A COMPARATIVE STUDY OF ROY CAMPBELL'S TRANSLATIONS OF THE POETRY OF FEDERICO GARCÍA LORCA

by

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SUMMARY

Roy Campbell (1901-1957), who ranks among South Africa's leading poets, was also a gifted and skilled translator. Shortly after the Second World War he was commissioned by the Spanish scholar Rafael Martínez Nadal to supply the English translations for a planned edition of the complete works of the Spanish poet and dramatist, Federico García Lorca, to be published by Faber and Faber, London. However, most of these translations remained unpublished until 1985, when the poetry translations (but not the translations of the plays) were included in Volume II of a four-volume edition entitled Campbell: Collected Works, edited by Alexander, Chapman and Leveson, and published in South Africa. In 1986/7, Eisenberg published a collection of letters from the archives of the Spanish poet and publisher Guillermo de Torre in a Spanish journal, Anales de Literatura Española, Alicante, which revealed that the politically-motivated intervention in 1946 of Arturo and Ilsa Barea, Republican supporters who were living in exile in London, prevented the publication of Campbell's Lorca translations.

These poetry translations are studied here and compared with the work of other translators of Lorca, ranging from Lloyd (1937) to Havard (1990), and including some Afrikaans versions by Uys Krige (1987). For the analysis an eclectic framework is used that incorporates ideas from work on the relevance theory of communication (Sperber and Wilson 1986) as applied to translation theory by Gutt (1990, 1991) and Bell (1991), among others, together with Eco's (1979, 1990) semiotic-interpretive approach. The analysis shows that although Campbell's translating is constrained by its purpose of forming part of a Lorca edition, his versions of Lorca's poetry are nevertheless predominantly oriented towards the target-language reader. In striving to communicate Lorca's poetry to an English audience, Campbell demonstrates his skill and creativity at all levels of language.

Campbell's translations that were published during his lifetime earned him a place among the best poetry translators of this century. The Lorca translations, posthumously added to the corpus of his published work, enhance an already established reputation as a fine translator of poetry.

Key terms: Roy Campbell; Federico García Lorca; Translation theory; Interpretation; Meaning; Reader response; Relevance Theory of Communication; Literal equivalence; Dynamic equivalence; Poetic equivalence; Context; Intertextuality.
I declare that "A Comparative Study of Roy Campbell's Translations of the Poetry of Federico García Lorca" is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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CHAPTER ONE

HISTORICAL BACKGROUND TO THE TRANSLATIONS

1.1 SOUTH AFRICA’S MOST PROLIFIC POET

Roy Campbell was born in Durban, South Africa, on 2 October 1901, and died tragically in a motor accident in Portugal on 23 April 1957. He has taken his place as one of the major South African poets of this century and, in addition, has left his mark on English literature as a whole. His compatriot, the Afrikaans poet Uys Krige (1960: 32), considered that he would "stand out as one of the finest lyric voices of his generation", while British intellectuals like Edith Sitwell (1958:48) and Kenyon (quoted in Povey 1977: 222) judged him to be "a great poet, a genius". The South African poet Douglas Livingstone expressed the view that "Campbell is the only major poet" produced by South Africa (Chapman, Gardner and Mphahlele 1992: 100). He is included in international reference works, such as the 1979 edition of Great Writers of the English Language: Poets (ed. Vinson) and, more recently, in 1989, in the Bloomsbury Guide to English Literature (ed. Wynne Davies). In the latter publication Campbell’s lyrics are described (1989: 382) as "eloquent" and "clear-cut". The critic considers that: "He was vigorous in all he wrote, but not distinctively original". In their introduction, the editors of Campbell: Collected Works (1985, 1988 – Alexander, Chapman and Leveson), describe him as "South Africa’s most prolific poet".

Campbell’s stature as a poet is well established and several studies of his life, his poetry and prose have appeared (e.g. Wright 1961; Povey 1977; Alexander 1982). The major part of his poetry was written prior to the Second World War. His first published work, The Flaming Terrapin, a long and rambling poem, established him, at the age of twenty-three, as a poet of achievement rather than promise. Adamastor, the first and best collection of his shorter poems, appeared in 1930. His prose works included two autobiographical books, Broken Record (1934) and Light on a Dark Horse (1951).

1.2 THE PROJECT TO TRANSLATE LORCA

Less attention has been given to Campbell’s ability as a poetry translator, although he was recognised during his lifetime as a fine translator (see Chapter Two). A possible contributing factor is that a considerable part of his translations – those of the work of Federico García Lorca – were not published until 1985, almost thirty years after his death, while some still remain unpublished to date. Translating the work of Lorca would be a major undertaking but
one for which Roy Campbell was well qualified. He had an excellent knowledge of Spanish language and culture, having lived and worked in Spain before and during the Civil War, only leaving at the outbreak of the Second World War to enlist in the British army. Ley (1981: 82) comments that Campbell spoke Spanish as well as French and Portuguese, rapidly and fluently, but with many grammatical errors. As was always the case with Campbell, the practical preceded the abstract or theoretical, thus for him language was a tool to be used for practical purposes and the ability to communicate more important than perfection. In his poem "Félibre" (1985a: 469), he writes:

You could not pass examinations stiffer,
Nor sweat a deeper learning from the book –

Than to be passed for native by the million
When chiming in at horsefairs with my bid.

Ley (1981: 14) also says of Roy: "Como muchos escritores, Roy quería que sus grandes triunfos fuesen en la acción y no en la creación". (Like many writers, Roy’s desire was that his great triumphs should be in the field of action and not in that of creation.) Campbell’s desire to distinguish himself as a man of action may also have contributed to diminishing his achievements as a gifted poet and translator of poetry.

In Spain, Campbell immersed himself in the society in which he had chosen to live, rather than distancing himself from the people and events surrounding him. Before the outbreak of the Civil War he and his wife and family had converted to the Catholic faith and during the war he openly expressed his support for the cause of its right-wing proponents. Vinson’s section on Campbell in Great Writers of the English Language: Poets, referred to above, includes a comment that: "He reached his maximum alienation from other writers during the Spanish Civil War when he became an ardent supporter of Franco’s cause – the only poet of any stature in the English-speaking world to do so" (1979: 180).  

Although Campbell’s support for Conservative Spain was emotional rather than political, it was perceived as political and disqualified him, in the eyes of his opponents, as a translator of the Spanish poet Lorca, assassinated by the Nationalists at the outbreak of the Civil War in 1936 (Campbell 1988a: 417). As soon as it became known that a project to publish Lorca’s complete works with an English translation by Campbell was planned, steps were taken to prevent this. The history of a vendetta against him that prevented publication was uncovered in a recently published paper entitled "Nuevos documentos relativos a la edición de Poeta en Nueva York y otras obras de García Lorca" (New documents relating to the publication of Poeta en Nueva York and other works by García Lorca), by Daniel
Eisenberg, Florida State University, which appeared in the journal *Anales de literatura española, Alicante*, 1986/7.

Prior to the publication of this paper, none of Campbell’s biographers clearly states the reason for his undertaking these translations and for the fact that they were not completed and only a few of them ever published. The project was apparently commissioned by Rafael Martínez Nadal, a friend of both Lorca and his family, and who has since become an acknowledged authority on Lorca’s work. In Campbell’s *Collected Works* (1988a: 627), a note is provided by the editors which states that Campbell began translating "the best works of Lorca" in 1944. It continues:

He delivered four volumes of translations of Lorca which T.S. Eliot wanted for Faber and Faber, but owing to difficulties of copyright, the poems never appeared in a collected edition.... In addition, several translations of Lorca’s plays exist in typescript, viz., *The House of Bernarda Alba, Blood Wedding* and *Yerma*.

Alexander (1982: 226) also states that Faber and Faber were prevented from publishing Campbell’s translations of Lorca because of "copyright difficulties".

In its issue of 17 August 1946, the *New Statesman* announced on page 121:


This ambitious project was never completed. Later the publisher advertised the project in *Poetry London*, but this time offered only the translated works and dropped the name of Mary Campbell. The announcement first appeared in No. 11 (September-October 1947) and continued to appear up to No. 15 (May 1949).³ It was shortly after this date, in early 1950, that the Campbells decided to leave Britain and return to the Iberian Peninsula. Although Campbell’s daughter’s health is cited by Alexander (1982: 218) as the reason for the decision, the termination of the project to publish his Lorca translations because of a vendetta against him may also have played its part.

1.3 THE BAREA LETTERS

Eisenberg’s paper collects a series of letters from the files of the publisher and poet Guillermo de Torre (1900-1971) between 1939 and 1954. These letters shed some light on events that affected Campbell’s life and his project to translate Lorca. At the time they were written Torre was living in exile in Argentina. Gibson (1989: 84) describes him as the high
priest, in Madrid, of the avant-garde movement called *ultraísmo* in the twenties, since he was the author of the *ultraísta*’s manifesto, published in 1920. The letters of particular interest here are those which concern Campbell, written between 24 June 1946 and 25 September 1946 by Arturo and Ilsa Barea. Arturo Barea is relatively unknown today, but in 1942 he published essays on Lorca which he refers to in one of the letters (Eisenberg 1986/7: 85) as "los ensayos (que) se convirtieron en el libro que Ud. conoce bajo el aliento cariñoso de T.S. Eliot" (the essays which, with the sympathetic encouragement of T.S. Eliot, became the book with which you are acquainted). These essays were translated by his wife Ilsa into English and published under the title *Lorca: The poet and his people* (1944).

The correspondence was initiated by Arturo Barea on 24 June when he wrote to Torre, for whom both Barea and his wife were apparently preparing material for publication. However, the subject of this letter was Lorca, specifically the question of translating Lorca. Barea describes himself as being "entusiasta y apasionado" with respect to Lorca’s works. He then moves on to the subject of translating Lorca and makes the following comment:

> You have said that Lorca’s verses are untranslatable; I would go even further and say that they are incomprehensible unless one has a similar cultural background and a thorough knowledge of the Spanish language.

After several paragraphs devoted to the topic of translations of Lorca, Barea turns to what is evidently the real purpose of his letter. He had heard about the edition of Lorca’s works that was being planned with Roy Campbell as the translator. In case Torre does not know who Campbell is, Barea describes him as follows:

> He is quite a good poet, and quite well known, a Catholic, of South African origin, who lived in Toledo for a while. He has taken an active part in the Spanish war on Franco’s side, and has published a long, pro-Franco poem entitled *The Flowering Rifle*. In his latest book of poems, *Talking Bronco*, there are many pro-Franco passages and many attacks against "the Reds". Well, this acorn-eating animal – to put it mildly – claims "his moral right to translate Lorca". That, in my view, would be the final insult to poor Federico.

Campbell is acknowledged to be "quite a good poet" – "bastante bueno y conocido". It is not his ability as a poet that disqualifies him, in Barea’s view, from translating Lorca, but the fact that he had published pro-Franco, anti-Red poems and had taken Franco’s side in the Civil War. In *The Flowering Rifle*, Campbell makes a direct reference to Lorca’s death (1985a: 554-5):

> And what if García Lorca died for this
> Caught bending over that forlorn abyss
> For some mephitic whim his soul that spliced,
As once he boasted, with the Antichrist?
This very Faustian hunger for the void
An age of intellectuals has destroyed;
In him another Marsyas sang and died,
The victim of the God that he defied.
It was his fate with his own age to die -
That of the fevered sin and languid eye,
And let the new-fledged eagle take the sky,
Whose plumes, the virtues that they found so pale,
Are light and thunder on the roaring gale
Of battle, and have many times repaid
The genius lost in him for Spain betrayed.

Both in the poem and in a note to this passage (ibid: 671-2), Campbell places Lorca’s death in the context of the Civil War:

The amazing amount of paper wasted over this almost unique stain on Nationalist arms is typical of the Anglo-Saxon press. When the Nationalists entered Granada the unbelievable babooneries perpetrated by the Reds made them trigger-happy as they rounded up and shot all corrupters of children, known perverts and sexual cranks. A natural reaction, considering that the week before the Reds had slaughtered and tortured anyone who was under suspicion of any sort of decency at all. Maeztu, Calvo Sotelo, Muñoz Seca, Padre Eusebio (about to be canonised) and Antonio Primo de Rivera were killed not for their vices but for their virtues. They were intellectuals on a higher scale, and died better than the cowardly Lorca. If the author of this poem, a better poet than Lorca, so Borges the leading South American critic points out, had not been resourceful, he would have died, like Lorca, but at the hands of the Reds.

Since this note is taken from the revised 1957 edition of The Flowering Rifle, it postdates the events that led to the suppression of Campbell’s translating project. Thus his comments should be seen as influenced by the outcome of the campaign against him.

Barea’s next paragraph turns to the question of copyright, over which there appears to have been some confusion. In view of the fact that Lorca died intestate, the reason, according to Barea, was obvious:

... naturally, no member of the family would risk signing contracts which may be rendered null and void overnight and might even be a breach of the law.8

But, he goes on to plead, is there no possibility of preventing an outrage such as the one that is now being planned, even if it means arousing public opinion "a travers de los intelectuales" (by means of the intellectuals)? The literary coterie should be rallied to silence the voice of Roy Campbell, and not for the first (or last) time. Barea concedes that Nadal, the projected editor, is anti-Franco, but at the same time he is also anti-Republic – in Barea’s view, the latter was just as bad as being pro-Franco, for it explained his choice of translator. Barea
reports that Nadal claimed to have the authorisation of Lorca's mother for the publication and this was subsequently confirmed by Lorca's brother Francisco in the next letter in Eisenberg's collection.

On 17 July 1946, Lorca's brother Francisco wrote to Guillermo de Torre, apparently in reply to a letter from Torre (which is not included in Eisenberg's collection) advising him of Barea's objections to Campbell and possibly written to enlist him in the campaign against Campbell. Francisco expresses deep shock at Torre's revelations. He relates that Rafael Nadal "was a great friend of Federico and formed a close friendship with the whole family, especially with my mother". As far as Francisco himself was concerned, he had not had any direct contact with Nadal during the war but had heard that "his attitude during the war had not been satisfactory, which I was sorry to hear". He had subsequently been told that Nadal was openly anti-Franco and when he wrote to Lorca's mother with the proposal to publish the Complete Works of Federico in English, translated by Campbell, Francisco had advised her to agree. Francisco then carefully explains to Torre as follows:

I advised the publication because I had heard of Campbell. When I was in Tunisia a young teacher and critic, A. Gibert, published a small volume of some of Federico's ballads translated into French, which was to be the first in a collection of European poets. The second was a poem by P. de la Tour du Pin, a poet who I knew had been in the resistance during the war, and the third (I don't know whether it was ever published) was to be one of Campbell's. For this reason, I read some of his poems and I learned that he had lived in Spain, knew the Spanish language and was an enthusiast for things Spanish. Since that time I had not heard of him again until Nadal spoke of the translations. How could I have imagined that Nadal was going to entrust the translation of Federico's work to a pro-Franco writer, and that the Roy Campbell I knew of had written poems in honour of Franco.

The next letter in the collection is from Ilsa Barea and is dated 20 August 1946. In this letter she states that she is sending Torre a clipping from the latest *New Statesman* (evidently the issue of 17 August 1946 referred to above), from which it was concluded that what she refers to as "la edición Nadal-Campbell" would soon be on sale. Ilsa Barea then describes a meeting which had taken place in a bar a few days previously between Campbell and Arturo Barea. After remarking that she assumes that Arturo will supply Torre with the details of the encounter, she goes on to say:

In essence, Campbell— in spite of his active participation in the war on Franco's side— showed an unexpected anxiety not to be misinterpreted by our side and in the course of the conversation he said that he had been "invited by the family of Lorca to do the edition". Frankly, as we know Nadal, who has been the intermediary, we can imagine the whole strategem. It seems that
Campbell really quite innocently believes that he has this appointment from the family of Lorca (by way of Nadal, of course) and he considers himself honoured and under obligation. But the whole thing is shameful. Campbell appears to be a strange kind of Don Quixote and ... fascist! And Nadal a Sancho Panza not only impudent, but without shame. In reality, his role in the affair is the most reprehensible. In any case, the result – that a volunteer for Franco should present Lorca’s work to the English-speaking public – is beyond words. Could anything be done from over there? Arturo is going to write to you about it.13

Ilsa Barea then justifies her opposition to the choice of Campbell. She says that she regards it as necessary, when analysing the work of a poet, to extract the political attitude and to support or contradict it on the socio-political level, but this does not mean to say that a poet who has taken part in the resistance against the Germans, for example, is therefore a good or a bad poet. In Campbell’s case, whether or not he is a good poet, when he uses his poetry as a vehicle for his reactionary ideology, this must be stated and it must be combatted openly. She concludes:

When he claims the right to translate Lorca, there is a danger that his militant pro-fascism and his glorification of his vision of Spain will lead to a subtle, and perhaps even unconscious, interpretation of Lorca in the same sense.14

Here Ilsa Barea makes a valid point, one which will be borne in mind during the course of this study of Campbell’s translations of Lorca.

The final letter referring to Campbell in this collection is that of 25 September 1946 and is from Arturo Barea to Guillermo de Torre. It is dedicated exclusively to the matter; in fact, Barea explains that he is sending a separate letter dealing with the question of LORCA (his capitals) so that Torre can use the letter in any way that he sees fit, and he also encloses a copy in case Torre should want to send it to Paco [Francisco] García Lorca.

Barea begins by explaining his reasons for writing a book on Lorca (he is referring to Lorca: The poet and his people - see above) which, he says, "tuvo y sigue teniendo un gran éxito de público" (had and continues to have great success with the public). As a consequence, it had been suggested by his American publishers that a complete edition of Lorca with commentary should be compiled in collaboration with the British publishers, Faber and Faber, who would share the editorial expenses. The task of editing such an edition was offered to Barea who modestly proclaims:

I must confess to being overwhelmed by the proposal, but in my enthusiasm for Federico’s work and with the conviction that a clear and sensible exposition could be made, I accepted ... 15
Barea goes on to relate how his publishers had approached the Lorca family for permission to go ahead with the proposed edition but had never received any response. In May 1946, a representative of his American publishers, a Mr Taylor, visited London and he and Barea met with T.S. Eliot to discuss the matter. (Eliot was undoubtedly aware at that time that Campbell was engaged in translating Lorca, and this is perhaps how Barea found out about it. His first letter to Torre was written soon afterwards – in June 1946.) The American publisher wanted to send the family a payment for the rights to publish as a means of informing them of the intention to proceed with the publication, but Barea had advised against this. He thought that there could be legal difficulties, since Federico had died in rebel territory, intestate, and his family was in exile, so that even though they were heirs in fact, this was not legally established. It was agreed that each would continue to try to obtain the family’s permission and that the publication would be suspended until a positive result was achieved in this respect. This information throws some light on the alleged difficulties with copyright experienced by publishers who were anxious to publish Lorca in English. Barea adds that even at that time – May 1946 – there were rumours about Nadal’s proposed edition, which had now been confirmed by the notice in the *New Statesman* dated 17 August.

Having supplied this information by way of background to the problem, Barea next turns to the problem at hand. The next few paragraphs are quoted in full, so that the full extent of the actions planned to prevent the publication of Campbell’s translations can be appreciated:

Now the situation is as follows: Lorca’s works are to be published translated by Roy Campbell, a good contemporary English poet, who knows the language well and who would be able to make a good translation. But he is publicly known to have been a volunteer in Franco’s army and has written and published a great deal of poetry on the Spanish question, in which he does not hold back on insults to the Republic and its defenders. There is no question about his ability to produce a good translation. But there is indeed a question, and a very important one, in my opinion, about whether a "legionnaire of Franco", as he calls himself, can be permitted to present Lorca’s work to the English-speaking public.

It is not only a question of ethics, but goes much further:

Since this edition would have been authorised by the Lorca family, it would constitute an implicit acknowledgement by them that the Falangists did not murder Lorca, which even the Falangists themselves have not gone so far as to assert. The consequences, which Franco’s propagandists would not fail to take advantage of, must be evident to yourself and to Lorca’s family. The moment such an edition were to appear on the English market, we would hear the National Radio of Spain publicly proclaiming the book and pointing
to it as proof that Lorca was murdered by the "Reds". From this to an invitation to the Lorca family to return, to national homage, etc., is only a short step.

I agree with you that an attempt must be made to prevent such a monstrosity, and the only thing I can think of is the following:

Neither Faber nor I can do anything directly, as you will have no difficulty in understanding. The only possibility resides in North America, because this delicate question does not arise there. And since I can clearly see that the "impasse" is rooted in the fact that the money would have to be returned to the English publishers, the only course of conduct to follow would be:

That Paco [Francisco García Lorca] should contact my publishers in New York through my agent, to whom I would write by air mail advising him of the matter beforehand. If the publishers still want to undertake the edition, they should make a provisional compromise with them and then write to the English publishers simply telling them that they cannot accept their decision and that they are revoking the contract, reserving the right, should they refuse to accept the revocation, to declare publicly through the English press that their good faith has been betrayed and that they were not accomplices to the trick. Of course, no English publisher would be prepared to confront such an accusation on the eve of publication of an important work. Incidentally, it would be very easy to get the signatures of leftist writers here in a protest and it is even quite possible that this would happen spontaneously if the work is published, and if that happened the Lorca family would be forced into a tardily adopted position of acquiescence or protest.

Once the situation has been thus clarified, the money from the American publisher would serve to reimburse the English publisher in respect of his advance payment; and Faber or any other English publisher would be free to consider any proposal from a North American colleague.

The logical outcome, as you will clearly see, is that since I have been involved in all of this and what is of primary interest to me is the good name of all of us, from poor Federico to the last trooper, I will withdraw to the gallery and renounce the task of editing Lorca, thus avoiding any difficulty that may result from my having suggested this solution to the problem.\textsuperscript{16}

It is evident that Barea is so strongly anti-Campbell that he is prepared to sacrifice the opportunity to edit Lorca. However, considering the copyright problems referred to earlier by Barea himself, he may have considered the chances of such a project reaching a successful conclusion as not being very positive, in any case. After supplying Torre with the names of his literary agent and publisher in New York, Barea concludes his letter as follows:

I would also like to quote as proof, as I see it, of the premeditated attempt to exculpate the Falangists, the following paragraph from the
prologue written by Nadal for a translation of some of Lorca's poems by Stephen Spender and Joan Gili (The Dolphin 1939):^{17}

In the first days of strife, some Falangists, intimate friends of the poet and admirers of his work, invited him to their house as a protection against the possible excesses of the moment. Accounts received from trustworthy sources coincide in stating that, taking advantage of the temporary absence of his friends, an armed group whose political affiliation, if any, cannot at present be established, entered the house, dragged Lorca away and assassinated him brutally and cowardly in the outskirts of Granada.

If, after this Lorca protected by Falangists we are now to be presented with a Lorca exclusively ceded to a Falangist translator...^{18}

As it happens, Barea was mistaken in his belief that Nadal's account was an attempt to whitewash the Falangists. Gibson (1989) has established that Lorca's last days before his capture by the Nationalists were spent in the house of the family of his friend the poet Luis Rosales, who were supporters of the Falange and of the Nationalist uprising. This is also stated by Hugh Thomas (1961): "Lorca took refuge in the house of the Rosales family, friends of his for years, despite their membership of the Falange" (quoted in Campbell 1988a: 627). In an interview in 1966 Rosales himself told Gibson (1989: 452) that

... the possibility of getting Federico to the Republican zone was discussed.
But Federico refused. He was terrified by the thought of being all alone in a no-man's-land between the two zones.

Gibson (1989: 440) also concludes that, contrary to the claims of intellectuals like Barea, Lorca was "not anti-communist but nor was he a fellow traveller".

1.4 POETRY AND POLITICS

It is clear that the left-wing intellectuals worked very hard to maintain the myth that Lorca had been "one of them". Campbell (1988a: 417) himself remarked that Lorca had become a political symbol to Republican supporters. Barea's activities were primarily directed towards preserving this perception of Lorca. Guillermo de Torre himself had established a precedent in his 1938 edition of Lorca's Obras completas by omitting all dedications because some of those named were right-wing (Ramsden 1988: 78). Permitting publication of the translations by a right-wing dissenter like Campbell would amount to a sanction that could not be tolerated. Their motivation can be explained in the light of Johnson's (1988: 29) analysis of the role of poetry in politics:

The achievement of poetry is to push forward the moral progress of civilisation: in fact poetry, its handmaiden imagination, and its natural environment liberty, form the tripod on which all civilisation and ethics rest.
CHAPTER ONE

The above material reveals something of the source of the alleged difficulties over copyright that Campbell's publishers were faced with and shows that the reason for Campbell's failure to complete the project was because of circumstances beyond his control. In this regard his friend, the writer and poet Charles David Ley (1981: 124), describes a farewell dinner for Campbell in Madrid in December 1951 just before Campbell returned to London to receive the William Foyle Poetry Prize for his translation of the poetry of Saint John of the Cross. One of the speakers, the writer Eugenio Montes, who may have known that in contrast to Roy's triumph with the poetry of Saint John, the bulk of his translation of Lorca remained unpublished, was critical of Lorca's work. According to Ley, this pleased Campbell because he was "upset that he had wasted so much time translating Lorca instead of doing his own work".

Campbell also suffered financially from this boycott. He wrote to a friend in 1947 (Alexander 1982: 212):

I have been converted into a breadwinning machine and never have a minute outside of my job for anything except sleep without which, in my present crippled condition, I couldn't keep or continue my job. I haven't written a line of poetry for over a year ...
CHAPTER TWO

ROY CAMPBELL - TRANSLATOR
AND THE TEXT TRANSLATED

2.1 A GIFTED AND SKILLED TRANSLATOR

As Volume II: Poetry Translations (Campbell 1985b) demonstrates, Campbell’s translations were substantial: the volume runs to 477 pages and includes: the translations of The Poems of Saint John of the Cross, for which he was awarded the William Foyle Poetry Prize in 1951; Baudelaire’s Les Fleurs du Mal; a poem by Valéry and two each by Rimbaud and Apollinaire; a translation of Horace’s Ars Poetica; an assortment of Spanish and Portuguese poems; some (but not all) of García Lorca’s poetry; and Paco d’Arcos’ Nostalgia: A Collection of Poems.

One of Campbell’s biographers (Wright 1961: 32) argues that, apart from Ezra Pound who was “indubitably the greatest translator of our times”, no other contemporary translator has surpassed Roy Campbell’s gifted and skilled poetry translating. This view was echoed by a reviewer, “LFD”, in the Manchester Guardian, 28 April 1950, who called Campbell “one of the best translators alive”. In another review, of Campbell’s translation of Les Fleurs du Mal by Baudelaire, Harvey (1952: 117-8) said:

Like Baudelaire, Mr Campbell has since his early days increasingly aimed at natural, forceful colloquial language, confined, however, in a strict metrical form and using a regular scheme of true rhymes.... As it is just here, in the matter of finding rhymes, that so many otherwise creditable attempts at translating rhymed verse come to grief, this probably accounts for the great superiority as poetry of his translations.

As this reviewer’s observations show, Campbell’s approach to poetry translating was along the same lines followed by Western translation theory and practice, which treats the poetic form, including metre and rhythm, as being of primary importance and as part of the poetic message (Kelly 1979: 192). Kelly observes that mimetic form will tend to employ a high degree of dynamic rather than literal equivalence. Because the rhythm and flow of the source text are an essential part of the message to be transmitted, a direct, literal translation, even if it were possible, would not result in an aesthetic-poetic text in the target language. Hence Harvey’s reference above to the “superiority as poetry” of Campbell’s translations. These factors led Jakobson (1966: 238) to suggest that in translating poetry, theme and content are interpreted rather than translated. Newmark (1988: 166) feels that because of the
element of individuality of expression with respect to both the poet and the translator, no
general theory of poetic translation is possible. Nevertheless, it can be argued that the study
of particular translations could yield valuable insights.

A further review of the same translation of Baudelaire by "T.P.", writing in The Poetry
Review (1953: 348), said of Campbell’s skill:

... he triumphs in "The Giantess" and in several others finds words as daring
and as dazzling as those of the great original.

Lexical choice is a hallmark of individuality and creativity in poetry translating when
the translator’s goal is dynamic equivalence (Nida 1964). Although Campbell lacked
formal scholarly training, he was by no means an untrained translator but rather a
self-trained one with a clear perception of the demands of language. In an article in The
Poetry Review (1953: 449), he criticised another translator’s work, saying that it lacked
"poetic imagination", and went on to find fault with the translator’s choice of words,
accusing him of "using the dictionary as a Lucky Dip". Ley (1981: 121) also recounts how
Campbell, at one of his lectures at the Ateneo in Madrid in which he discussed English
translations of Spanish poets, referred to the translation of Lorca by Gili and Spender (1943),
where they had confused the "llama" of the Andes with the "llama" of fire. Without a proper
understanding of the context in which the word occurs, which may not always be obvious to
the second-language speaker, many errors like this have been known to occur.

The creative facet in lexical choice was related by Beaugrande (1978: 92) to the nature
and function of poetic use of language which "demand that the translator seek non-ordinary
and non-expected alternatives". In this choice of alternatives, Campbell was so successful
that The Listener, 49 (April 2, 1953), pp. 573-4 commented:

Mr Roy Campbell has produced a thoroughly workmanlike translation which
is, on many occasions, better than the model.

2.2 THE SOURCE TEXT

With the publication of Volume II: Poetry Translations of Campbell’s Collected Works
(1985b), some of the Lorca translations appeared for the first time. The editors, Alexander,
Chapman and Leveson, provide the following information (1985b: 482):

Most of Campbell’s translations of the poems of Federico García Lorca
(1899-1936) have never been previously published. Manuscript notebooks
containing these translations are in the National English Literary Museum,
Grahamstown. Other translations have appeared only in journals such as *The Poetry Review, Nine* and *Catacomb*, or in Campbell's book of criticism, *Lorca* (1952). Some of the translations appeared posthumously in *Collected Poems 3*. A different version of "Pause of the Clock" was published in *Lorca*.

Lorca's poetry translated by Roy Campbell, as collected and published in *Campbell: Collected Works*, Volumes II and III (1985b; 1988a), is described in the next section. It should be noted that Lorca's poetry only is dealt with in this study. The as yet unpublished manuscripts of translations by Campbell of Lorca's dramatic works remain the subject for a future study.

2.2.1 In LORCA: AN APPRECIATION OF HIS POETRY

See Appendix 1.

After the project to publish a complete edition of Lorca's works in Spanish and English had been frustrated, Campbell put some of his translations to use in a book on Lorca. It may represent an attempt on Campbell's part to salvage something of the time and effort he must have put into a study of Lorca's work in preparation for the task of translating. As Raffel (1988: 182) states:

... the translation he (the translator) writes is his, not the original poet's; even the laws of copyright recognise that plain fact.

Thus no Spanish text appears in his book. An editor's note offered the following information (Campbell 1988a: 627):

Considerations of space have made it necessary to omit from the present text all the quotations in the original Spanish. Although this is a regrettable deviation from the practice adopted for this series, the quality of the substitute - Roy Campbell's rendering in English of Lorca's poetry - may make up for what accomplished readers of Spanish lose; and these will find it not too difficult to obtain the originals, the titles of which are given in the bibliography at the end of this volume.

The book *Lorca* represents the only substantial part of Campbell's work on Lorca published in his lifetime. Subtitled *An appreciation of his poetry*, it was published in 1952 in the series "Studies in Modern European Literature and Thought" by Bowes and Bowes, Cambridge. In the same year the first American edition was published by Burns and McEachern, Canada, and the book was also reprinted after Campbell's death (in 1957) by Unwin Bros., London, in 1961, and in 1971 by Haskell House, New York. Alexander (1982: 226), in his critical biography of Campbell, comments that the book is "a remarkably
The Castilian language spreads southwards from its austere cradle of granite, ice and fire on the high central plateau, which seems almost in reach of heaven, it softens its consonants and develops its vowels more voluptuously, just as a river, descending from snow-capped peaks and boulders to the plain, begins to sound less hoarsely and to move more musically and voluptuously when it comes to the groves of silver poplars, the olive orchards, and the low-lying acres of blossoming orange and lemon trees. It loses in impetus, strength, and crystalline clearness, to gain in colour, perfume and breadth. The Castilian poetry of the high plateau is the supreme poetry of Spain: it searches the depths and heights of the heart, the intellect and the spirit, whereas the Andalusian poetry is musical, descriptive, ornamental, pleasure-giving; ...

2.2.2 In CAMPBELL: COLLECTED WORKS, VOLUME II

See Appendix 2.

(1) From Libro de poemas

Apart from the ten poems from Libro de poemas that are referred to in Lorca, seven translated poems from this collection are included in the Collected Works. Libro de poemas was Federico García Lorca's first published book of poems; it appeared on 15 June 1921. Gibson (1989: 101) describes it as follows:

*Libro de poemas* had 229 pages, was attractively produced, contained seventy poems dated between 1918 and 1920 and was dedicated to Francisco García Lorca.

Francisco, the poet's brother, had helped him to select the best poems from the work that he had written so far, and a friend of Lorca's in Madrid, Gabriel García Maroto, directed the printing, which cost Federico's father, Don Federico García Rodríguez, the (in those days) considerable sum of 1700 pesetas. Maroto made typewritten copies of the poems and asked Lorca to correct and date them, but Gibson reports that even so, the book appeared full of errata.

At the time of its publication, *Libro de poemas* was hardly noticed by critics and public alike, with the exception of Adolfo Salazar, critic for the Madrid newspaper *El Sol*, who reviewed it on 30 July 1921. His article attracted the attention of Juan Ramón Jiménez, who...
had just started a new journal called *Indice*, and he invited Lorca to contribute. Cano (1969: 46) comments that in these early poems the influence of Rubén Darío, Salvador Rueda and Juan Ramón Jiménez is still evident. Most critics have similarly observed the influence of the Spanish Romantics and Modernists in these poems. Cano believes that in spite of the evidence of early influences and the printing limitations, Lorca loved these poems. He claims that this is proven by the poet's now famous words in the prologue to the volume, in which he wrote that the poems carried him back to his childhood:

...correteando desnudo por las praderas de una vega sobre un fondo de serranía.

Francisco García Lorca, in his prologue to *Three Tragedies of Federico García Lorca* (see under García Lorca 1955), a translated edition, expressed his view that the roots of all Lorca’s later poetic output can be found in *Libra de poemas*, extending his metaphor to describe Lorca’s subsequent development as having the “consequence and unity of a tree”. Loughran (1978: 52) refers to this prologue to support his claim that *Libra de poemas* was Lorca’s “initial statement of existential conflict”. In both form and content, these poems generally reflect a more intellectual, personal approach than Lorca’s subsequent poetic output, but even at this initial stage of his development certain themes that were to become constant preoccupations are evident. A sense of disillusionment and frustration, what Campbell (1988a: 438) terms a “disconsolate mood”, is already present.

On the other hand, Alonso (1991: 10) feels that *Libro de poemas* differs from Lorca’s subsequent work. It lacks his later divergence from the approach of his immediate predecessors. He argues:

Es bastante distinto de otros tomos posteriores; en este libro no se encuentra un rompimiento grande con la costumbre y la diferenciación general de los poetas inmediatamente anteriores; diferenciación que en seguida existe en los libros posteriores de Lorca. En el *Libro de poemas* pueden verse muchos como "Elegía a doña Juana la Loca", "Lluvia", "Invocación al laurel", etc.; parecidos a éstos, en la misma época, podrían haberse encontrado en los criterios de otros poetas. Pero hay también en el *Libro de poemas* algunos que anuncian ya una posición diferente que se encontrará pronto ...

Miller’s (1978: 58) phrase, "a coldly intellectualised poetic mold still influenced by Modernism" captures the contrast with Lorca’s later development in which his desire for maximum expression led him to explore what Allen (1972: vii) terms "the pre-intellectual sources of poetic genius", a search that made him "somehow the incarnation of a collective unconscious".
Campbell (1988a: 433-4), discussing Lorca's early poems, compared him to the French poet Apollinaire, saying that both wrote "straightforwardly, with grammatical structure, in the vernacular", and added that to both "all things whether beautiful, ugly, comic or repugnant were potential subjects for poetry. Both wrote in simple language bordering on plain everyday speech ..."

(2) From *Poema del cante jondo*

*Poema del cante jondo* appeared in 1931, although the poems were written in November 1921. They were inspired by a cante jondo festival held in Granada in July 1922, in which Lorca and the composer Manuel de Falla were deeply involved. The volume was very small, with only eight sections. Lorca had intended that the poems should be published to coincide with the celebration of the festival but this did not happen, most likely because of lack of money. Gibson (1989: 114) records that the festival aroused a fierce debate in both the local and the national press, which led the Granada Town Council to fear that it would be a fiasco and would leave the municipal coffers empty. Thus, the financial assistance that had been expected was withheld, seriously curtailing the scope of the festival. In spite of this, the festival was a financial success and yielded a profit.

When the *Poema del cante jondo* was finally published in book form at the end of May 1931, it was with the assistance of Rafael Martínez Nadal, who persuaded Lorca to cede the manuscript to a Madrid publisher, Editorial Ulises, and who helped him to organise the poems (Gibson 1989: 314). This first edition included two dramatic sketches to "fill out a relatively short volume of poetry" (Miller 1978: 66).

Apparently Campbell only translated two poems from this collection, "Ballad of the Three Rivers" and "The Guitar". He may have felt that such poems were not likely to have a wide appeal for English-speakers. *Cante jondo* is a folk art form largely unknown beyond the confines of Andalusia. In a letter to the critic Adolfo Salazar (quoted in Gibson 1989: 109), Lorca referred to the *Poema del cante jondo*:

> The poem is full of gypsies, oil lamps and forges, and there are even allusions to Zoroaster. It's the first expression of a new orientation of mine and I don't yet know what to say to you about it ...

The poem "The Guitar" was also translated into Afrikaans, in an elaborated version, by Campbell’s friend, the poet Uys Krige (1987).
(3) From *Primeras canciones*

Gibson (1989: 426) describes *Primeras canciones* as "a miniscule volume containing a selection of *suites* culled from the huge mass of Lorca’s unpublished verse written between 1920 and 1924". The printing was completed on 28 January 1936, the year of Lorca’s death.

Only two poems from this short collection were not translated by Campbell, "Media luna" and "Canción". Loughran (1978: 122-124) also offers versions of No. 3 of the "Four Yellow Ballads", No. 1 of "Palimpsests", "Pause of the Clock" and "Captive". A version of "Adam" appears in Gili and Spender (1943: 32). More recently, Carlos Bauer (1988) translated some of Lorca’s poetry, including "Palimpsests". Gibson (1989: 271) also offers a few lines from "Adam".

(4) From *Canciones*

Alonso (1991: 9) records that *Canciones*, a volume of poems written between 1921 and 1924, was published in Málaga in May 1927 by Emilio Prados. Gibson (1989: 141) detects the influence of the Residencia de Estudiantes, where Lorca lived as a student in Madrid, as most prevalent in this collection. Again describing it as a "slim volume", he goes on to say that many of its poems

... reflect the atmosphere of the hostel, with its tea-drinking sessions, its humour and its camaraderie. Several of the compositions are dedicated to "residents" and other friends who regularly visited the house ...

A review in the Madrid daily newspaper *El Sol* was lavish in its praise of the book. According to Gibson (1989: 188), the critic Esteban Salazar Chapela wrote of Lorca’s

... ability to be fully alive in the modern world and alert to contemporary trends while, at the same time, working within the tradition of "popular poetry" – the folksong of the Spanish countryside. Salazar Chapela had no doubt that Lorca was now the finest new Andalusian poet writing, nor that his influence was already "revolutionary".

Another article in *El Sol* on 31 July 1927 predicted that Lorca would become the most important contemporary Spanish poet and prophesied that when his *Romancero gitano* was published, his "poetic coronation" would automatically take place. Lorca "expressed himself much pleased" (Gibson 1989: 155) with *Canciones*, which he had revised before publication so that he felt that the poems had reached the required state of what he called "poetic purity" (Maurer 1980: 71).
Other translators of poems from this volume include Rupert C. Allen (1972) and Loughran (1978). Campbell’s translations of the majority of these poems appear in the *Collected Works* (1985b). Those that were omitted correspond to pages that are missing from the manuscript housed at the National English Literary Museum. Page 31 of the manuscript contains the first ten verses of the poem "My girl went to the sea"; the last six would be on page 32, which is missing. This page should also contain the first part of "Tarde" (Evening), a short poem of 14 verses, of which the last four verses are on page 33. Also missing from the manuscript are pages 60-81, which would have contained the last two lines of the poem "First anniversary" (the first six are on page 59) and all the poems in *Canciones* from this point until the manuscript resumes on page 82 with the final six verses of "Narciso" (Narcissus). These fragments are reproduced in Appendix 3, along with the Spanish text. The poems missing are three from the group "Songs of the Moon", all the poems from two groups entitled "Eros con bastón" and all but one from the group "Trasmundo" (the poem that is given from this group is "The Dumb Child" and was probably published elsewhere, in a journal, during Campbell’s lifetime), the first six poems from "Amor", and two poems from "Songs to end up with". (Where poems have been translated by Campbell, his English titles are used. In those poems not translated, the original Spanish is adhered to.)

In his discussion in *Lorca*, Campbell treats the two books, *Primeras canciones* and *Canciones* as one unit, apparently because the poems in both volumes were written mostly between 1921 and 1924. He says (1988a: 469):

> In some of these he [Lorca] sets out to capture half-meanings and impressions that are difficult, vague and remote, and literally to give to "airy nothing" a name and address. "Rien que la nuance", Verlaine’s motto, "nothing but the mere shade", flickers like the will-o’-the-wisp over some of these pages.

Campbell here detects the influence of the French symbolist Verlaine in Lorca’s early poems. He continues:

> Then there are enigmatical poems aiming at meanings which are beyond the usual scope of verbal combinations ... The ideas embodied in many of these obscure canciones are not mere shots in the dark written to bewilder or bemuse, but ... they are potential ideas looking for expression.

A few of these poems also appear in Uys Krige’s (1987) volume of Afrikaans translations.
(5) From *Romancero gitano*

Around the eighteen poems of *Gypsy Ballads*, almost all of them written between 1924 and 1927, there has grown up a huge bibliography in many languages. Beyond any doubt it is the most widely read, most often recited, most studied and most celebrated book of poems in the whole of Spanish literature.

Gibson 1989: 136

When *Romancero gitano* went on sale at the end of July 1928, some of its ballads were already known, having been published in journals or performed at poetry readings (Cano 1969: 54). The book was an immediate all-out success; sales soared and Lorca became famous almost overnight. Paradoxically, this unique volume may have contributed in no small measure to the rift that developed between Lorca and two of his closest friends from the Residencia de Estudiantes in Madrid, Luis Buñuel and Salvador Dalí, both of whom were also destined to become internationally famous. Sánchez Vidal recounts that Buñuel left the Residencia early in 1925 to pursue his artistic career in Paris (he was to become a world-famous film director). Because of his dedication to the tenets of surrealism which scorned class and race discrimination as "provincialism", he abominated folklorism. He was severely critical of the *Romancero gitano* and exerted himself to rescue Dalí from (as he saw it) "la nefasta influencia del García" (the fatal influence of that García) (Sánchez Vidal 1988: 179). There is good reason to believe that personal relationships also played a role in the estrangement that followed, but to date scholars are still trying to unravel the complex web of intellectual and emotional entanglement between the three friends (see Gibson 1989 and Sánchez Vidal 1988 - the latter subtitles his study of the three Spaniards with a phrase from one of Dalí's paintings, "El enigma sin fin" (The endless enigma)).

Lorca himself complained that the critics had failed to understand his book. He explained (Lorca 1978: 940) that it was not about gypsies, but that the gypsy was used as a symbol:

The ballads appear to have several different protagonists. But in fact there is only one: Granada.24

He added a further explanation (García Lorca 1981: 142-3):

It is an anti-picturesque, anti-folkloric, anti-flamenco book, with not a single short jacket, bullfighter's suit of lights, wide-brimmed sombrero or tambourine; where the figures move against primeval backdrops, and there is just one protagonist, Anguish, great and dark as a summer's sky, which filters into the marrow of the bones and the sap of the trees and has nothing in common with melancholy, or with nostalgia, or any other affliction or distress of the soul. (Translation by Gibson 1989: 134)
The lack of understanding of which Lorca complained was reflected in the public's response to the book. The belief became quite widespread that the poet himself was a gypsy, which did not please Lorca. He protested: "Mi gitanería es un tema literario y un libro. Nada más." (Sánchez Vidal 1988: 54). At one stage, according to Gibson (1989: 134): "The poet confessed himself sick of the whole thing, and wished that people would grasp that the collection had in fact very little indeed to do with gypsies".

By the 1935 Madrid Book Fair the book had reached its fifth impression, which was sold out immediately, and it was announced that the sixth had gone to press. The book was not only a commercial success but was also acclaimed by the critics. A best-seller since its appearance, the demand for translations has been high, and the poems from the Gypsy Ballads are the most frequently translated of Lorca's poetry. Maurer (1980: 143), who did some of the poems for his translation of Lorca's lecture, "On the Gypsy Ballads", referred to translations by Roy Campbell, Robert Bly and Rolfe Humphries. Other translators include Allen (1972), Bauer (1988), Cobb (1983), Cohen (1956), Gili (1960), Gili and Spender (1943), Havard (1990), Loughran (1978), Ramsden (1988), Smith (1964), and Wright (1987). Uys Krige (1987) translated three of the ballads into Afrikaans.

(6) From Mariana Pineda and Bodas de Sangre

These are two of Lorca's dramatic works for theatre. Mariana Pineda began to take shape early in 1923 and was completed in 1925, but the play was not staged until 1927 when it was premiered on 24 June by the actress Margarita Xirgu and her company in Barcelona. The stage designs for this first production were done by Salvador Dalí. The play was a considerable success and was performed six times in Barcelona, coming off on 28 June (Gibson 1989: 174). It opened in Madrid on 12 October 1927. The play is written in the traditional verse form employed in Spanish drama and the extract translated by Campbell, "Bullfight in Ronda", is one of the longest soliloquies in the work. Its vivid and colourful description of a bullfight in the bullring that is regarded as the cradle of the bullfighting tradition in Spain would have appealed to Campbell, who was an enthusiastic "aficionado".

Although Mariana Pineda was relatively successful during Lorca's lifetime, this may have owed more to his reputation than to the work itself, which has not endured. Lorca himself was conscious of the fact that the play, by the time it was produced, "no longer reflected his thinking on the theatre and that, had he written it more recently, it would have been utterly different" (Gibson 1989: 193).
A period of eight years separates the writing of *Mariana Pineda* from *Bodas de Sangre* (Blood Wedding), completed in 1932 and "begun, almost certainly, the previous summer" (Gibson 1989: 334). It was the only play to be published in Lorca's lifetime, the book appearing in 1936 shortly before his death. Two extracts, the "Lullaby" and "Soliloquy of the Moon" appear in Campbell's *Collected Works*. The "Lullaby" reflects a leitmotif of the play, the relationship between the protagonist, Leonardo, and his horse. It is sung to Leonardo's child by his wife and mother, thus linking the three to the consequences of Leonardo’s sexual passion as symbolised by the horse and expressing the tragedy confronting them. In the wood scene, from which the "Soliloquy of the Moon" is taken, Lorca succeeds in transforming everyday reality into a dreamlike condition as the moon presides over the deaths of Leonardo and the bridegroom.

The play was produced in 1933 and constituted Lorca's first box-office success. Gibson (1989: 347) records that:

Lorca himself directed the rehearsals, taking particular care over the play's subtle shifts from prose to poetry ... and controlling the rhythm of each scene as if he were conducting a symphony.

(7) *Llanto por Ignacio Sánchez Mejías*

The matador Ignacio Sánchez Mejías was a close personal friend of Lorca. They had been friends since 1927, when the bullfighter sponsored a visit to Seville by a group of young writers invited to a series of readings and lectures in honour of the sixteenth century Andalusian poet, Luis de Góngora. Besides Lorca, the group comprised Rafael Alberti, Gerardo Diego, Dámaso Alonso, Juan Chabás, Jorge Guillén and José Bergamín. During the course of his career, Sánchez Mejías retired several times from the bullring to devote himself to flamenco, the theatre and literature, but the excitement of the *corrida* always drew him back. It was after he once again emerged from retirement in the summer of 1934 that he was gored, on 11 August, in Manzanares, a small town south of Madrid, and died two days later in a hospital in Madrid.

The lament that Lorca composed for his friend is regarded as one of his finest poems (Cano 1969: 108). It was written barely a month after the bullfighter's death, while the events were still fresh in his mind. In his book *Lorca*, Campbell (1988a: 478) says the following:

Lorca reached the height of his achievement in his *Llanto por Ignacio Sánchez Mejías*. ... he was expressing his grief for a beloved friend ...
According to the note in *Volume II* (Campbell 1985b: 483), the translation of this poem was the work of both Roy and Mary Campbell.

(8) From *Poemas sueltos*

A translation of one poem, "Norms", is reproduced in *Collected Works*. This poem was dedicated by Lorca: "al gran poeta Jorge Guillén" (to the great poet Jorge Guillén), who was to write the prologue to the three-volume authoritative edition by Aguilar, Madrid, of Lorca's *Complete Works*, which first appeared in 1954.

### 2.3 THE PRESENT STUDY

The initial impetus for this study is provided by the first publication of many of Roy Campbell's Lorca translations some twenty-eight years after his death. It is felt that a description of Campbell's work should include an investigation of his activity as a poetry translator. Where appropriate, comparisons will also be made with other translations of Lorca's work, which have been searched for and collected. Toury (1985: 24) considers that "the comparison of different translations of one and the same text ... may ... add another dimension to ... translational phenomena in the target system". Both before and after Campbell's efforts, many have been drawn into the attempt to translate Lorca. Gibson (1989: xxiii) claims that he is the most translated Spanish writer of all time, the author of *Don Quijote* included. Lorca is considered extremely difficult to translate. As recently as 1990, a group of translators gathered in New York declared that, in their opinion, the poetry of García Lorca could not be successfully translated into English. Campbell's opinion of the translations he had seen is summed up in a short poem entitled "On the martyrdom of F. García Lorca" (1985a: 402):

> Not only did he lose his life  
> By shots assassinated:  
> But with a hatchet and a knife  
> Was after that – translated.

Because the work was apparently interrupted and was in different stages of preparation, Campbell's Lorca translations offer an interesting panorama. They seem to illustrate Van den Broeck's (1985: 61) statement that:

Translations can be either intended to function as if they were original texts in the target literary system, and thus acceptable to the prevailing literary taste; or they can be meant as adequate renderings of their sources, irrespective of the aesthetic norms of the target system; or they can occupy a position somewhere in between these two extremes.
The translations seem to vary along a continuum similar to that described by Van den Broeck. This provides a convenient and relevant framework within which to investigate and discuss the work. In other words, they can be grouped along this continuum into three categories that roughly correspond to Van den Broeck's classification above. Along similar lines, Dryden (1631-1700) recognised three types of translation: metaphrase (literal transfer), paraphrase (free translation) and imitation, which was making a working of one's own out of the original (Kelly 1979: 42). Campbell clearly favoured Dryden's third type when he wrote of one of Lorca's poems (1988a: 440) that it was one of his "richest poems, glittering with the plunder of other poets ... and the plunder already belongs to him by right of conquest".

The great German writer Goethe also engaged in and wrote about translating. He, too, identified three different modes roughly corresponding to sense-for-sense, adaptation, and re-creation of the source text (Bassnett-McGuire 1980: 62). Thus Steiner (1975: 253) comments on the tendency in translation theory towards a tripartite division, as follows:

"The theory of translation, certainly since the seventeenth century, almost invariably divides the topic into three classes.... strict literalism ... faithful but autonomous restatement ... [and] imitation, recreation, variation, interpretative parallel.... The dividing lines between the three types are necessarily blurred.... Yet approximate though it is, this triple scheme has been found widely useful and it seems to fit broad realities of theory and technique."

The "triplet scheme" also reflects a conceptualisation based on the two extremes of a continuum together with their midpoint, from which it would follow that "the dividing lines between the three types are necessarily blurred" (see Figure 2.1, page 26).

The first group of poems to be discussed will be those that are seen, in Van den Broeck's (1985: 61) terms, to be "meant as adequate renderings of their sources, irrespective of the aesthetic norms of the target system"; they are what are loosely termed "literal prose translations". The poems in the second group move towards the aesthetic norms of the target language and system but do not "function as if they were original texts in the target literary system". The poems in the third group do meet the requirements for English poetry in terms of structure and language, and can be judged as "acceptable to the prevailing literary taste". This grouping invokes Bell's (1991: 213) notion of a threshold of termination: "the point at which the writer (translator) feels that the text is adequate to achieve the goal set for it ...". In other words, a translator will continue to revise and re-work a translation only until it reaches a point where he feels it meets certain requirements set up by the purpose of the translation. Obviously, if he is translating, for example, some particular information for his own use, the threshold of termination will be reached much sooner than when he translates.
an important work for publication. In the latter case, the translator will spend more time and effort on perfecting the work in terms of some perceived standard of equivalence, such as being "acceptable to the prevailing literary taste", and this will determine the threshold of termination. The concept can be related to Newmark’s (1988: 49) statement that "a good translation fulfills its intention".

2.4 CATEGORISATION OF THE TRANSLATED POEMS

The macro level of the target text was examined first for macro-structural features (Snell-Hornby 1988: 77). Snell-Hornby calls this a gestalt approach. It seems logical to work downwards from macro to micro levels, first grouping the poems according to common characteristics (macro poetic structure, e.g. sonnet, ballad) or what Hatim and Mason (1990: 139) describe as their "overall rhetorical purpose", then moving to the micro level (language and formal poetic structure, e.g. metre and rhyme). Lewis (1985: 34) points out one advantage that appears to derive directly from the purview of discourse analysis by allowing for this interplay of microscopic analysis and large-scale comparison: "... the specific, often quite delicate operations it [microscopic analysis] studies happen to be the ones that are responsible for cementing together large segments of discourse."

In the first group, called (for convenience) Class 1, source-oriented, lexical equivalence is the translator’s aim; Class 2 poems seek an acceptable target-oriented equivalence which moves the text towards the dynamic equivalence end of the equivalence continuum (for a description of the concept of dynamic equivalence see Chapter Four, section 4.1); while Class 3 poems achieve full poetic status by means of re-creation and imitation. Thus the continuum of literal-dynamic equivalence is extended in poetry translating to include a third aspect – poetic equivalence. See Figure 2.1, page 26.

Underlying the final position of a translation on the continuum is a translating process based on information received through sense and perception which in this study is understood to be similar to that described by Bell (1991) as well as an extension of that proposed in Lockett (1989).19 While Lockett theorised that the process derived from a perceptual field from which percepts were selected and organised into concepts/semantic representations, Bell starts from aggregates (perceived sensory stimuli) which become "wholes whose cohesive character is conceptualised as a system" (Bell 1991: 16). Bell’s theory is based on systemic linguistics, that is, processes are seen as part of a system.
## Figure 2.1 The Equivalence Continuum

<table>
<thead>
<tr>
<th>Literal (prose)</th>
<th>Dynamic (prose/poetry)</th>
<th>Poetic (poetry)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Source text oriented</td>
<td>Target language oriented</td>
<td>Oriented to target poetic system</td>
</tr>
<tr>
<td>Prose structure corresponding line for line with verse lines in source text</td>
<td>Verse lines not in complete correspondence with ST</td>
<td>Poetic structure (e.g., sonnet, ballad) – poor correspondence of verse lines</td>
</tr>
<tr>
<td>No metre/rhyme</td>
<td>Attempts at rhythm, metre and rhyme</td>
<td>Verse lines structured (metre/rhyme; in free verse, rhythm)</td>
</tr>
<tr>
<td>Grammatical shifts only where needed to comply with target language norms</td>
<td>Lexical shifts to achieve dynamic equivalence</td>
<td>Creative (optional) shifts to re-create poetic text</td>
</tr>
<tr>
<td>Exact contextual meaning – a functional translation (Newmark 1988: 283)</td>
<td>Close correspondence to linguistic content</td>
<td>Poetic message has precedence over linguistic meaning</td>
</tr>
</tbody>
</table>

### 2.4.1 Class 1

The dominant feature of the translated poems in this group is lexical and line equivalence. Poetic lines lack formal metrical structure, which is part of the poetic rhythm and introduces an additional level in poetry translating; they vary in length according to the lexical content of the source text lines. Thus line structures are not determined by the target system's norms and expectations (rhythm, metre, rhyme, etc.) but by the source text’s linguistic content. There is a high degree of factual equivalence (Catford 1965: 50), that is, shared functionally relevant features. Shifts of expression, where they occur, are usually obligatory, imposed by English linguistic and/or cultural rules and norms (Van den Broeck 1985: 57).

### 2.4.2 Class 2

The translated poems in Class 2 have undergone some adjustment in language and, concomitantly, in rhythm, in an attempt to conform to the standards of acceptability for English poetry. Rhyme, however, is either fragmentary or altogether absent. These translations appear to occupy a position half-way between the source and target poetic systems. Some movement towards poetic equivalence is observable but linguistic formal equivalence, that is, equivalence at the level of the primary language system, is also present.
to a substantial degree (see Chapter Three, section 3.2 and note 32, for a fuller description of linguistic formal equivalence).

2.4.3 Class 3

In this class the English versions conform to the norms of English poetry with regard to both language and poetic structures. Traditionally, certain types of poetry must be composed in the appropriate form (genre) and aesthetically it would obviously be a disaster to compose an elegy to a fast-moving rhythm or a love-sonnet in ponderous language. Raffel (1988: 79) considers that it is not possible to match genres across languages, because no two languages share the same literary history and therefore "it is impossible to recreate the literary forms of one culture in the language and literary culture of another". Each literary culture has tended to evolve its own set of structures; for example, the English sonnet is typically used for introspective philosophising or for love poetry, while another form, the ballad, is a simple, spirited type of narrative poem with short stanzas.

These structural norms mean that "poetry is so much more difficult to translate than prose" (Campbell 1988a: 423). The translator must be aware of the conventions governing the choice of structures in both source and target systems and, for example, be able to relate, as Campbell did (Campbell 1988a: 448), the Spanish "romance" to the English ballad. In spite of differences in structure, their function within the two systems is close enough to justify the use of the English ballad form to translate a Spanish "romance".

2.5 A FRAMEWORK FOR THE STUDY

It must be pointed out that the purpose of the proposed classification of the translations is merely to provide a framework for the study. It is a theoretical construct that is not intended to set up rigid boundaries which would, in any case, not be possible because there are, inevitably, overlaps. This agrees with the assumption by Beaugrande and Dressler (1981: iv) that in text-linguistics: "Dominances can offer more realistic classifications than can strict categories." One translated poem may manifest features that place it in two or even all three of the classes, depending on which verses are considered. The allocation of a particular poem to a particular group is, in many cases, based on an assessment or evaluative process as to which of the three modes of translating predominates in a specific poem, and does not imply that instances of the other two modes may not be found in that particular translation.
For example, the *Lament for the Matador* has been adjudged a translation that functions as a target language poem. However, in this translation, the first section, "Goring and Death", and the last, entitled "Absent Soul", do not have a formal metre and rhyme structure, while the two middle sections, "The Spilt Blood" and "The Wake", do have formal poetic structures. It would be extremely difficult, if not impossible, to translate the first section within a fixed metric pattern and rhyme scheme since the repetition in every alternate line of the refrain "At five in the afternoon" leaves little room for manoeuvring within the linguistic form and content of the intervening lines to achieve some kind of poetic rhythm. The lack of evidence of any revision aimed at achieving formal poetic equivalence in the final section does, however, suggest that the work of translating was not completed, that is, that the task of re-creating the final section to conform to English poetic norms was left unfinished. The translation published in *Collected Works* (Vol. II) would have been undertaken some time before the work was stopped in 1946 or 1947, and this suggests that it was not completed before the translations were abandoned. This supposition is strengthened by the fact that the one stanza from this section that is quoted in *Lorca*, published in 1952, has been revised and has moved from literal to dynamic equivalence, although strict metre and rhyme are still not achieved. The two versions are as follows:

**Collected Works**  
It will be a long time before there'll be born, if ever  
An Andalusian so clear and so rich in adventure.  
I sing his elegance with words that groan  
And remember a sad breeze through the olives.

**Lorca**  
It will be long before there is born, if ever,  
An Andalusian so frank, so rich in adventure.  
I sing your elegance with words that moan  
And remember a sad wind among the olive trees.

In the following chapters, the poetry translations by Roy Campbell of Lorca’s poetry will be grouped for study and discussion along the lines of the categorisation described above.
CHAPTER THREE

LITERAL TRANSLATING OF POETRY

3.1 THE NOTION OF LITERAL MEANING

You know the opinion of Cervantes? He said that reading a translation is like examining the back of a piece of tapestry.

(Sagan 1988: 181)

Eco (1990: 36) points to a crucial element in the classification of translation equivalence when he states that the very notion of literal meaning is itself problematic. Despite this, there is a widespread perception, particularly among monolingual readers, that the so-called literal method of translating is more "faithful" to the source text, that it resembles the original more closely than a dynamically or pragmatically equivalent version. As Valdes (1986: 3) states: "Literal translations are seen to be true to the form of the original, while free translations depart from the text to find expression that fits the tone and meaning in essence but not exactly in language". Tymoczko (1985: 63) speaks of the popular contentions that literal translations

... are prima facie obvious, that they are logically direct or logically simple, and that they are somehow more objective than dynamic-equivalence translations. One thrust of all these notions is that the translator's role or input is minimised in formal equivalence or literal translations and that this is all to the good ... the view (or hope) is perhaps that literal or formal-equivalence translations will not involve interpretation. That is, the translator's own view of the text will be severely circumscribed by the method of translation and the translator will intervene less between translation and text.

Describing translating in general, Newmark (1988: 45-48) identifies as many as eight different methods of translating:

* word-for-word
* literal
* faithful
* semantic
* adaptation
* free translation
* idiomatic
* communicative.
He defines word-for-word translating as preserving the source language's word order and translating the words singly by their most common meanings, out of context. In Newmark's definition, "cultural" words are said to be translated "literally". One suspects that this translating method rests on an assumption that words are unidimensional objective things which match exactly between languages (Kelly 1979: 79). However, as Newmark comments, it may be seen as an initial part of the translating process that is used by all translators, either consciously or unconsciously, when they encounter problems in a text. In this sense it could represent the first phase of what Lewis (1985: 37) requires of a "good" translation: "A double interpretation, faithful both to the language/message of the original and to the message-orienting cast of its own language".

In Newmark's second translating method, that is, literal translating (in a rather more rigid definition than what is usually understood by the term "literal translation"), obligatory grammatical transpositions are made but lexical words are, again, translated singly and out of context. Beaugrande (1978: 95) is critical of such a context-free approach. He maintains that "every practising translator knows [...] that one must translate items in context or not at all". Bell also expresses the view that the concept of context-free words does not hold up under close inspection. He says (1991: 83): "... even the 'context-free' dictionary definition of the meaning of a word actually rests on an implicit assumption of some kind of setting or use as part of a text; a text without a context runs the danger of having supernatural attributes assigned to it ...". He goes on to argue that a theory of translation "must ... go beyond the formal structure of language as a context-free system of usage to its context-sensitive use in discourse ..." (Bell 1991: 161). Sinclair (1992: 79) asserts that in terms of relevance theory, "there is no utterance interpretation without context". Eco (1990: 45) adds his voice, commenting that "even the meaning of the most univocal message uttered in the course of the most normal communicative intercourse depends on the response of its addressee, and this response is in some way context-sensitive". However, in line with Newmark's (1988: 17) "literal method" based on the view that there are words that "you have to consider out of as well as within context, in order to establish their semantic range", Eco (1990: 36) posits a "zero-degree meaning". He defines zero-degree meaning or semantic interpretation as "the one authorised by the dullest and simplest of dictionaries, the one authorised by the state of a given language in a given historical moment, the one that every member of a community of healthy native speakers cannot deny". In this view, literal meaning is determined by social convention and is a shared rather than an idiosyncratic or individual mode of expression. In support of this notion, Dascal (1987: 267) asserts that "conventionalised (wrongly called non-literal) meanings of many utterances are in fact the literal ones".
Newmark's third method, faithful translation, would appear to be closer to what Campbell meant when he spoke of a "literal prose translation" (Campbell 1988a: 437). Newmark (1988: 46) describes it as follows:

Faithful translation ... attempts to reproduce the precise contextual meaning of the original within the constraints of the target language's grammatical structures. It "transfers" cultural words and preserves the degree of grammatical and lexical "abnormality" (deviation from source language norms) in the translation. It attempts to be completely faithful to the intentions and the text realisation of the source language writer.

Hence, the source-language writer is identified as the "single, well-defined authority" governing the translating process (Newmark 1988: 48). J.M. Cohen's *The Penguin Book of Spanish Verse* (with plain prose translations of each poem) (1956) is an example of the use of this method of translating poetry. It contains four of Lorca's poems.

However, it is debatable whether definitions such as Newmark's are suitable for the study and formulation of theoretical constructs of poetry translating. Several or even all of the methods may be utilised in the same translation, making classification of a particular poem into such discrete classes virtually impossible. Bell (1991: 70) makes the point that such methodological frameworks really reflect translation *techniques* available to the translator as tools to carry out a consciously-made decision in favour of either literal or free translation. Furthermore, such approaches do not as a rule take account of a linguistic distinction between prose and poetry. Structural linguistics does make such a distinction, defining the principal difference between prose and poetry as being linguistic in nature (Quilis, Hernández, García de la Concha 1976: 193; Jakobson 1960: 358). Beaugrande (1978: 15) quotes several publications to support his claim that it is widely agreed that poetic use of language differs in several observable ways from the ordinary use of language. He goes on to say (1978: 23):

Some researchers (such as Bierwisch 1965) consider poetic language as secondary and derivative from ordinary language. Some (such as Jakobson 1960) see the two as alternate varieties of the total language. Still others (such as Coseriu 1971) view poetic language as the realisation of the total potential of a language and ordinary language as a reduction of that potential. All these viewpoints are tenable with respect to certain manifestations of poetry and the intentions of certain poets. But for the same reason, all of these viewpoints can be successfully challenged. The important fact remains that poetic language cannot be evaluated without reference to ordinary language.

Kristeva (1989: 303) also states that, in contemporary linguistics, literary or poetic language is considered a signifying system distinct from the language system in which it is produced.
Kristeva’s semiotic perspective on language shows here — "other than the language of direct communication". She also says (1989: 287): "Literature is no doubt the privileged realm in which language is exercised, clarified and modified". Felperin (1987: 131) explains the view of deconstruction theory:

... what characterises "poetic", as distinct from "ordinary" or even "rhetorical" language is an element of excess or surcharge, a saving remnant or precious residue that remains unexplained, indeed inexplicable, above and beyond the explanatory power of whatever historical interpretive system ... we may bring to bear on it to capture and comprehend that residue.

The fact that poetry translating has always enjoyed the status of a special kind or branch of translating reveals an historical perception of such a distinction throughout the Western literary tradition. In spite of demands of "accuracy" in translating, poetry translations, especially those done by poets, appear always to have followed, to a greater or lesser degree, the dictum of Hilaire Belloc (1924: 153), who stated:

Good translation must ... consciously attempt the spirit of the original at the expense of the letter. Now this is much the same as saying that the translator must be of original talent; he must himself create; he must have power of his own.

The acceptance of this attitude is reflected in the large number of poems translated as "poetry" compared to a relatively smaller amount offered as "prose", available in published form. This suggests that prose translating of poetry is viewed as acceptable only when it serves a particular, usually non-poetic, purpose. When the intention is to offer the reader an aesthetic experience equivalent to that of the source-text reader, then some sort of linguistic equivalence on the poetic level is regarded as a requirement. Raffel (1988: 174) flatly states: "I do not approve of prose translations of poetry; they seem to me virtually a total abdication of responsibility". And Beaugrande (1978: 26-7) adds: "Standards of equivalence are meaningless unless they are explicitly related to the way a given text functions in the interaction of (original) author and (foreign) reader" (parentheses as in original). He argues that prose translations of a poetic text do not actually represent a literary work to a foreign reader, because they do not elicit even a reasonable degree of similar reader responses to those elicited by the original. Valdes (1986: 4) puts the same idea a little differently, identifying the factors that underlie the variation in reader response across languages and cultures:

Whether one begins or ends with language, thought, or culture, the other two are woven in; the circular pattern holds, with each influencing and being influenced by each of the others. They are not the same thing, but none can survive without the others.
The relationship between form-based translating and the notion that words are mere labels of things is commented on by Beaugrande (1978: 96), who also points out that this kind of translating is attractive to some because "the form-based translator can enjoy the illusion of being a text-based translator and dismiss any problems as the inevitable result of accuracy and 'faithfulness'". This "illusion" is doubly attractive to the translator of literature since, according to Newmark's (1988: 48) analysis, the literary translator is "following a single, well-defined authority, i.e. the author of the source language text". Few, if any, concessions are made to the reader, who is expected to deal with the work on its own terms even if, as Bassnett-McGuire (1980: 69) points out, this means "meeting head-on, through the strangeness of the target language, the foreignness of the society that originally produced the text".

The following discussion focuses on some of the poems that can be regarded as literal versions in line with Campbell's own definition. During the course of the analysis, an attempt will be made to make apparent the complex relationships and overlaps that exist between the different translating processes and techniques available to the translator, who has the task of dealing with the manifestation in poetic-aesthetic texts of both the conventional and the potential usage of the source language, and also with its translation into the target language. In the case of literal, prose translating this means without utilising features of the poetic function of language, particularly metre, rhyme and rhythm.

3.2 CAMPBELL'S "LITERAL PROSE TRANSLATION"

A literal (hence prose) version of a poem will concentrate on the form and content of the source text at the level of the primary language system (ordinary language), rather than on the poetic level, and will strive for formal resemblance along the lines described by Newmark above. Linguistic formal equivalence, which is the model for literal translating, includes equivalence of word order, function words, inflections, affixation and suprasegmentals (Krzeszowski 1984: 303). In poetry, formal features also include metric and rhythmic patterning imposed upon the sound system. It seems to be tacitly accepted that these poetic formal features are, however, forfeited in a literal prose version even though they play an important communicative role in the source text.

By way of an illustration of Campbell's concept of literal translation of poetry, we may turn to his study of Lorca (1988a: 436-7). We find the following explanation of his version of an extract from "Los encuentros de un caracol aventurero" (see Appendix 1): "I quote this passage in a literal prose translation, since it is too hard to translate into verse". Taken out of
context, this comment could be used to argue for the impossibility of translating some poetry into verse. Few translators of poetry would agree with this claim. As we have seen above, Beaugrande (1978: 27) argues for the opposite view, that prose translations misrepresent the poetry. On the other hand, if we consider Campbell’s *purpose* in using this passage in his study of Lorca’s poetry, we come to realise that it is not to re-create a poem. His intention is to support his argument that Lorca had the ability to arouse both comic and tragic responses by humanising the creatures of the fields and investing them with "comic grotesqueness and heartrending pathos". He uses his "literal prose translation" of the passage from this poem to illustrate this interpretation. It would be difficult to convey these facets of the poem if the goal of poetic equivalence was invoked, hence Campbell’s comment that it is "too hard to translate into verse". Lorca’s animal and insect world, explains Campbell, is "no dream world of Titania and fairies, but the real old world we inhabit ourselves, seen in miniature, with startling clearness, as through the wrong end of a telescope". To convey this "real old world" *as presented by Lorca* implies that the source-text author’s semantic context imposes its authority on the translator and constrains his interpretive freedom.

The sufferings of a little ant are graphically portrayed but, as Campbell points out, the horror is alleviated because what is being portrayed is not human suffering. This permits us to take an objective view of the situation unhindered by strong emotions. The impact of the horror appears to diminish in proportion to the ant’s smaller size and importance in comparison to our own. The little ant is described as "with his antennae clipped off" ("que tiene/ tronchadas las antenas"), that is, mutilated, a condition that would not normally be observable to the human eye. He is also described as "half-dead" ("medio muerta") as a result of the ill-treatment to which he has been subjected by the other ants. He is threatened with death because he has committed the crime of climbing a tree to see the stars.

The ant repeats
*I have seen the stars;
I went up to the highest tree
And saw thousands of eyes
In my own darkness*.

The lines quoted above show that although we have what we might call line-for-line translating, Campbell did not produce a strictly word-for-word version. The *sf* (line 24) is omitted; *la alameda* (line 27) is expanded to "the whole poplar grove"; and *mis tinieblas* also expands to "my own darkness". In each case, to enhance the rhythmic flow and, hence, the aesthetic function of the target language version, Campbell expands the text by making explicit what is only implied in the source text. Thus no new information as such is added to the source text, while the target text is expanded to accommodate a satisfactory rhythm. This
shows that even when dealing with a text in terms of "literal prose" translating, the text's poetic function was not entirely discarded by Campbell and opportunities to incorporate linguistic items that enhanced this function without diverging too far from the literal were not overlooked. Similarly, Campbell's choice of words, although he claimed it was "literal", reflects his interpretation of the poetic message as well as the linguistic content. Thus "literal" for Campbell seems to mean a predominance of formal and semantic equivalence at the level of the principal linguistic constituents, while linguistic expressions that support or elaborate the message of the source text may be introduced when they enhance that message. He diverges from the "dullest and simplest" literal equivalence (Eco 1990: 36) in the interests of the poetry.

3.2.1 A comparison with Loughran (1978)

The only other English version of this poem that has been located consists of a few segments quoted in Loughran (1978: 40-42):

Y el caracol, pacífico
burgués de la vereda,
ignorado y humilde,
ell paisaje contempla.
La divina quietud de la Naturaleza
le dio valor y fe,
y olvidando las penas
de su hogar, deseó
ver el fin de la senda.

And the snail, harmless
bourgeois of the garden path,
undistinguished and humble,
contemplates the countryside.
The divine tranquility of Nature
gave him courage and faith,
and forgetting the troubles
of his home, he decided
to see the end of the path

In this first part of Loughran's text, line equivalence is closely adhered to, as is word equivalence. Only two words are not literal, dictionary equivalents. They are "harmless" for pacífico (pacific) and "he decided" for deseó (he desired) (Cassell's 1970: 596, 318). Loughran's version continues:

«¿No cantas nunca?» «No canto».
dice el caracol. «¿Ni rezas?»
«Tampoco: nunca aprendí.»
«¿Ni crees en la vida eterna?»
«¿Qué es eso?» «Pues vivir siempre
en el agua más serena,
junto a una tierra florida
que a un rico manjar sustenta.»

«Don't you ever sing?» «Never.»
said the snail. «Nor pray?»
«That either; I never learned.»
«And you don't believe in life everlasting?»
«What would that be?» «Well, it's to live
always in the calmest waters,
next to a bountiful shore
that provides plenty of good things to eat.»

The translation method in the above lines again varies between Newmark's (1988: 45-48) word-for-word, literal, and faithful methods. Thus no canto (I do not sing) is replaced with "never", an attempt to "reproduce the precise contextual meaning of the original",

35
which Newmark defines as faithful translating. Line equivalence is abandoned in the fifth and sixth lines as *siempre* moves from its position at the end of the fifth line in the source text, to the beginning of the sixth line in the target text. A similar method is used in the third and fourth lines of the following passage, where "yo me iría sobre las hojas" is translated "I would walk upon the tenderest of leaves". Like Campbell, Loughran also departs from strictly formal equivalence in the last four lines to add expressive items. In this case their purpose seems to be to reinforce his perception of a speech pattern appropriate to furious frogs: "A fine heretic" (*Una hereje > a heretic*); "the real truth" (*la verdad > the truth*); and "You’d better believe in it" (*creerás en ello > you will believe in it*).

«Cuando niño a mí me dijo un día mi pobre abuela que al morirme yo me iría sobre las hojas más tiernas de los árboles más altos.»

«When I was a child, one day my poor old grandmother told me that when I died I would walk upon the tenderest of leaves of the tallest trees.»

«Una hereje era tu abuela. La verdad te la decimos nosotras. Creerás en ella, dicen las ranas, furiosas.»

«A fine heretic your grand-mother was... We’re telling you the real truth. And you’d better believe in it,» said the furious frogs.

One of them asks: «Do you believe in eternal life?» «Not I,» sadly replies the blind and wounded frog. «Why, then, did we tell the snail to believe?» «Because... I don’t know why,» said the blind frog. «I get filled with emotion when I hear the steadfastness with which my children call to God from the irrigation ditch.»

The word *acequia* (canal, trench) is an example of a "cultural" expression (Newmark 1988: 46) that Loughran chooses to explain by translating it as "irrigation ditch".

«¿Pero qué son las estrellas?» «Son luces que llevamos sobre nuestra cabeza.» «Nosotras no las vemos, las hormigas comentan. Y el caracol. «Mi vista sólo alcanza a las hierbas.»

«But what are stars?» «They are the lights we wear above our heads.» «We don’t see them,» the ants rejoin. And the snail admits, «My vision goes no farther than the grass.»
Por el aire dulzón
ha cruzado una abeja.
La hormiga, agonizando,
huele la tarde inmensa,
y dice: «Es la que viene
a llevarme a una estrella.»

Through the soft, sweet air
a bee has gone by.
The ant, in the throes of death,
smells the immensity of the afternoon
and says, «It's the one who has come
to carry me off to the stars.»

Loughran concludes his selection of extracts from this poem with the following lines:

Todo estaba brumoso
de sol débil y niebla.
Campanarios lejanos
llaman gente a la iglesia,
y el caracol, pacífico
burgués de la vereda,
aturdido e inquieto,
el paisaje contempla.

Everything was hazy
with weak sun and mist.
Far-off bells in bell towers
call the people to church,
and the snail, harmless
burgess of the garden path,
disturbed and upset,
contemplates the countryside.

Notice how the last four lines of the passage echo yet contrast with the first four to highlight the changes in the snail's mental condition brought about by its experiences on its travels. Loughran (1978: xi) explains that his purpose in translating is "to bring the work of Lorca to as wide an audience as possible" and for that reason there is "no pretence as to esthetic consideration ... the English approximations are there solely as an immediate (sic) reference for the non-Spanish reader".

The following extracts coincide with Campbell's selection:

Campbell

"But what are the stars?"
"They are lights which we carry
On the top of our heads."
"We do not see them",
The other ants remark.
And the snail says "My eyesight
Only reaches to the grass."

Across the mild wind
A bee has passed.
The agonising ant
Inhales the vast evening
And says, "It is she who comes
To take me to a star."

Loughran

«But what are stars?»
«They are the lights
we wear above our heads.»
«We don't see them,»
the ants rejoin.
And the snail admits,
«My vision goes no farther than the grass.»

Through the soft, sweet air
a bee has gone by.
The ant, in the throes of death,
smells the immensity of the afternoon
and says, «It's the one who has come
to carry me off to the stars.»
Several differences are apparent between the two translations. Loughran's ants wear lights above their heads, while Campbell's carry them on the top of their heads. In accordance with his claim that Lorca used "simple language, bordering on plain everyday speech" (Campbell 1988: 434), Campbell's snail speaks of his eyesight, while Loughran selects the more poetic register – vision. Similarly, Campbell's translation of aire dulzón as "mild wind" is far simpler than Loughran's "soft, sweet air"; in Campbell's version, the "agonising ant/ Inhales the vast evening", in contrast to Loughran's ant, which is "in the throes of death", and "smells the immensity of the afternoon". The English cognate "agonising" of the Spanish word agonizando is not its literal (dictionary) equivalent. Here, Campbell has either been deceived by a "false friend" or has knowingly misrepresented the literal meaning of the source text. Loughran's phrase, "in the throes of death", is closer to the meaning that "every member of" the English-speaking "community of native speakers cannot deny" (Eco 1990: 36).

Finally, Campbell's interpretation of the ant's belief that a passing bee is "she who comes/ to take me to a star", reflects more closely the sociocultural milieu in which the poem was created, or what Bell (1991: 110) terms the "universe of discourse". In Andalusia, the association of the feminine deity (or the virgin) with spiritual or religious aspirations is prevalent among the common people, as is the singling out of one star as the location of a particular saint or deity (possibly the virgin Mary) in the heavens rather than looking to the stars in general, understood to be synonymous with the heavens in English, a more monotheistic "universe of discourse". The English equivalent of the pronoun la may be either the personal she or the impersonal it, usually depending on whether the noun governing it is human or not. Spanish grammatical gender distinctions are not as closely linked to the semantic feature "+human", and this creates a gap between the two language systems. In the context here – the ant's dying vision and its religious connotations – it is likely that a Spanish reader would perceive the poet's use of the ambiguity inherent in the pronoun in this environment and would select the feature "+human", to enable the interpretation of the poem as a mirror of "the real old world we inhabit ourselves" (Campbell 1988a: 436) to proceed. Campbell's version can therefore be said to be source-text oriented, while Loughran's exhibits a degree of compensation for cultural difference (adaptation).

The seemingly ludicrous notion that a dying ant should interpret the sight of a passing bee as someone who has come "to take me to a star" carries an implicit allusion to the human situation that questions our own beliefs and our responses to those whom we perceive as different from us. The simply narrated story of the snail's encounter with the group of ants
raises some difficult issues but the poem's allegorical mode allows the poet to sidestep direct confrontation while making his point. In the source-text passage words that express human emotions and suffering are used to describe the ant's experience. In selecting lexical equivalents, Campbell confined himself to the same semantic field, choosing words that carried the semantic feature "+human", such as "going along angrily" (van muy alborotadas); "patience" (paciencia); "very sadly" (muy tristemente); "uneasily" (inquietas); "pensively" (pensativo); "agonising" (agonizando); and "full of confusion" (lleno de confusión).

By presenting the ant's story in human terms, Lorca seems to be questioning whether we too are not bound within unperceived limits that exclude us from a universe much more complex than we are able to comprehend. In fact, Lorca once said:

A fly ... has its universe, which does not permit it to go beyond its generic limits, all of which does not mean that what the fly is incapable of perceiving does not exist. The same thing happens with man.... Man with his soul and the fly with its, do they or do they not end in death?

(quoted in Magaríños 1961: 11)

To emphasise his view that this concern with the bounds of our existence is a major theme of Lorca's work, Loughran (1978) titled his study of Lorca The Poetry of Limits. Campbell (1988a: 439) concluded, however, that in spite of the painful emotions that Lorca was able to arouse in his readers, "there was not much perversity in his make-up, as modern poets go".

3.2.2 Rhythm and the poetic line

In translating poetry, even in a literal version, there is a focus not only on the word but also on the line. A literal translation normally follows the source text verse lines in terms of linguistic content but because literal rather than dynamic equivalence is the goal, features such as metre, rhythm, rhyme and alliteration are discarded. The metric and rhythmic patterning imposed upon the sound system of language is one of the principal ways in which poetry and prose differ. If, as argued above (see section 3.1), prose and poetry are two different subsystems of the linguistic system, then translating from poetry to prose means moving from a poetic subsystem in the source text into a different linguistic system and a different subsystem, and it is the path that this movement follows that is of interest to translation theory (cf Bell 1991: 26).
In poetry, linguistic form is intimately related to the message, by virtue of the affective qualities inherent in the linguistic structure. The speaker selects a linguistic structure to convey affective aspects, as the snail does in "Los encuentros de un caracol aventurero" when it resorts to the diminutive suffix "-ita": "Hormiguitas, paciencia" ("Little ants, have patience"), in order to indicate empathy and a degree of fellowship with the ants in an attempt to placate them. The first step into the target language will be a prose paraphrase of the "zero-degree meaning" (Eco 1990: 36) which, if the ultimate goal is to present the text as a target language poem, will undergo further adjustment (using translating processes or techniques according to the translator's interpretation of the poetic message) to bring it into line with the target language's poetic norms.

Campbell had a strong feeling for poetic rhythm and rhyme in language. It is evident in his own poetry (so much so that his critics complain that in his long poems his persistent use of the iambic pentameter rhyming couplet becomes repetitive to such an extent that it detracts from the poetry – Vinson 1983: 112). Ley (1981: 19) tells how Campbell once explained to him that it was necessary, when translating poetry, to change the line form from one language to the other. Campbell gave the alexandrine as an example, which, he said, is a natural form in French but is difficult to use in English, whereas the endecasyllabic line in English comes almost as naturally as prose. Ley, himself a translator of poetry, says that he was not convinced by this argument. In the long run, he feels, it is a question of choice. However, he does concede that Campbell's translation of the poetry of Saint John of the Cross is the best that exists in English (Ley 1981: 111).

Campbell never favoured free verse in his own original poetry. Even in the version that he himself classified as a "literal prose" translation, the extract from "Los encuentros de un caracol aventurero" discussed above (Campbell 1988a: 437-438), he managed to achieve a certain rhythmic flow through minor adaptations that diverge from the strictly literal. For example, in a stress-timed language (where strong stresses tend to occur at regular intervals) like English, at least two stressed syllables are required in a line to maintain a rhythmic flow. It is worth noting that there is only one line in this extract that contains less than four syllables (alternating strong and weak stresses): line 58, "The snail sighs". However, this line still carries two strong-stressed words. All the remaining lines have two to three strong stresses, thus sustaining the poetic rhythm:

58 El caracol suspira
59 y aturdido se aleja
60 lleno de confusión

The snail sighs
And goes off amazed
And full of confusion
A further example of adaptation for rhythmic flow can be observed in the following passage:

1. ... Ya en la senda
2. un silencio ondulado
3. mana de la alameda.
4. Con un grupo de hormigas
5. encarnadas se encuentra.
6. Van muy alborotadas,
7. arrastrando tras ellas
8. a otra hormiga que tiene
9. tronchadas las antenas.

A word-for-word translation of lines 4 and 5 would read:

(i) 4 With a group of ants
5 red he meets.

The enjambment of "ants" (hormigas) and "red" (encarnadas) requires the obligatory grammatical transposition:

(ii) 4 With a group of red ants he meets.

In choosing whether or not to retain this enjambment, Campbell also considered the problem of rhythm. Neither alternative (i) nor (ii) would yield a pair of lines with two strong stresses each. By inserting a word implied in the source text narrative — "next" — and using the synonym-cognate "encounters" for "meets", the syllabic content of the lines is augmented and the rhythm sustained, although it must be recognised that "he next encounters" is not "ordinary" English.

Campbell's readiness to sacrifice "accuracy" to achieve poetic rhythm is also evident in the following passage from "Spring Song" (1988a: 439):

parece un campo sembrado
con granos de calaveras

Appears like a field
Sown with seeds of skulls

Here, Lorca has typically added density to his poetic language, since the noun phrase "un campo sembrado" is highly redundant; the past participle sembrado is used in Spanish both as an adjective, equivalent to the English adjectival clause "a field which has been sown" (Neale-Silva and Nelson 1967: 278), and as a noun, when it has the meaning "a sown field".
Instead of simply following Lorca’s poetic line word-for-word, Campbell moves *sembrado* on to the next line. His decision to place the word "sown" at the beginning of the line following "field" increases the semantic load in the two related terms by means of a line break, rather than syntactic duality of function. In this way a similar effect is achieved although by different means. In addition, the two English lines are balanced, with five syllables each.

### 3.3 A COMPARISON OF TWO VERSIONS OF "RAIN" (LLUVIA)

Two versions of the poem "Rain" ("Lluvia") by Campbell exist. *Volume II: Poetry Translations* (Campbell 1985b) contains the same version, which we shall call version A, in Campbell’s handwriting as that housed in the National English Literary Museum in Grahamstown. Version A is classified as a Class 2 (dynamic-equivalence) translation. The book *Lorca* (Campbell 1988a) contains part of the poem in a more literal translation that may be regarded as Class 1 (literal) and will be called version B. It is not unheard of for a translator to do two different versions of the same poem. For example, there exist two separate and markedly different renderings by Peers of "En una noche oscura" by Saint John of the Cross. Mackenzie (1985: 271) believes that the two versions, the first written in 1931 and the second completed several years later, "clearly demonstrate a feeling of dissatisfaction with his own efforts as translator of the poem". However, in Campbell’s case, as the following analysis will demonstrate, the earlier version of the poem is considered the better one, both in the sense of reader response and in terms of the general standard of Campbell’s poetry translating.

A comparison of the choice of words in versions A and B of "Rain" shows that in the short passage of eighteen lines that comprises version B there are sixteen words that differ from the parallel text, version A. This variation confirms the validity of the current concept of the lexicon as a structured network of relationships that has replaced the old idea of the lexicon as a list of names or as a dictionary. Various linguistic theories attempt to describe the lexicon in terms of conceptual fields, semantic space and fields, oppositions, distinctive features, minimum semantic units, and so on. Prieto (quoted in Mounin 1963: 85) suggests that more than any other level of language, the structuration of the lexicon is conditioned by non-linguistic factors. The lexicon links the language to the non-linguistic world and to experience of that world. As long ago as 1964, Nida (1964: 156) stated that no two languages are identical in the meanings given to so-called corresponding lexical items. Words regarded as equivalent because they share certain semantic features may not have exactly the same semantic range or the same sets of semantic relationships. Attempts have been made by psychologists (Osgood *et al.* 1967) to account for differences in terms of the
concept of the "semantic differential". Bell (1991: 102) considers that the potential of the semantic differential is most attractive to translators, who continually need "specifications of the connotative word meaning systems of individual writers, speech-communities and different languages".

The Spanish word *cristal* from the list below is an example of the contrasting lexical networks that exist in the global semantic fields of different languages. Its semantic space in the English system includes "crystal", and overlaps with "glass" (*vidrio*) or "looking glass" (*espejo*), besides sharing the meaning of "window panes" with *vidrio*. This demonstrates the overlaps and gaps in the division of semantic space in the two languages. In the words of Eco (1979: 76), "... semantic fields give shape to the units of a given culture and establish portions of the world vision belonging to that culture." If the semantic field is treated as a system of positions and oppositions, many possible word choices can be justified. Moreover, non-justifiable choices and, more importantly for the translator, existing compositional connections to different positions in contiguous semantic fields can also be identified. Eco (1979: 126), however, warns that: "The fact that every item can simultaneously maintain relations with many other elements makes it difficult to draw explanatory but simplifying graphs such as a compositional tree". Culler (1975: 248) also maintains that the verbal form (or lexical item) does not simply refer us to a meaning, but "opens a space in which we can relate it to other sequences whose traces it bears".

From the foregoing it can be seen that a change in lexical choice from one rendering to another will set up a whole new network of semantic and contextual relationships for the lexical item concerned. The short passage of eighteen lines from "Rain" that appears in *Lorca* (version B) contains sixteen words that differ from those in the parallel text, version A. They are listed below:

<table>
<thead>
<tr>
<th>Source text</th>
<th>A (CW, Vol. II)</th>
<th>B (Lorca)</th>
</tr>
</thead>
<tbody>
<tr>
<td>la aurora</td>
<td>daybreak</td>
<td>dawn</td>
</tr>
<tr>
<td>derrama</td>
<td>pours out</td>
<td>sheds</td>
</tr>
<tr>
<td>sementeras</td>
<td>sown fields</td>
<td>(s)own lands</td>
</tr>
<tr>
<td>perdida</td>
<td>wasted</td>
<td>lost</td>
</tr>
<tr>
<td>sentimiento</td>
<td>sense</td>
<td>sentiment</td>
</tr>
<tr>
<td>inquietud</td>
<td>certitude</td>
<td>inquietude</td>
</tr>
<tr>
<td>tiene</td>
<td>has</td>
<td>contains</td>
</tr>
<tr>
<td>optimismo</td>
<td>hope</td>
<td>optimism</td>
</tr>
<tr>
<td>al contemplar</td>
<td>seeing</td>
<td>to contemplate</td>
</tr>
<tr>
<td>cristales</td>
<td>panes</td>
<td>glass</td>
</tr>
<tr>
<td>madre</td>
<td>mother</td>
<td>parent</td>
</tr>
<tr>
<td>lluvia</td>
<td>rain</td>
<td>water</td>
</tr>
</tbody>
</table>
In the third line of version B, the phrase "the down lands" appears to be a misprint for "the sown lands" and has been treated as such. There are a number of printing errors in *Lorca* (as reproduced in Campbell 1988a).36

Similarly, changes in verbal inflections will introduce subtle variation in a poem's aesthetic structure. In the source text, all the main verbs are inflected for the present tense. The two versions treat them as follows:

<table>
<thead>
<tr>
<th>Source text</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>es la aurora</td>
<td>It's the daybreak</td>
<td>It is the dawn</td>
</tr>
<tr>
<td>derrama</td>
<td>pours out</td>
<td>sheds</td>
</tr>
<tr>
<td>se despierta</td>
<td>wakens</td>
<td>is awakened</td>
</tr>
<tr>
<td>se convierte</td>
<td>turns</td>
<td>turns</td>
</tr>
<tr>
<td>miran</td>
<td>that gaze</td>
<td>gazing</td>
</tr>
<tr>
<td>dejan</td>
<td>leaves</td>
<td>leaving</td>
</tr>
<tr>
<td>son</td>
<td>(It's)</td>
<td>they are</td>
</tr>
<tr>
<td>sabe</td>
<td>know (nothing) about</td>
<td>ignore</td>
</tr>
</tbody>
</table>

The two occurrences of the gerund (gazing, leaving) in version B are both simple present tense in version A (gaze, leaves). This brings the grammar of version A closer to that of the source text than that of version B. In this respect, then, version A, adjudged class 2, is more "literal" than version B, assigned to class 1. Newmark (1988: 69-70) feels that, in general, literal translating should be regarded as the correct translation if it secures both referential and pragmatic equivalence to the original and, therefore, it should not be rejected as a legitimate translation procedure. This is an argument against the claim that literal translating is always bad translating. Referring specifically to poetry translating, Newmark (1988: 72) concludes: "For me, a translation can be inaccurate; it can never be too literal."

Differences between the literal (B) and dynamic-equivalence (A) versions are also evident in the ways in which the translation strategy of transposition is employed. Bell (1991: 70) defines transposition as "the rendering of a source language element by target language elements which are semantically but not formally equivalent (e.g. word-class changes ...)". Both the American approach to translation as represented by Eugene A. Nida and Charles R. Taber (1964), and that of the French-Canadian group including Vinay, Darbelnet and Criado de Val (Criado de Val 1962: 251-254), recognised that the translating
process should promote the reproduction of the source text message in a way that conforms to the natural form and usage of the target language. Acceptance of this objective implies distinguishing between what may be acceptably rendered by a literal or dictionary equivalent and what requires some further adjustment to conform to the cast of the target language. Thus some transposition is desirable and/or obligatory even in literal translating.

Nida (1964: 156) referred to the lack of correspondence in the way two languages arrange symbols (or words) in phrases and sentences. It is their functional load within phrases and sentences that determines how words are grouped within the language system as nouns, adjectives, verbs, adverbs, and so on. When groups of words function as constituents of sentence structures, phrasal categories are assigned, such as noun phrase or verb phrase. When there is a lack of correspondence between two languages that leads to a change in the category of a word in the translating process, lexical transposition occurs. In the case of a phrasal constituent, grammatical transposition occurs, as in the poem "Rain", line 21, where miran (3rd person plural, present tense verb) becomes "gazing" (gerund), or "that gaze" (complementiser+verb). The two types of transposition sometimes overlap, as when a grammatical phrase is translated by a single lexical item, or vice versa. Again, an example taken from "Rain", line 20, would be: al contemplar (prepositional phrase) "seeing" (gerund). The latter example merits further examination. For this purpose, line 20 is quoted below:

Source text: Al contemplar las gotas muertas en los cristales
Version A: Seeing the drops lie dead upon the panes
Version B: To contemplate the dead drops on the glass

The source phrase "al contemplar", in which the infinitive form is nominalised by the article el to form a noun phrase which complements the preposition a, followed two different paths in translating. In version B, only the infinitive verb contemplar "to contemplate" is translated, disregarding the preposition a and the article el. As a prepositional phrase, Spanish "al contemplar" is equivalent to English "on contemplating" – the Spanish structure "al+infinitive" is regularly translated into English as "on+gerund". Thus version A, in spite of the lexical change from "to contemplate" to "seeing", can also be said to approximate the grammatical structure of the source text more closely than version B. Only the preposition on is missing from version A.

The differences that can be observed between lines 25 and 26 appear to represent a change in approach on the part of the translator – perhaps even a different translator – rather than simply a difference in transposition strategy.
Source text:
25 Son poetas del agua que han visto y que meditan
26 lo que la muchedumbre de los ríos no sabe.

Version A:
25 It’s the poets of the rain who’ve seen and meditate
26 What the crowd of rivers know nothing about.

Version B:
25 They are the poets of water who have seen and meditate
26 Things which the vast crowds of rivers ignore.

"They are" of version B is an endophoric reference to "each drop of water" in line 23 and thus is an anaphoric reference, while also providing a cataphoric link to the rivers referred to in line 26. Thus agua in the phrase "son poetas del agua" links rain and (the water of the) rivers, "rain water". "It’s" in version A has no specific reference in the text but is, rather, a generalisation that seems to distance the text from Lorca's pantheism by substituting the objective pronoun it for the personal they. The statement now involves human poets who sing of rain, rather than rain-water personified as poets. Inanimate rivers can be said to "ignore" those things with which raindrops are concerned; by the same token, they "know nothing about" the things which human poets would "see and meditate".

It appears to be something of a paradox that version A differs in so many respects from version B and that the former seems to be a less literal version than the latter, since version A was to have been delivered to the publishers in about 1947, and therefore would have preceded version B, which was used in the book Lorca, published in 1952. For instance, there are differences in the placement of adjectives, which in English almost always precede the noun while in Spanish they may precede it but more often obligatorily follow. This collocation governed the translation of "el dolor de la carne" in version B, as "fleshly pain", but in version A the more literal "pain of the flesh" is selected. Apart from aesthetic considerations, the latter also links to historical and intertextual (particularly biblical) expressions of the concept. Another example is the change from the source phrase "las gotas muertas". In version A this simple noun phrase was restructured into a statement consisting of a noun phrase and a verb phrase (intransitive verb+adverb): "the drops lie dead". In version B it was translated literally: "the dead drops".

There is no obvious explanation for why a version of this poem was used for the book Lorca that differs from the rendering given for the ill-fated publication of Lorca's poetry. As a poetry translation, the latter has apparent advantages over version B, and is closer in lexical choice and syntax to Roy Campbell's usual translation methods and style. For example,
Campbell translates *cristales* as "window-panes" in the poem "Landscape", and as "panes" in the poem "Venus"; the term "glass" for a window-pane does not seem to be part of his idiolect, as would be the case for most English-speaking South Africans. To his English wife Mary, however, "glass" would be the normal usage. None of the other poems quoted in part or in full in both the publications (*Collected Works* and *Lorca*) show anything like the consistent differences that can be observed in "Rain". The possibility that is suggested by these substantial differences in lexical choice and an apparently radical difference in interpretation and approach commented on above, could be that the two versions are the work of two translators – Roy and Mary Campbell. It is known that Mary Campbell also translated; indeed, in the first announcement of the Lorca project, quoted in Chapter One, page 3, it was stated that the translation was to be by Roy and Mary Campbell. It is also stated in Campbell (1985b: 483) that the translation of the poem "Lament for the Matador" was the work of both Roy and Mary Campbell. It must have been at about the time when Campbell spent several months in Madrid (October-December 1951 according to Ley 1981: 111) that the book *Lorca* was in preparation; it was published in 1952. If the fragment of "Rain" had been, for whatever reason, omitted from the manuscript or lost, Mary Campbell may have acted in Roy’s absence and substituted version B so that work on the book would not be held up. There is no evidence to support this idea and it remains mere speculation. There is, however, a need for more research into the part played by Mary Campbell in Roy Campbell’s work (see, for example, Alexander 1982).

3.4 "PAUSE OF THE CLOCK" (from *Primeras canciones*, 1922)

Three versions of this poem by Campbell are quoted below, Versions A-C, together with translations by Loughran (1978: 122) (version D), Bauer (1988: 29) (version E), and the source text, for reference.

A

<table>
<thead>
<tr>
<th>Source text</th>
<th>NELM Ms, p.13</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Claro del reloj&quot;</td>
<td></td>
</tr>
<tr>
<td>1 Me senté</td>
<td>1 I seated myself</td>
</tr>
<tr>
<td>2 en un claro del tiempo.</td>
<td>2 in a pause of time,</td>
</tr>
<tr>
<td>3 Era un remanso</td>
<td>3 It was a backwater</td>
</tr>
<tr>
<td>4 de silencio,</td>
<td>4 of silence,</td>
</tr>
<tr>
<td>5 de un blanco</td>
<td>5/6 of a white silence</td>
</tr>
<tr>
<td>6 silencio</td>
<td>7 a formidable circle</td>
</tr>
<tr>
<td>7 anillo formidable</td>
<td>8 wherein the stars</td>
</tr>
<tr>
<td>8 donde los luceros</td>
<td>9 collided with the twelve</td>
</tr>
<tr>
<td>9 chocaban con doce flotantes</td>
<td>10 floating black numbers</td>
</tr>
<tr>
<td>10 números negros.</td>
<td></td>
</tr>
</tbody>
</table>
In *Lorca*, Campbell treats *Primeras canciones* and *Canciones* as one, saying (1988a: 469): "... the two books of his songs, or *Canciones*, [which] were written mostly between 1921 and 1924, but not revised or published till many years later". He feels that "the ideas embodied in many of these obscure *canciones* are not mere shots in the dark written to bewilder or bemuse, but ... they are potential ideas looking for expression" (*ibid.*). His only direct comment about the poem "Pause of the Clock" immediately precedes it, explaining that he is quoting this "enigmatic little poem" to "show the range of the *Canciones*" (Campbell 1988a: 474).

The word *claro*, which occurs in the title and in line 2, covers a wider and more diverse area in the global semantic field than its English cognate "clear". Its meanings range from the colloquial expression "clearly, certainly, of course", to dictionary equivalents such as "well-lit, transparent, evident, interval" (in the sense of a space between two elements). It is employed in the sense of a personal attribute in the poem "Llanto por Ignacio Sánchez Mejías" in the closing stanza, where Lorca describes the bullfighter as "un andaluz tan claro...". In "Lament for the Matador", Campbell (1985b) reads: "An Andalusian so clear ...", but in *Lorca* (1988a) it is rendered "An Andalusian so frank ..." (see also Chapter 2, section 2.5). Newmark (1988: 193) recognises four influences on word-meaning: linguistic
context; referential meaning; cultural meaning; and personal or subjective meaning. Mounin (1963: 163) made a similar claim, that word meanings are learned in three or four different ways: deictic; situational; linguistic; logical; each of which produces different values or subjective affects. Newmark would describe a word such as "claro" as a "no-equivalent" word, which he defines as "a source language word for which there is no clear (sic!) one-(word) to one-(word) equivalent in the target language, that shows up a lexical gap in the target language" (1988: 284). In this case, however, the problem is not so much a lexical gap as a lexical overlap.

In the context of the poem's theme, time as delimited by a clock, the word "interval" seems to suggest the space between the numbers on the clock face as well as the time intervals they denote. Neither Campbell, Loughran nor Bauer select this option, however, although Loughran's "clearing" is close; the NELM manuscript in Campbell's handwriting shows that he first used the word "gap" in line 2, but deleted it, replacing it with "pause", perhaps when he altered his translation of the title from "Clock Light" to "Pause of the Clock". Bauer (1988:29) also uses "pause". Later, in Lorca, Campbell tried "in a clearness of time", an attempt to move closer to the cognate claro. Loughran translates the title as "Clearing of the Clocks", evidently to agree with his lexical choice in line 2, which necessitates a change of the noun from the singular to the plural form. His brief discussion of his interpretation of the poem suggests a possible explanation; he states (1978: 122): "Not only do men constantly confront the reality of passing hours, but so do the symbols of illusion ... the poet seems to have found an ideal moment in which he can observe the clockworks of the universe from a relatively detached point of view." The "ideal moment" can be thought of as a "clearing" from which the poet makes his observations.

Both Campbell and Loughran agree on "literal" equivalents for lines 3-4, and both combine lines 5 and 6 into one line, rejecting the enjambment for the English text, with a minimal difference: Campbell retains the possessive "of" (de) of line 5 in versions A and B but omits it in version C, as does Loughran in version D. Bauer's version substitutes "still pool" for "backwater". The word blanco appears to have associations with sidereal space or infinity for Lorca, compare "... ojos de infinito que miran/ al infinito blanco ..." (eyes of the infinite, gazing/ back into the white infinity), from "Lluvia" ("Rain") – see section 3.3 above, and Chapter Seven, section 7.8. Bauer omits lines 5 and 6, thus dropping the reference to "white" with its significance in Lorca's poetry.

The last four lines vary considerably between versions A, B, C, D and E. In the first two anillo is translated "circle", while Loughran and Bauer use "ring". The line is dropped from
version C, which may indicate that for Campbell it did not translate successfully into English. The word "round" in line 9 seems to contain a reference to the now-deleted "formidable circle" which is lost by the omission. "Circle" here evidently refers to the circular (white) clockface which Lorca may perceive as a link to the spheres, the stars and the universe. In this context, "circle" would be a more appropriate equivalent than "ring".

In all three of Campbell's versions, A-C, *dónde* is rendered as "wherein", thereby making explicit what is implicit in the source text with respect to the concept of a circle. Loughran and Bauer adhere to the literal "where", thus assuming that the implication is transferred from source to target language within the semantic sense of the preceding text. Lines 9 and 10 are the most enigmatic and the key to the whole of this little poem. The verb *chocar* arouses a variety of responses from the translators: "collided with"; "knocking against"; "ran into"; and "crashed into*. Chocar also has a number of English "equivalents" and the most appropriate must needs be determined by the context which, in this case, is not unambiguously defined. However, the title does indicate that the poem concerns a clock. None of the translators grasped the opportunity afforded by this link with the action of a clock to select one of the dictionary equivalents of *chocar*, "to strike". Campbell did select "striking" in relation to a clock in "If my hands could unpick":

Loco reloj que canta: a mad clock striking

The reference in the final verse to "doce ... números negros", evidently the hours represented by twelve numbers on the clockface, strengthens this association. The English "the clock strikes the hour" is a common expression.

### 3.4.1 Relativity and Einstein in Spain

"Pause of the Clock" can be approached in terms of a response on Lorca's part to a prevailing ethos of his time that was reflected in the impact of Einstein's relativity theory in Spain. Beaugrande (1989: 11) comments on this "tendency of artists to be fascinated with trends in science and to borrow ideas". Glick (1988: 274) quotes one Spanish writer, J. Menéndez Ormaza, who noted that the First World War had made Europeans lose confidence in old concepts, so that they seized on the new and mysterious theory with enthusiasm. Glick (1988: 284) concludes that "there is every indication that ... relativity was discussed by all social classes in large cities and by middle class individuals in small towns" (in Spain). Furthermore, Einstein visited Spain in March 1923, where he met Alberto Jiménez Fraud, director of the Residencia de Estudiantes (where Lorca lived as a student from 1921-1927). Einstein later visited the Residencia to receive a public tribute. He is reported to have said on this occasion (speaking in German) that relativity had not "changed
anything. It had reconciled facts that were irreconcilable by the habitual methods" (Glick 1988: 144). This would have appealed to Lorca, whose poetry is often described as being difficult to understand.

Even if Lorca was not actually staying at the Residencia at this time (he was in Granada completing his Law degree in early 1923, but the exact date of his return to the Residencia is uncertain), he must have heard accounts of such an important occasion from his fellow students. Glick (1988: 299) states that there was popular awareness in Spain of the basic subject matter of relativity: time, space, and gravitation. All three are major themes in these early Lorca poems. The influence of Einstein on the intellectuals of the twenties (and consequently on Lorca who always associated with them) is summed up by Glick (1988: 301) as follows:

Einstein, by challenging the commonplace notions of time and space, had challenged the metaphysics of the common man, a feat both presumptuous and magical at the same time.

In this poem, "Pause of the Clock", Lorca too seems to be "challenging the commonplace notions of time and space". It can also be argued that the source-text-oriented mode of the translators of this poem is due in no small measure to their inability to find sufficient common cultural ground in the target system. By the late 1940s, when Campbell was doing his translations of Lorca, the impact that Einstein's theories made in the twenties had been overshadowed by scientific advances like guided missiles and the atom bomb. As Gombrich (quoted in Beaugrande 1989: 11) shows, "the mixing of the possible and the impossible is an ancient and highly productive technique of artistic representation". But in this case, what was "impossible" to Lorca was no longer so to the Campbell of the forties and fifties, in the scientific realm. The concepts of time and space had undergone considerable adjustment, so that Lorca's exploration of the concept of time would no longer coincide with Campbell's, and he (and other translators) would find it difficult to interpret Lorca's utilisation of the possibilities offered by Einstein's relativity theory in the context of the Spain of the early twenties. Campbell vacillates between translating "claro" as "a pause of time" (versions A and B) or "a clearness of time" (version C), evidently uncertain about Lorca's intended meaning in the phrase "un claro del tiempo" (line 2). He also abandons line 7 in version C, a strategy that is frequently resorted to by a translator who finds a phrase uninterpretable within the set of contextual effects he has assumed, and therefore dispensable; what Delabastita (1991: 46), in another context, calls "the art of evasion". Finally, it can be suggested that Campbell's decision to substitute "black figures" in version C in place of the previously selected "floating black numbers" (a seemingly straightforward, literal translation
of "flotantes/numeros negros") may be a further indication of a failure on his part to come to terms with the full contextual effects of this poem.

3.5 WHAT CONSTITUTES "LITERAL"?

It was observed at the beginning of the chapter that the very notion of literal meaning is problematic (Eco 1990: 36). Consequently, there can be no definitive statement of what constitutes "literal", and every translator will work out an idiosyncratic notion of what literal translating involves. The above examples serve to illustrate Campbell's approach to and use of literal prose translation in poetry. There are only a few further poems that can be classed in this category, since the method is not one much favoured by Campbell. Compared to the other two categories of dynamic and poetic equivalence, few of Campbell's translations can be called "literal" and even these, as the foregoing analyses show, contain "dynamic" and sometimes even "poetic" elements. Campbell's translating methods support Tymoczko's (1985: 86) assertion "that the distinctions between literal and free, or formal equivalence and dynamic equivalence, are not so great nor so useful as they would appear to be ... literal and/or formal-equivalence translations have no special claim to being more obvious, more logically transparent, or more objective than free or dynamic-equivalence translations". All that a literal version — according to Newmark's (1988: 45-48) definition — does is provide a skeleton which can then be fleshed out by the translator.

In most of his translations, including Lorca's "free verse" poems (Primeras canciones and Canciones), Campbell consistently uses every possibility to move towards the requirements of poetry such as poetic rhythm and a dense structuration of language, seeing poetry as his goal, not prose. Consequently, most of the poems from Primeras canciones and Canciones and a few poems from Libro de poemas were translated to some degree of dynamic equivalence even though there may appear to be little scope for it, and are classified as Class 2 translations. They will be the subject of the next chapter, Chapter Four. Particularly when the source text displays a strictly formal poetic structure of metre and rhyme, Campbell frequently favours adaptation and re-creation, confining his translation as much as possible within a metric structure and rhyme scheme, often at the expense of the source text's linguistic content. These are considered to be Class 3 translations and will be considered in Chapters Five and Six.

The comparisons with the work of other translators of Lorca in this and the following chapters also suggest that lexical choice is more subjective and context-bound (in the sense of contextual assumptions arrived at subjectively — see Chapter Five — and that may not be intersubjectively shared with other interpreters), even in literal translating, than is generally supposed.
CHAPTER FOUR

CONSTRAINTS AND ASSUMPTIONS IN DYNAMIC EQUIVALENCE

4.1 THE CONCEPT OF DYNAMIC EQUIVALENCE

Beaugrande (1978: 26-7) characterises equivalence as the property of being able to represent the original text to a foreign reader. This is a very loose definition; as suggested in Chapter Two, equivalence can be conceptualised as a continuum with literal translating at one end and dynamic or free translating occupying an arbitrarily defined position along the continuum as the translation progresses towards adaptation or imitation in poetry. Nida's (1964: 159) concept of the "Dynamic Equivalence of a Translation" was based on equivalence of response: the manner in which receptors of the translated text respond to the text must be equivalent to the manner in which receptors of the source text respond to the source text. House (1981: 9) comments that in Nida's concept "equivalent" does not mean "identical" because different cultural, historical and situational settings preclude identical response. She adds to this Newmark's (1974: 65) criticism that the equivalent response principle "is mentalistic and needs further definition". Tymoczko (1985: 77) considers that: "There is a tendency to hold dynamic-equivalence translations as suspect because they can be seen as potentially manipulating texts to fit a particular critical view or literary theory ... all translations, even the most literal-seeming, have a critical bias."

Gutt (1991: 68) defines two basic objectives of dynamic equivalence:

1. a translation must convey to the receptor language audience the meaning or message of the original (its content or "matter"); and

2. it must do so in a way that is faithful, viz. equivalent to the dynamics of the original (its "manner").

Gutt (1991: 94) argues that as a general theory of translation the dynamic equivalence approach fails to provide evidence that the goals set for translation are achievable in principle. The reason for this failure, according to Gutt, is that its views of linguistic or verbal communication and of textual meaning are inadequate. Winckler (1992: 194) explains that both the dynamic equivalence approach and the idiomatic approaches (developed by Beekman and Callow and by Larson) assume that the requirement that a translation should communicate the meaning of the original accurately and clearly to the readers of the
translation, can serve as the basis of an explicit general theory of translation. The flaw in this kind of reasoning appears to be a basic misconception about meaning, since it seems to be conceptualised as a static, capturable entity based on something like "universal truth". This is what Felperin (1987: 114) refers to as a "magical or sacramental view of language, within which the relation between signifier and signified is a sacred and inviolable given: words mean exactly what they say". Opposed to this approach is the deconstructionist view that there exists in language "the endless deferral of definitive meaning that writing reveals and speech conceals but cannot prevent or stop" (Felperin 1987: 118).

Analysing Gutt's objectives for dynamic equivalence quoted above, Winckler (1992: 197-199) goes on to narrow down the concept of "meaning" in this requirement specifically to "author-intended meaning" and adds a further condition to the concept of the meaning requirement in dynamic equivalence: that the translator must "convey the author-intended meaning in the author-intended manner". Gutt makes a distinction between the "surface meaning" of a text and the "bonus meanings" of a text. The surface meaning is a meaning which any reasonably intelligent reader might be expected to grasp; a bonus meaning is a meaning which is accessible only to those who are more "sharp-eyed" or better informed. Thus in principle it is possible for a text to have two layers of author-intended meaning (Winckler 1992: 208). Requirement (1) above now has "to hold that a translation should both (i) convey the author-intended surface meaning of the original and (ii) convey the author-intended bonus meanings of the original" (Winckler 1992: 210). Both Gutt and Winckler demonstrate that this requirement often cannot be met because the target language readers lack "the right, that is, speaker-envisioned, contextual assumptions" (Gutt 1991: 73, 75).

Gutt's thesis is grounded in the "Relevance Theory of Communication" (Sperber and Wilson 1986). The relevance theory of communication makes the claim that there is no need to develop a separate theory of translation "since the phenomena of translation can be accounted for by a general theory of ostensive-inferential communication.... The success or failure of translations, like that of other instances of ostensive-inferential communication, depends causally on consistency with the principle of relevance" (Gutt 1991: 189). The notion that translation is an integral part of the study of language was a principal theme of Steiner's (1975) study, After Babel. His first chapter is titled "Understanding as Translation" (pp. 1-48). His argument focuses on the understanding of literature rather than on the broader aspects of communication, but his rationale is the same. For example, he states (1975: 28): "When we read or hear any language-statement from the past, be it Leviticus or last year's best-seller, we translate." He adds (1975: 47): "'Translation', properly
understood, is a special case of the arc of communication which every successful speech-act closes within a given language".

Literature, that is, an artistic text, is conceived in order to magnify the open-ended nature of the message, the interpretive choices of the receptor or reader. Because of its special use of language, poetry in particular requires of the translator the ability to perceive and understand the multiple meanings available in the source text as well as the ability to restructure these meanings in a poetic text in the target language. Whether or not he can realise this goal will depend on various constraints and assumptions that will influence his translating methods and, consequently, the translation itself.

Campbell's translations of Lorca reflect these and other constraints and assumptions. A major constraint would have to be the fact that the translations were intended to be published along with the Spanish originals. This would require a fairly close similarity to the source text's "lines on the page". Balanced against this was the assumption that the translations should be seen as poetry or, at least, poetic, in other words, they should evoke a poetic response. There must also have been some desire to convey the essence of Lorca's poetic achievement to an English reader. A merely literal, prose translation would not do justice to Lorca's poetry. Some examples will be provided to support these suggestions.

4.2 CONSTRAINTS

As the above discussion shows, dynamic equivalence is strongly oriented towards the receptor, reader, or target audience. Some scholars (e.g. Fish 1973: 143) suggest that the meaning of a text is not located within its structures but in the experience of the reader. In this view the foregrounded structures of poetry do not "possess" meaning, rather they acquire meaning through the reader's activities. As equivalence moves from literal towards dynamic equivalence, the focus moves from the source text author to the target language reader. Since "different groups of text users bring different knowledge and belief systems to their processing of texts" (Hatim and Mason 1990: 137), factors affecting translating goals - the "threshold of termination" - include target language readers who would find it difficult to process a particular text if it lies outside their expectations of discourse. Lefevere (1985: 232) includes in the universe of discourse "the knowledge, the learning, but also the objects and the customs of a certain time, to which writers are free to allude in their work".

Some of Lorca's early poems are so obscure that Campbell (1988a: 470) can only describe them as "curious nonsensical excursions into the super-real or the sub-real", as in
the "Silly Song" ("Canción tonta"), evidently a dialogue between a child and the mother. The problem of choosing which expressions are "more" equivalent in dynamic force can be seen in Campbell's two versions, the NELM manuscript and the later, published version. Is it: "I'd like to be made of silver" (NELM) or "I wish to be made of silver"? Both are appropriate dynamic equivalents of the source text words: "Yo quiero ser de plata" (word-for-word, "I want to be [existential] of silver"). Or: "Embroider me into your cushion" or "Sew me into your cushion"? ("Bórdame en tu almohada"; the dictionary gives "to embroider" as the literal meaning of bordar). Similarly, lines 11 and 12 are both exclamatory expressions whose communicative value is established by convention rather than linguistic content: "¡Eso sí! / ¡Ahora mismo!". They are more-or-less equivalent to either: "Yes, that!/ I'll do it now!" (NELM), or "Oh that? Yes./ Straight away!" (Vol. II). Campbell (1988a: 470) also considers Lorca's poems like this one to be experiments in "the haphazards of the abstruse dream world". Although receptor-based theories were not current when Campbell translated, he seems to realise that the reader is concerned in some of the constraints governing translating. Differences in the knowledge and belief systems of the source and target text readers will affect their text-processing activities, and these differences make it extremely problematic to justify a "correct" level of dynamic equivalence. Krige's (1987: 34) version of this little poem does not really qualify for discussion as a translation but rather as re-creation or imitation.

A further example of different assumptions about dynamic equivalence from two translators occurs in the translations by Campbell and Loughran (1978: 18-19) of "Merry-go-round" ("Tío-vivo"). In the source text, line 25 reads: "¡Rabia, rabia, Marco Polo!". Campbell renders this as: "Frenzy! frenzy! Marco Polo!", while Loughran adopts a more idiomatic equivalent: "Eat your heart out, Marco Polo!" In this respect, Snell-Hornby (1988: 93) comments that there is a dynamic tension between grammatical form and communicative function, and that different languages use different strategies, different grammatical structures and different lexical variants in what is fundamentally a similar situation. The added introductory line to the poem "Ballad of the Unfaithful Wife" from Gypsy Ballads is another example of this dynamic tension. The line, "Only to think about it now!" expresses a message conveyed by the communicative function imposed by the entire cognitive context rather than by means of grammatical form (see Chapter Seven, section 7.4 for a further discussion of this passage). This type of dynamic tension is a frequent phenomenon in language and hence a problem in translation.

In "Riverside Songs" ("Ribereñas"), from Canciones, Lorca subtitles the poem "Con acompañamiento de campanas" (With the Accompaniment of Bells). He projects the bell
accompaniment by means of onomatopoeic expressions: "Balalín – Balalán..." These are not established lexical items for the sound of bells. The Spanish for English ding-dong is dín-dán or tintín. Sometimes a translator will find that the best way of achieving some measure of dynamic equivalence in such a case is simply to leave it untranslated. This is the strategy Campbell adopts here:

Dicen que tienes cara
(de luna llena.
(balalán)

They say you have a face
(like the full moon.
(balalán)

Thus he is able to transpose in its entirety Lorca’s idiosyncratic penultimate stanza:

¡Oh tu encanto secreto!..., ñ... (balalín lín lín lín...)

O you secret delight... you...
(balalín lín lín lín...)

4.2.1 Lexical equivalence

According to Kelly (1979: 132), dynamic equivalence "seeks, for the word of the source text, a unit equivalent in communicative function". In poetry, the word has greater significance than in any other type of text. There is a strong focus on the word and a much weaker focus on the sentence as the unit of meaning. In analysing the semantic representation underlying the words in the text, dynamic equivalence, with its stress on equivalence of response and the communicative value of the message, would include as factors different cultural, historical and situational settings. These factors will influence the translator’s choice of equivalents as much as the linguistic form of the message. In the case of poetry, there is another determinant of choice at work, that of the expressive or aesthetic effect. As noted in Chapter Two, section 2.1, in translating, Campbell had a special skill in finding words "as daring and dazzling" as those of the original. It is in this matter of choosing lexical equivalents that many dynamic-equivalence translations fail, largely because this process moves beyond technical to creative skill. More than just knowledge, learning, beliefs and modes of thought are involved. The translator creates or constructs a bridge. How he does so can be described along the lines of Bell’s (1991) model, as follows.

All information that enters the mind for processing does so through a biological sensory-perceptual system common to all humans. Bell (1991: 16) distinguishes between sensation - or receiving stimuli from the outside world through the senses – and perception: the organisation of these impressions. He calls the sensory stimuli "aggregates", which are chaotic and are converted by the mind into information-bearing "wholes". What converts the
formless aggregates into a structured whole is the perception of "system" or "pattern". The entire perceptual input is derived from a perceptual field that is scanned and from which the system passes on what is relevant for further processing. Figure 4.1 illustrates how two different concepts may be constructed from the same perceptual field. In this figure one can see either "my wife" or "my mother-in-law", depending on what features are selected as relevant for further processing.

Along similar lines, Eco (1979: 252) posits three stages or conditions which interact to arrive at the configuration of a lexical item. The initial condition is an unshaped perceptual field which contains the totality of elements. Elements are picked up and organised by the system in order to build a percept. This means that the second condition, the percept, contains fewer elements than the total perceptual field. The final stage, which Eco calls a semantic representation, is a cultural simplification of a percept; thus, the percept contains more elements than the semantic representation.

It follows that different cultures may select different elements from the same unshaped total perceptual field for both the percept and its semantic representation, depending on what is seen as relevant to their organisation of semantic space. What is relevant is strongly determined by culturally-learned percepts. Figure 4.2 (page 59) illustrates this notion of the processes leading to the semantic representation of a lexical item. Nida (1964: 156) states that no two languages are identical in the meanings given to so-called corresponding lexical items. They divide up the semantic space in different ways, so that gaps and overlaps arise between two languages. In the box under "semantic representation", the letters signify the semantic feature specifications for that item which are derived from the selected percepts.
To this model may be added the concepts of prototype semantics (Snell-Hornby 1988: 28), whereby the meaning of a lexeme is not reduced to the sum of its components but also depends on a prototype conditioned by socio-cultural factors. Thus category membership is not dependent on necessary and fixed conditions for feature specifications but rather on clusters of attributes that characterise the most representative members. Snell-Hornby (1988: 31) advocates prototypology, a dynamic, gestalt-like system of relationships whereby the semantic grid system gives way to blurred edges and overlappings. She maintains that blend-forms are an integral part of the conceptual system and not the exception. Bell (1991: 247) also refers to the "fuzziness and overlap" of concepts and argues that it is this "which allows us to add new concepts to the database, to re-classify existing ones, to make novel connections between concepts, in short, to learn and to be creative".

It was suggested by Lockett (1989: 151) that translation processes that operate to promote dynamic equivalence involve the linguistic principle of metonymy. They define the semantic field and/or adjacent fields of a particular lexical item in the source text in terms of its content (feature specifications) and then identify corresponding and adjacent fields with shared features in the target language, selecting lexical items by matching semantic features. The relationships with adjacent or contiguous semantic fields entered into by the item can be
described in terms of semantic feature specifications (some of which are subjective, affective, or psycholinguistic). It is suggested that items with shared semantic features are related within the language’s semantic network as a consequence of their nature as semantic representations of percepts derived from a common perceptual field and that these relationships are crucial in achieving dynamic equivalence.

The concept of semantic space provides a framework within which an explanation can be offered of why an item such as Spanish tener invokes a range of translation processes from modulation of lexical or grammatical categories, to explication, omission or compensation, some of which is not directly relatable to the specific dictionary meaning assigned to the word. Since the total perceptual field for this item is large and complex, each of the two cultures and languages concerned have focused on different elements to define their percepts and their consequent semantic representations. Other elements which belong to the total field may be allocated to related but different concepts so that more than one percept and corresponding semantic representation result, leading to different relationships with the adjoining networks. This process is represented diagrammatically in Figure 4.3, page 61. By postulating a perceptually based differentiation in the selection of relevant elements, it helps to clarify why a translator will, in some contexts, select the word "possess" as equivalent to tener, as shown in the figure, since the words share the elements "a" and "c", which may be the dominant ones in a given semantic network. It has been shown that semantic components do not all have the same weight (Lehrer 1974: 81). Both modern linguistics and psychology have demonstrated that a given term can trigger off a series of associations, and it is possible that some of these associations may be linked to shared perceptual elements. Others are linked to sociocultural experience.

Shared features or associations open up pathways in the network which offer an important strategy for poetry translating. They suggest reasons why the poetry translator is able to move across the semantic network into adjoining (contiguous) semantic space by picking up an association based on one or more elements from the same perceptual or conceptual field, and in this way appear to convey the same poetic message with different signifiers. Eco states that the addressee receives an expressive structure and makes his way backwards inferring and extrapolating, and finally re-constitutes the original percept. It is this original percept that is important as the point of contact between the two systems. The route backwards to reach it is of lesser importance, and a translator intuitively feels justified in using new channels or pathways in the network if they provide access to the percepts.
Bell (1991: 234), however, argues that the process is not linear but rather a simultaneous bottom-up and top-down activity. He adds that when the input does not "make sense", further information is sought. One of the sources of further information is a re-appraisal of the sensory input. The other is a search in the long-term memory or knowledge store, once again a culturally acquired store. When calling for further input, previously unprocessed items – which may be culturally "new" – may now be observed and put into the system. In this way new information is acquired.

Although translators instinctively use these principles when seeking a dynamic equivalent that is within the perceptual and conceptual range of target language readers, the process is not as straightforward as the outline given above might imply. It must always be remembered that "the relations between signifier and signified are subject to change without notice; they do not stand still to be studied" and "the structures of literature and culture are endlessly reinterpretable, that is, 'transcodable' from the status of signifieds into that of signifiers, back again to signifieds, and so on ad infinitum" (Felperin 1987: 63, 95).

An example of such use of the perceptual basis of the semantic field can be found in Campbell’s translation of the refrain from the poem "Santiago":

Figure 4.3 Shared elements in semantic feature specifications
The verb *horadar* means "to perforate, bore or pierce", which captures the shrill shrieks of children playing in water. However, Campbell did not focus on this auditory aspect of the image, but on the affective aspect, choosing "thrilling the wind" rather than "piercing the wind". He favoured a figurative, not a literal, equivalent which captures some of the essence of Lorca's innovative style.

A further example can be found in the poem "Song of the Collegian". The NELM manuscript shows that Campbell first translated *amarillo* with the literal "yellow", then deleted it and wrote the metaphorical "jaundiced". This represents a metonymic shift from a part (the yellow appearance) to the whole (the jaundice), or from the effect to the cause. The shift is governed by contextual clues indicating that the semantic space of the poem relates to a movement from anticipation (a gate, an archway, a trembling seed) to some form of disillusion (a grey day, limits). Thus "jaundice" represents a cynical aspect of a "yellow" love. This poem was also translated by Loughran (1978: 117), who did not take his version beyond the literal "yellow". The source text and Campbell's and Loughran's versions are reproduced below:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Campbell</th>
<th>Loughran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sábado.</td>
<td>Saturday.</td>
<td></td>
</tr>
<tr>
<td>Puerta de jardín.</td>
<td>Gate of a garden.</td>
<td></td>
</tr>
<tr>
<td>Domingo.</td>
<td>Sunday.</td>
<td></td>
</tr>
<tr>
<td>Día gris.</td>
<td>Grey day.</td>
<td></td>
</tr>
<tr>
<td>Gris.</td>
<td>Grey.</td>
<td></td>
</tr>
<tr>
<td>Sábado.</td>
<td>Saturday.</td>
<td></td>
</tr>
<tr>
<td>Arcos azules.</td>
<td>Blue arches.</td>
<td></td>
</tr>
<tr>
<td>Brisa.</td>
<td>Breeze.</td>
<td></td>
</tr>
<tr>
<td>Domingo.</td>
<td>Sunday.</td>
<td></td>
</tr>
<tr>
<td>Mar con orillas.</td>
<td>Sea with shores.</td>
<td></td>
</tr>
<tr>
<td>Metas.</td>
<td>Limits.</td>
<td></td>
</tr>
<tr>
<td>Sábado.</td>
<td>Saturday.</td>
<td></td>
</tr>
<tr>
<td>Semilla estremecida.</td>
<td>Sowing-seed tremulous.</td>
<td></td>
</tr>
<tr>
<td>Domingo.</td>
<td>Sunday.</td>
<td></td>
</tr>
<tr>
<td>(Nuestro amor se pone amarillo.)</td>
<td>(Our love turns jaundiced.)</td>
<td></td>
</tr>
</tbody>
</table>

As can be observed, the source text omits articles, both definite and indefinite, even where they would usually be expected to appear, as in "puerta de(l) jardín", thus signalling the
impressionistic orientation of the poem. Noting this style, Campbell imitates it closely by using the same device in his version, where articles are also omitted. Loughran, however, is inconsistent in his handling of this feature. He inserts the indefinite article in lines 2, 4 and 10, but not in lines 8 and 13. This poem, like many of the Primeras canciones and Canciones, can be qualified as "the 'objective correlative' of an intense emotion or the locus of a moment of revelation. This applies particularly to imagist poems, haiku and other brief poems which allow the lyric form to assert their importance" (Culler 1975: 175).

With respect to dynamic lexical equivalence, another example occurs in the poem "Died at Daybreak". Campbell once again utilises the basic linguistic principles of metaphor and metonymy (cf. Jakobson 1960) in the concluding lines:

En la punta de una aguja
está mi amor ¡girando!

On the point of a needle
my love is – writhing!

Here, again, the poem's context defines the semantic space as within the pain of rejection of proffered love. Loughran's (1978: 65) rendering of the third stanza, where this is made evident, is exactly the same as Campbell's. Both offer the following:

Llevo el No que me diste,
en la palma de la mano,
como un limón de cera
casi blanco.

I carry the No you gave me
in the palm of my hand
like a lemon of wax
almost white.

Loughran, on the other hand, in spite of the fact that he comments on this heart-weathervane image, relating it to other occurrences in Lorca's poetry, and analyses it as "the poet's heart turns painfully atop a needle's point", still uses the literal equivalent: "On the point of a needle/ is my love, turning". The word "turning" does not convey the element of pain in the image with the same dynamic impact as that achieved by Campbell's version. In "The People Were Going", Campbell produces another of his "dazzling" (The Poetry Review 1953: 48), dynamic-equivalence words with the following translation of lines 11-12:

¡Salta
corazón caliente!

Leap
burning heart.

4.2.2 Verse-line equivalence and rhythm

One of the principal constraints in translating poetry is the structure imposed on the language by the verse-lines, the purpose of which is to establish metrical units and hence poetic rhythm. Rhyme functions to demarcate the line ends; it also promotes the rhythm of the
poem. Many of the poems in *Primeras canciones* and *Canciones* are in free verse form, and Campbell did not attempt to impose a formal metrical or rhyme pattern in his translations. However, his translations reveal a strong preference for language that promotes the rhythmic flow of the poetry. That Campbell was conscious of the effect of rhythm is expressed in his comments about its role in the poem "Song of the Horseman" ("Canción de jinete"). He writes (1988a: 471, 472):

... that uncanny and haunting "Canción de jinete" ... which reminds one of the Scotch-English border ballads, which concentrate a tragedy into one or two simple verses ... In the consonants and the vowel sounds of this strange poem, which cannot be reproduced properly, only faintly suggested in English, one gets the rhythm of the canter of a horse, which the rider has ridden off the macadam of the main road so as to muffle the sound of his hoofs in the evening. There results a frightened, furtive, hurried and sinister syncopation of hoofbeats, that defies analysis.

Campbell indicates a long acquaintance with this poem when he comments (1988a: 471): "I used to hate to read this poem at the time [in 1936] because it made me nervous about riding alone".

A comparison of Campbell’s translation of this poem with that of Maurer (1980: 112-113) demonstrates how well he achieves the hoofbeat-like rhythm, despite his complaint that it "cannot be reproduced properly" in translation.

<table>
<thead>
<tr>
<th>Campbell</th>
<th>Maurer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Córdoba</td>
<td>Córdoba</td>
</tr>
<tr>
<td>Remote and lonely.</td>
<td>Distant and lonely.</td>
</tr>
<tr>
<td>Jet-black mare and full round moon, With olives in my saddle bags, Although I know the road so well I shall not get to Córdoba.</td>
<td>Black pony, big moon, and olives in my saddlebags, even though I know the roads I will not get to Córdoba.</td>
</tr>
<tr>
<td>Across the plain, across the wind Jet-black mare and full red moon, Death is gazing down upon me, Down from the towers of Córdoba.</td>
<td>Across the plain and through the wind black pony, red moon, death is watching me from the towers of Córdoba.</td>
</tr>
<tr>
<td>Ay! The road so dark and long. Ay! My mare so tired yet brave. Death is waiting for me there Before I get to Córdoba.</td>
<td>Ay, how long the road! Ay, my valiant pony! Ay, death awaits me before I get to Córdoba.</td>
</tr>
<tr>
<td>Córdoba Remote and lonely</td>
<td>Córdoba Distant and lonely.</td>
</tr>
</tbody>
</table>
The name Córdoba is repeated in each of the poem's five stanzas. The repetition of linguistic elements adds cohesion to the poem and is an effective device for establishing rhythm, as line 7 shows: "Across the plain, across the wind", where the only different words are the nouns "plain" and "wind". Although one does not speak of riding "across the wind" in English, but rather "through the wind", as Maurer expresses it, Campbell's translation succeeds in this case because by the time the reader reaches line 7 the cantering rhythm is well established. The pattern of stresses imposed by this rhythm is a powerful poetic device. Again, lines 3 and 8 differ by only one word: "Full round moon" in line 3 and "full red moon" in line 8. "Full round moon" is a dynamic equivalent of "luna grande", an indirect but accurate translation, and it is semantically justifiable to add the concept "full" to the "red" (luna roja) in line 8 in order to achieve a corresponding two-syllable rhythm. In contrast, Maurer's "Black pony, big moon" and "Black pony, red moon" read like telegraphic speech and fail to establish any kind of rhythm.41

Campbell reinforces rhythm by making other adjustments to the text. In order to get a repetition of "Deat7h is" at the beginning of lines 9 and 13, he drops the first two words of line 13 which can be regarded as semantically redundant. Their function in the source text is also rhythmic – repetition – but only the third repeat of the word ay is sacrificed. This is not so great a loss, since the emotional exclamation of the word ay is not as frequently employed or as natural to English as it is to Spanish; thus three in a row might sound like too much, in any case. In "Tree of Song" Campbell uses a similar technique when he translates "¡Ay, Sol! ¡Ay, luna, luna!" as "Alas the sun, the moon, the moon!", and he sometimes omits the word ay altogether, as in "Over the green sky", line 4:

¡Ay! sino perderse? except to lose ourselves.

Miller (1978: 174) suggests that ay has a double function: "it acts as an intruding element that interrupts the normal flow of the verses, and it often serves as a focal point for the emotions conveyed in the preceding lines".

It seems that the constraints imposed upon Campbell as translator by his perception of the importance of rhythm in this poem precluded the possibility of achieving a rhyme scheme as well. As his comments on this poem quoted above show, for Campbell, sound and rhythm are an integral part of the aesthetic-poetic text and should be regarded as part of the poetic message. "As Louis MacNeice has said: 'In any poet's poem, the shape is half the meaning'" (Fussell 1979: 126). Campbell's friend and contemporary, the poet Uys Krige, did achieve a rhyme pattern in his Afrikaans version of this poem. Krige (1987: 13) says that when he read Campbell's opinion (quoted above) of the poem, he felt almost challenged to
translate it into Afrikaans. As a translator, Krige has much in common with Campbell; both lived in Spain (at one time Krige stayed with the Campbell family), both knew the language and culture well, and both translated - Campbell into English, Krige mostly into Afrikaans. Krige recounts that once he tackled the translating it didn't take long to do, just one rainy afternoon. He did not find it difficult to transpose into Afrikaans, except for line 12 which, he concludes, "vreë ek, my nooit sal bevredig nie" (I fear, will never satisfy me). Krige here pinpoints one of the poem's most difficult lines. Campbell dealt with it by expansion, while Maurer's literal translation fails poetically. Although Krige succeeded in imposing a rhyme scheme he is not quite as successful with the poem's rhythm as Campbell. His "pikswart ryperd" may owe something to Campbell's "jet-black mare". Here is his version:

Córdoba.
Ver weg en gans alleen.

Pikswart ryperd, ronde maan,
met 'n sak olywe teen my saal.
Al wis ek waar elke stoeppad gaan,
nooit sal ek Córdoba ooit haal.

Ver oor die vlakte, in teen die wind,
pikswart ryperd, bloedrooi maan.
Waar Córdoba se torings blink,
staar stip die dood my aan.

Ai, wat 'n lang ent pad vannag!
En, ai, my dapper perd, jy's strom!
Ai, dat die dood daar vir my wag
voor ek in Córdoba kom!

Córdoba.
Ver weg en gans alleen.

Another poem in which Campbell's attention to rhythm is evident is No. 1 of the four "Nocturnes from a Window". A comparison with a version by Loughran (1978: 127) will show the contrast between his feel for rhythmic effects and Loughran's apparent disregard for them.

<table>
<thead>
<tr>
<th>Campbell</th>
<th>Loughran</th>
</tr>
</thead>
<tbody>
<tr>
<td>The moon goes high.</td>
<td>On high goes the moon.</td>
</tr>
<tr>
<td>The wind runs low.</td>
<td>Below runs the wind.</td>
</tr>
<tr>
<td>(My long glances explore the sky.)</td>
<td>(My long glances explore the sky.)</td>
</tr>
<tr>
<td>Moon over the water.</td>
<td>The moon upon the water.</td>
</tr>
<tr>
<td>Moon under the wind.</td>
<td>The moon beneath the wind.</td>
</tr>
<tr>
<td>(My short glances explore the ground.)</td>
<td>(My short glances explore the ground.)</td>
</tr>
</tbody>
</table>
The voices of two schoolgirls
came on the air. Effortlessly
from the moon of the water
I went to the one in the sky.

The poem sets up its own internal rhythm and cohesion by repetition of certain words such as moon, wind, water and sky, and semantic contrasts such as high/low, up/down. In addition, the stanzas in parentheses echo and contrast with each other. Lorca frequently uses parentheses in his poetry. Yahni (1964: 110) discusses five different functions of parentheses in Lorca’s poetry: to diminish the emotional tone of an image or to instill a note of gravity in order to enhance it, that is, to create a subtone; to fulfill the function of a theatrical stage direction thus dramatising the poem; to create an interior dialogue or monologue; to explain; and finally, to organise the formal structure of the poem. 42

Campbell’s use of grammatical transposition in lines 1 and 2 not only promotes the rhythmic flow by echoing lines 5 and 6 but also shows an awareness of the difference in word order conventions between Spanish and English. In Spanish, new or important information is placed in sentence-final position, while in English it occupies the initial position. The emphasis in these two lines is on the moon and the wind, respectively; both words are in the emphatic sentence-final position in the source text. Loughran fails to take account of this difference and follows the Spanish syntax. The syntax of lines 5 and 6 is a different case; as two phrases with no governing verbs, they have no propositional value and theme/rheme relationships. There is no need for or possibility of transposing grammatical elements. Campbell’s rendering of lines 1 and 2, therefore, achieves the double purpose of conforming to the norms of English and setting up a rhythmic relationship with lines 5 and 6. Loughran’s predilection for inserting articles (see "Song of the Collegian", section 4.2.1) is evident in his version of lines 5 and 6, where luna is translated "the moon", a version that does not seem to achieve the poetic impact and rhythm that Campbell’s more compact rendering does. In the last two lines of this final stanza, Campbell again uses the device of repetition to reinforce rhythm, by echoing "the moon of the water" in line 11 with "the moon of the sky" in line 12. Although the word luna does not occur in line 12, the pronoun la is an anaphoric reference to the word in line 11, so that, by repeating the word "moon" the semantic content does not change and the rhythm is enhanced. Loughran makes no effort to adopt a similar strategy and stays with the prosaic "the one" for la.

The final stanza offers some interesting insights into the techniques of the two translators. Loughran’s "schoolgirls/ came on the air" has little intra-textual support — there is no indication that the girls are connected in any way with school. Some support can be
argued for "came on the air" if the air is related to the reference to wind in lines 2 and 6, but the phrase has unfortunate connotations of a radio broadcast. Campbell's "drew near" for *vientan* is another example of his skill in dealing with metonymic relations in language. It succeeds in making explicit only what is necessary of what is implicit in the source text and does not over-translate. The NELM manuscript shows that Campbell first translated "Sin esfuerzo" (line 10) with the literal "Without effort", which is similar to Loughran’s "Effortlessly", but Campbell’s published version reads "Easily", indicating some dissatisfaction with the originally selected, trite equivalent.

One poem in which Campbell apparently abandoned the goal of line equivalence is "Song with Movement". The first six lines are reduced to four in his version, although Loughran’s (1978: 120) translation follows the source text:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Campbell</th>
<th>Loughran</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Estrellas azules.)</td>
<td>(Blue stars.)</td>
<td>(Stars of blue.)</td>
</tr>
<tr>
<td>Mañana.</td>
<td>Tomorrow.</td>
<td>Tomorrow.</td>
</tr>
<tr>
<td>(Estrellitas blancas.)</td>
<td>(White stars.)</td>
<td>(Tiny stars of white.)</td>
</tr>
</tbody>
</table>

Since it is clear from Campbell’s other translating that he was also capable of employing the grammatical transpositions used by Loughran to achieve line equivalence, the reason he chose not to appears to be so that Lorca’s terse style is better captured, although in the case of lines 5 and 6 it is also at the expense of Lorca’s expressive suffix in *estrellitas* (tiny stars), in the interests of the repetitive rhythm. In Lorca’s text, functional lexical items like *de* (of) are avoided. When Lorca does use *de* in lines 11-12: "(Estrellas/ de fuego.)", Campbell follows suit and renders it as: "(Stars/ of fire.)", as does Loughran. (See also the comments on differences in the use of articles by Campbell and Loughran above.)

4.3 ASSUMPTIONS ABOUT THE POETRY OF LORCA

When equivalence is the goal, then, as Winckler (1992: 197-199 – see section 4.1) points out, the meaning sought by the translator may be defined as the "author-intended meaning". Apart from the constraints imposed by the requirements of lexical equivalence and, in poetry, line equivalence, the translator’s rendering will be further determined by the assumptions he makes about the meaning the author intended to convey. In the case of Lorca, many of the poems in *Primeras canciones* and *Canciones* are enigmatic and bewildering, even to source language readers. Alonso (1991: 10) says of them that they were very innovative, to the extent that they were extraordinary in the poetry of their time, but at
the same time they had much in common with traditional popular and folkloric Spanish poetry. In terms of Bell’s (1991) cognitive model of a three-part process of comprehension involving perception, information processing and memory, much of the difficulty for the foreign reader of Lorca’s poetry lies in the third element, that of memory or knowledge. In verbal or linguistic communication, assumptions are made about shared knowledge, and as Bell (1991: 188) explains: “The more the writer assumes is shared, the less needs to be made explicit in the surface structure of the text and the more inaccessible the text becomes to the reader who lacks the assumed shared knowledge”. Some linguists characterise the relationships established in texts by reference to previous texts and knowledge as part of intertextuality. Well known texts come to have contextual associations that have built up over time, and they may be projected onto new works, intertextually. These associations may be personally and/or culturally meaningful. Every participant in a culture has individual and shared sets of associations and poets, in particular, develop their own networks of associations with idiosyncratic meanings or significance. Caws (1986: 58) calls deviations from cultural perceptual norms "our own fictions of seeing", thereby suggesting that these norms, insofar as they translate "images" into "reality", are interpretive.

Campbell glimpses some of the very innovative, modern ideas underlying the apparent obscurity of the Songs. He sees in the poem "Song Wishes to be Light" a reference to the ancient notion of the "voice of light" and the "music of the spheres", and quotes his translation of a stanza from Apollinaire’s Bestiary, citing this passage as a probable source of Lorca’s theme:

[Orpheus speaks]
That signal verve of power, let it be noted!
That majesty of line – what could be grander?
It is the voice of light made sound as quoted
By thrice-great Hermes in his book Poimander.

(In Campbell 1985b: 284, the final line reads:

By Hermes Trismegistus in ‘Poimander’.)

Campbell then describes the experience of a Professor Piccard in a balloon flight, who said that the sunbeams turned to music as they vibrated on the gondola of his balloon. He also notes that Lorca called the sound of water "song made light" in "Morning" ("Mañana") (Campbell 1988a: 469).

Campbell’s initial response to "Song Wishes to be Light", as it appears in the NELM manuscript, was to personify light as a woman, perhaps because in Spanish la luz is grammatically feminine and is therefore referred to as ella misma in line 6. In both Lorca
and Vol II, he has changed to the more natural (for English) neuter form "it". Loughran's (1978: 34) version agrees with this latter interpretation.

Source text

El canto quiere ser luz.
en lo oscuro el canto tiene
hilos de fósforo y luna.
La luz no sabe qué quiere.
En sus límites de ópalo,
se encuentra ella misma
y vuelve.

Song wishes to be light
In the darkness song possesses
threads of phosphorus and moonlight.
Light knows not what she wants.
Within her boundaries of opal
She meets herself
And turns back home.

NELM Ms

Lorca/Vol II
"Song wishes to be light"
The song wishes to be light.
In the darkness the song has
Threads of phosphorus and moonlight.
The light does not know what it wishes.
Within its boundaries of opal
It meets with itself
And turns back home.

Loughran

Song wishes to be light.
In its depths the song bears
threads of phosphorus and moon.
Light knows not what it wants.
In its limits of opal,
it finds itself
and returns.

It can be observed that although the idea contained in the poem is innovative, the language remains simple and straightforward. As already mentioned, Campbell (1988a: 434) was aware that Lorca wrote in "simple language bordering on plain everyday speech". But he also appreciated that the songs were based on popular refrains and as such would evoke a particular response. His first version contains words that are too formal or "poetic" for this assessment, like "yearns" and "possesses". In the second, "wishes" and "has" come closer to achieving the goals governed by such assumptions about the poems. "Moonlight" rather than the literal "moon" (Loughran's choice) conforms to traditional usage in popular lyrics without breaking the constraints of ordinary language. The final line, "and turns back home" for y vuelve, also has echoes of English traditional ballads. Once again, Loughran prefers to disregard this aspect, and confines himself to "and returns".

Poems like this one, Campbell states (1988a: 469), are aimed at "meanings which are beyond the usual scope of verbal combinations". He adds that many of the ideas explored by Lorca "have the value that certain equations in the world of abstract mathematics may have for mathematicians, though they have no application or echo in the physical matter-of-fact world".

The poem "Fable" was judged by Campbell (1988a: 470) to be "another enigma which at least produces a visual effect of great power". Two other versions of this poem, by Rupert C. Allen (1972) and D.K. Loughran (1978) have been located. They each reflect the range of
assumptions about Lorca's poetry made by the various translators. Loughran (1978: 161) links the image of the unicorn to Lorca's ballad "Joke on Don Pedro on Horseback", where he wrote:

Unicornio de ausencia
rompe en cristal su cuerno.

A unicorn of absence
dashes its horn on crystal.

Loughran explains this as "the horn of a unicorn of starlight reflected in the water" and continues:

The stellar unicorn with its single horn and the Cyclops with its single eye can wound as well as be attractive reflections of starlight in the sea. In "Fable", for example, nature is exhorted to hide its targets from their horns and eyes.

Rupert C. Allen (1972: 175-177) considers "Fable" a "strange sea-poem" and "an archetypal poem about the ocean". He believes that Lorca saw the ocean as "the ultimate genesis-symbol", which "generated the cyclopes and the unicorns - creatures which, though invisible to us, have populated the minds of many generations of men". Allen claims that for Lorca, "the unicorn and the cyclops are nothing else than expressions of our attitude toward the unconscious itself" (his emphasis). For Allen, this is the key to the "unprecedented joint appearance" of the unicorn and the cyclopes in the context of the ocean. As Allen (1972: 181) explains:

... the cyclops is everything that the unicorn is not. The unicorn is beneficent, whereas the cyclops is malevolent ... The giants of Lorca's "Fable" are given a green eye, a chthonic eye: an eye harking back to the vegetative realm. There is a strong symbolic contrast between the green eye of the cyclopes and the golden horn of the unicorns, for it is the difference between ... the darkness of the swamp, and the shining light of the sun.

This leads Allen to assume that, in this poem, Lorca has brought together "in a symbolic representation the two principles of human nature as envisioned for centuries: the sub-human giant and the noble unicorn".

Comparing these three versions it can be seen that lines 4-7 display the most variation.
they illustrate the unglazed mercury of the sea.

Unicorns and cyclopes.

An eyeball and a power.

Who doubts the terrible efficiency of those horns?

Nature! Conceal your targets.

they illustrate the glassless quicksilver of the sea.

Unicorns and Cyclopes.

A pupil and a power.

Who can doubt the terrible efficacy of those horns?

Nature, hide thy targets!

they illustrate the mercury without crystal, of the sea.

Unicorns and Cyclopes.

A pupil and a power.

Who can doubt the terrible effectiveness of those horns?

Nature, hide your targets!

Neither Campbell nor Loughran give an explanation of their interpretation and therefore their underlying assumptions about the passage referred to, at lines 4-7, can only be inferred. Allan (1972: 182-183), on the other hand, gives a detailed account of his analysis. He begins by explaining his translation of acantilado as "coastal rocks", because:

*Acantilado* is derived from *cantil* (and ultimately from Latin *cantus* "rim"), which is "ocean shelf" or (rocky) "cliff".

He describes his choice as based on his interpretation of lines 6-7, because in order to reconstruct the image in our own minds "we have to know [i.e. assume on the basis of the knowledge in our memory store that enables us to discern the author's intention] whether these creatures are rushing along a promontory, a reef, or whether we glimpse them beneath the surface of the water at some distance out from the beach". Loughran's version reads "reefs", so his assumption was evidently in favour of the second of Allen's alternatives. Campbell's choice, however, maintains the ambiguity present in the source text - "steep" leaves it to the reader to decide. The source text does not specify sufficient contextual information to enable a firm interpretation of the notion of "steep", and so neither does he. Thus it can be seen that what the translator assumes about the author's intentions will play a crucial role in determining his perceptions of dynamic equivalence.

Allen goes on to outline the difficulties encountered with the rest of the image contained in this passage, "ilustran el azogue/ sin cristal, del mar", focusing on the words *ilustran* and *azogue*. Of *ilustran* he says (1972: 182):

Now in Spanish *ilustrar* has a connotation which "illustrate" cannot have in English, because the Spanish for "light" is *luz*. The primary meaning of *ilustrar* is "to give light (*luz*) to". To find a comparable semantic situation in English we would have to resort to the word "illuminate".43
Nevertheless, in spite of this argument, like both the other translators, he finally uses "illustrate" in his translation.

Of *azogue*, he says (1972: 183) that "*azogue* (‘quicksilver’) is sometimes used popularly in the sense of ‘mirror’", and he concludes that "the mirror of ‘Fable’, then, is really the essentially fabulous part of the whole episode, for how can one have a mirror without a glass?" It is this concept, "sin cristal" (without glass)\(^4\) that the translators find difficult to express appropriately. Loughran settles for the literal, but unimaginative "without crystal". Allen's phrase "glassless quicksilver" is adequate but in a register that is in conflict with Lorca's. Campbell's choice of "unglazed" may be based on one of the meanings that "glaze" has as an intransitive verb: "to be or become glassy". His phrase "the unglazed mercury" may be interpreted as meaning "unglassed" or as meaning "without glazing", in its more common meaning of "uncoated". This reflects something of the range of meaning in the source text. The NELM manuscript shows that Campbell originally wrote "quicksilver/ (without glass)", then deleted this in favour of "unglazed/ quicksilver", which later became "unglazed/ mercury" in the published versions.\(^5\) This shows that the clause was first analysed syntactically to derive a semantic representation. Then followed a process of pragmatic synthesis where the text was amended to deal with its perceived purpose (the illocutionary force), the thematic structure and the style of the original (Bell 1991: 51-58).

The final lines 11-14 identify a conflict between the horns of the unicorn and nature, and Allen (1972: 186) concludes that "the unicorn bears the weapon whereby we may stab out the fearful green eye". Allen devoted many pages to a detailed explanation of his interpretation of this poem. His translation may be seen in the light of Newmark's (1988: 77-78) comment that "the translator should not go beyond the words of the original by promoting the sub-text to the status of the text". Hatim and Mason (1990: 11) similarly point out that:

Beaugrande (1978) suggests that a common feeling in translators of poetry is the urge to resolve polyvalence, a crucial feature of poetic discourse, and to impose a particular reading of the text. Yet since an important feature of poetic discourse is to allow a multiplicity of responses among SL readers, it follows that the translator's task should be to preserve, as far as possible, the range of possible responses; in other words, not to reduce the dynamic role of the reader. (Author's emphasis.)

A group of poems from *Primeras canciones* entitled "Palimpsests" may also be described as "enigmatic and bewildering" (Campbell 1988a: 469). The key to the significance of this group of poems lies in the title. As explained by Sagan (1988: 106):
In classical times, thousands of years ago, when parchment was in short supply, people would write over an old parchment, making what's called a palimpsest. There was writing under writing under writing.

Lorca used this concept to present a series of superimposed images. In "Corridor" or "high passes" (Bauer 1988), two gentlemen are walking ("strolling" – Bauer 1988) who used to be white monks, who used to be hunters (or "who before were hunters" – Bauer 1988), who used to be the Night (or "who before were ... (Night.)" – Bauer 1988) – while the sky changes from new to old.

The third poem is called "First page", and in this poem everything is clear and new, suggesting that the page is first in time, not position. It has not yet had its second and third "overwrites", thus it has a "clear fountain./ Clear sky." this is followed by a series of exclamations (of wonder), each starting "Oh, cómo" (Oh, how), that comment on the brightness of the images.

Source text

Fuente clara.
Cielo claro.

¡Oh, cómo se agrandan
los pájaros!

Cielo claro.
Fuente clara.

¡Oh, cómo relumbran
las naranjas!

Fuente.
Cielo.

¡Oh, cómo el trigo
es tierno!

Cielo.
Fuente.

¡Oh, cómo el trigo
es verde!

Campbell

Clear fountain.
Clear sky.

Oh how big
the birds are growing!

Clear sky.
Clear fountain.

Oh how the oranges
are shining!

Fountain.
Sky.

Oh how tender
the corn is.

Sky.
Fountain.

Oh how green
the corn is!

Campbell adjusts the grammatical structure by using a copula+gerund at the end of the second and fourth couplets, thus setting up his own internal rhythm. He uses the same structural correspondences at lines 8-9 of "Orange and Lemon" from Canciones, where "(Cómo brillaba/ el sol.)" becomes "(How the sun/ was shining.)". Although this translation is considered a class 2, dynamic-equivalence translation because it lacks metrical patterning and a rhyme scheme, the grammatical transpositions employed produce a poem that
functions as poetry in the target language and moves the translation along the continuum towards the third category, that of poetic equivalence.

4.3.1 Assumptions about the poetic image

Newmark (1988: 165) says of poetry that "syntax, lexis, sound, culture, but not image, clash with each other". In his book Lorca, Campbell (1988a: 433) noted that in Lorca's first book of poems, Libro de poemas, which he calls First poems, one is conscious of Lorca's "growing powers of imagery". Lorca was later to carry his passion for the symbolic power of imagery to the lengths of making "a mere visual fancy or image" sustain and perform the function of a poem, so that some of his poems comprise only a few verses that present a single, isolated picture. Campbell compared these to "those short Chinese or Japanese poems which are satisfied with producing a single vivid picture". Lorca continued throughout his life to use imagery in such an original way that "these terse and vivid epithets have become his very style itself".

The poem "Song of a Horseman (1860)" contains a striking image in lines 16-18 and Campbell's version provides some interesting insights into the process of working through the linguistic form to arrive at the image itself:

La noche espolea
sus negros ijares
clavándose estrellas.

The path that Campbell follows to arrive at the final translation can be traced from the handwritten copy in the NELM manuscript. Line 16 remained unchanged throughout the process: "The night was spurring". Lines 17-18 began as:

1. its own black flanks
   striking the stars.

This is incorrect – the gerund clavando carries the reflexive se, so the flanks are not striking the stars but striking themselves. The passage was then amended to:

2. its own black flanks
   rowelled with stars.

The second attempt is more accurate; the phrase "rowelled with" (past participle) replaces "striking" (gerund). Campbell is moving from a first, somewhat confused expression of the image towards a fuller expression. Finally, he finds the right words and syntax, reproducing
in English an image in language that imitates something of the terseness and intensity of the source text.

(3) Rowelling stars
   In its own black flanks.

Version (3) switches the order of the two lines and reverts to the gerund. Thus the image of a black night sky dotted with stars for the black flank of the horse speckled with blood from the rider’s spurs is successfully transposed and in a dramatic and expressive style.

There is also a "dog-trot" translation of this poem in Gili and Spender (1943: 18), that contrasts sharply with Campbell’s poetic version. These lines are rendered as follows:

The night spurs
   its black flanks
   piercing with stars.

In the poem "Two Evening Moons, 2", the moon is pictured as wanting to be an orange – or the world? (since the little sister has just sung: "the world is an orange"). Lorca’s wry humour is evident in the reply:

No puede ser, hija mía,
aunque te pongas rosada.
Ni siquiera limoncito.
¡Qué lástima!

That cannot be, my daughter,
Although you went all red.
Nor could you even be a lemon.
What a pity!

Campbell’s version follows the source text’s linguistic form very closely, yet he captures the wry tone of the original through skillful lexical choice and syntax. Compare his choices with those of Loughran (1978: 129):

That can’t be, my dear,
not even if you paint yourself pink.
You can’t even be a little lemon.
What a shame!

Loughran replaces the intimate "hija mía" with the more formal "my dear" and also introduces the notion of the moon "painting" itself pink, not present in the source text. He translates aunque as "not even if", while Campbell uses "although", thus avoiding a repetition of "even" in the second and third lines, a repetition that is not present in the source text. Moreover, Campbell succeeds in capturing the emphasis on the negation of the image in the source text’s third line, by translating ni siquiera as "Nor could you even be", using a similar syntactic structure.
There is a curious image in the fourth and final stanza of "The moon looks out", which presents a problem not successfully dealt with by Campbell. Loughran (1978: 128) also offers a translation of this stanza:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Campbell</th>
<th>Loughran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cuando sale la luna de cien rostros iguales, la moneda de plata solloza en el bolsillo.</td>
<td>When there appears the moon of a hundred equal faces, the change of silver money whimpers in the purse.</td>
<td>When the moon comes up with its hundred faces, all the same, the coin of silver sobs in my pocket.</td>
</tr>
</tbody>
</table>

Stanzas 1, 2 and 4 of this poem all begin with the line "Cuando sale la luna". Campbell translates this "When the moon comes out" in stanzas 1 and 2. However, in the final stanza he changes, evidently in order to accommodate the following line, starting with "of". Loughran replaces "of" by the word "with" in this line, a change that would have worked well in Campbell’s version, enabling him to maintain his former translation: "When the moon comes out/ with a hundred equal faces". This would also have more successfully directed attention to the implied comparison of the moon to the silver coins that have "a hundred equal faces" in the sense that they all carry the head of the king or ruling authority, that are eclipsed by the glory of the moon. It is not immediately apparent why Campbell does not arrive at a similar projection of this image to that of Loughran. Particularly, the assumptions made by Campbell about the image of silver money do not coincide with those of Loughran, who translates el bolsillo as "My pocket", while Campbell’s choice is "the purse". Either word is correct, but "purse" is the more common first dictionary entry or "zero-degree meaning" (see Eco 1990: 36, and Chapter Three, section 3.1). The two versions reflect differing insights on the part of the translators.

4.4 INTERPRETATIONS

The analyses in this chapter highlight a gap between the linguistic meaning or semantic sense of a text and its illocutionary force or communicative value. Gutt (1990: 157) argues that one of the tasks of the translator is to "arrive at the intended interpretation of the original". In poetry, however, because elements of language "tend to have multiple values, any one theme may have more than one interpretation" (Halliday 1971: 135). Eco (1990: 21) elaborates on this dynamic aspect and on its constraints when he comments that "any act of interpretation is a dialectic between openness and form, initiative on the part of the interpreter, and contextual pressure.... Texts are the human way to reduce the world to a manageable format, open to an intersubjective interpretive discourse". It is this "intersubjective interpretive discourse" that underlies multiple interpretations. Felperin
(1987: 126) maintains that in literary interpretation, a linguistic or extra-linguistic context "is invoked or constructed to enable us to make the most preliminary decision as to whether the language before us is to be taken literally or figuratively". Sinclair (1992: 61) also states that "context co-determines interpretation". Similarly, Hatim and Mason (1990: 224) make the claim that: "Each reading of a text is a unique act, a process subject to the particular contextual constraints of the occasion, just as much as the production of the text is". Once again, the reader plays a crucial role in the concept of context, as context is chosen or selected as part of the interpretation process.

Eco (1990: 201) provides a pertinent illustration of the role of context when he compares a linguistic structure to the Greek Parthenon, which is meaningful to us not only because of its architectural proportions and other formal qualities, but also because of its "context", described by Eco as its "natural and cultural environment, its location on top of a hill, all the literary and historical connotations it suggests". The interaction between structure and environment constitutes the basis for interpretation. In translating, if there is a mismatch between the author's cognitive environment — from which he derives his construction of the text — and the translator's cognitive environment, then the latter's contextual assumptions will not coincide with those of the author. Often due to cross-cultural differences, this leads to communication failure. Where the translator is a non-native speaker of the source text language he might construct a context that diverges from the author's intentions and deviates from that which would be activated by a native speaker. This is a frequent cause of translation error.

The role of context in positioning the translation on the equivalence continuum and determining the translator's "threshold of equivalence" is the theme of the next chapter.
CHAPTER FIVE

THE CONTEXTUAL EFFECTS OF POETIC FORM

5.1 CONTEXT AS A FACTOR IN MEANING

Culler (1975: 248) observed that the production of meaning within a culture is governed by convention and is dependent upon context. Non-linguistic factors in the form of context play an important role in bridging the gap between linguistic meaning and the meaning a communicator intends to convey (Sinclair 1992: 61) and, therefore, context is crucial in dynamic-equivalence translating. As Carston (1987: 713) points out, Grice's "implicatures" show that the utterance of a certain linguistic item in a particular context can convey much more than just its literal meaning or semantic sense. Lyons (1981: 140) comments on the distinction made in linguistic theory between meaning and interpretation, which is characterised as a distinction between sentence and utterance meaning. In a similar fashion, Gutt (1991: 23) discusses the difference between what is said and what is meant. Interpretation involves not only the meaning of the lexical units and syntactic structure contained in a sentence, but also relies on "additional information derived from its context and the hearer or reader's world of experience". It is this extralinguistic information that enables an utterance to be interpreted.

Dynamic equivalence is often assumed to correspond to functional or pragmatic equivalence. Widdowson (1979: 105) states that "we cannot ... establish pragmatic equivalence by considering isolated sentences but only by considering what utterances count as in context ...". Sinclair (1992: 68-71) discusses pragmatic theories of context and shows that hypotheses that define context as "the situation of the utterance", "the co-text" or "the conversational common ground" are inadequate. She argues (1992: 75):

"Context cannot be equated with a fixed body of uniquely determined information available at the time of the utterance. Context is not given. Rather, it is chosen or selected by the hearer as part of the interpretation process."

Sperber and Wilson (1986: 15), working within the relevance theory of communication, define the context of an utterance as "the set of premises used in interpreting it". Gutt's (1990) paper, "A theoretical account of translation – without a translation theory" takes the principle of relevance as its central notion and argues that there are two requirements for the interpretation of a verbal communication: the semantic representation and the context. Gutt (1991: 132) makes the claim that the meaning of a text is not attributable to the verbal
stimulus or semantic representation only, but results from the interaction between the stimulus and the cognitive environment. His thesis can be schematically summarised as shown in Figure 5.1.

![Figure 5.1 Ostensive-inferential communication (after Gutt 1990)](image)

In Gutt's scheme the semantic representation does not produce an interpretation except by inferential combination with a context. This requirement holds for translation since:

... translation is a cross-cultural event; it is part of cross-cultural communication, and communication is an event in which people share their world of thought with others. Therefore, the account of translation I propose is embedded in an explanatory theory of communication that focuses on how people share thoughts with one another (Gutt 1990: 134).

The verbal stimuli that encode semantic representations are usually incomplete; they need to be "inferentially enriched and developed through the use of contextual information in order to yield mental representations with a fully propositional form" (Gutt 1990: 141). This includes such aspects of interpretation as disambiguation, reference assignment, enriching semantically vague terms, recovering implicatures, irony, metaphor and poetic effects. Eco
(1990: 54), however, cautions that any additional inferences about intended meanings in a text "ought to be based on its first layer of allegedly literal meaning".

The source of the contextual assumptions which operate between context and interpretation in Figure 5.1 is the hearer’s cognitive environment. This cognitive environment consists of all the assumptions about the world which an individual holds at any particular moment. Whatever is seen as relevant to the verbal communication is taken into account as context. The most relevant context is the one that offers the best explanation (Graham 1985: 29). Hence in relevance theory, context does not refer to some part of the external environment like the text preceding or following an utterance, situational circumstances, cultural factors, etc.; it refers to the cognitive environment (Gutt 1991: 25). The cognitive environment includes a wide variety of assumptions, including assumptions derived through perceptual processing of the external environment and assumptions derived from memory. Memory itself is a vast store of varied information, including information derived through mental processing of earlier parts of the discourse, various kinds of social and cultural knowledge, and all kinds of encyclopaedic information. Relevance theory makes the claim that the principles involved in context selection are general cognitive principles which guide all information processing by the human mind and that the interpretation of all utterances is context-bound.

5.2 POETIC FORM AS CONTEXTUAL EFFECT

Hatim and Mason (1990: 186, 223) state that the rhetorical purpose of a text is reflected in its structure and that "the context exerts a determining influence on the structure and, ultimately, the texture of discourse". Martin (1985: 35) also independently points out that "the conventions of genres are indices of particular cultures which exert a strong influence over the way the genres are to be encoded in text". Strategies for constructing the text, including poetic form, adopted by the source-text author are founded on his assumptions about what the source-text receptor already knows or does not know. The translator identifies source-text strategies and makes decisions, as he reconstructs the text in the target language, as to how the strategies should be adapted in order to produce an optimal target language version. As discussed in Chapter Four, such decisions will be influenced by the perceived purpose of the translation. In the case of an aesthetic text, among the factors the translator will assess is the position of the text within the sociolinguistic and literary context of the source language, and how to place it in a corresponding context in the target language.
Eco (1979: 270) observes that an aesthetic object can be shown to be systematic because when one of its elements is omitted or changed, it no longer "works", that is, it remains unbalanced. Eco calls this "contextual solidarity" governed by a "systematic rule".

On the macro level of a text the use of a specific poetic form in the source text will necessitate a decision about whether there is a suitable target language equivalent in terms of both form and function. Certain types of poetry are traditionally composed in an appropriate form, which constitutes a part of the contextual assumptions involved in interpreting the poem. Raffel (1988: 21) argues that:

Literary forms can be adapted across cultural and linguistic boundaries; they can be transformed, shaped to fit a new context. But like all other expressions of culture and language, they cannot simply be lifted, unchanged, into a new cultural and linguistic environment.

Holmes (1970) distinguishes four types of form in poetry translating: extraneous, organic, analogical and mimetic. Kelly (1979: 182) explains that extraneous form is usually associated with radical stylistic alteration, while the use of an organic form is common, the form arising out of the way in which the translation falls. The majority of Campbell’s translations from *Canciones* and *Primeras canciones* would fall into the latter group. Kelly (1979: 192) states further: "Usually mimetic form, if it attempts the style of the original, will employ a high degree of dynamic equivalence, the reason being that the rhythm and flow of the original is an essential part of the message to be transmitted". And he goes on to explain (1979: 198):

In contrast to mimetic forms, analogical form seeks to frame the translation in a form whose function is the same as that of the original. For the rhythmic build of the target language does not always allow form to be imitated, nor do forms always fulfil the same role.

Historically, the use of mimetic form has predominated in poetry translations, with some competition from analogical form. Kelly (1979: 192) observes that mimetic form attempts to retain the form of the source text and that "mimetic form was used by the Romans without discussion". The strong preference for mimetic form indicates that for most translators the form of the poetic-aesthetic text is an indispensable part of the message as poetry. Nims (1959: 131) described the poetry translator’s task as more than just clothing "the same thoughts. ... The translator of poetry has a far more ticklish task: he has to consider not just what to say but how to say it in certain images, rhythms and sounds". Meschonnic (1984: 237) asserts that the translator who confines himself to a rhythm
structure rather than translating within the "frame of the sign" is working "in a different program, for a different purpose, another way of being in the language".

Languages function on different levels: semanto-syntactic, phonological, lexical, pragmatic, etc. (Krzeszowski 1984: 310). Metre introduces an additional level in poetry translating. It is described by Chatman (1970: 311) as "a structure or matrix of possibilities (with a) range of linguistic possibility". According to Carter and Simpson (1989: 221), seven different ways have been proposed in which metre in poems realise Halliday’s ideational, textual and interpersonal functions in language. Metre is part of the poetic rhythm, to which it contributes by the regular repetition of certain elements. It is central to the difference between prose and poetry (Balbín 1968: 32). It imposes a pattern of stresses which differs from that which words and phrases would have in ordinary speech and the resulting tension between the two systems is a powerful poetic device. This "strained relation" is present in all verse (Thompson 1970: 340). Chatman (1970: 319) explains that metre "is an instance of complex secondary rhythm, since it contains not only grouped events, but also groups of grouped events (lines), and even groups of groups of grouped events (stanzas)". Gutt (1991: 157), referring to these additional groupings that are independent of syntactic structure and may even cross-cut it, argues that these rhythmic groups give rise to poetic effects because the relations they suggest are unspecified and so allow greater freedom in interpretation. This freedom opens up a wide range of implicatures, none of which are very strong, but which taken together create an "impression" rather than communicate a "message". Thus rhyme, which marks off groups of grouped events (lines), and rhythm, including metre, are seen as providing important communicative clues for the interpretation of poetic texts.

5.3 THE SPANISH ROMANCE FORM

When a Spanish reader is faced with a text in "romance" form, there are popular and literary traditions that will affect his perception of the text. The term romance originally referred to a poem composed in the vernacular or Romance languages as opposed to Latin. These popular poems were not written down but were passed down by word of mouth. The oldest known romances recounted historical events such as great military victories or defeats. They were essentially narratives, and various poetic devices were used as memory aids for the largely illiterate balladeers or troubadours who recited them. The strategies used included unity of form (metre, rhythm and rhyme), repetition and parallel structures, all of which facilitated memorisation. The narrative romance later developed into the lyrical romance which expressed distinctive sentiments, and told of amorous relationships and magical occurrences. All these elements form part of the intertextual relationships that exist for any text that has
the romance form. Consequently, it is suggested that the utilisation of this form in a text leads to certain contextual assumptions. The set of assumptions is similar, though not identical, to those the English-speaking reader has about the English ballad form. It can be argued, then, that it is neither possible nor desirable to translate the romance in terms of literal meaning or semantic sense only, in the belief that to do so keeps "better faith with the original" (Havard 1990: 38). Nims (1959: 131) opposes discounting poetic form in this way; he says of his own translating that in order to "give some inkling of the poetry ... I have chosen the rhythms and forms of the original instead of turning the content into a slack free verse".

Havard (1990: 34) argues that the romance form does not lend itself to duplication in English, a fact also commented on by Campbell (1988a: 448). The romance is most commonly octosyllabic, with a stressed seventh syllable and a single assonance on even lines (Ramsden 1988: 18). Havard adds that in particular the romance’s eight-syllable line "poses problems, since what can be said in eight syllables in Spanish can usually be said in about six in English". This leads to what he describes as "excessive padding so far removed from the spirit of the Spanish ballad". Havard would therefore consider that his version of lines 29-32 from the "Ballad of the Moon, the Moon" (Havard 1990: 31) is closer to the "spirit" of the Spanish ballad than Campbell's. Even if it were, and this is arguable, it fails to communicate the rhythm and musicality – not to mention the mystery – that is a hallmark of the source text:

**Havard**
How the tawny owl can hoot,  
oh, how she hoots on the branch!  
Through the sky goes the moon  
taking a boy by the hand.

**Campbell**
And how the night-jar sang that evening  
Up in the tree-tops dark and high!  
While hand in hand the moon is leading  
The little child across the sky.

In Cobb’s (1983: 3-4) translation, the last two lines are similar to Campbell's, while the first two are considerably different. Another version, by Maurer (1980: 107), gives a translation of the first three lines that is a little better than Havard's, but the last line is disappointing:

**Cobb**
Oh how the screech-owl starts to sing,  
Sings in his tree nearby!  
The moon with boy-child by the hand  
Is going through the sky.

**Maurer**
Ay how the night-jar sang!  
How it sang in the tree!  
The moon goes through the sky  
a child in her hand.

Campbell's version accommodates the poetic expectations aroused in an English reader by this poetic form’s contextual effects and in addition the language is acceptable (unlike "a child in her hand"), fluent and has rhythmic flow. Havard’s stated purpose was to capture the "spirit" of the Spanish ballad and for this reason he "eschewed" an equivalent poetic form. Such a translation presents an English reader with language weak in rhythmic structure and
lacking in rhyme, and seems unlikely to evoke an adequate response merely because the reader is told that the poetic form of the original text has been "eschewed" for reasons explained by the translator. Since Havard's translations were intended to be poetry, his decision can be criticised in these terms.49

Campbell also sees the purpose of his translations of Lorca as being that of making Lorca's poetry accessible to the English-speaker and he invokes the criterion of functional equivalence of the poetic form (analogical form) wherever he perceives it to be relevant, as in the case of the Gypsy Ballads. He states (1988a: 448):

The romance is the Spanish equivalent of our ancient popular ballad-form; and the latter is the only means by which we can possibly translate it ... The best we can do in English is to serve up an attempted equivalent in our own language, and the nearest we can get to the romance form is a loose tetrameter quatrain, rhyming in the third (sic)50 and fourth lines; this reproduces the rhythm of the original in marked periods of two lines.

As a translator who has encountered a poetic form in the source text that has no corresponding form in the target language, Campbell's solution was to "serve up an attempted equivalent", and he bases his judgment of equivalence on the function of the poetic form. The English tetrameter line has iambic rhythm and, although not uncommon in English poetry, does not enjoy the same status within the literary system as does the romance in Spanish. As a literary form, the romance "has been used throughout the centuries and by virtually all the great Spanish poets: notably in the Golden Age, when it also became a permanent feature in drama; in the Romantic period, when medievalism and traditionalism were revived; and in the modern period, when it has resurfaced as strongly as ever" (Havard 1990: 31). Most English poetry from Chaucer up to the twentieth century, is written in the iambic metre, but it is the iambic pentameter line that has dominated and has been the standard model for English poetry. As Beaver (1970: 428) remarks, "the decasyllabic line (has) been the overwhelmingly predominant vehicle for English verse".

Cobb (1983: vii-viii) argues as follows:

The key question ultimately becomes, does the richness of the ballad tradition in English provide us with a form and manner comparable to that of the Gypsy Ballad-book? The answer is, certainly; the mystery is why previous translators have not exploited the resources of our literature. A ballad is above all a sound, a rhythm, a pattern of repetition, and any translation which does not reproduce these qualities is only a crib. Such an established scholar as J.B. Trend has pontificated that translation of Lorca should not smack of
English ballads. Why not, we ask, since some of these resources can well be used with effects comparable to the ones Lorca was seeking? 51

Ballads serve very much the same communicative function in English that the romance serves in Spanish – they are narrative songs or lyrics. Thus an English reader encountering a ballad anticipates a story that will stir his emotions because of its added lyrical quality. Having contextualised the poem in this manner and established the reader’s expectations, the task of the translator is now to present the story within this framework in such a way that it produces as closely as possible the communicative effects he perceives as those intended to be produced in the reader of the source text. This not only implies that literal translation is largely unsuitable for this traditional form and that a high level of dynamic equivalence is inevitable, but also moves the translator’s "threshold of termination" further along the equivalence continuum towards the level of poetic equivalence in terms of form and message. Assumptions about the poetic form of a text clearly have a role to play not only when the reader constructs a context for interpretation, but also in the composition of the text. This is what Havard (1990: 32) refers to when he comments that "the ethos of the traditional ballad accommodated and possibly even helped shape Lorca’s themes".

5.3.1 The Gypsy Ballads

The form of the poems in the Gypsy Ballads (as the title of the collection implies) is a vital element of their communicative intent. With the exception of "Burla de don Pedro a caballo" ("Joke on Don Pedro on Horseback") which was not translated by Campbell and therefore will not be considered here, all the poems conform to the Spanish romance form. As Ramsden (1988: 18) points out, Gypsy Ballads "marks a return to a more traditional type of romance, short, compact, and centred on a single action or event". Lorca himself sang these ballads, accompanying himself on the piano (Gibson 1989: 208). He stated on one occasion (García Lorca 1987 (III): 283): "Un romance, desde luego, no es perfecto hasta que no lleva su propia melodia, que le da la sangre y palpitación y el aire severo o erótico donde se mueven los personajes". 52 According to Gibson (1989: 163), the poet Jorge Guillén "stressed ... the jongleursque nature" of Lorca’s personality, his "need to communicate his work orally to a live audience". Ramsden (1988: 18) makes a similar observation: "... Lorca, with his delight and skill in recitation and his misgivings about seeing his poems published ... is commonly likened to a medieval juglar (minstrel)". Therefore, it can be suggested, this musical aspect of the ballads was indeed an author-intended contextual assumption. Gill and Spender (1943: 7) also note that the ballads were so popular that they were sung by the people of Spain and Latin America. Ramsden (1988:71) adds that: "In fusing narrative romance with the lyrical romance, Lorca created his own unique dramatic romance".
Campbell, by his recognition of the role of the poetic form in the interpretation of the *Gypsy Ballads* and his decision to translate them using an equivalent form, indicates his perception of its contribution to the structure of the poetic-aesthetic text, which is the object of his translating. As noted on page 82 of this chapter, omitting an element from the structure of an aesthetic object results in an imbalance (Eco 1979: 270). Moreover, the question of trying to "keep faith" with a source text is a difficult one. As the example on page 84 from "Ballad of the Moon, the Moon" shows, sometimes literal faithfulness only serves to disrupt the meaning and mood of the original.

This seems to happen, too, in the poem "Preciosa and the Wind" when the element of rhythm is ignored. Its contextual effects are as significant in this poem as in the others, if not more so, with the opening lines invoking a steady rhythmic effect supported by the beat of Preciosa's tambourine:

Su luna de pergamino  
Preciosa tocando viene  
por un anfibio sendero  
de cristales y laureles.

The significance of this action to the poem is clear, as the translators' responses illustrate. Several, including Campbell, shift the gerund *tocando* (indicating an action in progress) in line 2, to the beginning of the poem, thus emphasising its importance; in English, this is the position reserved for topical information (see, for example, Bickerton and Givón 1976: 29).

The contrasting contextual effects of strong poetic form versus weak or no poetic form can be demonstrated by comparing Campbell's version of these opening lines with those of Lloyd (1937: 29), Allen (1972: 11), Loughran (1978: 145), Maurer (1980: 110), Cobb (1983: 4), and Havard (1990: 45).

_Campbell_
Beating upon the moon of parchment  
Preciosa with her tambourine  
Comes down by an amphibious path  
Of laurel shade and crystal sheen.

_Allen_
Playing her moon of parchment  
Preciosa comes along  
an amphibious pathway  
of crystals and laurels.

_Maurer_
Playing her parchment moon  
Preciosa comes along  
an amphibious path  
of laurel trees and glass.

_Lloyd_
Beating upon her tambourine  
Preciosa strolls  
along an amphibious path  
of crystal and laurels.

_Loughran_
Her moon of parchment  
Preciosa, playing, comes  
along an amphibious path  
of crystals and laurels.

_Havard_
Preciosa comes strumming her parchment moon  
down an amphibious path  
of laurels and glass.
Cobb
Playing upon her parchment moon
Preciosa starts to pass
Along a path amphibious
Of laurel and crystal glass.

This introduction to the poem establishes the steady rhythm of the tambourine as a background element that is maintained until it is climaxed and broken when Preciosa flings down the tambourine and flees. Here, only Campbell and Cobb succeed in setting up this strong rhythm, while all the other translators focus almost exclusively on linguistic content. Although Cobb's version has a ballad-like rhythm (his goal is poetic equivalence), his lexical choice is rigid and uncreative, no different from the dictionary equivalents of the remaining versions. Only Campbell's translation of "de cristales y laureles" shows any creativity: "Of laurel shade and crystal sheen"; it both develops the image effectively and promotes the rhythm of the line.

Attempts to be slavishly faithful to the text on the level of lexical equivalence at the expense of poetic form almost always destroy the rhythmic level of the text. This is so even in cases where repetition of a lexical item is faithfully translated. For example, in the poem "Saint Michael", where Lorca uses repetition of the word monte in the second and sixteenth lines.

Source text
Se ven desde las barandas
por el monte, monte, monte,
mulones y sombras de mulos
cargados de girasoles.

Campbell
From the verandahs they are seen
Along the rocky mountain tracks –
Mules, and the shadow of mules,
With loads of sunflowers on their backs.

The effect produced in the source text is related to the inferences of arduous climbing implied in the semantic relationships between the noun monte and the verb montar. The English verb mount has a different set of semantic relationships and lacks this association of physical effort. Campbell discards Lorca's repetitive strategy and bases the rhythm of his line on words that describe the difficult climb, a strategy that aims at producing an equivalent response. Havard evidently attempts to supply the implicatures of effort – but fails – by changing the order of presentation of events, making the laden mules precede the description of the climb. Cobb's (1983: 14) version, like Havard's (1990: 69), imitates the source text with the repetition of the word "mountain", but no more successfully than Havard.

Cobb
From balconies are seen under way,
Up the mountain, mountain bound,

Havard
Mules and mule shadows
with sunflowers laden
Mules along with shadows of mules
With loads of sunflower crowns.

are seen from the verandah
up the mountain, mountain, mountain.

In the matter of language usage, Campbell’s fluency and rhythmic flow is superior to the awkward phrasing, that destroys the rhythm, of Havard and Cobb. Neither "with sunflowers laden" nor "with loads of sunflower crowns" presents as clear, simple, precise and rhythmic an image as does "with loads of sunflowers on their backs".

A ballad that has attracted many attempts to translate it is the "Romance of the Civil Guard of Spain". All or parts of this poem have been found translated by Barea (1944), Lloyd (1937), Loughran (1978), and Havard (1990). Once again, only Campbell has attempted a poetic form, the English tetrameter, and a rhyme scheme. It is a long poem of 124 lines, so that transposing it within an equivalent poetic form is a daunting task. However, Campbell still aims for "the best we can do in English ... a loose tetrameter quatrain" (Campbell 1988a: 448).

Lines in the source text where rhythmic sound overrides semantic sense are particularly difficult to deal with within this type of framework. They invoke the principle of onomatopoeia where the sounds of words are used to produce an evocative effect, in this case intimately linked to the melodic qualities of the poem. A phrase of this type is found at line 26: "Noche que noche nochera". This is an example of a sound sequence created ad hoc (Levy 1969: 91). Its meaning is obscure, but it contains a wider range of implicatures than its English equivalent. Noche also has the figurative meanings: "confusion; ignorance; sadness". The feminine form nochera as used here appears to be adjectival but the word is in fact a noun, not widely used in Spain, referring to a nightwatchman or a person who works at night; thus it has the implication of wakefulness. Campbell (1988a: 429) describes the line as a playful parody of a nonsensical popular refrain: "cuando la luna lunera" and feels that "it exactly conjures up the hyperbolised scene of any happy-go-lucky gypsy quarter in the south of Spain ...". The variety of translations of this line is given below:

<table>
<thead>
<tr>
<th>Translation</th>
<th>Page/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>The night-time of the night</td>
<td>(Campbell)</td>
</tr>
<tr>
<td>The night benighted by nightfall</td>
<td>(Lloyd 1937: 35)</td>
</tr>
<tr>
<td>The night that nightly falls</td>
<td>(Loughran 1978: 150)</td>
</tr>
<tr>
<td>Night, oh what nightly night</td>
<td>(Barea 1943: 13)</td>
</tr>
<tr>
<td>Oh night so deep, night so dark</td>
<td>(Havard 1990: 99)</td>
</tr>
<tr>
<td>Nighty-night time of the night</td>
<td>(Cobb 1983: 28)</td>
</tr>
</tbody>
</table>
Cobb’s translation reflects his belief (1983: 95) that "this phrase ... is a deliberately 'childish' expression, the singsong serving to induce or to sustain the imaginative level".

The problem recurs in lines 35-36: "En la noche platinoche/ noche, que noche nochera".

In the night, the silver night-time,
In the night-time of the night. (Campbell)

In the silver-dark night
the night benighted by nightfall (Lloyd)

In the night silver-night,
the night that nightly nights. (Loughran)

In the night, silver night,
Oh night so deep, night so dark. (Havard)

In silver-tinted, moon-touched night,
Nighty-night time of the night. (Cobb)

It is evident that each translator appreciates the rhythmic function of these lines, since they all (except Loughran) translate the repeated "noche, que noche nochera" in the same way on both occasions of its occurrence. Each tries in his own way to reproduce the effects in English, Lloyd and Loughran by imitating the phonetic strategy, Havard by articulating a semantic sense, while Campbell seems to partially address both aspects. This is an indication of a constant striving on Campbell’s part to integrate the linguistic sense or semantic representation with poetic form.

A further example of this approach can be found in the "Ballad of the Black Sorrow", where Campbell appears to assume that the poem requires a strong poetic form to sustain its themes, making a close translation difficult. This is suggested by the fact that he only translated twenty of the poem’s forty-six lines, leaving aside the rest. Possible reasons are the constraints of a rhyming tetrameter form or a perception that the semantic content of the omitted lines lack relevance with regard to the poem’s statement for the English speaker. Campbell (1988a: 457) says that in Soledad Montoya, the protagonist of the "Ballad of the Black Sorrow", "...Lorca attempts to personify ... the immemorial sorrow of the gypsy people" (see Chapter Six for a discussion of communicability of content). Krige (1987: 43), in contrast, expands the poem from forty-six to sixty lines. His aim is clearly to accommodate a formal poetic structure and a rhyme pattern similar to that used by Campbell, that is, in alternating even-numbered lines. In the first stanza, he adds the lines, not present in the source text:

Waar gaan sy heen op hierdie uur?
Wat sou haar hierdie moed kan gee?
This provides a rhyme for the preceding couplet:

Soos goue brons haar vars jong vlees,
dit ruik na perd en skaduwee.

The same technique is adopted throughout the poem, as for example in the final stanza:

O leed van die sigeuners, leed
van die blas sombere gelaat!
O leed wat altyd suiwër is,
altyd alleen, altyd verlaat.
O leed van die verborge bedding
en van die vér, vér daeraad!

This treatment is in accordance with Krige’s declared objective, which is to create another poem. He feels that this is the only way to translate poetry (Krige 1987: 3): "... ek het tot die slotsom gekom: al toets is of die vertaling 'n nuwe gedig is, 'n gedig in sy eie reg met sy eie selfstandige poëtiese lewe".  

Campbell’s poetic-equivalence rendering of this final stanza may also be compared with Loughran’s (1978: 33) version, where Loughran has translated on the level of linguistic form and on the level of content, but has not devoted much attention to the level of poetic form – although he maintains line equivalence, he ignores both rhythm and rhyme:

<table>
<thead>
<tr>
<th>Campbell</th>
<th>Loughran</th>
</tr>
</thead>
<tbody>
<tr>
<td>O sorrow of the gypsy people,</td>
<td>O sorrow of the gypsies!</td>
</tr>
<tr>
<td>Clean sorrow lonely as a star,</td>
<td>Sorrow pure and always alone.</td>
</tr>
<tr>
<td>O sorrow of the hidden fountain</td>
<td>Oh sorrow of the hidden riverway</td>
</tr>
<tr>
<td>And of the daybreak seen afar!</td>
<td>and dawn remote!</td>
</tr>
</tbody>
</table>

And compared to Cobb’s (1983: 14) translation, which is also an attempt at poetic equivalence:

O trouble of the gypsy race,
    Clear trouble always alone!
O trouble from deep-hidden source
    And such a distant dawn!

A poem that has perhaps drawn the widest attention for its haunting strangeness is the "Somnambulistic Ballad". In this poem, Lorca seems to be putting into practice his claim that he was in search of a new reality, approached via dreams and the unconscious (Gibson 1989: 222). Its mysterious opening line, repeated at intervals throughout the poem as a leit-motiv, is another example of the type of onomatopoeic rhythm that Lorca uses to such effect. The melodic "Verde que te quiero verde" is virtually untranslatable and has provoked a variety of explanations and interpretations. Lorca’s symbolic use of the colour green in his poetry has been extensively studied (e.g. Havard 1990; Allen 1972; Cobb 1983). Its use in
the "Somnambulistic Ballad" not only emphasises the subconscious dreamlike quality of the ballad (Allen 1972: 181) but also its gypsy associations. Green is a "gypsy" colour. In colloquial Spanish, to refer to a person as "gitano de luna verde" (gypsy of green moon) means that he is pure gypsy. In "Romance of the Civil Guard of Spain", the gypsies are told (line 59): "Extinguish your green lamps ...". In "The Death of Antonio el Camborio", Antonio is described (line 21) as "moreno de verde luna", which Campbell translates: "With olive skin, light moonlight green".56 "Dark with an olive moonglow" is Havard's (1990: 87) interpretation, which comes close to colloquial usage.

Campbell (1988a: 453) says of the line "Verde que te quiero verde":

From the most ancient times down to the modern, the repetition of the word "verde", green, has haunted the Spaniards in various refrains from the ancient ballad:

Río verde, río verde
Más negro vas que la tinta.

Bécque,57 and the doyen of living Spanish poets, Juan Ramón Jiménez, who has had a considerable effect on Lorca, have both played magically with the repetition of the word "verde" in a similar manner. In the "Romance Somnámbulo" (Somnambulistic Ballad) Lorca uses it to produce a ghostly atmosphere of moonlight in which the vague encounter of the two gypsies occurs. He explains in a note to his translation of the line as "Green, green, how deeply green!" as follows (Campbell 1988a: 630): "Literally 'Green, green, I want you green'; but it has this secondary meaning too".58 Thus, this line is an exceptional example of the functioning of an open-ended text. As Eco (1990: 21) points out, "when symbols are inserted into a text, there is, perhaps, no way to decide which interpretation is the 'good' one", but it is possible to decide, on the basis of the context, which are bad ones. The line "Verde que te quiero verde" is both strongly symbolic and strongly rhythmic. As Eco's remarks indicate, Campbell's interpretation may not be the exclusive "good one", but it is possible to say that it is not a "bad" response. Commenting on the role of rhythm and song in some of the ballads, such as "Saint Michael", "Saint Raphael" and "Saint Gabriel", Campbell (1988: 457) shows his awareness of its importance in the culture of the source text when he says: "Religion in the South [of Spain] expresses itself chiefly in colour, rhythm, and dances, and the style of the Church images in Andalusia is in full accordance with the flamboyant taste of the gypsies."

5.3.2 The lullaby, a sub-genre of the romance

The first poem in the collection of Gypsy Ballads, "Ballad of the Moon, the Moon", is a lullaby, as noted by Havard (1990: 127), who states that lullaby fascinated Lorca. Lorca
himself commented that Spanish lullabies are melancholy and frightening. His words can be aptly applied to this poem:

Muchas veces la madre construye en la canción una escena de paisaje abstracto, casi siempre nocturno, y en ella pone, como en el auto más simple y viejo, uno o dos personajes que ejecutan alguna acción sencillísima y casi siempre de un efecto melancólico de lo más bello que se puede conseguir. Por esta escenografía diminuta pasan los tipos que el niño va dibujando necesariamente y que se agrandan en la niebla caliente de la vigilia.59 (García Lorca 1987 (III): 289-90)

All the scenes in "Ballad of the Moon, the Moon" are ones with which a small gypsy child would be familiar—a blacksmith’s shop, the moon, trees waving in the breeze, the breasts of a woman, trinkets, dancing, horses, and so on. The child’s efforts to resist sleep are parodied in the picture of the little boy who stares so hard—in an effort to keep his eyes open. But he is told that he will end up with his eyes shut, by suggesting that he will fall asleep by the time the gypsies arrive. The final verse, which presumably corresponds to the child having fallen asleep, becomes an expression of the anguish and sorrow that Lorca perceived as the "soul of Andalusia":

No debemos olvidar que la canción de cuna está inventada (y sus textos lo expresan) por las pobres mujeres cuyos niños son para ellas una carga, una cruz pesada con la cual muchas veces no pueden. Cada hijo, en vez de ser una alegría, es una pesadumbre, y, naturalmente, no pueden dejar de cantarle, aun en medio de su amor, su desgana de la vida.60 (García Lorca 1987 (III): 286)

Both Havard and Maurer devote a great deal of effort to preserving narrative and descriptive features but once again choose to disregard the contextual effects imposed by the poem’s structure. In terms of Fillmore’s scenes-and-frames semantics, which has a lot in common with contextual theories, the source text should not be restructured into target language frames by matching word for word, but by a holistic process that re-creates a gestalt27 (Snell-Hornby 1988: 84). Translators frequently make comments like that of Barea (1944: 10): "This is a prose translation which preserves the words and their meaning, but scarcely more than a reminiscence of their harsh and powerful rhythm". They are aware of the loss but not of the reason: an important contextual effect has been excluded, and as noted above, the meaning of a text results from the interaction between the verbal stimulus and the context by means of the cognitive environment (see Figure 5.1, page 80). Campbell (1988a: 449) compares this poem to Blake’s "Little Boy Lost" and says: "The dream of the slumbering child, in the end, becomes the reality of the poem." He feels, however, that "the last verses seem to lose their force since our attention is transposed from the moon to the wind, which in its turn is supposed to be protecting and keeping guard over the moon".

93
Dentro de la fragua lloran,
dando gritos, los gitanos.
El aire la vela, vela.
El aire la está velando.

The gypsies in the forge are weeping,
Shouting loud and cursing hard.
But the wind its watch is keeping,
On her the wind is keeping guard.

The other lullaby translated by Campbell is the so-called "Nana del caballo grande" (Lullaby of the great horse), or "Lullaby" from *Blood Wedding*. This lullaby’s form is that known as *Romancillo* or "little romance". It shares with the romance traditional formal features such as an indeterminate series of lines of equal length with assonantal rhyme, but has a six-syllable or hexasyllabic line instead of the romance’s octosyllabic line (Lapesa 1974: 108). Campbell translated few of the poetic passages from Lorca’s dramatic works as poetry because, he explains (1988a: 479): “It is rare that the fine passages of poetry which illustrate and sustain his great plays can be disengaged from their context without suffering in themselves ...”. In this lullaby from *Blood Wedding* he uses a mimetic form - a stress-timed trimeter line, predominantly iambic - which closely resembles the hexasyllabic line of the source text, and a rhyme pattern in alternate lines to echo the assonantal "a-a" of the source text. The *estribillo* (refrain) and some other parts of the scene are not included; their relevance to the lullaby itself as a poetic-aesthetic text divorced from its context within the play has once again been adjudged by Campbell as dispensable for the purposes of the translation and the cognitive environment of the English reader.

This approach results in only a single radical departure from the source text in lines 29-32:

**Source text**

¡No vengas! Deténte,
cierra la ventana
con rama de sueños
y sueño de ramas.

**Campbell**

Wait there. Do not enter.
Shade the window from the beams
With dreams of branches
And branches of dreams.

The cost of preserving the very effective poetic effects of the mirrored noun phrases in lines 31 and 32 as well as securing a rhyme pattern, is to reverse the order of lines 31 and 32 and change line 30: "cierra la ventana" (close/lock the window). Perhaps by association with Lorca’s other lullaby in the *Gypsy Ballads*, "Ballad of the Moon, the Moon", Campbell invokes the notion of the moonlight entering by the window and expands the command to include shutting out the moonbeams. He once again pinpoints the importance of poetic form to this lullaby when he comments (1988a: 429):

> In spite of its lack of meaning, this "nonsense-rhyme" creates the same ominous atmosphere as the nonsense of Edgar in *Lear* ... Again and again we
find Lorca going beyond the verge of meaning, *but never irrelevantly*, in order to create an atmosphere ... (emphasis added)

5.3.3 "Ballad of the Three Rivers"

In spite of its title "Baladilla", meaning "little ballad", this poem from *Poema del cante jondo* is not, strictly speaking, a romance, but is structured like a traditional *villancico* — once again, a poetic form that is the basis of a song. In this type of poetry a series of stanzas is linked by a refrain or *estribillo* (Lapesa 1975: 116). The last line in each stanza rhymes with the refrain, which may consist of two or three lines. Unlike the traditional villancico’s consonantal rhyme, however, Lorca’s stanzas have the romance’s assonantal rhyme pattern which is carried over into the refrains. The assonantal rhyme is also alternated after each refrain. This gives the following series of rhymes:

<table>
<thead>
<tr>
<th>Stanza</th>
<th>Refrain</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>olivos-trigo</td>
<td>vino</td>
</tr>
<tr>
<td>2</td>
<td>granates-sangre</td>
<td>aire</td>
</tr>
<tr>
<td>3</td>
<td>camino-suspiros</td>
<td>vino</td>
</tr>
<tr>
<td>4</td>
<td>naranjales-estanques</td>
<td>aire</td>
</tr>
<tr>
<td>5</td>
<td>gritos</td>
<td>vino</td>
</tr>
<tr>
<td>6</td>
<td>mares</td>
<td>aire</td>
</tr>
</tbody>
</table>

It is worth commenting on how the poem’s formal structure, specifically its rhyme pattern, reflects its themes and linguistic content: a contrast between Granada and Seville. Unlike the traditional romance’s assonance, which is maintained throughout the poem, each stanza with its refrain in this poem contrasts with that which precedes and follows it. The initial "i-o" assonance is followed by "a-e", and so on; the refrains serve to emphasise the change in assonance introduced in the following stanza.

In his four-line stanzas, Campbell employs the same technique as he does for the romances, that is, a loose tetrameter line rhyming in the second and fourth lines. The two refrains rhyme with each other and also with the couplets that form stanzas 5 and 6. The rhyme pattern works as follows:

<table>
<thead>
<tr>
<th>Stanza</th>
<th>Refrain</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>sweeps-steeps</td>
<td>tease</td>
</tr>
<tr>
<td>2</td>
<td>trailing-wailing</td>
<td>breeze</td>
</tr>
<tr>
<td>3</td>
<td>flowing-rowing</td>
<td>tease</td>
</tr>
<tr>
<td>4</td>
<td>fronds-ponds</td>
<td>breeze</td>
</tr>
<tr>
<td>5</td>
<td>breeze</td>
<td>tease</td>
</tr>
<tr>
<td>6</td>
<td>seas</td>
<td>breeze</td>
</tr>
</tbody>
</table>

The third stanza illustrates the variation in translation that results from different assumptions by the translators about the source text’s form and context. Three versions, those by Campbell, Gili and Spender (1943: 13) and Loughran (1978: 6) are compared:
Para los barcos de vela
Sevilla tiene un camino
Por el agua de Granada
sólo reman los suspiros.

Para los barcos de vela
Sevilla tiene un camino
Por el agua de Granada
sólo reman los suspiros.

Para los barcos de vela
Sevilla tiene un camino
Por el agua de Granada
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sólo reman los suspiros.

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Para los barcos de vela
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Para los barcos de vela
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Por el agua de Granada
sólo reman los suspiros.

Para los barcos de vela
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Por el agua de Granada
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Para los barcos de vela
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Por el agua de Granada
sólo reman los suspiros.

Para los barcos de vela
Sevilla tiene un camino
Por el agua de Granada
sólo reman los suspiros.

Para los barcos de vela
Sevilla tiene un camino
Por el agua de Granada
sólo reman los suspiros.

For the great sailing ships Sevilia
Keeps her highway flowing
But on the waters of Granada
Only sighs are rowing.

For boats of sail
Seville has a way;
on the waters of Granada
only sighs row away.

CHAPTER FIVE

Campbell's version reflects a vision linked to Seville's traditional role as the "highway" to the Americas, from where the great sailing ships embarked on their voyages of exploration and exploitation. For Gili and Spender it is a "fairway", a more restrictive term that refers to a navigable deep-water channel in a river, harbour or along a coastline (Universal Dictionary 1991: 550), thus disregarding the intercontinental role of Seville's waterways. Loughran pays even less attention to this aspect; in his version he simply uses the word "way". Campbell also captures the landlocked frustration of Granada, with no passage to the sea, in this poem. On her waters there are no great sailing ships, but "only sighs are rowing". In his version, they have no course or destination, skillfully emphasising the contrast between Seville and Granada. Gili and Spender detract from this contrast by stating that the "sighs go rowing/ along the waters of Granada". Similarly, Loughran's "sighs row away". The sense of frustration at the lack of destination is lost.

5.4 THE SONNETS

The sonnet originated in Italy and entered both Spanish and English through translation. These languages then adapted the form to suit the needs of their respective literary systems. Adaptation is essential; the exact literary form or genre is nontransposable across languages, since, as Raffel (1988: 79) explains: "No two languages having the same literary history, it is impossible to recreate the literary forms of one culture in the language and literary culture of another." The sonnet provides a particular kind of context for a literary text which is seen as a desirable aesthetic structure. The sonnet's length is invariable: it has fourteen lines. In the Spanish sonnet they are divided into two quatrains with the same rhymes (ABBA, ABBA), followed by two tercets or triplets which the poet may rhyme as he chooses. The most frequent patterns are crossed rhyme (CDC, DCD) and that of three different rhymes in each pair of corresponding lines (CDE, CDE).

From what has already been discussed of Campbell's treatment of poetic form it is clear that he would see the rigorous sonnet form as an essential part of the interpretation of such a
poem. His assumption would be well supported by the sonnet’s strong tradition in the literary systems of both languages. There are two sonnets in Campbell’s collection of Lorca’s poetry, “Adam” from Primera Canciones, and “Sonnet: Tall Silver Ghost, the Wind of Midnight Sighing” from Canciones. Campbell (1988a: 473) describes them as “classical sonnets” and in translating them he treated them as such. Other translators appear to concur. Versions of "Adam" that attempt to imitate the traditional sonnet form are offered by Gili and Spender (1943: 32) and Bauer (1988: 27). However, Gibson’s (1989: 271) translation of only the final stanza does not employ either metre or rhyme.

According to Gibson, "Adam" was written in New York, and is dated 1 December 1929. It appeared in Primeras canciones, together with a number of earlier poems dating from 1922. The reasons for its inclusion in this volume are explained by Bauer (1988: i), who believes that this poem would have formed part of another projected book, Sonnets of Dark Love, which was not published until 1984, long after Lorca’s death. Gibson (1989: 420) comments that "the adjective oscuro (dark), as applied by Lorca to love, had a manifestly homosexual sense". Gibson (1989: 329) states that in the thirties, "it was an act of some daring to publish "Adam", given its overtly homosexual content". Knowledge of Lorca’s homosexuality was suppressed in Spain during the Franco regime although it was quite widely known of within Spanish intellectual circles and by the intelligentsia outside of Spain.

It is interesting to compare these different versions because they all (except Gibson’s) attempt to move beyond formal (or literal) and dynamic equivalence towards the level of poetic form (or poetic equivalence).

---

**Adan**

Adan sueña en la fiebre de la arcilla
un niño que se acerca galopando
por el doble latir de su mejilla.

Pero otro Adan oscuro está soñando
neutra luna de piedra sin semilla
donde el niño de luz se irá quemando.

---

**Campbell**

The morning by a tree of blood was dewed
And near to it the newborn woman groans.
Her voice left glass within the wound, and strewed
The window with a diagram of bones.

Meanwhile the day had reached with steady light
The limits of the fable, which evades
The tumult of the bloodstream in its flight
Towards the dim cool apple in the shades.

Adam, within the fever of the clay,
Dreams a young child comes galloping his way –
Felt in his cheeks, with double pulse of blood.

But a dark other Adam dreaming yearned
For a stone neuter moon, where no seeds bud,
In which that child of glory will be burned.
Gili and Spender
Morning by tree of blood is moistened
where the newly-delivered woman groans.
Her voice leaves crystals in the wound
and in the windows a print of bones.

While the light comes in secure and gains
white boundaries of oblivious fable
in the rush from the turmoil of the veins
towards the clouded coolness of the apple.

Adam dreams in the fever of clay
of a child which draws near galloping,
with the double throb of his cheek its way.

But another obscure Adam sleeping
dreams neuter seedless stone moon far away
where the child of light will be kindling.

Bauer
A tree of blood dampened the morning’s glow;
nearby a new-born woman cried and swooned.
Her voice left glass deep inside the wound,
and a pale outline of bone upon the window.

While the light steadily comes and overtakes
the pure aims of a fable that always forsakes
the turmoil of veins in its hurried flight
to the apple’s turbid chill and its delight.

Adam dreams, in his fever of clay so alone,
of a tiny child who now approaches galloping
over the throbbing flesh of his cheekbone.

But another one, a dark Adam, sits dreaming
of a moon without seed, neutered and of stone,
where a child of light is forever left burning.

Gibson
But another, dark Adam is dreaming
a neuter stone moon without seed
where the child of light will be burnt.

The role of context, intertextuality, and specifically knowledge activation, in this poem is discussed in Chapter Six, section 6.4.2. Here, attention will be directed to a comparison of the level of poetic equivalence pursued by the translators.

Typically, Campbell achieves a poem structured on a regular iambic pentameter. However, he makes concessions in the rhyme pattern, which does not precisely match that of either the Italian or the Shakespearian sonnet. Nevertheless, he presents a rhymed poem with groups of alternating consonantal rhyme throughout, except for lines 9 and 10, which form a rhyming couplet. Gili and Spender also produce an alternating consonantal rhyme pattern throughout, although the rhyming of "moistened" and "wound" in the first and third lines is somewhat strained, and "fable" and "apple" in lines 6 and 8 only slightly less so. They are assonantal rather than consonantal rhymes. Bauer's pattern is variable, with alternating rhyme in the first quatrains, rhyming couplets in the second, and alternating rhyme in the last six lines.

The contrast in the outcome, within the constraints of a sonnet-like structure, for each translator, can be observed from the style and facility of their language. In Campbell's version there is no awkwardness or deviant syntax. Most noteworthy is his skillful use of syntactic structures and its contribution towards the fluency of his lines. His use of enjambment between lines 3-4 and 6-7 suggests that it is a valuable poetry translating technique. In Gili and Spender, lines 5-6 fail even to make semantic sense. How, one may
ask, can light "come in secure"? Line 13, "Dreams neuter seedless stone moon far away", sounds strange and ungrammatical to an English speaker, and most would agree that "the child which" (line 10) should be "the child who". Lexical choices, such as "obscure" (line 12) and "kindling" (line 14), also detract from the effect of the poem. In general, the style of this version would preclude its inclusion within the English literary system as a poem in its own right. Bauer's version, on the other hand, is syntactically acceptable, but it suffers from the unnecessary introduction of extraneous information that is not justifiable in terms of metre and rhyme requirements. For example, in line 10, the added adjective "tiny" lengthens the line to 13 syllables, in excess of the iambic pentameter of the English sonnet.

Campbell's skill in grasping the layers of meaning in a text is illustrated by his version of lines 12 and 13. The word *soñando* in this context carries both the denotative sense of dreaming while asleep and the connotative sense of dreaming in the waking state. Campbell conveys both senses by using two words: "Adam dreaming [a sleeping condition] yearned [a waking condition]". Bauer attempts to convey these two levels of meaning in the phrase "sits dreaming", but this actually destroys the denotative layer and fails to convince. Gili and Spender opt for "sleeping", followed by "dreams", while Gibson simply says "Adam is dreaming". Both Bauer and Gibson adhere to a literal "without seed" for "sin semilla" in line 13, while Gili and Spender say "seedless". Here, Campbell successfully employs a strategy that substitutes a description or image for the literal, and renders the phrase as "where no seeds bud".

Campbell (1988a: 473) considered the sonnet "Adam" to be "very fine, though somewhat obscure". It seems likely that he was aware of its homosexual overtones but he avoided the subject. As well as being admirable translations, Campbell's versions of "Adam" and "Sonnet: Tall Silver Ghost..." are both good English sonnets in their own right. Moreover, they avoid irrelevancy in the lexical shift or adaptations applied to achieve this result (see also Chapter Six, section 6.2.1).

### 5.5 OTHER POEMS

Campbell (1988a: 473) considers that Lorca's early poetry was in some ways experimental, where "the tradition finally balances perfectly with (his) revolutionary innovations". Thus, along with poems that show a Modernist influence, such as "Elegy", "Rain", "Song of the Honey" or "From Oriental Song" (from *Libro de poemas*), there were others that were in free verse or other innovatory forms. Although it was not always possible to achieve, Campbell
consistently sought adequate equivalent poetic structures for his translations; but he always tried to produce a version that would generate the appropriate implicatures and contextual effects. In some of the short lyric poems only an approximation to poetic form is realised. The loose structure and brevity of these poems do not promote formal equivalence. In the poem "Deceptive Mirror" ("El espejo engañoso", from Canciones), a strong poetic rhythm is attained, but not formal metre or rhyme. However, Campbell's terse language also successfully conveys the intense emotion of Lorca's poem together with its narrative mode of montage, reminiscent of the films of which Lorca was so fond.

Verde rama exenta
de ritmo y de pájaro.
Eco de sollozo
sin dolor ni labio.
Hombre y Bosque.

Lloro
frente al mar amargo.
¿Hay en mis pupilas
dos mares cantando!

Green bough exempt
of bird or rhythm.
Echo of weeping
that has no grief or lips.
Man and Forest.

I weep
facing the bitter sea.
In the pupils of my eyes
two oceans singing.

An approach that seeks poetic equivalence is particularly valuable for some of Lorca's poetry which, as Barea (Eisenberg 1986/7: 84) notes, is sometimes quite incomprehensible to a non-Spanish speaker. Within the constraints of the six-line poem "Balance" (from Canciones), which lacks a transposable genre form, Campbell could do little to direct the English reader towards a set of assumptions that might lead to a successful communication of the poetic message of the final couplet.

La noche quieta siempre.
El día va y viene.

La noche muerte y alta.
El día con un ala.

La noche sobre espejos.
y el día bajo el viento.

The night forever quiet.
The daylight comes and goes.
The night is dead and lofty.
The daylight has a wing.
The night over the mirrors
And the day beneath the wind.

Unless sufficient implicatures enabling adequate related contextual effects to be inferred are preserved in the translation, the target language reader may find the cost of processing an obscure passage too high and the result is a breakdown in communication (see Gutt 1991: 182).

However, Gutt (1991:156-7) argues that according to relevance theory, poetic effects induce the reader to open up and consider a wider range of implicatures, which taken
together create an "impression" rather than communicate a "message". He adds: "The reason why rhyme and rhythm can have such a poetic effect is that they can provide this kind of freedom for interpreting the text in question." In other words, a reader will accept a high level of indeterminacy of meaning requiring greater processing effort, in contrast to the normal assumption that the interpretation of a verbal communication can be carried out with minimal processing costs (Gutt 1991: 30). Thus, the poetic form is a significant component in the communication event and "the translator should bring out such information that will make for optimal relevance in that particular context" (Gutt 1991: 114).

5.6 THE RELEVANCE OF POETIC FORM

Wellek (1969: 20, quoted in House 1981: 67) points out that in a poetic-aesthetic text the usual distinction between form and content no longer holds. Poetic language appears to have three primary levels, that is, (a) the level of linguistic form; (b) the level of content (or meaning); and (c) the level of poetic form. In poetic form, linguistic structures are patterned into further structures, and thus have an additional function as elements of a structured aesthetic system. The above discussion has attempted to show that poetic form – and, in particular, metre, rhythm and rhyme – as another level of translation, should not be disregarded. Translations that focus on linguistic formal equivalence and meaning only can be said to lead to a mismatch in expectations for the target language reader, who anticipates poetry but gets prose.

Campbell's poetry translations demonstrate that he rates linguistic form as lowest in this three-level hierarchy. In the majority of his translations, not only of Lorca's poetry, but of other poets such as Saint John of the Cross (see Lockett 1989), he does not confine himself to reproducing linguistic form-content relationships only. He re-creates the linguistic form and structure of the message where necessary to achieve the requirement that the target language sound system is patterned into a poetic verse line and stanza with rhythm and metre as closely equivalent to that of the source text as possible. At the same time, wherever possible, a rhyme scheme is set up, not necessarily the same as that of the source text, but which he clearly regards as desirable to enhance poetic form. This is a valid assumption, since rhyme corresponds to strongly established reader expectations about poetic texts (Beaugrande 1978: 104) and is therefore an important contextual effect. How these goals can be achieved through the use of translation processes that involve lexical shift is the subject of Chapter Six.
The link between the contextual effects of poetic form and meaning is evident in remarks like that of Felstiner (1980: 25): "Only a verse translation, I have come to believe, can yield a vital, immediate sense of what the poet meant." The examples analysed in this chapter show that some translators of Lorca tend to become bogged down in the pursuit of "accurate" transfer of linguistic content, which detracts from the poetry. Campbell, however, shows an awareness of the interplay of meanings in poetry. He knew that, as Eco (1990: 45) points out, works of art have always been taken as "texts able to intentionally display, provocatively, their open-ended nature". As early as 1926, Campbell said of a poem by Baudelaire (Campbell 1926: 46):

Aldous Huxley and Sturge Moore have both attempted translations of this poem and each has succeeded in seizing at least one of its many intrinsic qualities. But it is doubtful whether in fifty translations the whole strength of this poem could be captured.

He then adds a comment that seems to encapsulate his whole approach to the translation of poetry: "In translating the following poems the writer has sacrificed literary elegance and absolute literalness in order to give a sense of the emotional atmosphere of each poem". Some sixty years later, Raffel (1988: 160) restates Campbell's argument:

There are different varieties of resemblance for which a translator may aim; there are different emphases with which he may work. But no rendering can ever capture everything.

It can be observed, from Campbell's consistent attention to poetic form and structure both in his translations of Lorca and of other poets, that he saw poetic form and structure as an indispensable part of the message of a poem, with a crucial role in conveying the "immediate sense of what the poet meant".

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CHAPTER SIX

OPTIONAL SHIFTS

6.1 OPTIONAL SHIFTS AND LEVELS OF EQUIVALENCE

Nims (1971: 306) states flatly that one cannot translate a poem, "but one can try to reconstruct it by taking the thought, the imagery, the rhythm, the sound, the qualities of diction – these and whatever else made up the original – and then attempt to rework as many as possible into a poem in English". For Nims, therefore, poetry is the goal and poetic equivalence is the means to achieve it. Newmark (1988: 17) is primarily concerned with translating per se when he argues that "a satisfactory restricted translation of any poem is always possible, though it may work as an introduction to and an interpretation of rather than as a recreation of the original". Both of these definitions imply the operation of a translator's norm or goal that determines the extent to which shifts of expression occur. Campbell's translations that conform to Newmark's definition are the Class 1, literal-equivalence poems as discussed in Chapter Three and, to a lesser extent, the Class 2, dynamic-equivalence poems described in Chapter Four. The third group, Class 3, are seen as having poetic equivalence along the lines outlined above by Nims.

When resemblance on the level of poetic structures such as metre, rhyme and rhythm is sought, other linguistic levels require adjustment. The metrical "skeleton" may be fleshed out with lexical and grammatical units that have no structural correspondence with those of the source text. The translator is frequently obliged to employ techniques that shift lexical and grammatical items from literal to dynamic equivalence and beyond in order to achieve his goal of poetic equivalence. The yardstick that appears to be tacitly applied by Campbell, whenever possible, in company with many other poetry translators, is that expressed by Fried (1989: 55): "However scholarly and faithful a translation tries to be, the result has to be poetry, which is more than can be analysed."

There are two kinds of shifts of expression, obligatory and optional (Lambert and Van Gorp 1985: 57). Obligatory shifts are rule-governed, that is, they are imposed by the target language's linguistic and cultural system (see Chapter Three, section 3.3, pages 44-45). Optional shifts are determined by the translator's norms. Thus, even the absence of optional shifts serves as an indication of the translator's goals.
6.2 GOAL-DIRECTED SHIFTS OF EXPRESSION

Saussure (1966) affirms that the relationship between meaning and signifier (or lexical item) is an arbitrary one. The translator mediates between two parties (Hatim and Mason 1990: 223), and in carrying out the transfer of meaning has to determine what is relevant and important about the original, since any text will not generate all of the possible meanings associated with its constituents. In making this determination, the perceived purpose of the translation plays a crucial role. This can be demonstrated by comparing different translations of the same source text, where the differences will often be the result of differing translation goals.

6.2.1 Goal as determiner of linguistic form

The versions by Campbell and Loughran of the first stanza of the sonnet, "Tall Silver Ghost, the Wind of Midnight Sighing" illustrate the two translators' decisions about what is relevant and important about the original. In translating this sonnet, Campbell aims to produce an equivalent English poem for an English-speaking reader, while maintaining his integrity as a translator by preserving as much as possible of the source text's important aspects, that is, its formal properties such as metre, rhythm and rhyme, as well as its linguistic constituents insofar as they relate to the poetic message. In contrast, Loughran (1978: 128) translates only the first stanza of the sonnet as part of his critical study of Lorca; the purpose of his translation is to support his argument with a literal equivalent. The results of these two different translation goals are as follows:

Campbell
Tall silver ghost, the wind of midnight sighing
In pity opened up my ancient wound
With his grey hand: then went and left me lying
Where with my own sad longing I had swooned.

Loughran
A long specter of troubled silver,
the night wind, sighing,
opened with its grey hand my ancient wound
and went off in the distance; I was desiring.

Loughran's version closely follows the linguistic structure and content of the source text, although he adds the indefinite article in line 1, a comma between "wind" and "sighing" in line 2, the possessive "its" to line 3, and the phrase "in the distance" in line 4. On the other hand, the analysis of Campbell's version illustrated in Figure 6.1, reveals that although
giving an initial impression of extensive re-creation of formal elements, it adds only the possessive "his" and the phrase "and left me lying" to line 3, and "where with my own sad" and "swooned" in line 4. All the source text's formal linguistic constituents are accounted for in his version; in addition, he adds an image of the persona left lying where he had swooned. This image is directly relevant to semantic clues in the text: "left" relates to se alejó, "lying" to herida (wound) – either literally or figuratively wounded (line 3) by desire (line 4), thus "swooned". Figure 6.1 illustrates the extent of lexical and grammatical shift employed in Campbell's version.

Figure 6.1 Linguistic constituents in optional shift
As far as lexical choice is concerned, the following differences are observed:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Campbell</th>
<th>Loughran</th>
</tr>
</thead>
<tbody>
<tr>
<td>largo</td>
<td>tall</td>
<td>long</td>
</tr>
<tr>
<td>espectro</td>
<td>ghost</td>
<td>specter</td>
</tr>
<tr>
<td>conmovida</td>
<td>in pity</td>
<td>troubled</td>
</tr>
<tr>
<td>deseando</td>
<td>longing</td>
<td>desiring</td>
</tr>
</tbody>
</table>

Three out of these four words occur in the opening line: "largo espectro de plata conmovida". When *largo* qualifies a noun that has the semantic feature +human, then it can be translated as "tall" and not "long", because in popular Andalusian Spanish the adjective is used for "tall", rather than the more cultured *alto* (see, for example, Valera (1971), where the novel’s heroine is called "Juanita la Larga"). A specter or ghost may not, strictly speaking, be human, but I believe it does tend to share several +human features in the semantic system of most people. However, "long" is not an incorrect translation, and if the image is interpreted as the ghost representing "el viento de la noche suspirando", then it could be seen as a "long" ghost sweeping across the night sky causing the leaves of the trees to tremble and shimmer in the moonlight like "troubled silver". Campbell himself (1988a: 422) described the "groves of silver poplars" of southern Spain. Although this interpretation would support Loughran’s translation, his version fails to satisfy poetically, in the sense articulated by Raffel (1988: 167) who said: "No greater sin exists, to my mind, ... than translation which keeps the scholarship clean, but muddies the poetry". Campbell’s lexical choice reflects his aim to produce an acceptable English poem, while Loughran’s words are more literal ("specter" for *espectro*, for example), but less poetic. Lexical choice makes a considerable contribution to the poetic impact, as can be observed in Campbell’s choice of "midnight" for *la noche*, and especially in his opening words, "tall silver ghost".

The most difficult problem in this verse is the prepositional phrase "de plata conmovida", translated literally by Loughran "of troubled silver". This seems semantically and conceptually inappropriate; one would not conceive of inanimate silver as troubled. *Conmovida* could also mean altered, in the sense of not being pure, but this does not appear to be implied by the context. Nevertheless, the feminine form of the word *conmovida* agrees with *plata*, although the sense of the line seems to suggest that it applies to *espectro* (in which case it would be *conmovido*). Since Loughran’s is a functional translation (Newmark 1988: 283) and therefore author-oriented, he is able to dismiss the problem "as the inevitable result of accuracy and ‘faithfulness’" (Beaugrande 1978: 96). Campbell, on the other hand, is in pursuit of a poetic-equivalence translation, and for him this implies that the poetic message has precedence over linguistic form as an expression of the semantic representation (see Figure 2.1, page 26).
Campbell's shift from *conmovida* to "in pity" is directed by the following senses of the root verb *conmover*:

(a) its primary meaning = to disturb, agitate, and

(b) a secondary meaning = to affect, to move to pity. Compare with English "to move" = to affect deeply; and synonyms of "moving" such as "poignant, pathetic".

Lloyd (1937: xiv) says of Lorca that his "effects depend so much on the inimitable sonorities of the Spanish tongue" and that to create that effect, he "does not hesitate to introduce phrases which defy analysis, let alone translation, in order that the mere music of the language may heighten the power of the poem". It is quite easy to find experimental support for the suggestion that people prefer to analyse incoming information at a semantic level whenever this is possible, resorting to a syntactic analysis only when other strategies fail (Slobin 1966). Thus, the reader might interpret *conmovida* as a displacement of attributes (Bousoño 1976: 146) from *espectro* to *plata*. This is what Campbell seems to be doing here in attributing the quality *conmovida* to the ghost rather than to silver, an assumption on the semantic level that most readers might initially make, perhaps going no further or even judging the syntactic aspect to be irrelevant. The kind of freedom exercised here by Campbell is described by Levik (1970: 168) as follows: "The translator doesn't need freedom because it satisfies his vanity, but to keep him from becoming a slave to details, and to allow him to be maximally faithful to the spirit of the original, so he can achieve a full and fair likeness, because this is what is truly important." (See Chapter Eight, page 164, for further comments on this line.)

In translating the same word but this time with masculine gender agreement, *conmovido*, in line 5 of "Ballad of the Moon, the Moon" from *Gypsy Ballads*, Campbell renders "en el aire conmovido" as "into the palpitating air". Other translators of this line include Maurer (1980: 107), who makes the same choice as Loughran does here: "the troubled air", while Havard (1990: 41) gives "the agitated breeze". Thus it can be seen that *conmover*, as a polysemous word, presents the translator with a range of choices. His understanding of the text, or what he interprets it to mean, will interact with his purpose in translating it when he selects what he judges to be the appropriate equivalent.

### 6.3 Semantic Properties

As the previous chapter discussed, striving for poetry involves the preservation of such aspects of the poetic structure as rhythm, metre and rhyme. In this regard, Gutt (1991: 111) is clearly referring to optional shifts when he points out, with regard to the preservation of
such aspects of the poetic structure, that "... it does not follow that preservation of those more important, 'abstract' features ... necessarily frees the translator from the obligation to preserve any of the more 'concrete' semantic properties". The concrete semantic properties are manifested in the words contained within grammatical structures, whether as articulated sounds or as written text. As Figure 6.1 illustrates, Campbell not only preserved the "more important, 'abstract' features" (the poetry, and specifically the sonnet form), but he also preserved all the "more 'concrete' semantic properties" of the source text.

It follows, therefore, that optional shift should not be arbitrary in nature, and that one possible basis for circumscribing it lies in the semantic representation which encodes the message to be communicated. The rules for optional shift are defined by the target language's semantic space in which the linguistic structures are located. Eco (1979: 252) offers a model of the semantic system of a language as a topological Global Semantic Field that contains a particular language's set of feature specifications. This semantic field is organised into a system of positions and oppositions in order to transmit meanings, and these set up a network of connections. The Spanish verb *llevar* illustrates the difference in semantic networks between different languages. The second stanza of the poem "Elegy" from *Libro de poemas* is as follows:

```
Llevas en tu boca tu melancolía
de pureza muerta, y en la dionisiaca
copa de tu vientre la araña que teje
el velo infecundo que cubre la entraña
nunca florecida con las vivas rosas
fruto de los besos.
```

You wear on your mouth the melancholy
Of dead purity, and on the dionysiac
Snowdrift of your belly you bear the spider that weaves
The barren web that covers a womb
Which never flowered with the living roses
Which are the fruit of kisses.

The verb *llevar*, that occurs once in the original, has been rendered in translation twice, once as "you wear" and once as "you bear". Both senses are present in *llevar*, while in English they are conveyed by two distinct words reflecting two separate concepts. In fact, *llevar* covers a semantic space or area much wider than any of its English translations, and is conceptualised and organised within the semantic network quite differently. As Newmark (1988: 34) points out: "A great number of words in one language include and overlap in varying degrees of meaning the words they appear most obviously to translate into another language".

The brain does not possess a predetermined library of forms and ideas against which to compare the images of perception. It constructs its own systems that impose order on a seemingly chaotic universe. Culler (1975: 248) maintains that the verbal form "opens a space in which we can relate it to other sequences whose traces it bears". This suggests the possibility of movement along defined pathways within the semantic network in order to
reach an appropriate equivalent when a dictionary equivalent is not suitable for the translator's purposes. Eco's theory of semiotics postulates that leaps and juxtapositions across this network are possible in a Global Semantic Field with a topological (nonlinear) structure and that these are the basis of rhetorical invention or substitution. Eco (1979: 284) describes this possibility as follows:

Rhetorical substitution, by establishing further connections, runs the whole gamut of the Global Semantic Field, revealing its "topological" structure. In this activity contextual and circumstantial selections are frequently switched and overlapped, and short circuits of all sorts create sudden and unpredictable connections. When this process is rapid and unexpected and joins up very distant points, it appears as a "jump" and the addressee, though confusedly sensing its legitimacy, does not detect the series of steps within the underlying semantic chain that join the apparently disconnected points together. As a result he believes that the rhetorical invention was the product of an intuitive perception, a sort of "illumination", or a sudden revelation, whereas in fact the sender has simply caught a glimpse of the paths that the semantic organisation entitled him to cross.

In the example from "Elegy" above, Spanish llevas allows the selection of the notion of "wear" in the context of displaying on the mouth (one wears lipstick) and also permits a movement in English to connect with "bear" in the sense of carrying within the womb or belly. These notions overlap in the Spanish Global Semantic Field but are separated, although connected within the topological structure of English organisation of semantic space. Further on in the same poem, Campbell sets up another link in the semantic chain when he uses the word "bear" again, but this time to translate the preposition sobre (lines 13-14):

muertas para siempre, y sobre tu almaませ
la pasión hambrienta de besos de fuego ... Dead forever, and bear in your spirit,
Your Passion, hungry for kisses of fire ...

Another instance of creative movement across the semantic network can be found in the sonnet "Adam". Lines 6-7 are as follows:

blancas metas de fábula que olvida The limits of the fable, which evades
el tumulto de venas en la huida The tumult of the bloodstream in its flight.

The senses of olvidar include to omit, or not to include, or to fail to comply with some requirement. Campbell discerns the connection between the latter sense and the expression "la huida" (the flight), since a synonym of huir is evadir, which also means to avoid compliance. His move from olvidar to "evades" is thus shown to follow a topological route within the Global Semantic Field of the source text, and is not merely an arbitrary choice.
It is suggested, therefore, that Eco’s notion of a Global Semantic Field can also be applied to the translator’s activities in re-creating a poem. Eco’s description shows that the organisation of the Global Semantic Field permits appropriate, but not arbitrary, shifts of expression. Even "sudden and unpredictable connections" must be linked by a "series of steps within the underlying semantic chain that join the apparently disconnected points together". Bell’s (1991: 264) "schemas" represent an attempt to define similar "networks of concepts" that are organised into usable mental constructs or "packets" of information. This suggests that a translation theory should include a model of the structure of words within the Global Semantic Field, and should incorporate field and feature concepts as they relate to mental constructs. It should describe the relationships between percepts, concepts and semantic features (see Chapter Four, Figure 4.2), and the development of culturally determined concepts and how these are activated by inferences in the interpretation of a text.

6.3.1 Semantic associations

It seems that Campbell grasped the importance of the presence of links in the semantic chain; he can seldom be accused of irrelevance in his choices. In some cases, his dexterity within the semantic field is exemplary. In lines 35-6 of "Saint Michael" from Gypsy Ballads, for example, he uses encyclopaedic contextual inferences, synonyms and homonyms, all interlinked by semantic associations:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Campbell</th>
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<tbody>
<tr>
<td>los culos grandes y ocultos</td>
<td>With their occult, enormous bums</td>
</tr>
<tr>
<td>como planetas de cobre</td>
<td>Like brazen planets in eclipse</td>
</tr>
</tbody>
</table>

The adjective "occult" means "kept secret, mysterious, mystical, magical" – the latter sense, in particular, relating to "planets" through astrology, which deals with the influence of the stars and planets, a link that is implied in the source text by the comparative como (like) linking ocultos and planetas. Oculto shares with English "occult" the sense of mysterious or supernatural. On the other hand, the verb "occult" means to conceal or cut off from view by passing in front of, a meaning that is shared with Spanish ocultar. In the context of planets, "conceal" is synonymous with "eclipse". Therefore, ocultos ... planetas expands to "occult ... planets ... eclipse" without moving outside of the semantic field defined in the source text. The translation of de cobre as "brazen" plays on the homonymous status of brazen: either made of brass, a copper alloy, or bold, impudent. The first meaning links to de cobre and the second to the subjects of the comparison, the "flashy 'manolas'" or low-class women ("wenches" in Cobb’s (1983:15) translation).
These lines, then, provide an example of the creative economy that Beaugrande (1978: 13) sees as the driving force in poetic language. Moreover, in pursuing his goal Campbell does not violate the underlying coherence of the text through the intrusion of irrelevant elements (Hatim and Mason 1990: 181). In contrast, we may consider Havard's (1990: 71) version of these lines; his sole concession to poetic creativity appears to be the alliteration in line 35:

their huge haunches hidden
like planets in copper dye

Apart from the lack of poetic density in Havard's use of language, he appears to transgress with regard to the underlying semantic pathways by introducing a word that is unrelated to the general semantic context in order to achieve a rhyme: "copper dye" containing a perception of colour which, although it can be linked to copper, does not seem to be supported by the contextual assumptions imposed by the reference to planets. Cobb (1983: 4) also links de cobre to colour, but avoids the semantically foreign term "dye":

Their asses huge and clandestine,
Like planets copper-hued.

Caws (1986: 50-53), discussing the "thickness" or density in language that is a feature of poetry in particular, observes that our interpretation is based on how we perceive (see Figure 4.1, page 58). Campbell seems to be able to perceive complex semantic relationships - juxtapositions that establish pathways in the semantic network through the association of one signifier with two different signifieds - like those in the passage just analysed. On the other hand, Havard evidently either does not perceive the same relations or does not perceive them as relevant. Caws suggests that all our communication is actually a process of "translating" our "perception", while translating itself, as an activity, is nothing more than transferring perceptions from one language to another. She goes on to say (1986: 58): "How a text means, as well as how it is perceived, has to be seen as reading beyond the simplistic one-to-one translations we have all known." Rather, translation should be of the "fruitful" kind, which "is never finished, no more than is thought".

6.3.2 Semantic irrelevance

Some examples that indicate failure to maintain the links in the semantic chain resulting in inappropriate use of the semantic space in optional shift are taken from Havard's translations of the Gypsy Ballads. Campbell's and other versions are quoted here for comparison.

(a) From "Preciosa and the Wind"

Su luna de pergamino
Preciosa tocando viene Source text
<table>
<thead>
<tr>
<th>Sentence</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preciosa comes strumming her parchment moon</td>
<td>Havard 1990: 45</td>
</tr>
<tr>
<td>Beating upon the moon of parchment Preciosa with her tambourine</td>
<td>Campbell</td>
</tr>
<tr>
<td>Beating upon her tambourine Preciosa strolls</td>
<td>Lloyd 1937: 29</td>
</tr>
<tr>
<td>Playing her moon of parchment Preciosa comes along</td>
<td>Allen 1972: 11</td>
</tr>
<tr>
<td>Playing her parchment moon Preciosa comes along</td>
<td>Maurer 1980: 108</td>
</tr>
<tr>
<td>Her moon of parchment Preciosa, playing, comes</td>
<td>Loughran 1978: 145</td>
</tr>
<tr>
<td>Playing upon her parchment moon Preciosa starts to pass</td>
<td>Cobb 1983: 4</td>
</tr>
</tbody>
</table>

As some of these translations make explicit, the instrument referred to here as "su luna de pergamino" is the tambourine; line 29 confirms this. The tambourine is a small drumhead, that is carried in one hand and played by striking with the other to produce a beat. Strumming usually applies to the playing of a stringed instrument by running the fingers lightly over the strings. In the context of this passage, there does not appear to be any link in the underlying semantic chain to a stringed musical instrument. With regard to the method of playing, although it is possible to "strum" a tambourine by running the fingers across it, beating seems more appropriate because, as mentioned in Chapter Five, section 5.3.1, the steady rhythmic effect of the poem evokes the beat of Preciosa’s tambourine. Only Campbell and Lloyd focus on this aspect, however, using the word "beating"; Allan, Maurer, Loughran and Cobb all simply say "playing".

(b) "Saint Raphael"

Source text
Coches cerrados llegaban
a las orillas de juncos
donde las ondas alisan
romano torso desnudo

<table>
<thead>
<tr>
<th>Campbell</th>
<th>Havard 1990: 73</th>
</tr>
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<tbody>
<tr>
<td>Along the riverside of reeds</td>
<td>Shuttered coaches pulled up</td>
</tr>
<tr>
<td>Closed carriages assemble, where</td>
<td>where river reeds blow,</td>
</tr>
<tr>
<td>The waves are polishing the bronze</td>
<td>where waves rub sleek</td>
</tr>
<tr>
<td>Of Roman torsos brown and bare.</td>
<td>a naked Roman torso.</td>
</tr>
</tbody>
</table>

In terms of collocation, that is, words that habitually occur together, Campbell’s "closed" seems more likely to co-occur with "carriages" than Havard’s "shuttered" with "coaches".
However, Cobb (1983: 16) also uses "shuttered coaches", so perhaps this collocation is normal in some (American?) dialects. Moreover, Campbell’s version has the advantage of alliteration, both in line 1: "riverside of reeds" and line 2: "closed carriages". Havard then introduces the word "blow" (line 2) in order to achieve a rhyme with "torso". There is no suggestion of wind in the context of the source text; in fact, the only movement implied is that of the waves. Neither are there any apparent links in the semantic chain between "reeds" and "blow". If rhyme was the motive governing this choice, then "grow" seems to be more relevant in this context. "Grow" would also achieve the inclusion of the semantic content of the phrase "a las orillas", that has been omitted in Havard’s translation, but that would be implicit in "where river reeds grow".

In Campbell’s passage "the bronze/ Of Roman torsos brown and bare", only three words, "Roman", "torso" and "bare" (desnudo) derive from the source text. Campbell once again achieves a poetic density in his version by setting up a network of complex relationships in his English text (see section 6.3.1), since "bronze" could refer to either a work of art or to a living, suntanned torso, and "brown" can apply either to a tanned skin or to the olive-brown colour of the metal, bronze. Thus Campbell preserves the source text’s semantic content, while at the same time accommodating the expansion of the linguistic structure in order to achieve metre, rhythm and rhyme. In doing so he remains within the constraints imposed by the semantic space as determined by the source text.

(c) "Saint Gabriel"

In line 1 of "Saint Gabriel", Havard introduces a shift away from the word "reed" (junco), perhaps basing his somewhat arbitrary selection on the occurrence of "willow" (sauce) in line 22. The following versions of this line can be compared:

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<tbody>
<tr>
<td>Un bello niño de junco</td>
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<tr>
<td>A lad as graceful as a reed</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>A handsome willowy lad</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A lovely child, a reed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A beautiful lissom boy</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>A beautiful kid like river reed</td>
<td></td>
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</tbody>
</table>

These contrasting versions all serve to illustrate Campbell’s skill in dealing with such translating problems. Here, the implied image is of the reed as representing slender beauty, a connotation perhaps not usual in English, as Maurer’s and Cobb’s versions demonstrate. Campbell articulates the underlying comparison as a simile, thus making explicit the connection between the image and its reference indicated by the adjective bello which is thus subsumed into his phrase. Barea and Havard both fail to preserve the concrete semantic
content by replacing "reed" with lexical items that share the semantic feature inferred by the text and expressed by Campbell as "graceful"; Barea uses "lissom" and Havard, as already noted, "willowy". In the process the image, or comparison to a reed is lost.

Instinctive critical judgements about good versus bad translating, or successful versus failed poetry translations, indicate that there exists a boundary that limits the reinterpretation of the semantic representation (or "concrete" representation) of the text. Lockett (1989: 154) suggests that constraints on movement within the semantic space (lexical shifts) are imposed by a linguistic principle of metonymy, where shared or contiguous semantic features set up relationships within the semantic network. Semantic representations are structured by feature specifications that operate to represent and convey the thoughts, emotions or concepts that the communicator wishes to express. Nims (1959: 131) thus describes translating as considering "how a TL writer would have clothed the same thoughts". By focusing on the feature specifications present in a semantic representation, the translator is able to identify the realm of the thoughts, emotions or concepts expressed by the text. The examples taken from "Preciosa and the Wind", "Saint Raphael" and "Saint Gabriel" all serve to demonstrate the crucial role played by cultural constructs, the units of a given culture (Eco 1979: 76), in shaping the Global Semantic Field. It is important for translators to be conscious of these aspects of the composition of lexical items and of the connections imposed by cultural constructs within the semantic network.

6.3.3 Dealing with culture-bound expressions

Campbell (1988a: 459) points to the role of cultural differences in translating when he says of "Saint Raphael":

The "Romance of Saint Rafael", the patron saint of Córdoba, is harder to translate, with its bathers and its basket-weavers by the riverside, beside other features which are not common to the landscape of the English-speaking countries. ... The austere Romanity of the city of Seneca and Lucan is beautifully brought out.

Some inferences will be more culture-bound than others. There is an example in lines 27-30 of the poem "Reyerta" (The Brawl) from Gypsy Ballads. This poem has been much translated, and six versions of this passage have been collected (Barea 1944: 19; Loughran 1978: 137; Maurer 1980: 110-111; Cobb 1983: 7; and Havard 1990: 49). They are presented below, together with the source text, for comparison.

**Source text**

Señores guardias civiles
aquí pasó lo de siempre

**Campbell**

"Gentlemen of the Civil Guard!
The same old story as before —
Han muerto cuatro romanos
y cinco cartaginenses.

Barea
"Gentlemen of the Civil Guard:
Here we have the same old story.
Here died four Romans
And five Carthaginians."

Maurer
Gentlemen of the Guard:
this is nothing new -
Four Romans and five
Carthaginians died.

Havard
"Gentlemen of the Civil Guard,
It's the same old thing again.
Four Romans have died
And five Carthage men."

Campbell (1988a: 451) explains his interpretation:

In "Reyerta", we leave the region of dreams and visions for a matter-of-fact brawl between gypsies. It is related naively, though intended to be read ironically, as where the judge is quoted as saying, "Five of the Carthaginians have been killed, and four Romans", meaning, of course, that it was a very ancient feud (and one of which he, as Judge, was heartily sick) between two clans of gypsies.

Loughran (1978: 138) indicates a similar view when he says: "I choose to translate reyerta as vendetta rather than quarrel or wrangle precisely because of its ongoing nature as what has been and will always be ..." However, Barea (1944: 19-20) offers another interpretation based on cultural difference. He says that "Romans" and "Carthaginians" refer to the traditional masks and costumes worn by rival confraternities in the religious processions of Andalusia, whose members often came to blows in drunken brawls. He suggests that even many Spaniards (from other regions of Spain) fail to understand the full meaning of the reference to Romans and Carthaginians because they lack the encyclopaedic knowledge required to arrive at this inference. Although Barea's interpretation differs from his, Campbell may have read Barea's explanation as his use of the word brawl and the phrase "the Roman people" might suggest. His rendering of line 28: "The same old story as before" also echoes Barea's: "Here we have the same old story", a closer resemblance than any of the other versions quoted above.

Not all translation problems caused by cultural difference are as easy to detect or describe as those based on knowledge of historical events like the examples just cited. Some
are related to differences in the perceptual field or in a particular culture’s response to its world – for example, its social and religious structures. Differences in the organisation of the semantic system are reflected in the underlying structure of semantic representations because they not only convey perceptions but also mental constructs and psychological states. Chomsky’s theory of transformational-generative grammar regarded the functional relations within a language as the result of an interplay between the features of the linguistic structures and the "innate properties of the mind", in a close relationship (Freeman 1970: 3). According to Botha (1987: 122-124), Chomsky sees the whole mind as being made up of interacting subsystems such as mental faculties, capacities and structures. These subsystems develop in the mind of an individual and are the result of the application to experience of common principles that constitute the innate endowment.

In the interaction between experience and innate endowment, experience represents a variable factor while the innate endowment is constant. This implies an invariable, universal element (the innate endowment), along with a set of variables. In the organisation of an aesthetic object such as a poem, the innate properties can be seen as common or bridging aspects. While the variable, experience, plays a role in the functional relations within an aesthetic structure or text, the innate endowment provides principles that constrain the range of variability and map the steps that join relevant sociocultural factors in novel relationships. Eco’s (1979: 252) postulation of relationships between percepts and semantic feature specifications (referred to in Chapter Four) and the psychological link between percepts and concepts, which are largely culturally acquired, explain why cultural factors interact with semantic relationships. For instance, "Romance of the Civil Guard of Spain" from Gypsy Ballads is another poem with many culture-based references. Lines 13-16 describe the members of the Civil Guard and include an obscure image of their heads as "pistolas inconcretas". Apart from Campbell's, there are versions by Lloyd (1937: 35), Barea (1944: 13), Loughran (1978: 150), Cobb (1983: 27) and Havard (1990: 99).

**Source text**
Pasan, si quieren pasar,  
y ocultan en la cabeza  
una vaga astronomía  
de pistolas inconcretas.

**Campbell**  
They travel where they like,  
Concealing in their skulls of neuters  
A blurred astronomy of pistols  
And shadowy six-shooters.

**Barea**  
They pass if they wish to pass  
And they hide in their heads  
A vague astronomy  
Of shapeless pistols.

**Lloyd**  
They pass where they wish,  
and they hide in their skulls  
a vague astronomy  
of insubstantial pistols.
Loughran
They pass if they wish
and hide in their heads
a vague astronomy of pistols
shapeless and dread.

Cobb
They go wherever they wish to go,
And keep their heads replete
With hidden, vague astronomy
Of pistols inconcrete.

Hovard
They pass, if they want to pass,
hiding in their heads
unsubstantial pistols,
vague astronomical plans.

Barea and Campbell express contrasting perceptions of the protagonists of this poem, the Civil Guard. Barea (1944: 18) gives the point of view of the oppressed when he says: "It must be difficult for the Non-Spaniard to understand why and to what degree the Civil Guard of Spain had become the symbol for the oppressive force of a hated State." Campbell (1988a: 465) is more sympathetic:

The Civil Guard are actually a corps d'elite who lost about eighty per cent of their personnel during the Civil War. They wear tri-corned hats and blue capes and are great fighters. They are detested by the gypsies as they uphold order on the country roads and are interested in keeping down the theft of horses and poultry to which the gypsies are partial. Lorca parodies the self-righteous hatred of gypsies for Civil Guards in this poem. Of all the various bodies of police instituted this century, either by Monarchists, Republicans or Nationalists, the Civil Guard were the least "trigger-happy" of the lot. I rode among them for nine years on all the most dangerous and lonely high roads of Spain and was never so much as questioned by them. At least a half of the itinerant gypsies ("señores ambulantes" as they called themselves) were wiped out by the communists - as soon as shooting became "free for all" – and the gypsies must have missed the Civil Guard badly in the long run. The peasants too had a feeling of hostility for the gypsies comparable to that expressed in this poem of the gypsy for the Civil Guard; and they also "settled accounts" when they got the chance.

Barea (1944: 19), however, insists that every encounter between Lorca's gypsies and the Civil Guard, embodying Authority, "turned into a clash between sombre organised violence and generous, gay, human freedom".63 This passage could perhaps be cited as an example that is relevant to Ilsa Barea's concern that Campbell's translations of Lorca might be influenced by "his militant pro-fascism and his glorification of his vision of Spain" which would result in a "subtle, and even unconscious, interpretation of Lorca in the same sense" (see Chapter One, section 1.3, and note 14). Ironically, in this instance, Barea is as open to the charge of leaning to the left as Campbell is of leaning to the right. Although both translators make comments that reveal bias, neither version is blatantly ideologically oriented. It must be observed, however, that Lorca's text does not lend itself to a translator's
inserting his own ideological views into the translation, since the poetry deals with the real or concrete, rather than the abstract (Hernández 1992: 279), as the following analysis shows.

A possible interpretation, taking into account culturally based differences in perception, is that the stanza presents the Civil Guard as they appear to the gypsies. The phrase "en la cabeza" may again be Bousoño's (1976: 146) "displacement of attributes" from their distinctive tri-corned hats, the symbol of their power, to the "pistolas inconcretas", the foundation of their power. The pistols are not always brought into view and are therefore frequently invisible to the observer, but they always form part of the psychological advantage, both to Civil Guard and to those they dominate. Often their use is not even required because the mere knowledge of their existence and capacity is enough to maintain the authority of the Civil Guard; thus, those who, like the gypsies, fear them, may never have actually been confronted by them. Loughran's interpretation, "shapeless and dread" seems to express this sense, while Campbell's "shadowy six-shooters" focuses on the invisibility of the weapons. His phrase "their skulls of neuters" obviously serves to achieve a rhyme, but it also dehumanises the members of the Civil Guard by depriving them of their sexual identity, thus suggesting their perceived inhumanity. Cobb (1983: 94) calls "pistolas inconcretas" a surrealistic image and says that it makes the Guards "aggression and destruction personified". We are thus faced with a range of interpretations of this difficult passage. The analysis here can be resolved as outlined by Eco (1990: 21), who says that "when symbols are inserted into a text, there is, perhaps, no way to decide which interpretation is the 'good' one, but it is still possible to decide, on the basis of the context, which one is due, not to an effort of understanding 'that' text, but rather to a hallucinatory response on the part of the addressee'. None of the versions considered here can be criticised as being "a hallucinatory response". The differences are due, not so much to interpretive response as to re-creative ability. Campbell's version seems to succeed in carrying the reader along a rhythmical poetic line sustained by the fluent flow of the language.

6.3.4 Implications for semantic features

The examples of optional shift presented have served to demonstrate the complex web of relationships that may exist between a semantic representation and its associated meanings, that go beyond the dictionary equivalent or so-called "unmarked" meaning of a word. Snell-Hornby (1988: 95) mentions the role of sociocultural norms, "elusive factors that both change with time and vary from one language community to another, while evaluation and
perception complicate the lexical item by adding perspectives that go beyond the purely linguistic". Semantic features can therefore subsume linguistic factors from the wider sphere of communication. Cobb (1983: 80) provides an illustration of the effects of sociocultural norms on lexical choice, discussing Lorca’s lines in "Saint Michael" referred to above (section 6.3.1), which he translates:

Their asses huge and clandestine
Like planets copper-hued.

His comment is as follows:

Lorca’s word culo for "ass" used in this connection was utterly shocking in his day, and the Spanish critics have usually simply ignored it. We must admit that Lorca did his bit to acclimate this homely term in polite Spanish, with ameliorated sense.

Campbell’s recognition of the vulgarity of the term is evident from his choice of the word bum, which is one British equivalent of American "ass" – the other is "arse", with a slightly different spelling that matches a slight difference in usage which Campbell, for one, appears to have decided disqualified it from his selection options. In Snell-Hornby’s (1988: 96) opinion, this type of situation can be outlined in the following terms:

For the translator, the main problem lies in the frequent discrepancy between lexemes viewed in isolation and their usage as words in context.... the dictionary entry represents the unmarked norm as language potential. For the translator, it is a source of eternal fascination to see how this potential can be exploited creatively in the concrete text.

The important factor identified by Snell-Hornby is the usage of lexemes as words in context. As already noted in Chapter Five (section 5.1), Sperber and Wilson (1986) define the context of an utterance as "the set of premises used in interpreting it", hence determined by the receptor’s perception of the author’s contextual inferences, and they argue that arriving at the contextual assumptions that relate to the range of inferences for any text involves the cognitive environment of the receptor, which consists of all the assumptions about the world which an individual holds at any particular moment. The translator becomes part of what is being translated, he contributes to the interpretation of what he translates, bringing along his own cultural/cognitive baggage, as it were. One particularly relevant aspect of this baggage for the literary translator is the range of intertextual relationships within a text, and this aspect is the theme of the next section.
6.4 INTERTEXTUALITY

Carter and Simpson (1989: 222) state that "any interpretation of a literary text is necessarily the product of the social and historical context in which the reader [or translator] is immersed". Eco (1990: 147) describes intertextuality as "the imitation of the 'already said'". Hatim and Mason (1990: 10) define intertextuality as "the tendency of text producers to be influenced by other texts they have experienced". These influences will also have a role to play for text receptors in the process of arriving at an interpretation. Hatim and Mason (1990: 119-120) declare that "in identifying what is appropriate in particular discourses and genres, one is automatically appealing to one's knowledge of other texts", and they regard "the way we relate textual occurrences to each other and recognise them as signs which evoke whole areas of our previous textual experience" as an important principle. That such "knowledge of other texts" is indispensable in literary interpretation is evident from Kristeva's (1969: 146) comment that "every text is constructed as a mosaic of citations, every text is an absorption and transformation of other texts". This is particularly apposite in Lorca's poetry which at times appears to be a veritable labyrinth of intertextual references, not only to other literary texts but also to works of art and music. For example, Ramsden (1988: 49) points out that the lines "En la copa de un olivo/ lloran dos viejas mujeres" (in the crown of an olive tree/ two old women weep), from "Reyerta" (Gypsy Ballads), that have puzzled many translators, are in fact a reference to an early religious painting in which the Virgin appears "en lo alto de un olivo" (in the top part of an olive tree). Ramsden (1988: 50) concludes that "Lorca's vision and style found support in the vision and style of early Renaissance artists".

Intertextuality is one of the factors that make Lorca's poetry "incomprehensible unless one has a similar cultural background and a thorough knowledge of the Spanish language" (Barea, in Eisenberg 1986/7: 84; see Chapter One, section 1.3). He employs intertextual references as "a force which extends the boundaries of textual meaning" (Hatim and Mason 1990: 129).

6.4.1 Culture-specific intertextual relations

Campbell comments on one of Lorca's intertextual references, in this case a Gongoran image in which the crescent moon is seen as the horns of a bull: "Media luna armas de su frente" (A crescent moon the weapons of his brow). Campbell (1988a: 426-7) says of this image: "... there is no image in Góngora that haunts Lorca more ... [it] is echoed at least a dozen times in different ways in his verse". He provides further information on its intertextual associations:
The earliest reference that one can remember to the moon as the horns of a bull comes in Moschus. It is repeated beautifully in Góngora, Lope, and again in Salvador Rueda, the nineteenth-century Andalusian predecessor of Lorca, who speaks of the mountains like bulls "raising on their impressive heads the sharp-pointed crescent moon"; but for Lorca it has an even deeper significance, since in his childhood, he tells us, he had often heard the phrase "an ox of water" from the peasants, who so describe a heavily-moving, deep watercourse "to indicate its volume, weight, force and momentum". Lorca says, 'I have also heard a farmer of Granada say 'Willows love to grow on the tongue of the river'. 'Tongue of the river' and 'ox of water' are images of the common people, yet they are very closely related to Góngora's way of seeing things.' The extremes of erudite and popular metaphor are seen here to meet in one.

Campbell offers the following examples from "Romance del Emplazado" (Gypsy Ballads):

Los densos bueyes del agua
embisten a los muchachos
que se bañan en las lunas
de sus cuernos ondulados
...

Dense oxen of the waters charge
With lowered head, the youngsters bold
Who bathe between their crescent moons
And undulating horns of gold

Será de noche, en lo oscuro
por los montes imantados
donde los bueyes del agua
beben los juncos soñando.

It will be in the night, the darkness,
By the magnetic mountain streams
Where the oxen of the water
Drink up the rushes in their dreams.

To achieve poetic structure and rhyme, both los muchachos and cuernos ondulados are expanded to "the youngsters bold" and "undulating horns of gold", respectively. Although the quality "bold" may be seen as implied by the contextual assumptions of embisten, which suggest the bullfight, the colour "gold" of the moon appears to be an arbitrary choice on Campbell's part since Lorca consistently associates the moon with silver or white (see, for example, "Ballad of the Moon, the Moon").

Another example offered by Campbell (1988a: 427) from "The Death of Antonio el Camborio" also has bullfighting associations: "Once more the image is modified in the 'Muerte de Antoñito el Camborio' – this time with a memory of the rejoneador in the bullring, a horseman who fights with a javelin":

Cuando las estrellas clavan
rejones al agua gris

When in the grey bulls of the water stars strike their javelins.

In these lines there is no mention of the original image: "media luna armas de su frente", but without the reflection of the crescent moon on the water there can be no "grey bulls of the water", and without the bulls the javelin metaphor loses its impact, which is a direct
consequence of the association of rejones with the bullring, as realised by the role of the rejoneador, a word for which there is no English equivalent. The importance of the allusion is evident from other versions by Loughran (1978: 148), Cobb (1983: 22) and Havard (1990: 87).

*Loughran*

When through the grey waters
the stars drive their spears.

*Cobb*

Now when the stars their lances thrust
Into the waters drear;

*Havard*

When stars thrust lances
deep in the water drear.

That the reference is clearly to bulls and bullfighting is further indicated in the next two lines:

cuando los erales sueñan
veronicas de alhelf

Campbell includes a footnote to veronicas to explain the word: "Veronica is a pass in bullfighting". However, the English word veronica is listed in the Universal Dictionary (1991: 1667) with three different meanings, indicating that the word itself is not foreign to an English-speaker. The third meaning given is: "In bullfighting, a manoeuvre in which the matador stands immobile and passes the cape slowly before the charging bull". This immobility points to the significance of the verb sueñan as a link between the matador and the dreaming bulls. Loughran, like Campbell, uses the word veronica in his text and explains the image in his accompanying note (1978: 148): "stars on horseback (figurative rejoneadores) place their lances in the charging water, an event repeated nightly while future victims as yet too young for the bullring dream of idealised passes with the cape in the form of red gillyflowers":

*Loughran*

When yearling bulls are dreaming,
Veronicas of gillyflowers.

Cobb (1983: 88) offers a detailed explanation of these four lines, providing other intertextual references:

Lorca’s aggressive image of the stars whose rays are the lances of bullfighters on horseback seems completely novel; yet we read in William Blake’s famous poem, “The Tyger”: "When the stars threw down their spears ...
Especially concentrated in Lorca’s Spanish is the line in which the bulls dream of the capes as "veronicas de alhelf". The verónica, which was originally associated with the cloth that Saint Veronica used to wipe the face of Jesus, is the classic pass with the large magenta and yellow bullfighting cape; these colours are suggested by the Andalusian-Moorish flower the
alheli, typically red, yellow and white, called gillyflowers in English. This is certainly one of his richest and most original images, and this entire stanza is grippingly Lorquian: here it is the bull, victim in the tragic spectacle, who dreams the cape passes, not the bullfighter.

Havard (1990: 87) incorporates an expiatory "pass" into his text:

When veronica passes
are dreamt by yearling bulls.

He adds (1990: 152):

The one [image] dealing with bulls recalls Antonio's original purpose in heading for Seville, while the other, primarily a pictorial image of the Guadalquivir, also suggests the picador's lance piercing the bull's neck. Thus the river and bull are one, enhancing the water's darkness.

These images contain elements that are both culturally unique (e.g. bullfighting) and cross-cultural (e.g. the moon as the bull's horns).

One other translator, Uys Krige (1987: 45) avoids direct reference to the verónica:

En toe met silwerdolke steek
die sterre in swart waterskyn
en slapende stil verse droom
van die goue triomf van die stier.

Krige reverses Cobb's interpretation of the bull as the "victim in the tragic spectacle" to one of the bull as triumphant, "die goue triomf", an echo of the culture-specific perception of death and glory in the bullring.

6.4.2 Knowledge activation

The above examples may suggest that intertextuality is counterproductive in translating but this is not always the case. Intertextual relations can be utilised to solve translating problems or to bridge gaps between source and target receptors. Schöffner (1991: 11), in a paper entitled "World knowledge in the process of translation", speaks of "knowledge activation as an integral part of each process of text production and reception", and differentiates between knowledge conveyed by explicit linguistic means and knowledge that is activated by the text. In translating, the scope of intertextuality expands to include intertextual relations between the texts of the target system and the target text as well as between the target text and texts belonging to the source system. Where knowledge activated by a source text will not be available to a target text receptor, the translator may decide to adopt an appropriate strategy.
One such strategy may be to substitute the concept itself for its implication in terms of an intertextual reference, as Campbell does in "Sonnet: Tall Silver Ghost, the Wind of Midnight-Sighing" (Canciones):

"Filomena"64 or "Philomel" is regarded in poetic tradition as equivalent to "nightingale", but Campbell chooses the direct reference in preference to the more exclusive cultural term since the appropriate inferences may not be accessible to a popular readership.65

Lorca's sonnet "Adam" (Primeras canciones), unlike his more "regional" texts as, for instance, in the Gypsy Ballads, has a wide range of significant intertextual references that can be seen as more universally accessible; the Biblical references are accessible to any culture that has links with this tradition. The poem "evokes the birth of Eve from Adam's side and the First Man's vision of his future progeny", and also has "a manifestly homosexual sense" (Gibson 1989: 271, 420). It was written in New York and is dated 1 December 1929. However, although the traditional context makes the poem's subject more readily accessible to this wider audience, there are also a number of novel images that seem to be remote from the central Adam-Eve-child "fable".

The suggestion of pain, wounding and bloodshed in the account of Eve's creation conflicts with traditional accounts: árbol de sangre; gime; la herida. The phrase recién parida seems to deny Eve's creation; it prefers to see her as born from Adam. Gili and Spender (1943: 32) use the more ambiguous "newly-delivered woman" (did she arrive in a package?), but Campbell and Bauer (1988: 27) select the unmarked "newborn". The image "un gráfico de hueso en la ventana" is obscure. Is it "a diagram of bones" (Campbell), "a print of bones" (Gili and Spender), or "a pale outline of bone" (Bauer)? And in any of these three interpretations, to what does it refer and what is the significance of "window" in this context?

Source text
Arbol de sangre moja la mañana
por donde gime la recién parida.
Su voz deja cristales en la herida
y un gráfico de hueso en la ventana.

Gili and Spender
Morning by a tree of blood is moistened
where the newly-delivered woman groans.
Her voice leaves crystals in the wound
and in the windows a print of bones.

Campbell
The morning by a tree of blood was dewed
And near to it the newborn woman groans.
Her voice left glass within the wound, and strewed
The window with a diagram of bones.

Bauer
A tree of blood dampened the morning's glow;
nearby a new-born woman cried and swooned.
Her voice left glass deep inside the wound,
and a pale outline of bone upon the window.
In the two final tercets, knowledge from two contrasting intertextual fields is activated, by contrasting two different Adams. The first Adam dreams "within the fever of the clay". "Clay" can be inferred as the clay from which the first man Adam was created; as an earthly creature his dream is of a young child which he feels in "el doble latir de su mejilla"; a "double pulse of blood" is a reference to his shared procreative ability with the recently created woman. This connotation is overlooked in Bauer's version:

Adam dreams, in his fever of clay so alone,
of a tiny child who now approaches galloping
over the throbbing flesh of his cheekbone.

All these inferences are linked to Biblical associations contained in the source text. The other, "dark Adam", however, is a more esoteric figure. His dream is not linked to fertile clay but to a barren, neuter moon without seed. In the fire of his sexual passion there is no fertilising power. Although Gibson (1989: 271), Gili and Spender and Bauer all translate niño de luz as "child of light", Campbell goes beyond the literal to the intertextual, using a phrase with Biblical connotations: "child of glory". His justification lies in maintaining what he perceives as an underlying continuity (the Biblical aspect) which upholds the coherence of the text (Hatim and Mason 1990: 181).

One of Lorca's early poems that displays Modernist influences is the "Canción oriental" ("From Oriental Song") from Libro de poemas. In this poem the pomegranate as a symbol is examined and contrasted with other traditional symbols: the corn-ear as Bread or Christ, the apple as the fruit of sin, etc. Campbell (1988a: 440) considers this poem "the most voluptuous of all Lorca's early poems". Lorca's tendency towards dramatism is evident: he is not narrating an event, however, he is presenting a series of lyrical images. This can be observed from the opening verses, where comparison is discarded. The pomegranate is not like any of the things described; it is those things. It is a heaven crystallised, each seed is a star, and so on. That Campbell was aiming for a poetically equivalent translation in his "From Oriental Song" can be deduced from the note at the end of the version contained in the NELM manuscript: "From the Spanish of F. García Lorca (abridged) translated R. Campbell". Some thirty-six lines were omitted, that is, lines 5-10, 17-24, 29-30, 47-50, 69, 71, and 73-86 (See Appendix 2, pages 215 and 216). This shows that he was not pursuing literal equivalence. His translations progress beyond an initial prose phase to a structured poem with a tetrameter line and an alternating rhyme scheme. This formal structuring may have contributed to his decision not to translate the thirty-six omitted lines. But the reason may also be that they fail to correspond to Campbell's interpretation of the rest of the poem as falling within traditional Catholic religious values. Lines 73-86 in particular are not open to such an interpretation, as they refer to Venus, a pagan deity, which conflicts with previous
references to Christ (line 35: "La espiga es el pan. Es Cristo" > "The corn-ear is the bread. The Christ") and Satan (line 42: "de Satanás el contacto" > "With Satan’s touch upon the skin").

The manuscript version differs from that published later in *Collected Works* and *Lorca*, indicating that Campbell revised his translation at some stage in order to improve its acceptability as a poem in the target system. Its range of common intertextual resonances that would activate similar knowledge and inferences in the target system made Campbell’s goal of poetic equivalence feasible. This goal led to adjustments on the linguistic level that may be seen by some as a loss of Lorca’s distinctive dramatic approach referred to above, but the difference should be considered at the level of function in the two languages. In Spanish, because of its much greater subjectivity, simply saying "every seed is a star", within the genre (or context) of poetry, evokes a response on the affective level. The objective, analytical structure of English would not, however, produce the same effect. Thus, rather than trying to imitate linguistic structures from a foreign system, Campbell sought English structures that would approximate the effect of the source text. Formal equivalence had to be sacrificed. For example, lines 1 and 2:

Source text

Es la granada olorosa
un cielo cristalizado
(Cada grano es una estrella,
cada velo es un ocaso.)

from NELM

The scented pomegranate! In it
A heaven is seen to crystallise.
In every seed a star is lit,
In each red film a sunset dies.

from CW and Lorca

The fragrant pomegranate! in it
A heaven seems to crystallise.
(In every seed a star is lit
In each red film a sunset dies).

Lorca’s static metaphor: "the pomegranate is a crystallised sky", becomes an active process in Campbell’s rendering: "In it [the pomegranate] a heaven is seen to" or "seems to crystallise". Note the choice of "heaven" for *cielo*, instead of "sky", which has no spiritual or religious connotations such as those that are evoked in the poem’s themes. Again, the copula *es* in lines 3 and 4, which expresses the aspect of a state of being, is expressed by Campbell as the action required to achieve the state described: "a star is lit", "a sunset dies".

6.5 OPTIONAL SHIFT AND ERRORS

Even from the limited amount of material covered in this chapter it can be observed that optional shift should not be arbitrary in nature but should be governed and directed by both linguistic (semantic) factors and relevant extralinguistic knowledge. The translator has access to at least five distinct kinds of knowledge: source language knowledge, target language knowledge, text-type knowledge, subject-area ("real-world") knowledge and
CHAPTER SIX

contrastive knowledge (Bell 1991: 36, quoting from Johnson and Whitelock 1987). The translator's contrastive knowledge of both the sociocultural systems and the semantic systems associated with them should assist him to relate concepts across languages in such a way as to ensure maximum poetic correspondence without overstepping the bounds or limits imposed by established networks of relations within the contrasting systems. Context plays a major role in establishing systemic semantic relationships and the source text's location in the semantic space.

Gutt (1991: 134-136) divides knowledge about lexical items into two kinds: logical, where information essential to the concept that relates to the word is entered; and encyclopaedic, where information or knowledge incidental to the concept is stored. As Sperber and Wilson (1986: 93) point out, the boundaries between logical and encyclopaedic entries are not always easy to draw. Once again, context – both immediate and general – is crucial in understanding how meaning is produced. This suggests that a communicative view of language is useful, even in a literary text. If a poem is considered as an act of communication, then the verbal structure of the text will be only one of many perspectives to be examined in the process of interpretation. The reader's response becomes a part of the total meaning of the text.

Formal, structuralist analyses of poetry rarely adopt a communicative view of language. They tend to adopt an approach based on linguistic structure and often project a prescriptive norm for lexical equivalence that makes no concession to the multi-dimensional nature of the communicated message of the text. Culler (1975: 247) speaks of "the possible varieties of signification that poets and readers can invent". The comparison of versions of the same source text by different translators here, demonstrates that one-to-one correspondence on the lexical level is not a given. Apart from such an observation, a number of studies have shown that incoming linguistic information is processed into an abstract form that appears to be non-verbal because when it is processed for reproduction as expressive speech, the communicator then applies his own generative rules to the abstract representation and does not simply reproduce a word-for-word expression (see for example, Morton 1971). Similarly, the translator focuses on meaning rather than on the actual words used to convey the meaning. The criterion for translation equivalence should not be whether the "right" word is used but whether the intended message is communicated. What is described as optional shift is a strategy used in translating to achieve the latter result.
However, optional shift should not be regarded as equivalent to, or confused with, errors in translating. Errors may go unnoticed by the monolingual target language reader but are generally easily identified by bilinguals. Some errors may simply be language errors based on wrong assumptions while others may relate to unresolved translating problems. Various types of error made in translating Lorca’s poetry by Campbell and others will be examined in the next chapter, Chapter Seven.
CHAPTER SEVEN

PROBLEMS, ERRORS AND COMPARISONS

7.1 "TO ERR IS HUMAN..."

Beaugrande (1980: 29) aptly sums up the situation regarding translating errors when he says:

One would be hard put to discover a translation of poetry that is entirely free of what appear to be errors. It is more probable that the errors derive from inaccurate reading than from inaccurate writing (although the latter cannot be ruled out).

It has already been observed, in Chapter Three, section 3.3, and note 36, that there are printing errors in the published text of Campbell's translations in his *Collected Works*. Errors at the level of typesetting and editing do not originate with the translator and have not been regarded as part of the target text. As Beaugrande observes above, inaccurate reading is more likely to be the cause of translation discrepancy than inaccurate writing. The latter is usually seen and corrected by the translator during re-working or on re-reading his text, although, as Beaugrande comments, this does not mean that this type of error can be entirely ruled out.

For example, in the poem "Over the Green Sky", where line 7 reads in the source text: "¿cómo han de mirarnos...", Campbell's *Collected Works* gives: "How must they look to us". The NELM manuscript has the correct translation: "How must they look at us", and since it is unlikely that the translator would change from a correct to an incorrect version, it can be assumed that in transcribing the manuscript for publication, "look at us" was switched to "look to us". This change may have its source in the word order: if Campbell had translated "cómo han" as "how they must" rather than "how must they", then at would be more grammatically acceptable; following "how must they", the preposition to sounds grammatically correct to an English speaker.

Inaccurate writing, in a unique sense, coupled with monolingual editing, seems to account for a peculiarity found at line 10 in the poem "City" (from "Palimpsests", *Primeras canciones*). Lines 9 and 10 are quoted:

Sobre las casas nuevas se mueve un encinar. Over the new houses moves a grove of encinar.

In Campbell's handwritten NELM manuscript line 10 is unfinished; the word *encinar* does not appear:
Over the new houses
moves a grove of...

This may represent careless transcription on Campbell's part, leaving a hapless editor with an unfinished line that does not make sense, so it can be surmised that the source text was consulted and the word *encinar* was lifted and inserted to fill the gap. *Encinar* is not an unusual or ambiguous term and Campbell could have found it in any dictionary. Neither Loughran (1978: 124 - "a stand of oak") nor Bauer (1988: 21 - "a grove of oaks") had difficulty translating it.

Another mistake that could be due to either careless transcription or careless translation occurs in "Water, Where are you Going?", line 5. "Rio arriba" simply means "up the river", and not "up there a river". As a response to the question of line 4: "Sea, where are you going?", the English line, as it stands, does not make good semantic sense in the context: "Up there a river, I go to seek". The logical reply would be: "Up the river, I go to seek..."

This chapter will focus on translating problems that do not appear to have been resolved in a way that produces an acceptable approximation of the source text, or that for some reason represent a deviation from the source text with no obvious support from either the source or the target linguistic or literary systems. They may be arbitrary changes, re-interpretations, additions or omissions - some of which may have their basis in a cultural or semantic gap between the two systems; others may represent a fundamental misunderstanding of the semantic representation or contextual assumptions underlying the interpretive process, and thus fail to lead to the appropriate contextual effects. Optional shifts that are not arbitrary but clearly linked to the source text by an established semantic chain and relevant implicatures (see Chapter Six) obviously do not fall into this category.

7.2 BAFFLING PROBLEMS

There are many passages in Lorca which, as Barea (in Eisenberg 1986/7: 84) states, are obscure and difficult to comprehend even to the Spanish. It is to Campbell's credit that there are only a few places in the body of his translations of Lorca where he can be accused of seriously deviating from Lorca's poetic message. In such cases it can be said that a problem presented in the source text has not been successfully resolved. The reasons for such failure are as varied as the problems themselves, as the following examples demonstrate.
7.2.1 A surrealist image or symbol

A passage in the long poem, "The Martyrdom of Saint Eulalia", lines 59-62, centres around an essentially surrealist image, one that brings to mind Lorca’s association with the artist Dalí. Campbell never cared for surrealism, once describing it as "the work of laborious pedantry rather than invention" (Campbell 1988b: 342). Although he understood and appreciated Lorca’s "dazzling and far-fetched" symbolic metaphors (Campbell 1988a: 423), he said, with regard to Lorca’s Poet in New York, that under the intellectual influence of his friend Salvador Dalí, "Lorca attempted to follow the Catalanian into the complex world of surrealism and lost his depth".67 Gibson (1989: 314) records that the Catalanian critic Sebastian Gasch also expressed the view that Lorca’s "flirtation with a pseudo-surrealism more avant-garde than surrealists' inspired by Salvador Dalí, had led him down a false path". The passage is quoted below, and together with Campbell's translation are versions by Cobb (1983: 33) and Havard (1990: 113) that help to illustrate the problem:

negros maniquies de sastre
cubren la nieve del campo,
en largas filas que gimen
su silencio mutilado.

Cobb
Black mannequins bedeck the fields
With snowdrifts decorated,
In endless columns that bewail
Their silence mutilated.

Havard
Mannequins dressed in black
cover the fields of snow
in long lines that grieve
their mutilated silence.

Campbell's version of line 59 is a radical departure from the text, changing *maniquies de sastre* (tailors' dummies) to "Manichean tailors". This alteration to Lorca's text may possibly be intentional; certainly, the substituted image is a coherent one and, furthermore, relevant in the context of the poem. Maniqueo or Manes (A.D. 216-77) was a religious thinker who, like Eulalia, was regarded as a heretic. He died in prison. Manes proclaimed two fundamental creative principles, one for good and one for evil.68 On the other hand if, as Eco (1990: 138-9) states, "the symbolic mode is ... instantiated when a text describes behaviours, objects and events that make sense literally but when, nevertheless, the reader feels them to be pragmatically inexplicable because the context does not succeed in justifying their intrusion", then what Campbell does here may be to substitute a coherent, context-relevant image for a Lorcan symbol, since *maniquies de sastre* in a snowfield do appear to be "pragmatically inexplicable". Campbell uses phonological similarity in his translation, but it is also possible to discern a "jump" within the Global Semantic Field. The underlying series of steps within the semantic chain would be something like: mutilated mannequins > mutilation > punishment for heresy > heretics > Manicheans.

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Both Cobb and Havard fail to convey a central notion of the image by omitting to translate the adjectival phrase *de sastre*, crucial to the image, since tailors' dummies have a torso only. Unlike the models used to display merchandise in shops, tailors' dummies have no heads, arms or legs. They appear to be "mutilated", as was saint Eulalia. Thus none of the three translators compared here succeed in conveying the full impact of the source text image, and the problem remains unresolved.

### 7.2.2 The idiomatic expression "al aire"

The expression *al aire* seems to have baffled Campbell in its two occurrences, in "Dandy", line 11, and in "Nocturnes from a Window, No. 4", line 43. In these two poems the phrase has the sense of "uncovered, open to view". Campbell's translations are instances of Gutt's (1991: 164) argument that if the translator fails to grasp and therefore misinterprets the original, "then his translation is likely to misrepresent it too".

Lines 10 and 11 of "Dandy" form a stanza, but the two lines are separated by a full stop and this seems to exclude a close connection between them:

*No des vueltas en mi calle.*  
¡Déjase todo al aire!

Don't walk up and down my street.  
Leave the air free and open.

However, the clitic pronoun *la* in line 11 seems logically to be anaphoric to "la calle" in line 10. Then, the direct object of the verb *dejar* is "la calle" (the street), and not "al aire" - an adverbial phrase that does not correspond to "the air", the object in the English version. Campbell may have been influenced here by the phrase "al aire libre", meaning out-of-doors or in the open.

A similar problem arises in lines 43-44 from "Nocturnes from a Window, No. 4":

*y al aire sus grises tetas estremecidas de ranas.*  
And the air her grey breasts  
Shivering with frogs.

The sense suggested above, *uncovered*, is a relevant implicature in the context of the image used here by Lorca, presented in the two preceding lines, lines 41-42:

*El estanque tiene suelta su cabellera de algas.*  
The pond has her weedy tresses  
Dishevelled and undone.

Thus a more poetic and grammatically better translation of lines 43-44 would have been:

And her naked grey breasts  
Shivering with frogs.
7.2.3 Errors in the source text

Two examples can be cited that indicate the possibility of a misprint in the source text. The first is in "Bramble-vine", and the other in "In Another Manner" (both from *Canciones*).

The third stanza of Campbell’s version of "Bramble-vine" suggests that his copy contained an error. The source and target texts are as follows:

Deja tu fruto de verde y sombra
sobre mi lengua, zarzamora.

Let your fruit cease from seeing me
And thrill, bramble, upon my tongue.

These lines should read something like "Leave your fruit of green and shade/ Upon my tongue, bramble-vine". If *verme* is substituted for *verde*, the reason for the confusion in Campbell’s translation can be surmised:

Deja tu fruto de verme y sombra
sobre mi lengua, zarzamora.

"Deja tu fruto de verme" would be understood as "Let your fruit cease from seeing me", while "y sombra/ sobre mi lengua" could then be interpreted as the second person imperative of the verb *sombrar*, analogous to *deja* in line 5. *Sombrar* is a verb that covers a wide semantic space in terms of meaning, both literal and figurative, ranging from "making darker" to "causing surprise or fright". The semantic sense of the passage is quite different in terms of whether one reads *verde* or *verme*, showing that meaning "derives from the relationship of word to word" rather than from the word in isolation (Bell 1991: 83).

Line 9 of "In Another Manner", as translated by Campbell, suggests a similar problem. Otherwise it is difficult to explain how "they arrive at a thousand essential things" is derived from "Llegan mis cosas esenciales". If, however, he was translating "Llegan mil cosas esenciales", then the discrepancy can be accounted for. The translation is still grammatically inaccurate - "mis cosas esenciales" is the subject, not the object, of *llegan* – but this shift may be interpretively motivated. Gibson (1989) comments on the numerous errors in early editions of Lorca’s poems. One of the reasons was Lorca’s handwriting, which is not easy to read.

7.2.4 Using context to resolve an obscurity

In the poem "Monday, Wednesday, Friday", from *Canciones*, Lorca uses the word *fauce* in line 5. This word is not listed in several authoritative modern dictionaries consulted (Cassells’ Spanish-English, Pequeño Larousse, Gran Diccionario Salvat); the plural form,
fauces is quoted with the meaning of "the gullet". This is clearly not the intended meaning in this poem, as the context makes evident:

(iOh fauce maravillosa
La del cipres y su sombra!
Angulo de luna llena.
Angulo de luna sola.)

(Oh wondrous tangent
of the cypress and its shadow!
Angle of the full moon.
Angle of the lonely moon.)

To solve the problem presented by this unknown lexical item, Campbell employs a strategy that any translator will be constrained to turn to at some time. It is one that is commonly used by native speakers in similar situations, that of inferring the meaning of an unfamiliar word from the linguistic and extralinguistic context in which it occurs. Here, the initial image, describing a cypress, a slender, tall tree, together with its shadow, is followed by two explicit comparisons to an angle, strongly suggesting a geometric context, that of the tree and its shadow together forming an angle. The term tangent chosen by Campbell to translate fauce, besides its geometric sense also has a figurative meaning of diverging from normal conduct impetuously (the idiomatic expression "going off at a tangent"). This makes it more attractive as an option since it contributes towards the poetic requirement of density of language.

7.2.5 "Norms" (from Poemas sueltos)

Only one poem, "Norms", from the extensive collection Poemas sueltos, appears in Campbell's Collected Works. The poem's theme may have attracted Campbell. It deals with the norms governing poetic style and the poet's struggle to master his art. Some of the shifts of expression are easily related to the source text, but there are other passages that are radically different. The first six lines of Part 1 are of the former kind, while the last four are of the latter. Though some associative shifts can be discerned, like that between corazón abierto and muere, which apparently underlie "Already dead within my breast" (line 8), the motives behind lines 7 and 10 are more difficult to trace. Lines 7-10 illustrate the problem:

morenas de luna en vilo  
con el corazón abierto; 
pero mi amor busca el huerto 
donde no muere tu estilo.

Orphans of a precarious lust  
Already dead within my breast; 
But my love seeks a garden seat 
Whereon your muse may rest her feet.

Here, Campbell seems to be evoking some other text to complement Lorca's, that is, he may be concretising what he recognises as a specific intertextual allusion. Otherwise, from what source do such concepts as orphans in line 7, or the whole of line 10, derive? It is possible that Campbell recognised another poem (perhaps from among the French symbolists, whose work both he and Lorca admired) to which this poem is indebted for its theme, and
incorporated some of it into his translation. This notion is supported by Alexander's (1982: 210) account of an address given by Campbell to a student poetry group at Oxford, where we are told that he read a number of his poems "before explaining that he had cribbed them all from French poets". The point that Campbell was trying to make there is related to the claim that intertextuality is "an essential condition of all texts" (Hatim and Mason 1990: 137), but it also demonstrates his familiarity with French poetry.

7.2.6 Brandy and November

In "Romance of the Civil Guard of Spain", lines 78-80, there is a passage that is difficult to comprehend. To what does Lorca's image of "brandy disguising itself as November" refer? Campbell's translation hints at the possibility that the "bleakness" of November will conceal the (possibly contraband) bottles of brandy. His is the only version among several that offers the reader such a clue.

y el coñac de las botellas
se disfrazó de noviembre
para no infundir sospechas

... the brandy
In bottles, with sacred expedition,
Disguised itself with bleak November,
In order to avoid suspicion.

Versions of this passage by Barea (1944: 16), Loughran (1978: 152), Cobb (1983: 29-30) and Havard (1990: 103) are offered for comparison:

Barea
And the brandy of the bottles
Took the hue of November
To escape suspicion.

Cobb
And the cognac in its flask,
To turn suspicion from itself
Assumed November mask.

Loughran
And in the bottles the cognac
pretended to be November
to remain unsuspect.

Havard
And the bottles of cognac
not to look suspicious,
took a November stamp.

In terms of collocation, Campbell's "to avoid suspicion" is more appropriate than Barea's "to escape suspicion" or in terms of normal usage it is better than Loughran's "to remain unsuspect". Cobb changes bottle into flask in order to achieve a rhyme with "mask", an adaptation based on the concept of "disguise" and also on the normal association of "brandy" with "flask", again a decision based on considerations of collocation. Bell (1991: 97) defines collocation as "the basic formal relationship in lexis... a word tends to occur in relatively predictable ways with other words..." and Newmark (1988: 212-3) identifies collocation as an important contextual factor. He comments:
Translation is sometimes a continual struggle to find appropriate collocations.... If grammar is the bones of a text, collocations are the nerves, more subtle and multiple and specific in denoting meaning, and lexis is the flesh.

7.3 DO NUMBERS COUNT?

Numbers normally do not present the translator with difficulties; they are one category of lexical item that does have one-to-one equivalence across languages. However, here too discrepancies can arise, as the following two examples in these translations demonstrate.

Four lines from Part 2, "The Spilt Blood", of the Lament for the Matador as translated by Roy and Mary Campbell, suggest some interpretive problems. The passage concerned is contained in lines 19-22. The Campbells' version of line 19 in Collected Works reads "And the two bulls of Guisando", while the version in Lorca has "And the five bulls of Guisando". In both cases, a number is specified where none is given in the source text:

<table>
<thead>
<tr>
<th>Spanish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>y los toros de Guisando, casi muerte y casi piedra, mugieron como dos siglos hartsos de pisar la tierra.</td>
<td>And the two [five] bulls of Guisando Half made of death and half of granite, Like centuries began to low Grown tired of trampling on this planet.</td>
</tr>
</tbody>
</table>

On the other hand, in line 21 of the Campbell version the limiting number dos (two), qualifying siglos (centuries), is omitted. Possibly the translators saw dos as a misprint for los, or perhaps there was such a misprint in the version from which they translated. The number can also be regarded as a displacement from the real bulls referred to in line 19 to the centuries to which they are likened in line 21, and the Campbells may have understood it as such. However, it may also be a reference to the period – two centuries – of the existence of bullfighting in its present form. Although bullfighting was practised as an equestrian sport by the nobility in Spain during the Middle Ages and the Siglo de Oro, the era of the professional toreador who challenges the bull in the arena only began in the eighteenth century (Cirre and Cirre 1970: 176). A further factor in the switch of numbers may be the requirements of metre: "Like two centuries began to low" does not scan correctly. In other translations, as can be seen in the versions by Gili and Spender (1943: 8-9), Krige (1987: 57) and Lloyd (1937: 7) quoted below, the number of bulls remains unspecified and the centuries are two:

<table>
<thead>
<tr>
<th>Gili and Spender</th>
<th>Krige</th>
<th>Lloyd</th>
</tr>
</thead>
<tbody>
<tr>
<td>And the bulls of Guisando partly death and partly stone bellowed like two centuries sated with treading the earth.</td>
<td>En die stiere van Guisando half-dood and half-versteen buls soos twee eeuve moeg van te plof oor die aarde.</td>
<td>And the bulls of Guisando, half dead, half turned to stone, bellowed like two centuries weary of treading the earth.</td>
</tr>
</tbody>
</table>

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In "Ballad of the Unfaithful Wife" (*Gypsy Ballads*), the hands removing the woman’s skirt are described as follows:

El almidón de su enagua
me sonaba en el oído,
como una pieza de seda
rasgada por diez cuchillos.

The starch that whistled in her skirt
Rapped in my ears as harsh and rough
As if ten knives were tearing fiercely
To shreds a piece of silken stuff.

It seems clear that here "ten knives" is a metaphor for the ten fingers of the hands and it has been thus translated consistently (see Lloyd 1937: 23; Barea 1944: 50; Gili and Spender 1943: 25). However, Havard (1990: 61) does not interpret it in this way, for his version reads:

The starch in her petticoats
was tearing in my ears
like a roll of silk cloth
shred by a dozen knives.

The notion that Havard simply fails to grasp the metaphor and/or confuses *diez* (ten), *dozen* and *doce* (twelve), is difficult to avoid.

In "Song for the Moon" (1988a: 445) there is a similar discrepancy. Here Campbell translates "el viejo enorme/ de los seis [six] días" as "To the Old Man/ of the Seven Days". It can be suggested that in the poem’s context with its religious connotations (Satan and Jehovah are referred to, as are Lenin and the Big Bear – see Appendix 1), that Campbell links the "viejo enorme" to the creator and the days to the seven creative days.

### 7.4 LINE CORRESPONDENCE

A feature of poetry translating is the need that is imposed upon the translator by the constraints of line equivalence and/or rhyme to adjust linguistic content. Savory (1957: 85) described the problem as follows:

Rhyme imposes a constraint upon the writer, a constraint which bears most heavily on the essential feature of the translator’s art, his choice of words. It is scarcely possible to find a rhymed translation of a lyric which does not contain evidence of this as shown either by the omission of something that the original author wrote, or the inclusion of something that he did not.

As shown in Figure 2.1, line correspondence varies across the equivalence continuum from literal (with closely corresponding lines), through dynamic (incomplete correspondence), to poetic. In the latter, correspondence of lines is poor. This is largely because the source text is no longer the authoritative text but rather a model or theme in the
process of re-creation within another linguistic structure. A further influencing factor in Campbell’s Lorca translations, however, would be the fact that they were intended to be published as Lorca’s poems "as translated by Roy Campbell". This approach serves, in some measure, to restore the source text author’s authority over the translator’s choices. Nevertheless, line correspondence is not consistent throughout the translations. By far the most frequent is the omission of lines – only a few instances of added lines exist. Of these, the most noteworthy are the initial line of the poem "Ballad of the Unfaithful Wife", and the extra line at the end of "The Guitar".

Campbell (1988a: 456) describes the "Ballad of the Unfaithful Wife" as "the best known of all Lorca’s poems because of its erotic appeal". Díaz-Plaja (1992: 153) confirms this view, when he says:

Aparte de su inmenso talento, García Lorca debió mucha popularidad a la audacia de sus versos. Y "La casada infiel" resultó lo más conocido sin ser, ni mucho menos, lo mejor. 69

The source text poem begins with the conjunction Y (and) that not only lacks a preceding text to which it conjoins but also prolongs the romance octosyllabic line: "Y que yo me la llevé al río". Cobb (1983: 75) points out that:

... the conjunction "y" (and) seems extra in the line... Moreover, poetically it is further clear that something is wrong when the poet begins by rhyming on the odd instead of the even lines.

The implications arising from these two factors are clearly that something is missing from the linguistic message and that the reader is expected to fill in the missing text. In order to do so, the reader must be able to infer the "unspoken" message from contextual assumptions that he will derive from the implicatures of the persona’s somewhat indignant expression. Such assumptions are usually available to members of a group who share identification and expectations. Speech can then be refracted through their common cultural identity, reducing the need to explicitly verbalise intended meanings. How things are said, rather than what things are said, becomes important and in certain contexts meanings may be considerably abridged. Possibly in the belief that this text reflects such a situation, Campbell considers that the inferences would not be readily available to an English-speaking reader and elects to verbalise the reaction of chagrin manifest in the source text poem’s first three verses and further implied by the initial y; significantly, the conjunction is omitted from Campbell’s translation. At the same time, this strategy restores the alternating rhyme pattern to its "proper" place of rhyming in the even lines:
Another strategy employed by Campbell to convey his interpretation of the missing line's emotional impact is that of adding exclamation marks to the first and last lines.

Campbell (1988a: 477) expresses the opinion that Lorca's *Poema del cante jondo*:

... suffers a limitation of its appeal, especially since various poems describe songs and dances which are only known locally. However, there are a few very good lyrics, such as the following, "La Guitarra" (The Guitar), which have appeal outside Andalusia.

Miller (1978: 165) adds: "The image-metaphor of the weeping guitar in the opening lines becomes the focal point of the poem, for it is re-expressed and given further elaboration in many subsequent verses."

A similar problem to that of the "Ballad of the Unfaithful Wife" arises in "The Guitar". In the source text the rhyme pattern is an alternating assonance "a-a", which is maintained for the first 24 lines and then suddenly interrupted as though there exists an "empty" line. The assonance now falls on the patently odd lines 25 and 27. Campbell translates this poem with an alternating rhyme pattern that imitates the alternating assonance of the source text. To maintain its consistency he firstly conflates lines 7-8 and 9-10 into one line each:

Es inútil
callarla.
Es imposible
callarla.

It's useless, impossible,
To get it to stop.

Thereafter, with the same purpose, he converts the concluding tercet into a quatrain:

¡Oh guitarra!
Corazón malherido
por cinco espadas.

Oh, the guitar! the Heart
That bleeds in the shades
Terribly wounded
By its own five blades.

The image contained in the final tercet is "based on a metaphor that equates a guitar with a heart which has been badly wounded by five swords.... The five swords that wound the guitar are, undoubtedly, the five fingers of the guitarist" (Miller 1978: 137). But, Miller adds, "this metaphorical transformation of fingers into swords is only inferred". Campbell refers to these "cinco espadas" as the guitar's own five blades, implying that the guitarist becomes one with the instrument. Loughran (1978: 51), however, does not see it this way.
Discussing Campbell's book *Lorca*, he considers that the idea that the guitar is "wounded by its own five blades" indicates that: "The author [Campbell] has apparently confused the five fingers of the hand with the six strings of the guitar." This is not likely, since Campbell was well acquainted with the cultural context of Lorca's poetry and would have known that a guitar has six strings.

The notion of the bleeding heart added by Campbell to the concept of *corazón malherido* as a means to achieve the extra line may be associated with the traditional five wounds of Christ referred to, for example, in the lines from "The Gypsy Nun", not translated by Campbell – the English translation is from the most recent version by Havard (1990: 59):

Las cinco llagas de Cristo cortadas en Almería.  
the five wounds of Christ, cut blossoms from Almería.

Apart from a few lines translated by Loughran (1978: 45) in his study on Lorca, Gili and Spender (1943: 16) offer an English version that is an unimaginative (one is tempted to say uninspiring) "literal" translation. Lorca's capacity to load brief and simple language with a heavy cargo of signification is emphasised by the fact that Krige (1987: 26-7) re-created from Lorca's twenty-seven lines a poem of sixty lines! Krige's translation method is labelled "expansive (free) translation" by Raffel (1988: 121) who adds, "not many translators practise this approach".

In some of the translated poems, one or several lines are omitted. The principal motive appears to be considerations of the relevance of the particular passage for the target language version as a poem and/or for the target language reader. The following examples illustrate this suggestion. The omissions in "From Oriental Song" have already been described in Chapter Six, section 6.4.2.

In "The Shadow of my Soul", lines 17-20, comprising an entire stanza, are discarded by Campbell. The poem is written in free verse which is expressionistic rather than crafted, and has several of what Campbell (1988a: 426) called "far-fetched images" – a sunset of alphabets, tears that become alabaster of the spirit, a snowflake of grief. The poet's "disconsolate mood" (Campbell 1988a: 438) is evident in the disillusion expressed in these images. The stanza omitted by Campbell contains an image of illusion that seems to digress from those of the rest of the poem, which all have associations with self-expression: words, tears (or lamentation), lips, glances (or gaze). Loughran (1978: 20) offers a translation as follows:
Loughran’s effort seems to confirm Campbell’s decision to omit the stanza as a fortunate one. It appears to intrude between miradas in line 16 and miradas in line 23, severing the link. Moreover, its image of a confused labyrinth of shadowy stars ensnaring an almost withered illusion is obscure even for a source text reader, and its relevance in the context of the poem is not obvious.

The source text poem, "Prelude", from Canciones, comprises six stanzas of couplets, a total of twelve lines, but Campbell’s translation contains only five couplets, that is, ten lines. Omitted are lines 5 and 6. This omission makes it necessary to change the verb in line 7, ha dejado, the subject of which is el viento in line 5, to "they have left", as the subject of the verb now becomes las alamedas (the poplar groves of line 3):

las alamedas se van pero nos dejan el viento.
El viento está amortajado a lo largo bajo el cielo.
Pero ha dejado flotando sobre los ríos sus ecos.

It is not clear why Campbell elects to discard lines 5-6. It is true, however, that the image contained in these lines, of the wind shrouded and laid out "a lo largo" beneath the sky, is a difficult one to translate. It indicates that the wind has died but still leaves its "echoes floating upon the rivers". In the sequence as created by Campbell it is the poplar groves that leave echoes on the rivers, and not the wind, and this seems to be in conflict with the semantic feature specifications contained in the concept of "poplar groves", resulting in a breakdown in the coherence of the text.

Again, in "Narcissus", two central lines, lines 7-8, of this 13-line poem are discarded by Campbell. Lines 5-10 are quoted to illustrate the process:

¡Mira aquel pájaro! ¡Mira aquel pájaro amarillo!
Se me han caído los ojos dentro del agua.
¡Dios mío!
¡Que se resbala! ¡Muchacho!

See that bird there! See that yellow bird!
... ...
By God
He’s slipping! Boy!
The missing text, translated by Allen (1972: 161) as "My eyes have fallen into the water", is an important element in the structure of the poem since it contributes to an alternating focus between the child on the river’s edge and the depths of the water, the climax being the union of the two in the final lines:

Cuando se perdió en el agua
comprendí. Pero no explico.

When he fell in the water
I understood. But I don’t explain.

Another omission is that of line 8 of "Little Tree". Lines 7-11 form a semantic unit or statement, as follows:

Pasaron cuatro jinetes,
sobre jacas andaluzas,
con trajes de azul y verde
con largas capas oscuras.

Four horsemen passed beside her
With suits of blue and green
And long dusky capes.

The poem is an erotic one in which the wind functions as a symbol of sexuality and the jacas andaluzas (andalusian ponies) would serve a similar function. The horse was used by Lorca as a symbol of libidinal power (Allen 1972: 4). However, in this case, the reference to horses (four horsemen) is present in line 7, so that their symbolism in the context of the poem is not entirely lost. Campbell does not attempt a rhyme pattern in this poem, and therefore is not tied to the alternating rhyme pattern of the source text. He does, however, achieve a strong rhythmic flow and this may be a contributory factor in his decision to omit the line.

Campbell’s version of the "Ballad of the Black Sorrow" (Gypsy Ballads) is an example of the role of the translation’s purpose in determining its nature. The twenty lines of this forty-six line poem were published in Lorca (Campbell 1988a: 457) to support Campbell’s interpretation of Lorca’s intended meaning. He therefore concentrates on just those lines that he perceives as necessary to support his argument. He explains his understanding of Lorca’s intention: "Lorca attempts to personify, in the shape of Soledad Montoya, a gypsy, whom he addresses, the immemorial sorrow of the gypsy people."

Campbell may have felt that much of Lorca’s gypsy-related imagery would become so decontextualised in English that it would lose its poetic impact. That this is what happens is suggested by Loughran’s (1978: 140) translation of lines 5-8:

Yellow copper, her flesh
has a scent of horse and shadow.
Smoky anvils, her breasts
moan round songs.
Cobb’s (1983: 13) version similarly offers support for the notion of a culturally-based perceptual gap with respect to this image:

*Cobb*

Her flesh of yellowed copper smells
Of shadow and stallion strong;
The smoke-hued anvils of her breasts
Are moaning rounded songs.

Campbell’s abridged version moves beyond the descriptions of Soledad as a typical gypsy woman; she becomes de-personalised as he concentrates on those passages best suited to illustrate his perception of Lorca’s aim, that of personifying the gypsy people as a whole in Soledad Montoya. This subjective interpretation receives a measure of support from the poem’s title: "Romance de la pena negra" ("Ballad of the Black Sorrow").

"Preciosa and the Wind" (*Gypsy Ballads*) is one of the poems translated to the level of poetic equivalence and it can therefore be assumed that Campbell’s decision to omit lines 13-16 was based on his perception that they lacked relevance for the target text. This does seem a valid assumption, since these are the only lines that do not enter into close intratextual relations with the other elements of the poem. Moreover, it is not clear who is meant by "los gitanos del agua" nor why they are engaged in the activities described and what relevance they have in Preciosa’s adventure. Other translators have offered a range of versions in which "los gitanos del agua" are called "gypsies of the water" (Loughran 1978: 145 and Maurer 1980: 180), "water gypsies" (Lloyd 1937: 29 and Allen 1972: 11), "water folk" (Cobb 1983: 4), and "gypsies along the brine" (Havard 1990: 45). The ambiguity of line 15: "glorietas de caracolas" is reflected in the variety of interpretations of these translators, as follows:

<table>
<thead>
<tr>
<th>Interpretation</th>
<th>Translator</th>
</tr>
</thead>
<tbody>
<tr>
<td>arbours of snailshell</td>
<td>Lloyd</td>
</tr>
<tr>
<td>bowers made of conches</td>
<td>Allen</td>
</tr>
<tr>
<td>bowers of snail vines</td>
<td>Loughran</td>
</tr>
<tr>
<td>raise bowers of snails</td>
<td>Maurer</td>
</tr>
<tr>
<td>composing bowers of cockle-shells</td>
<td>Cobb</td>
</tr>
<tr>
<td>collect seashell bowers</td>
<td>Havard</td>
</tr>
</tbody>
</table>

None of the above offer a strong argument for the inclusion of the passage as essential to the structure, narrative or message of the poem.

In both "Bullfight in Ronda" from *Mariana Pineda* and "Lullaby" from *Blood Wedding*, Campbell discards lines that he judges to be dependent on the context of the play for their relevance. Detaching the poetic passages that he chooses to translate from the playscript
makes some lines irrelevant to the poetry. Lines 4-8 of the source text from which "Bullfight in Ronda" is derived, are an "aside" addressed directly to Mariana Pineda. In "Lullaby", Campbell omits the estribillo or refrain that is repeated by the wife and mother-in-law twice in the passage, and also omits an interchange between them consisting of nine lines.

"Lullaby" is not referred to in Lorca, but Campbell (1988a: 475) describes the other passage that he translates from Blood Wedding, "The Soliloquy of the Moon" as "one of the finest passages in Lorca’s work". In this poem, he omits the penultimate quatrain of the source text. These lines contain a somewhat obscure reference to "juncos agrupados/ en los anchos pies del aire":

\[
\begin{align*}
&\text{para que esta noche tengan} \\
&\text{mis mejillas dulce sangre,} \\
&\text{y los juncos agrupados} \\
&\text{en los anchos pies del aire.}
\end{align*}
\]

Imitating Campbell's translation of similar lines occurring earlier in the poem (see lines 23-26), a suggested translation for these lines would be:

\[
\begin{align*}
&\text{That tonight my cheeks may wear} \\
&\text{The tinge of blood that sweetly gushes,} \\
&\text{And the broad footfalls of the air} \\
&\text{Will trample down the clustered rushes.}
\end{align*}
\]

However, perhaps because of the opacity of the latter two lines, Campbell may have considered it better to avoid repeating them.

7.5 CHANGE OF PERSPECTIVE IN METAPHOR AND IMAGE

Newmark (1988: 105) distinguishes three kinds of metaphoric image: it may conjure up a picture that is universal, cultural or individual (obscurely subjective). Many of Lorca’s metaphors and images are of the latter kind. Campbell’s translation of metaphor and imagery consistently demonstrates that for him, it is the idea or picture that has to be communicated (Bell 1991: 117). He appears to translate in line with Hatim and Mason’s (1990: 4) dictum that in translating metaphor, "there is little point in seeking to match target-language words with those in the source text in isolation from a consideration of the writer’s whole world view".

The presentation of an image or metaphor in terms of the poet’s world view but from a different perspective is a strategy that is often utilised by Campbell. By so doing, he
emphasises the importance of the poet’s vision, as his interpretation goes beyond the linguistic structures chosen by the poet to convey that vision. This agrees with Ramsden (1988: 25): "Moreover, in Lorca’s poems it is not so much the images themselves that are important as their function in the overall context". There are many more examples than those presented here to be found in this body of translations, but space does not permit the discussion of all of them.

The poem "Preciosa and the Wind", for example, contains the following image in lines 7 and 8:

cae donde el mar bata y canta
su noche llena de peces.
Falls where the deep sound of the ocean
Starry with fish, resounds and sings.

In Lorca’s image, the ocean’s “night” is filled with fish. It implies a resemblance between water filled with fish and the night sky filled with stars. Campbell changes the perspective by suppressing the direct comparison of the ocean to “night” and substituting the implied comparison of fish to stars. Thus, in the source text

```
the ocean
resounds and sings
its night
filled with fish
```

In the target text:

```
the ocean
starry with fish
resounds and sings.
```

Another interesting transformation is found at lines 19 and 20 in "Somnambulistic Ballad":

```
y el monte, gato garduño
eriza sus pitas agrias.
And hissing like a thievish cat
With bristled fur, the mountain heaves.
```

The suppressed simile in Lorca’s image compares the mountain to a mountain wildcat, which supports another implied comparison, that the bitter agaves growing on the mountain side are like the cat with its fur bristled: Lorca’s image works as follows:

```
the mountain (is) a wildcat
its bitter agaves (are) the wildcat’s bristled fur.
```
In Campbell's version this becomes:

\[
\begin{align*}
\text{the mountain} & \quad \text{hissing like a thievish cat} \\
\text{heaves} & \quad \text{with bristled fur}
\end{align*}
\]

The comparison of the cat's bristled fur to the bitter agaves is lost in the translation, a loss which is offset by Campbell's solution to a problem of unfamiliar reference (the bitter agaves) for his English-speaking reader.

A further example is taken from "Soliloquy of the Moon", an extract from the play Blood Wedding. In lines 45-46 of this passage, the moon declares:

\[
\begin{align*}
\text{Yo haré lucir al caballo} & \quad \text{I'll make the horse burn like a fever} \\
\text{una fiebre de diamante.} & \quad \text{Sweating with diamonds and gems.}
\end{align*}
\]

In the source text it is the horse that will wear, like a garment, a "fever of diamond". Campbell's version shifts the locus of "fever" from diamond to horse, so that the horse now burns, not with a diamond-like fever, but with a fever that makes it sweat "with diamonds and gems". (The addition of "and gems" is a strategy to meet the requirements of rhyme and metre.)

In applying the technique of shift of perspective to lines 29 and 30 from "Bullfight in Ronda", Campbell introduces an intratextual anaphoric reference to "the mighty Cayetano" of line 21. The two lines, 29 and 30, are then restructured as follows:

\[
\begin{align*}
\text{parecía que la tarde} & \quad \text{The afternoon went gypsy-coloured} \\
\text{se ponía más morena} & \quad \text{Bronzing its tint to match his own!}
\end{align*}
\]

Assuming that "the mighty Cayetano" is a gypsy, as toreadors often are (an assumption that is strengthened by the adjective morena which is habitually employed to describe the gypsy's swarthy complexion), Campbell paints his own word picture based on the scene described by Lorca. As the climax of a description initiated in line 21, in which the colours that the scene contains are repeatedly referred to (pale, straw-coloured sands, apple-coloured costume, silver bands, jet-black bulls), Campbell's decision to base his strategy of expansion on the colour morena (gypsy-coloured, bronzing, tint) is entirely justified. It demonstrates the truth of a remark by the South African poet Breyten Breytenbach, who in an interview broadcast on TV1 on 20 July 1993, said that the poet and the artist basically engage in the same activity – both are creating a picture, just using different materials.
Lorca creates an unusual but effective image in lines 91 and 92 of "Romance of the Civil Guard of Spain". In translating it, Campbell expands the function of the noun phrase *remolinos de tijeras*, to include a further adjective, *whirling*.

```plaintext
dejando atrás fugaces remolinos de tijeras. and leave a transitory vortex of whirling scissors in their track.
```

Campbell's version can be contrasted with those of three other translators, Loughran (1978: 152), Cobb (1983: 30) and Havard (1990: 103), showing that none of them adopted a similar strategy:

<table>
<thead>
<tr>
<th>Loughran</th>
<th>Cobb</th>
<th>Havard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leaving behind momentary whirlwinds of scissors.</td>
<td>They leave behind in fleeting form Whirlwinds of cutting shears.</td>
<td>Leaving whirls of scissors behind that soon cannot be seen.</td>
</tr>
</tbody>
</table>

In all the latter three examples, "remolinos de tijeras" is dealt with literally, as "whirlwinds (or whirls) of scissors (or cutting shears)". Only Cobb, apart from Campbell, elects to capture the focus of the metaphor, in which scissors are the vehicle, not the subject.

Lines 46-49 from Part 2, "The Spilt Blood" (*Lament for the Matador*), offer another sample of Campbell's capacity to shift perspective within an evoked image in order to achieve rhythm and rhyme at the level of poetic equivalence. The source text, together with his version, is quoted:

```plaintext
Ya traves de las ganaderias hubo un aire de voces secretas que gritaban a toros celestes, mayorales de pálida niebla.
```

```plaintext
And through the ranching lands, a wind Of secret voices started sighing That to the azure bulls of heaven Pale cowboys in the mist were crying.
```

In the first two lines quoted, *un aire* becomes "a wind ... sighing". The same phrase is rendered by other translators as "a breath" (Lloyd 1937: 4), "an air" (Gili and Spender 1943: 49), "a draft" (Bauer 1988: 59), and "'n huwering" (Krige 1987: 60). The last two verses compare the voice of the wind to "mayorales de pálida niebla" who are shouting to the bulls of heaven. Campbell is the only translator of this passage to shift the adjective *pálida* from its position as qualifying *niebla* (mist). His change of perspective, based on the notion of the "bulls of heaven", achieves a striking effect in the poem's context because of the association of "pale cowboys" with the superhuman or ghostly figures of the traditional cowboy belief in "riders in the sky", regarded as an omen of death. The versions of the other four translators quoted in this paragraph are presented below for comparison:

<table>
<thead>
<tr>
<th>Lloyd</th>
<th>Gili and Spender</th>
</tr>
</thead>
<tbody>
<tr>
<td>And across the ranches</td>
<td>And across the ranches</td>
</tr>
<tr>
<td>went a breath of secret voices</td>
<td>an air of secret voices rose</td>
</tr>
<tr>
<td>by which the herdsmen of the pallid mist</td>
<td>herdsmen of pale mist,</td>
</tr>
<tr>
<td>called to their heavenly bulls.</td>
<td>shouting to celestial bulls.</td>
</tr>
</tbody>
</table>
And all across the ranch lands
rose a draft of secret cries
shouted at celestial bulls
by foremen of pallid mist.

En ver, tot die verste ruensplase,
was daar 'n huivering van geheime stemme
soos die herders van die bleek mis
roep na die hemelse bulle.

Campbell’s version achieves a closer harmony with the tone of the source text. Moreover, his expansion of the phrase "toros celestes" to include the colour of the firmament: "azure bulls of heaven" adds an element of irreality to the scene that acts to highlight the role of the cowboys of the mist in gathering the forces of death, as pictured by the bulls – it was a bull that was responsible for the death of the matador. These inferences were accessible to Campbell because of his familiarity with the context of the image, together with his creative poetic ability, which opened up to him a wider range of contextual assumptions. Thus he was less limited by the constraints of narrow contextual effects than the other translators were.

7.6 "SOME WORDS TIE, BIND, RAVEL..."71

Newmark (1988: 163) considers that in poetry, "as a unit, the word has greater importance than any other type of text". Speaking of translating poetry, Adams (1973: 9) points to one of the translator’s greatest challenges when he says that "one word with twelve important overtones just isn’t the equivalent of twelve words". The converse is equally true for the translator: twelve words just aren’t equivalent to one word with twelve overtones. Commenting on the subjective aspect of lexical choice, Bell (1991: 100) states:

For each of us the words we choose have associations which mean something particular to us as individual users. They have meanings which are emotional or affective, the result of our own individual experiences which are, presumably, unique and may not form part of any kind of social convention...

Often it is not possible to find just the right word and the translator has to make do with the best he can find even though he may be aware that it fails to convey all the implicatures that are present in a source text word.

One of the ways that such words are handled between languages is by the strategy of simply transferring the word into the target language. Many now familiar English words were adopted as calques or loanwords (words like milieu, curriculum, etc.). This strategy may underlie some occurrences in Campbell’s translations, of Spanish words that have been transferred to the English text without any attempt to translate them. An example from the poem "City" has already been referred to above, in section 7.1. Some further examples are offered here, for which there may be still other explanations. One possible explanation is that
the translating process was not finalised, although this may seem unlikely in view of the statement by the editors of Campbell’s *Collected Works* (1988a: 627) that he “delivered four volumes of translations of Lorca which T.S. Eliot wanted for Faber and Faber” (see Chapter One, section 1.2). But it is possible that he was not satisfied with any English equivalent he had found and was still searching for the "right" term, perhaps intending to finalise the translations once they had reached the stage of page proofs.

The first example discussed here is taken from the poem "Elegy" (*Libro de poemas*), line 28:

cuyo aliento tiene blancor de biznagas whose breath has the whiteness of biznagas.

The word *biznagas* has several different senses: knee; fennel; samphire; or a spray or sprig of jasmine. The last seems the most likely intended sense, both in view of the noun *blancor* (whiteness) and of the fact that it is the meaning commonly in use in Lorca’s Andalusia (Pequeño Larousse 1978: 150). However, *knees* is really the only sense that can definitely be ruled out; it is likely that Lorca deliberately played upon the multivalence of the term. This leaves the translator with the problem of having to choose what he sees as the most appropriate equivalent.

A somewhat different situation exists in lines 31-32 of the same poem, "Elegy", with regard to the term *saetas*:

¡Oh cisne moreno!, cuyo lago tiene lotos de saetas, olas de naranjas Oh swarthy swan, whose lake has water lilies Of saetas, waves of oranges.

The primary meaning of *saeta*, that is, "arrow, shaft, or dart" has become extended by association or metaphor to include the bud of a vine, the hand of a clock, the cock of a sundial, a magnetic needle, and – particularly in Andalusia – a song addressed to the Virgin in Holy Week processions. Miller (1978: 84) explains: "Saetas means both an arrow and the songs telling of the Passion of Christ and the sufferings of the Virgin which are traditionally sung." In the latter sense, it is one song or musical style of the *cante jondo* (Miller 1978: 68), and it seems likely that Lorca again invoked the double association here: both the literal arrow, resembling the long stem of a water lily, and the resonance of the anguish expressed in the *cante*. The term *saeta*, like other *cante* forms such as *seguiriyá*, *petenera*, or *soleares*, is sometimes used in English and these terms are known – especially to flamenco enthusiasts. Campbell’s retention of the term suggests a conscious decision in order to preserve the allusion to the Virgin, particularly in view of the fact that in lines 20 and 21 Lorca refers directly to the Virgin:
y como la virgen María pudieras
brotar de tus senos otra vía láctea.

And like the Virgen Mary you could
spout forth from your breasts another milky way.

To convey some idea of the difficulty of determining the intended meaning of the Spanish word *momia* in the poem "The Song of the Honey" ("El canto de la miel"), the first stanza is quoted:

La miel es la palabra de Cristo,
el oro derretido de su amor.
El más allá del néctar,
la momia de la luz del paraís.

Honey is the word of Christ.
The molten gold of his love.
It is beyond nectar,
The mummia of the light of paradise.

Campbell’s *mummia* seems to be a neologism, adapting Spanish *momia* and differentiating it from English *mummy*. Several leading English dictionaries consulted failed to list *mummia*. In Spanish, when used as a noun, *momia* is the equivalent of *mummy*, an embalmed cadaver. In this case, Lorca’s image may simply depict the light of paradise as embalmed or preserved. On the other hand, Lorca may have known the cognates "*mumia*" (Latin), or "*mumiya*" (Arabic), derived from Persian "*mum*" (wax), and he could be alluding to the visual similarity between honey and a clear golden-brown wax. When the Spanish word *momio/a* is used as an adjective, it means "lean, without fat". Used figuratively, it also has the connotation of something beyond what is required: "dar algo de momio" implies adding extra to what is owing. Thus Lorca seems to be suggesting here that like the word of Christ given as a bounty from his love, honey surpasses nectar and supplies us beyond our needs. Later, in line 13, Lorca says: "The honey of mankind is poetry" – something that is not essential for physical survival but is nevertheless "most sweet" (line 31).

The tenth stanza of the long poem "Rain" contrasts sound and silence:

El canto primitivo que dices al silencio
y la historia sonora que cuentas al ramaje
los comenta llorando mi corazón desierto
en un negro y profundo pentagrama sin clave.

The primitive song that you sing to the silence,
The sonorous story you tell to the boughs –
My lonely heart comments upon them weeping
In a deep black pentagram without a key.

After referring to poetry or song (*canto*), and story (*historia*), both of which are performed by being read from a text, thus producing sound, Lorca shifts the analogy to music, placing his heart in a "negro y profundo pentágrama sin clave". The term *pentágrama* refers to the five horizontal lines and their intermediate spaces upon which musical notes are written. They are called, in English, a staff or stave. The adjectives *negro y profundo* seem to indicate that the spaces between the lines are both empty and dark and therefore cannot be written on or read. The concluding *sin clave* also suggests that the poet feels unable to perform, since music without a key is unplayable.
Campbell's choice of "pentagram" in lieu of the common "staff" or "stave" appears to be a neologism, to fill a need for more overtones implied by the source text's context than the simple English equivalents could provide.

In the poem "Refrain", Campbell translates *sigue* in lines 3 and 5 as follows:

Marzo pasa volando March passes flying.
y Enero sigue tan alto. And January follows high.

Enero, sigue en la noche del cielo. January follows in the darkness of the sky.

This reflects a failure to correctly identify the implicatures leading to the contextual assumptions associated with the word *seguir*. Like *llevar* (see Chapter Six), *seguir* is a polysemous verb whose meaning must be inferred from the contextual effects. It is not easy to determine the range of the contextual assumptions in "Refrain", but the phrases "Marzo es un momento" (March is a moment) in line 6, and "mis viejos ojos" (my old eyes) in line 8, suggest that the semantic space delineated by "pasa volando" (passes flying) in line 1 is actually the passing of time. Campbell appears to have understood it as physical movement. The allusion to time is related to a common expression, "el tiempo pasa volando" (time flies). Allen's (1972: 29) version of these lines seems to capture this allusion:

> And January stays on, so high,  
> January,  
> it stays on in the night sky.

Associations between the implicatures of the words *rondar* and *cerco* have not been effectively constrained within the semantic space suggested by the contextual effects by Campbell in his translation of "Bacchus". This is evident in line 8:

> rondas mi cerco de laureles you haunt my wreath of bays.

*Rondar* means to walk about at night, as a nightwatchman does. The semantic feature "wander", together with "night", suggests "haunt" – not in the ghostly sense, but in the sense of being constantly present. It is possible to see a link between *wreath* and *cerco*, in the latter's sense of being a halo or aureola around the sun, leading to a laurel wreath or "wreath of bays". However, the context here suggests that the intended interpretation is that of a corral or hedge of laurels, as the second stanza indicates:

> Como una pantera, su sombra acecha mi lírica sombra.  
> Its shadow like a panther Stalks my lyric shade.

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On the other hand, the reference to the poet's "lyric shade" under siege could also be offered as a motive for the "laurel wreath" interpretation, because of the laurel wreath's association with poetic achievement. These examples illustrate the role of context in directing lexical choice. It acts as a restraint to selection by indicating the range of implicatures relevant to a particular context. These are derived from the contextual effects produced by a particular text and impose boundaries upon the translator. As Gutt (1991: 150) explains: "Contextual effects are defined as resulting neither from the utterances alone, nor from the context alone, but only from the inferential combination of both."

In the poem, "The Shadow of my Soul", lines 22-23, the problem of unravelling the implicatures of an unfamiliar word provokes different responses, and therefore different interpretations, from Campbell and Loughran (1978: 20). The source text:

Y una alucinación
me ordeña las miradas.

becomes:

Campbell
And a hallucination
Controls my gaze.

Loughran
And a hallucination
milks my glances from me.

The problem resides in the word ordeña. The verb ordeña does have the meaning "to milk", as used by Loughran. It also refers to the gathering of olives by placing the hand around the branch and pulling the olives off together with a milking action (Pequeño Larousse 1978: 743). This certainly seems a more probable application and one, moreover, that would be common in Lorca's Andalusia. Simply translating it as gather would, however, lose this sense, unless expansion and explication were used to explain the concept: "gathers my glances like olives", perhaps. Campbell appears to have misread the word as ordenar, a different verb meaning "to arrange or control".

7.7 SYNTAX

The grammatical relations between words, or the structure of words and sentences, are governed by rules that are part of the knowledge of language that makes interpretation possible. When grammatical relations are misunderstood, it follows that the translation will misrepresent the original (Gutt 1991: 174). One factor that contributes to the problem in poetry translation is ambiguity, called by Cobb (1983: 79) "the stronghold of poets", of which Lorca made good use. Among the potential pitfalls are grammatical markers for tense and gender, since these two systems operate differently within the two languages.
An example has already been discussed, in Chapter Six, section 6.2.1, of an apparently conscious decision to disregard a syntactic gender marker in favour of a semantic interpretation. The poem "Song of the Ladybird" offers another aspect of the problem of grammatical gender relations. Moreover, it illustrates how much can be lost in translation when implicatures derived from the gender category of a word in the source text cannot be activated in the target text. In the key area (for this poem) of gender, Campbell’s version differs fundamentally from the source text. The term *mariquita* does have the primary meaning of *ladybird* (the insect), but it is also used to indicate men who are considered effeminate and, by extension, homosexual. That Lorca was playing upon this sense of the term is made clear by his use of the masculine article *el* with the feminine noun *mariquita* throughout. The poem is titled "Canción del mariquita", not "Canción de la mariquita". But though Campbell probably realised its significance, it is clear that he would have found it undesirable to translate according to Lorca’s gender categories and even if he had decided to do so, the result would not have conveyed the homosexual resonances of the original. Thus he translates lines 1, 5-6, and 9 as follows:

El mariquita se peina  
The ladybird combs *herself*

El mariquita organiza  
The ladybird arranges
los bucles de su cabeza  
The curls on *her* head

El mariquita se adorna  
The ladybird adorns *herself.*

Had Campbell written:

The ladybird combs *himself* *

The ladybird arranges
The curls on *his* head

The ladybird adorns *himself* *

it would have sounded strange and grammatically incorrect to English ears. The association "ladybird = homosexual" is not current among English speakers and Campbell would find this a barrier to transposing the secondary meaning. Campbell evidently was not in favour of providing explanatory notes to justify translating decisions of this kind. In all of his translations of Lorca’s poetry, only four footnotes were inserted (Campbell 1988a: 482-483). These applied to the city of Albacete ("Reyerta: The Brawl"); the line "Green, green how deeply green" ("Somnambulistic Ballad"); the term "veronica" as used in bullfighting ("The Death of Antonio El Camborio"); and the "rosettes of black and green" ("Bullfight in Ronda"). This supports the view that his goal was to produce a version that would make the aesthetic object accessible to the target language reader and to achieve poetic equivalence.
rather than a merely academically oriented or scholarly work in which meticulous attention is paid to verbal content to the exclusion of other aspects.

"Song of the Ladybird" may be cited as an example of Gutt's (1991: 97) claim that "the view that a 'message' can be communicated to any audience regardless of their cognitive environment is simply false". Campbell's version, constrained by gender relations in English that cannot be manipulated in the same way as their Spanish counterparts, is unable to convey the "message" of Lorca's poem.

There is also an example of misunderstanding gender relations in a passage at lines 15-16 of the poem "Captive" (Primeras canciones):

llorando rocío
del tiempo cautiva

Weeping the dews
of captive Time.

The feminine form cautiva indicates that its function is not to qualify the noun tiempo, which is masculine. It seems more logical that the word is governed anaphorically by the "maiden" of line 3, and it would follow that cautiva is here nominalised. Nevertheless, Bauer (1988: 31) shares Campbell's interpretation:

\textit{Bauer}
weeping dewdrops
of this captive time.

Such interpretations have obvious implications for the meaning of the text. Loughran's (1978: 121) version, however, links the feminine cautiva correctly to the doncella of line 3:

\textit{Loughran}
weeping dew,
a captive of time.

In the poem "The Song of the Honey", honey (\textit{la miel} = feminine) is described in line 9 as "hermana (feminine = sister) de la leche y las bellotas", which Campbell renders as "The brother (masculine = hermano) of the milk and the acorn". This may be a deliberate adaptation. In English, honey is not conceptualised in terms of the masculine/feminine opposition. A similar adaptation was made in "Los encuentros de un caracol aventurero" (Chapter Three, section 3.2, and Appendix 1), where the ant (\textit{la hormiga} = feminine) is consistently referred to as "he".

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Altering the verbal inflection for person and tense also leads to an alteration of the semantic content. This is what results from a shift, in "The Dumb Child", from first to third person and from present to past tense, that is from "no quiero" (I do not want) to "He did not want". The line in question is line 5:

No la quiero para hablar He did not want it for speaking with.

(should be: "I do not want it for speaking with.)

Campbell may be responding here to the verb *llevará* (third person future tense) in line 7. Here, after inserting himself into the poem briefly in lines 5 and 6, the poet reverts to the narrative form and focuses on the subject of the poem, the child. Krige (1987: 38) expands this short, twelve-line poem to one of 48 lines divided into twelve stanzas, that is, one four-line stanza for every line in the source text. He offers the following version of line 5:

Ek wil dit nie hê nie
om daarmee te praat.
Wat sou dié onskuld
my ou stem tog baat?

Similarly, in line 5 of "Dandy", Campbell replaces the first person, present tense inflection (*cierro*) with a second person imperative:

Con llave cierro la puerta (You) Lock the door with a key.

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### 7.8 THE TERM "BLANCO"

Among the symbols that clothe Lorca's poetic vision, the term *blanco* has a special significance. Reid (1970: xvii) makes the point that a poet may use certain words with "obsession", and that such words clearly carry for the poet "a very particular aura and [which] have to be reinterpreted each time they arise". Lorca uses *blanco* in a variety of contexts and in a variety of ways. Sometimes it simply links the colour to a specific referent, as in "Merry-go-round", lines 6 and 16:

Blanca Nochebuena White Christmas Eve.

or in "Over the Green Sky", lines 11-12:

no ven a cien torres do not see a hundred white
blancas, en la nieve. turrets in the snow.
At times, white is linked to emotion, as in "It's True", lines 8-9:

\[ \text{y esta tristeza de hilo blanco, para hacer pañuelos.} \]

And this sadness of white thread to make into handkerchiefs.

At others, its symbolic significance is crucial, as in "Sung Song", lines 4-6:

\[ \text{Y la niña Kikiriki perdía su blancor y forma allí.} \]

And the maiden Kikiriki lost there her whiteness and her form.

Or, in one of the most famous of Lorca's metaphors (Sánchez Vidal 1988: 151)\textsuperscript{73} from \textit{Lament for the Matador}, Part 2, line 82:

\[ \text{¡Oh blanco muro de España!} \]

Oh white wall of Spain!

Sometimes Lorca uses the term with its alternate meaning of "target", as in "Fable", lines 13-14:

\[ \text{Ocultar tus blancos} \]

Conceal your targets.

There are passages where the resonances of both meanings are present. The following passages suggest this interpretation:

From "Martyrdom of Saint Eulalia", line 72:

\[ \text{Olalla blanca en lo blanco} \]

White in the whiteness solely.

Or from "Song of the Seven Damsels", lines 7-8:

\[ \text{(En el aire blanco siete largos pájaros.)} \]

(In the white air Seven large birds.)

There are also the enigmatic lines from "Chinese Song In Europe":

\[ \text{Los caballeros están casados, con altas rubias de idioma blanco.} \]

The cavaliers have been married to tall blond women of colourless speech.

The translation of "idioma blanco" as "colourless speech" is a good interpretive strategy; although it appears to be a "jump" in the Global Semantic Field, Campbell here makes use of "paths that the semantic organisation entitles him to cross" (Eco 1979: 284, see Chapter Six, section 6.3). In this case, they lead from the blond women > fair or white women > without colour or colourless, then by a transfer of this property to their speech, fusing the physical characteristics of the speakers with the perceived characteristics of their language.
The poem "Juan Ramón Jiménez" suggests that for Lorca, whiteness is symbolically linked to both time and space, and thus to the mystery of life. Lines 1-4 liken infinity (or space) to whiteness, and the comparison is repeated and extended to snow, nard and salt, all of which are white:

*En el blanco infinito,*
*nieve, nardo y salina,*
*perdió su fantasía.*

In the white infinite,
snow, nard and salt,
he lost his fantasy.

*El color blanco, anda,*
The colour white proceeds.

In lines 10 and 13-14, white is again linked to infinity:

*En el blanco infinito,*
*En el blanco infinito.*

In the white infinite.
In the white infinite.

Compare this with lines 5-6 of "Pause of the Clock" (see Chapter Three):

*de un blanco silencio.*

Of a white silence

The significance of white in the context of space is linked to *silence* in the latter poem, while in "Song of November in April", white is used to symbolise emptiness, like the vacuum of space.

*Lines 1-2:*
*El cielo nublado*
*pone mis ojos blancos.*

The clouded sky
turns my eyes white.

*Lines 6-7:*
*No consigo turbarlos*
*Siguen yertos y blancos.*

I cannot stir them. They
continue white and stony.

*Lines 12-13:*
*Yo, para darles alma,*
*les acerco una rosa blanca.*

To give them a soul
I bring them a white rose.

*Lines 14-15:*
*No consigo infundir*
*lo blanco en el azul.*

I cannot fuse
the white into the blue.

When Campbell perceives a need that the original does not overtly supply, he turns to this pervasive element in Lorca's symbolism to supplement his translation. Thus, in *Lament for the Matador*, Part 2, line 90:

*no hay escarcha de luz que la enfríe,*

There is no frost of light to whiten it.
Again, in Saint Gabriel, lines 41-42, to supply a rhyme:

Tu fulgor abre jazmines  
Sobre mi cara encendida.

Your glory from my burning face  
Suns forth the jasmines opening white.

Or, in the "Romance of the Civil Guard of Spain", line 50, to reinterpret the metaphor:

Un éxtasis de cigüeña  
Of a white stork is dreaming.

Campbell thus shows a clear grasp of the significance and prevalence of "white" in Lorca's poetic vision, to the extent that he is able to detect its implied presence in a metaphor even when it is not specifically stated. This enables him to make its presence explicit when the need arises. Lorca himself states (Maurer 1980: 65, 71) that a metaphor has "a central nucleus and the perspective surrounding it", and he mentions different levels in a metaphor which connect with its other aspects. In this sense, Campbell is not adding novel or irrelevant information to Lorca's poetic expression; what he does add is in consonance with the text of Lorca's oeuvre.

7.9 "... TO FORGIVE, DIVINE"

This chapter has focused on some problem areas where deviation from the original appears to be the result of Campbell's translation strategies, or to be due to grammatical or interpretive error. Both Bell and Newmark agree that there is no perfect translation. Newmark (1988: 225) observes that "translation is enjoyable as a process, not as a state. Only a state is perfect", thereby implying that translation cannot be perfect, while Bell (1991: 213) says that there is no "perfect" translation, just as there is "no definitive reading of a text nor a perfect rendering of ideas in written form ...". Considering the amount of poetry translated by Campbell (and taken as the object of this study) – over 100 poems or parts of poems – and the fact that it is widely acknowledged that Lorca is an extremely difficult poet to translate, it is to Campbell's credit that relatively few serious deviations or irrelevancies can be pointed to. It is important to bear in mind Reid's (1970: xvii-xviii) statement that "in translating a book in its wholeness, a translator may not pick out only the most translatable plums, he must reflect the whole range of moods and manners, sometimes painfully". This is undoubtedly a constraining factor in Campbell's translations, since they were to have been of Lorca's complete works.
As the above analyses have demonstrated, in some cases where an error may be indicated on a first reading, subsequent investigation shows that it can be explained as an unresolved translating problem. Gutt (1991: 8) makes the point that "the target language rarely allows the translator to preserve what the original conveyed" and "decision-making" is an important and complex process. For example, in "Song of the Ladybird", the cultural gap between the semantic fields in terms of the figurative uses of the word, as well as the constraints of gender usage in English, made it impossible for Campbell to translate the pronouns in the same masculine form as the original. The relevant implicatures in Spanish could not be reproduced in the English text. If Gutt’s (1991: 188-9) claim is correct, that "issues of translation are shown to be at heart issues of communication", then solutions to translating problems may be determined by "context-specific considerations of relevance". In cases where it is either not possible to arrive at an explanation of a particular passage in terms of its relevance in the context of the communication or a mistake has clearly been made, one can only echo Raffel’s (1988: 165) sentiment: "It happens."
CHAPTER EIGHT

"THE END OF POETRY..."

The end of poetry is to produce excitement in coexistence with an overbalance of pleasure.

William Wordsworth

8.1 MEANING AND INTERPRETATION

One reason for the title to this final chapter is that it offers an illustration of the way in which different levels of meaning may be derived from a semantic representation. In Wordsworth's phrase, "end" is used in the sense of "purpose". Kelly (1979: 66) uses the word in the same way when he says that "balancing the means of translation against its end ... goes on in the mind of every translator who sits down in front of his text and reaches for his dictionary". Placing Wordsworth's phrase in a new context – by placing it within the concluding chapter of this study – adds new implicatures that broaden the range of contextual assumptions, and introduces a new dimension that is not otherwise present, that of termination. This demonstrates the role of context in determining the meaning/s ascribed to any particular word. A further reason for quoting Wordsworth's phrase is the relevance to the translation of poetry of his statement of what he considers to be the purpose of poetry: "to produce excitement in coexistence with an overbalance of pleasure".

The purpose of a translator of poetry is usually to make accessible to target text readers a poem from a language that they cannot read. Readers assume that if the meaning of the poem is correctly translated, then the "excitement in coexistence with an overbalance of pleasure" in the source text will automatically be transferred to the target text. Discussing translating practices, Johnson (1985: 145) refers to the "priority of the signified over the signifier" and concludes that translating "has always been the translation of meaning" (emphasis in original text). Neubert (1984: 57) considers that meaning is

... the kingpin of translation studies. Without understanding what the text to be translated means for the L2 users the translator would be hopelessly lost. This is why the translation scholar has to be a semanticist over and above everything else. But by semanticist we mean a semanticist of the text, not just of words, structures and sentences. The key concept for the semantics of translation is textual meaning.
The concept of textual meaning expands the scope of interpretation beyond the word, the structure and the sentence, that is, beyond form-based translating. It advocates a version based on the translator's interpretation of the meaning of the text, including its "tone and meaning in essence but not exactly in language" (Valdes 1986: 3). Sperber and Wilson (1986) make a fundamental distinction between those aspects of meaning that are decoded according to linguistic rules and those worked out on the basis of the context and the assumption that the utterance or text is consistent with a general principle of communication (Blakemore 1987: 712). Because of differences in interpretation arising from their own experiences, a simple phrase may be translated in different ways by two different translators. Compare, for example, Campbell's rendering of the refrain from "Backwaters" (Primeras canciones) with that of Bauer (1988:9):

<table>
<thead>
<tr>
<th>Ya viene la noche</th>
<th>Now the night is falling</th>
<th>Here comes the night</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell</td>
<td>Bauer</td>
<td></td>
</tr>
</tbody>
</table>

Reasons can be advanced for the correctness of either version as a representation of the meaning of the source text. In Raffel's (1988: 165) terms, this example illustrates his comment that in translating "formal correspondence is nearly always approximate". In Campbell's version, ya is translated by its dictionary meaning, "now", followed by a conventional or idiomatic equivalent for viene la noche: "the night is falling". Bauer appears to base his translation strategy analogically on the idiomatic expression ya voy (I'm coming), which he turns into "here I come", thus equating ya with "here", followed by the word-for-word "comes the night". Bauer's response to the text is to render the poetry in an English colloquial style that he perceives as equivalent in register to Lorca's Spanish style. However, the English "Here comes the night" lacks poetic rhythm and aesthetic appeal, so necessary for a repetitive refrain. Colloquial English simply does not produce the same poetic effects that colloquial Spanish is capable of. The poetic registers of the two languages do not operate on the same formal levels (Lockett 1989: 165-166). Campbell's translation seems to be directed towards the poetic expectations of the reader while at the same time it succeeds in finding common cultural ground with the source text, while Bauer's does not achieve poetic depth and style. The lack of correspondence between the two versions indicates that each translator is working primarily within his interpretation of the text's meaning, which is not only located within its linguistic structures but also in the experience of the reader – in this case, the translator (Fish 1973: 143). Raynor (1987: 30) asks the pertinent question: "When the translation aims for an effect equivalent to that of the source text, whose response to the source text should determine the equivalence?"
Bassnett-McGuire (1980: 79) suggests that attempts to differentiate between translations on the basis of a notion of "correctness" derive from a concept of the reader as "the passive receiver of the text in which its Truth is enshrined". Declarations about untranslatability are founded on the belief that an author-intended meaning can be unequivocally determined from the text and that this meaning is the only correct, acceptable interpretation of a work. This leads to a situation where, as Beaugrande (1989: 44) remarks, "the determinacy of the author's meaning is decreed in astonishingly categorial (sic) terms". However, in an aesthetic text, the communicator's intention may be merely to exploit the difference or gap that exists between language and thought, in a way that questions the kind of assumptions that place an intended meaning at the centre of the work. Raffel (1988: 157), too, speaks of the "inner meanings as well as the merely outer ones" in a literary work, created by the original writer "solely and exclusively for and in a different language and a different culture". The opening line from the poem "Somnambulistic Ballad" is a case in point. As discussed in Chapter Five, section 5.3.1, this mysterious line, "Verde que te quiero verde", has provoked much comment, explanation and interpretation. Lorca himself said: "...no one knows what's going on, not even me, for poetic mystery is also mysterious to the poet who imparts it, often unknowingly" (quoted in Havard 1990: 27). It seems that much of Lorca's poetry slides into a kind of communicative vacuum; it has been described as "virtually impenetrable" (Loughran 1978: 164) and "incomprehensible" (Barea, in Eisenberg 1986/7: 84) (see also note 26). Loughran (1978: 157) also describes Lorca's work as "the ultimate negation of meaning"; his study supports the notion that Lorca's poetry questions the possibility of assigning ultimate meaning given the limits within which we, as humans, are confined. With regard to "understanding what the text to be translated means", Beaugrande (1989: 11) argues that "to understand anything is to put limits on the range of possible things it can 'be' or 'mean'". If Lorca is questioning the possibility of fully understanding the meaning of our existence, it is not surprising that his poetry represents an evasion of "a literal bottom or ground" of meaning (Leitch 1983: 250).

Beaugrande (1978: 30) emphasises the importance of implicatures in the interpretation of poetry when he remarks that "poetry communicates large quantities of information in a relatively small number of signs, that is, poetry has a low level of redundancy (or a lack of explicitness)". In any case, add Hatim and Mason (1990: 36), in all translating the translator "has to move whatever meanings" he "captures from the original into a framework that tends to impose a different set of discursive relations and a different construction of reality". The Spanish language is a different linguistic system with a different set of literary traditions, and its global semantic field comprises different networks of semantic relationships to those of
English. This makes it, in principle, impossible to "faithfully" transpose the Spanish experience into the English system. It can only be "approximated" (Raffel 1988: 13). Shaw (1987:25) suggests that in translation, "the thoughts and ideas expressed in one context are presented in a different context where they take shape in a linguistic and cultural system other than that in which they were formed".

Some insight into the underlying assumptions that lead to different interpretations by different translators can be derived from line 28, part II, of the poem "Saint Gabriel" from Gypsy Ballads. Five different translators present five different versions of this line, as follows:

<table>
<thead>
<tr>
<th>Bien lunada y mal vestida</th>
<th>Source text</th>
</tr>
</thead>
<tbody>
<tr>
<td>So richly mooned, so poorly dressed</td>
<td>Campbell</td>
</tr>
<tr>
<td>Well favoured, badly dressed</td>
<td>Barea 1944: 44</td>
</tr>
<tr>
<td>Beauty spots and badly dressed</td>
<td>Maurer 1980: 16</td>
</tr>
<tr>
<td>Well-fated and ill-dressed</td>
<td>Cobb 1983: 18</td>
</tr>
<tr>
<td>Blessed by fate, dressed poor</td>
<td>Havard 1990: 79</td>
</tr>
</tbody>
</table>

Campbell's phrase, "richly mooned", semantically resembles and suggests the layers of meaning in the source text, and is open to either a literal or a metaphorical interpretation by the reader. Campbell's technique of restricting the range of his lexical choice to a specific semantic space can again be observed here. In this case, his semantic field has been defined by the word *luna* (moon). He evidently grasps the significance of the moon as one of the central themes of Lorca's poetry and seeks to maintain its associative implicatures. The principle he is following here is expressed by Kelly (1979: 52), when he states that "the purely linguistic transfer task is of less importance than that of dealing with the work as an artistic identity". Barea's version is also open to either literal or figurative interpretation, but it does not transpose the semantic implicatures specific to *lunada* (mooned). Neither do any of the other versions; Havard and Cobb focus on the sense of "fortunate" and Maurer prefers the closely literal "beauty spots". According to Snell-Hornby (1988: 95), the differences in interpretation of adjectives like *bien* and *mal* (poorly, badly, ill) arise because they are dynamic adjectives; they refer to temporary or changeable properties or to perceptions and value judgements. Dynamic adjectives are a notorious source of difficulty and error in translation. One reason is that "evaluation and perception complicate the lexical item by adding perspectives that go beyond the purely linguistic" (ibid.).

Such variations in translating, along with the suggested significance of the moon in this text, also illustrate the fact that, as Raffel (1988: 167) states, "every language is ultimately
sui generis – its categories being defined in terms of relations holding within the language itself ...". The network of relations between Spanish luna and lunada is not replicated in the relations between English moon and beauty spot ("lunar"). Such cases lead Beaugrande (1978: 88) to conclude that the goal of poetry translation is that of producing a text that "validly represents the perceptual potential of the original". Most of Campbell’s Lorca translations seem to be directed towards a similar objective. It has already been suggested in Chapter Four, section 4.2, that Campbell’s approach to translating is oriented towards the English reader. This is most noticeable when his versions are compared with those done by other translators whose aim is more what Raffel (1988: 167) terms scholarly (or amateur) translating – that is, translations presented with the claim that there is "no pretence as to aesthetic consideration" (Loughran 1978: xi; see Chapter Three, section 3.2.1). Over the last few decades, in literary studies and in linguistics, attention has been directed away from the authority of the author towards the role of the reader. This has led to a focus on the interpretation of a text as a communicative act, as opposed to the meaning of a sentence as a linguistic fact. Gutt (1991: 66) refers to "the strong trend in translation theory and practice", since the 1960s, "to pay special attention to how well the translation communicates to the target audience". Snell-Hornby (1989: 44) also sees this increasing emphasis on the function of the target text as a feature of a "new orientation in translation theory".

There is no doubt that different translations evoke different responses from readers. For example, the reader who knows no Spanish will react differently to the two versions of Lorca’s "Sonnet: Tall Silver Ghost ..." by Campbell and Loughran (referred to in Chapter Six). Loughran’s phrase, "A long specter of troubled silver", is scholarly translating and is unlikely to evoke much aesthetic response. In Campbell’s choice, "Tall silver ghost, the wind of midnight sighing", the language is poetic. It is well structured, with three long, contrasting vowels in "tall silver ghost" that retard the movement of the phrase and emphasise it, followed by a series of alliterations on the short vowel "i" – "the wind of midnight sighing", that speeds up the movement. This pattern, moreover, imitates the prosody of the source text, with its slow "largo espectro" which is followed by a series of short vowels with repetitions of the vowel "a" – "de plata conmovida". So apart from a superior semantic representation, Campbell’s line is also better from the point of view of formal poetic structure. Raffel (1988: 167) states unequivocally that "if the translator of a literary work, and above all of a poem, has not done justice to the aesthetic claim, almost nothing else that he has done can possibly be worth very much". Newmark (1988: 165) also suggests that the main endeavour of a translator of poetry will be "to translate the effect the poem made on himself", that is, his interpretation. This conclusion differentiates between author-intended meaning and the reader’s interpretation.
An element of subjectivity in lexical choice, even at the so-called literal level, was remarked on in Chapter Three. Eco's (1990: 36) concept of "zero-degree meaning" can be utilised to explain this observation. In the sense that zero-degree meaning is the meaning agreed to within a social community, it implies that meaning is intersubjective. Meaning is not equated with some notion of rational or logical truth (as Bassnett-McGuire (1980:79), referred to above, suggests), nor is it placed within some uncontrollable drift (according to deconstruction theory – Leitch (1983: 250) above). It is located in the "thought or opinion that defines reality" (Eco 1990: 36). According to Eco (1990: 40), this definition of reality "must belong to a community of knowers, and this community must be structured and disciplined in accordance with supra-individual principles".

The view of deconstruction theory, that "interpretation is not a matter of recovering some meaning which lies behind the work and serves as a centre governing its structure; it is rather an attempt to participate in and observe the play of possible meanings to which the text gives access", is explained by Culler (1975: 247). Atwood (1987: 144) illustrates this approach as follows:

It's impossible to say a thing exactly the way it was, because what you say can never be exact, you always have to leave something out, there are too many parts, sides, crosscurrents, nuances; too many gestures, which could mean this or that, too many shapes which can never be fully described, too many flavours, in the air or on the tongue, half colours, too many.

Discussing the work of Lacan, Grosz (1990: 189) comments that "he shows that language is inherently open to new meanings, reinterpretations, recontextualisations, that are capable, by deferred action, of giving meaning other than that intended". What Lacan has also demonstrated is the importance of systems of meaning or signification to the maintenance of an established social order. Derrida (1985: 155) argues that the relation between the reality, the concept and the word is complex. Despite this stance, deconstruction theorists are fully aware of the fact that the free play of meaning is curtailed or limited by the context (Leitch 1983: 161).

The Relevance Theory of Communication focuses on the problem of difference in interpretation as a lack of contextual correspondence because of differences in the cognitive environment. Each language is an open-ended system interacting with other social systems. This is a complex, constant process that is in a state of tension, open to challenge and change in time. Although language is a socially shared system, each individual speaker develops his own idiolect based on his knowledge and experience of the world. Since the cognitive environment of each individual is subject to continual change, so is his contribution to the
linguistic system. There is, however, a dialectic relationship between any particular system and the individual functioning within it, that offers the possibility of sometimes bridging the gap between languages. It is explained by Thirley (1983: 222) as follows:

All culture is hegemonic.... The nature of the relations between the ideology of a given time and its state apparatus depends upon its general technological and political organisation.... Ideology splits up into smaller and smaller groups: finally we have the group of one, that infinitely repeatable individuum whose experience, retailed in "subjective", "impressionistic" poetry or realistic narrative, is at once both unique and representative.

At the level of the individual, "at once both unique and representative", lies common ground based on the biologically shared human condition. It is what Gutt (1991: 190) describes as "this fascinating faculty of our nature – the ability to open our world of thought to one another, even when we do not speak the same language". Different communities (even within a single language) may construct varying social and linguistic structures, and although the categorisation of semantic space is largely community-based, individual creativity also operates within it. This is what Spencer (1964: xi) refers to when he says that "a writer's style may be regarded as an individual and creative utilisation of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him".

The notion of words as the locus of meaning and power dominated Western philosophy until it was seriously questioned in an attack spearheaded by Derrida (1967a, 1967b). The challenge to the word's hegemony makes it possible to construct a model in which the potential variation in meaning can be postulated as a function of the relationship between the semantic representation and the context, and this has been done by scholars such as Gutt (1990, 1991 – see Figure 5.1). The word's meaning is revealed as being a function of its implicatures along with the cognitive environment of the interpreter. Gutt's model makes a claim that the meaning of a word is not only determined by its position within the linguistic structure but is also a consequence of its position within the total cognitive environment. This hypothesis agrees with recent suggestions in the fields of cognitive science and artificial intelligence, that "an encyclopaedic model seems to be the most convenient way to represent meaning and to process texts" (Eco 1990: 48). The model is based on "the assumption that every item of a language must be interpreted by every other possible linguistic item which, according to some previous cultural conventions, can be associated with it" (Eco 1990: 143). Bell (1991: 95) makes a similar claim, that "one word can, so to speak, 'call up' another, since concepts (and words) are not stored in memory in a random manner but in a way which permits linkages to be created between them". This
CHAPTER EIGHT

conceptualisation is not so different from Eco's previous ideas about the organisation of the Global Semantic Space (see Chapter Four, section 4.2.1), except that it moves from an approach that is semiotic to one that includes the total cognitive environment. Finally, as Russell (1987: 730) cogently points out, "the goal of explicating the cognitive effects of an utterance on the hearer, as opposed to isolating its 'meaning', does away with a lot of pointless arguments".

8.2 CREATIVITY IN POETRY AND POETRY TRANSLATING

It now becomes possible, in terms of the above discussion, to suggest that a kind of revolt against the hegemony of the word has all along been one of the fundamental principles of literature, especially poetry. Words are one of "the building blocks of language" (Raffel 1988: 51) and their potential is creatively exploited in the literary text. Poets instinctively extend or vary the range of meaning by introducing novel implicatures. Lewis (1985: 41) describes the poet's activity as an attempt to "upset or force or abuse language and thought", and to "seek after the unthought or unthinkable in the unsaid or unsayable". The translator then finds himself in a conflictive situation; he desires to master the text's message unambiguously but in literature, language is often employed in ways that frustrate him. This may lead the translator to violate the text by replacing it with commentary (Johnson 1985: 42). In addition, as Felperin (1987: 171) points out, the translator's reading, like all other readings, is "inescapably subjective, a filling-out of the inbuilt and necessary indeterminacies of textuality that is always dependent on prior beliefs, assumptions and ideologies, that vary from reader to reader and are never fully specifiable".

Poetry is a special case of the type of discourse that has more than one distinct layer of action or communication (Clark 1987: 715). One of the principal uses of language in general is to escape from the actual, to speak the abstract (Steiner 1975: 217-8). No one has ever seen a real unicorn or cyclops (see "Fable", and Chapter Four, section 4.3), but we are able to understand the reference and determine the relevant contextual options that will lead to an interpretation. Participants in a communicative process, say Beaugrande and Dressler (1981: 123), will assume that a text "is intended to be informative, relevant and cooperative". Fictional meaning, like ordinary communication, requires a search for contextual assumptions that will make some proposition most relevant (Gibbs 1987: 719). What is relevant to one person may differ from what is relevant to another and therein lies a basis for interpretive differences. Gutt (1991: 26) is referring to this kind of difference when he contrasts the potential contexts with the actual context of an utterance and asks, "how do hearers manage to select the actual, speaker-intended assumptions from among all the
assumptions they could use from their cognitive environment?" Our ability to interpret fictional texts excludes answers to this question that rely on notions like truth conditions. Besides, in the case of an aesthetic text, there is a whole range of author-intended assumptions, because the aesthetic text may be given a different intention and a different meaning by different readers (Medawar and Shelley 1980: 110). Gutt's (1990: 157) solution, to seek an "intended interpretation", does not appear to take this factor into account (although it can be argued that the author intended multiple interpretations, just which and how many they are cannot always be specified):

What the translator has to do in order to communicate successfully is to arrive at the intended interpretation of the original and then determine in what respects the translation should interpretively resemble the original in order to be consistent with the principle of relevance for his target audience with its particular cognitive environment. Nothing else is needed.

For poetry translation, the notion of an "intended interpretation" seems simplistic, especially in the light of de Man's claim that "the specificity of literary language resides in the possibility of misreading and misinterpretation" (quoted in Leitch 1983: 185). Leitch adds: "In other words, if it ruled out or refused all misreading whatsoever, a text would not be literary". It would appear, then, that a demand for a "controlled" or "correct" reading could not be a criterion for poetry translating.

A common view of a literary text is that, "primarily through the element of ‘creativity’, it provides an alternative version of the real world" (Hatim and Mason 1990: 112). Beaugrande (1989: 40), raising the question of meaning in a literary work, notes that "the ‘interpreting’ critic is routinely expected to reduce the alternative meanings of the literary work to just one – an activity running directly counter to the main function of art, namely, to project alternatives". He suggests (1989: 33) that "meaning has a quantum aspect, in that when you aren’t contemplating it, alternative possibilities exist; they seem to collapse when we are". And, finally, Beaugrande (1989: 45) asks, "if art presents alternative worlds, why should the ‘real’ world force us to decide what it means?"

According to Sperber and Wilson (1986), there are three main stages in understanding any text: decoding, arriving at the propositional form, and assessing the import. A number of developmental studies have indicated that linguistic input is analysed in a way that gives an abstract description of the semantics and syntax of the utterance based on an interpretation of its meaning (e.g. Morton 1971). The translator then assumes the role of communicator and
utilises his own expressive capacity to re-encode his abstraction into the target language. Thus Felstiner (1980: 37, 32) sees in poetry translating:

...both a critical and a creative task: first, to find by scholarly and analytical means how the poet came to write this work and, second, to pursue the moment-by-moment crafting of a new version as consciously as possible.... In its own way the translator's activity re-enacts the poet's and can form the cutting edge of comprehension.

Gutt (1991: 112) once more ties this activity in with a general theory of communication and relevance when he states that "the translation is presented by virtue of its resemblance with the original in relevant respects". His requirement of adequate resemblance in relevant respects can be compared with Raffel's (1988: 13) notion of approximation in poetry translating. However, the problem for both the translator and the critic may be that of determining the "correct" relevant context. As Graham (1985: 29) remarks, "the most relevant context is the one that offers the best explanation...", because "there can be no prior definition or delimitation of context for language or its use as a result". So both the translator's impressive (understanding) and expressive speech skills are crucial in the level of resemblance or approximation to be achieved. Interpretation must be followed by a skillful and creative expression of that interpretation, otherwise "the end of poetry" will not be reached.

The effect of the use of creative expression by Campbell, in contrast to the less imaginative efforts of other translators, can be observed again and again in this corpus of translations. Not only does Campbell use his creativity to achieve a poetic structure, particularly rhythm and rhyme, but he also succeeds in most cases in producing translations that convey not only the message but also the atmosphere of the poetry. The Chilean poet Pablo Neruda said that "the English language, so different from Spanish and so much more direct, often expresses the meaning of my poetry but does not convey its atmosphere" (quoted in Felstiner 1980: 28). His remark confirms that there is more to poetry than just its "direct" linguistic meaning. The following example, lines 54-57 of Part 2, "The Spilt Blood", from Lament for the Matador, will serve to illustrate this point. Campbell discusses these lines in his book Lorca (1988a: 430), citing the passage as an example of Lorca at his best, since he considers that Lorca has here succeeded in balancing "the two opposing principles of luxuriation and economy". Campbell expresses the opinion that in this poem, Lorca "describes perfectly how the Roman principle of proportion and design tempers the wild strength and extravagance of the Andalusian". His understanding and appreciation of Lorca's poetic achievement permeates his version of the passage.
Como un río de leones
su maravillosa fuerza,
y como un torso de mármol
su dibujada prudencia.

Like a torrent of lions, his
Incomparable strength was rolled:
And like a torso hewn in marble
His prudence carven and controlled.

Compare this rendering to the versions by Lloyd (1937: 9), Gili and Spender (1943: 50), Bauer (1988: 59) and Krige (1987: 60):

<table>
<thead>
<tr>
<th>Lloyd</th>
<th>Gili and Spender</th>
</tr>
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<tbody>
<tr>
<td>Like a river of lions</td>
<td>Like a river of lions</td>
</tr>
<tr>
<td>his marvellous strength,</td>
<td>was his marvellous strength,</td>
</tr>
<tr>
<td>like a marble torso</td>
<td>and like a marble torso</td>
</tr>
<tr>
<td>his fine-drawn caution.</td>
<td>his delineated moderation.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Bauer</th>
<th>Krige</th>
</tr>
</thead>
<tbody>
<tr>
<td>Just like a river of lions</td>
<td>Soos 'n rivier van leewe</td>
</tr>
<tr>
<td>his marvellous strength;</td>
<td>sy wonderbaarlike krag,</td>
</tr>
<tr>
<td>and liker a torso of marble,</td>
<td>en soos 'n marmerbeeld</td>
</tr>
<tr>
<td>his fine-drawn moderation.</td>
<td>sy fyngetekende versigtigheid.</td>
</tr>
</tbody>
</table>

Campbell’s choice of the phrase "torrent of lions" for río de leones reflects his awareness of style as expressed in his observation about Lorca’s "luxuriance" of expression. All the other translators give the direct equivalent, "river of lions". The difference in the effects of so-called literal equivalents is summed up by Reid (1970: xvii), who says that "words that glow in one language do not necessarily fire their literal equivalents". Similarly, Campbell’s phrase "incomparable strength" for maravillosa fuerza is a much richer comparison than "marvellous strength" (Lloyd, Gili and Spender, Bauer) or "wonderbaarlike krag" (Krige). Moreover, by translating dibujada as "carven and controlled", Campbell not only achieves an alliterative rhythm but also avoids stilted expressions like "fine-drawn" (Lloyd, Bauer), "fyngetekende" (Krige) or "delineated" (Gili and Spender). In addition, the whole concept expressed in these two lines:

like a torso hewn in marble
his prudence carven and controlled

gives expression to the same principle of proportion and design – as present in a sculpted torso – that Campbell has discerned in Lorca’s poem.

Other translators have failed to go beyond the linguistic content of the source text; they do not seek or are unable to achieve poetic equivalence. By doing so, they lose much of the poetic force or atmosphere that is present in the source text. Campbell’s translation once again illustrates the truth of Kelly’s (1979: 217) statement that "the point made by translators as distant as Cicero and Ezra Pound is that refusal to exercise discretion in certain texts is as
radical an infidelity as faulty understanding of lexicon". By paying attention to Lorca's intentions as contained within the chain of associations that links the text to a deeper, inner meaning,, Campbell is able to present a version that exploits the range of possibilities, cross-currents and nuances present in the source text through the interaction between the semantic system of the language and the cognitive environment of the reader. While exercising his discretion in this respect, he generally avoids the "infidelity" of "faulty understanding of lexicon" as well, because many of his word choices are not only relevant but show his skill and creativity. In this way, Campbell is able to capture much of the atmosphere of the source text, as well as structure his version in such a way that it approximates equivalence on the level of poetry.

A further factor to be taken into account in evaluating Campbell's achievement as a translator of Lorca, is that translating a body of poetry, or "complete works", which was the intention in this case, entails that the translator is not able to pick and choose to translate only the "translatable plums" (Reid 1970: xvii). The translation methods and strategies Campbell employs are directed towards making Lorca's poetry available to English speakers. His efforts are channelled towards producing an English text that will introduce Lorca's work into the English literary system but which is of no interest to either the Spanish speaker or the Spanish literary system, on which it will have little or no impact. Toury (1985: 19) asserts that "translations are facts of one system only: the target system", and he argues that translations will have no impact on the source system, but may well influence the target language and culture.

This study has demonstrated that besides his poetic creativity, Campbell possessed all Bell's (1991: 40) five components of the knowledge base required for successful translation:

(i) knowledge of the source language;
(ii) knowledge of the target language;
(iii) text-type knowledge;
(iv) domain knowledge; and
(v) contrastive knowledge of each of the above.

Campbell also had all four components listed by Bell as necessary for communicative competence: grammatical, sociolinguistic, discourse and strategic skills; he was an excellent strategist with considerable skill with language. The South African poet, Professor Dennis Brutus, said in a lecture in Durban entitled South African landscape: Images in poetry on 21 May 1992, that "Roy Campbell is probably still one of the most skilled craftsmen South
Africa has produced". The course of his life took Campbell to Spain, where he acquired the knowledge that would equip him to translate the poetry of his contemporary, Federico García Lorca, becoming "a man of other cultures besides his own" (Kelly 1979: 227).

8.3 THE SOCIO-CULTURAL CONTEXT

Although the life stories of Lorca and Campbell at first glance appear to be strikingly different, closer examination shows that they also had a great deal in common. Most importantly, they were both outstandingly gifted lyric poets who shared a deep love of Spain. They grew up on two different continents but with similar social backgrounds, elements of which they both rejected. The choice of lifestyle to replace the one rejected was, however, quite different in each case, but the reason for the rejection was basically the same. Both sought something better, something that would offer to their fellow man the opportunity to develop to his full potential.

Federico del Sagrado Corazón de Jesús García Lorca (to give him his full name) was born in Fuente Vaqueros, a village near Granada, on 5 June 1898. Lorca is certainly the most famous Spanish poet and dramatist of this century in the English-speaking world, although he was never awarded the Nobel Prize for Literature, as were several of his countrymen (Juan Ramón Jiménez, Vicente Aleixandre – both Andalusians – and more recently, in 1989, Camilo José Cela). Royston Dunnachie Campbell, better known as Roy Campbell, and also known in Spain as Ignacio Roig, was born on the opposite side of the globe, in Durban, South Africa, on 2 October 1901, when Federico would have been about three years old. Campbell's career as a poet was clearly unusual. It has been said that "few writers have ruffled so many influential literary feathers" or "managed to generate such passionate dislike among his literary peers" (Swift 1989).

A notable contrast between these two artists is their attitude towards life. Lorca's poetry reflects a view of man as frustrated by the limits imposed upon him by his human condition, from which Lorca sees no escape. As Loughran (1978: 5) describes it: "Neither vegetal nor Olympian, he must stand somewhere in between as a rather pedestrian tragic hero...". Following an in-depth exploration of the "anguish" of Andalusia, Lorca's visit to the United States from the spring of 1929 to the following May was undertaken as an attempt to overcome a period of severe emotional disturbance and depression. However, the visit appears to have served to reinforce his world view, for Angel del Río (1941: 14) reports that Lorca discovered on this trip, "the absolute identity of man's anguish at all latitudes". Loughran (1978: 25, 37) describes his poetry as reflecting the futility of man's "struggle
with the limits of existence, limits which he says «are not mine», i.e., they are imposed from without and are the source of deepest frustration”. Loughran also speaks of "the overriding atmosphere of imminent death and existential anxiety that we find predominating so much of his work".

While Lorca focused on death and anguish, Campbell was enthralled with life. He believed (1988a: 78) that "to live one must always be intoxicated with love, with poetry, with hate, with laughter, with wine – it doesn't matter which". He saw his world quite differently to Lorca’s, acknowledging (1988a: 167):

... my debt both to Almighty God and to my parents, for letting me loose in such a world, to plunder its miraculous literatures, and languages, and wines: to savour its sights, forms, colours, perfumes, and sounds: to see so many superb cities, oceans, lakes, forests, rivers, sierras, pampas, and plains with their beasts, birds, trees, crops and flowers – and above all their men and women, who are by far the most interesting of all.

Krige (1960: 21) also said of Campbell that "in his essence, Campbell was a celebrator of life". In view of Hatim and Mason's (1990: 11) remark that "the best translators are often said to be those who are most 'in tune' with the original author", what are the consequences for Campbell as translator of Lorca of this difference in their attitudes towards life? Perhaps the answer is to be found in the fact that Campbell knew and understood Lorca's world, inasmuch as it derived from the literary currents of his age – which was also Campbell’s – such as Modernism, Avant-garde, Cubism, Surrealism, etc. Consequently, he was able to locate Lorca’s work within its poetic tradition. A study of the various translations of Lorca, as presented in this thesis, suggests, moreover, that Lorca's personal attitude may be of less relevance to a translator than the sociocultural aspects of his work. Shaw (1987: 25) has argued that it is culture which "provides the context for communication out of which the text derives its meaning". Raffel (1991: 87-88) considers that "the social contexts of a text (in its original and translated forms) are powerfully important aspects of any translation". They give rise to three prerequisites for the translation of poetry which Raffel defines as "optimal, but not absolute requirements". They are:

1. The translator must have an extensive awareness of the poetic tradition in the language into which he is translating.

2. The translator should have a fairly considerable awareness of the poetic tradition in the language from which he is translating.

3. The translator must have high-order poetic skills in the language into which he is translating: bluntly, the translator must himself be a poet.
Campbell adequately meets all three requirements, especially the third. His poetic creativity in translating has been demonstrated repeatedly in this study and confirms the truth of Newmark's (1981: 138) assertion that "the effectiveness of the version is finally dependent on the elegance and sensitivity of the translator's command of a rich language".

This evaluation of Campbell as a translator is offered with the full awareness that it is a subjective rather than primarily an objective one. In any investigation, the researcher enters into a relationship with what is being researched and contributes to the interpretation of what she researches. In this study, with the assimilation of each poem studied, her modes of thought have been modified and her personal cultural baggage has been added to. What has emerged may not be entirely objective: nevertheless, any value judgement about creativity will inevitably involve a large element of subjectivity. The situation is well expressed by Judith Campbell (1992: 236):

In the end, it seems that a translator of poetry is obliged to make use of numerous skills, and in the choices exercised, whether equivalent to the devices, strategies and words used in the source text or not, lies his creative freedom, which can be described objectively no more than the genius of poets such as Pushkin, Goethe or Shakespeare.

8.4 IN THE END ...

It is and remains a fact of literary life that patrons and critics are, in the final analysis, influential in deciding what will "make it" in a given literature and what will not. They do the screening and they pronounce the verdict.

Lefevere 1985: 236

Roy Campbell's status in the literary sphere is still a matter of dispute. Campbell is described by Swift (1989) as "a man of strong passions and outspoken opinions", traits that earned him many enemies. Perhaps his greatest weakness was his impatience with pretentiousness, mediocrity and, particularly, as a man of action, with the political naïveté of the fashionable intellectuals of the thirties who lacked the practical experience on which to underpin their assessments of the political causes they espoused (Johnson 1988: 342). Although it was to alienate him from those whose patronage could have promoted his career, Campbell never deviated from his belief in the power of language, expressed in 1926, that "satire and ridicule have knocked more obsolete institutions to pieces than all the long-range guns that ever existed" (Campbell 1926: 13). When he got to know the British literary coterie as represented by the Bloomsbury Group, he came to dislike their cliquishness and their sexual ambiguity. Years later, when he wrote the poem "Félibre" in 1954, he still
considered them "weird blue-stockings with damp, flat-footed minds" (Campbell 1985a: 469), people he preferred to "shun". He followed no contemporary literary current or trend; he remained aloof. One of his biographers, Wright (1961: 137-8), describes him as an "outsider", saying that "among colonials he was a European and among Europeans he was a colonial; among cowboys a poet and among poets a cowboy". Borgonzi (in Vinson 1979: 80) repeats this comparison of Campbell to an "outsider", but he also acknowledges his talent: "Campbell remains an outsider in modern English literature: too idiosyncratic to be easily assimilated, and too gifted and rewarding to be ignored".

Up to the present, arguments to ignore him are still advanced. Recently Leveson (in Chapman, Gardner and Mphahlele 1992: 100) strongly criticised Campbell because of his support of fascism, a support that seems to have had its origin in his strong rejection of left-wing liberalism and communism. Leveson asks several negative rhetorical questions:

Why in South Africa, then, should we read Campbell? Is he "relevant"? Is he even a "South African" poet?

This is another instance of Campbell being judged on largely non-literary grounds. In the epoch of the thirties when fascism was one of the few vocal opponents of communism, Campbell could not find any discourse other than that of right-wing conservatism within which to voice his opposition. It appears to have been the only conceptual and intellectual instrument available to him. Fifty years later we should take into account the fact that these ideological attacks occurred in a different context to that in which we live today. As Diamond et al. (1989: x) have observed, "the great competing ideologies of the twentieth century have largely been discredited". But in 1938 Campbell (1985a: 500) found it necessary to assert that he "refused to wear the compulsory intellectual uniform of the British intelligentsia" – a uniform that would have identified him with what Johnson (1988: 155) calls that "low, dishonest decade" of the thirties. Campbell’s skirmishes with the intellectuals were not really party-political in nature (see, for example, note 2), but rather idealistic. He criticised both capitalism and communism, in Flowering Rifle (1985a: 567), for their assault on human dignity, saying that they:

... reduce  
The Human Spirit for industrial use  
Whether by Capitalism or Communism  
It’s all the same, despite their seeming schism,  
In that for human serfs they both require  
Limpness, servility, and lack of fire.

There are some critics who have been able to look beyond the furore that Campbell aroused and be more generous than Leveson. Fraser (1949: 738) said: "Yet, when the dust
has settled on these quarrels ... Mr Campbell's place, I would think, among the dozen or so more important poets of our time is assured". Twenty years later, Press (1969: 25) made a similar remark: "What survives of his copious verse is a handful of lyrics and translations unblemished by the musty quarrels of the decade". Focusing on the translations, Borgonzi (in Vinson 1983: 112) wrote that some of Campbell's poetry translations "have a remarkable sensitivity, notably those from the mystical poetry of Saint John of the Cross". Of course, when this assessment was made, most of Campbell's Lorca translations were still unpublished.

Time will show whether Wright (1961: 42) is correct in his belief that Campbell's work will survive, as he argues: "That Campbell was an authentic poet there can be no doubt; that he was an 'unrelated event' will probably bother posterity less than his contemporaries".
NOTES

1. It may be appropriate here to direct attention to the role of Ernest Hemingway in the left-intellectual campaign against Nationalist Spain. His novel *For Whom The Bells Toll* had a huge impact and was presented as an authoritative and informed statement of the facts. In contrast to Campbell's years of living in Spain, Johnson (1988: 156) points out that Hemingway "paid four visits to the front during the Civil War (spring and autumn 1937, spring and autumn 1938) but even before he left New York he had decided what the Civil War was all about. It was Hemingway's policy to play down the role of the Soviet Union, especially in directing the Spanish communist party's ferocious conduct in the bloodstained internal policies of Republican Spain". Johnson (1988: 288) refers to "that great intellectual conspiracy in the West to conceal the horrors of Stalinism".

2. Campbell is reported by Alexander (1982: 213) to have said that he fought in the Spanish War on Franco's side "because I was disgusted with the crimes of the Reds and the humbug of the liberals". Alexander (1982: 173) comments that Campbell's claim to have fought for Franco is supported only by a tour by car to the battlefield at Talavera on the single day of 1 July 1937. Thereafter, his active service was confined to his pen.

3. Campbell may have believed that the poet Stephen Spender was involved in some way in the vendetta against him (Spender had charged him with Fascism), and this may have led to the famous incident on 14 April 1949 in which Campbell physically attacked Spender, although he did no serious harm, striking only one "clumsy, right-handed blow that connected lightly with Spender's nose, which promptly began to bleed" (reported in Alexander 1982: 214).

4. Gibson goes on to say: "Lorca did not get deeply involved in ultra, but there can be no doubt that this friendship with Torre and his group proved highly beneficial to his poetry which, from the moment he arrived in the capital, began to shed its long-winded exuberance, excessive subjectivity and modernista throwbacks".

5. The following are my translations of pertinent extracts. The original Spanish is recorded as endnotes, below, for the benefit of those able to read Spanish.

6. Usted dice que los versos de Lorca son intraducibles; yo me atrevo a ir un poco más allá: son incomprehensibles, si no se tiene un fondo natural de orígenes similares y un amplio conocimiento del idioma español.
7. Es un poeta bastante bueno y conocido, católico, de extracción sudafricana, que vivió en Toledo algún tiempo. Ha tomado parte activa en la guerra española al lado de Franco, y en su tiempo publicó un gran poema pro-franquista titulado *The Flowering Rifle*. En su último libro de poemas *Talking Bronco* hay muchas salidas pro-Franco y muchos ataques contra "los rojos". Bien, este animal de bellota, por no hablar peor, clama "su derecho moral a traducir a Lorca". Y esto ya creo que sería poner el inri sobre el desgraciado Federico.

8. ... naturalmente ningún miembro de su familia se atreve a firmar contratos que el día de mañana podrían ser objeto de nulidad y aun materia de delito.

9. ... fue gran amigo de Federico y trabajó con toda la familia una estrecha amistad, especialmente con mi madre.

10. According to Gibson (1989: 443), Lorca spent his last day in Madrid (Sunday 16 July 1936) in Nadal’s company, and Nadal accompanied him to the station to take the train to Granada. Before Lorca left he handed Nadal a package saying: "Take this and keep it for me ... If anything happens to me, destroy it all. If not, you can return it to me when we next meet." It contained the manuscript of *The Public* and "personal papers".

11. ... su actitud durante la guerra no había sido satisfactoria, cosa que me apenó.

12. Yo aconsejé la publicación porque el nombre de Campbell me era conocido. Durante mi estancia en Túnez, un joven profesor y crítico, A. Gibert, publicó un libro con traducción al francés de varios romances de Federico, el primero de una colección de poetas europeos. El segundo fue un poema de P. de la Tour du Pin, poeta que he sabido que estuvo en la resistencia durante la guerra, y el tercero (que no sé si llegó a publicarse) sería uno de Roy Campbell. Con este motivo lei algunos poemas suyos y supe de su estancia en España, su conocimiento del español y su afición por las cosas españolas. Después no he vuelto a saber de él hasta que Nadal habló de las traducciones. Cómo iba yo a imaginarme que Nadal iba a confiar la traducción de las obras de Federico a un escritor Franquista, y que el Roy Campbell de quien yo tenía noticia era autor de poemas en honor de Franco.

13. La esencia era que él, Campbell, a pesar de su participación activa en la guerra al lado de Franco, mostró una ansia inesperada de no ser mal interpretado por nuestro lado y en el curso de la conversación dijo que él "había sido invitado por la familia de Lorca para hacer la edición". Francamente, como conocemos a Nadal, quien ha sido el intermediario, nos podemos figurar toda la maniobra. Parece que Campbell verdaderamente cree ingenuamente que tiene esta elección de la familia de Lorca (a través de Nadal, claro) y se considera honrado y obligado. Pero la cosa es vergonzosa. Campbell parece un caso raro de Caballero Andante y ... ¡fascista!. Y Nadal un caso de Sancho Panza no desvergonzado, pero sin vergüenza. Verdaderamente es el papel
de él el más repugnante. En todo caso el resultado de que un voluntario de Franco presente las obras de Lorca al público inglés, no tiene comentario. ¿Podría hacerse algo desde ahí? Arturo va a escribirle sobre esto.

14. Cuando se arroga la traducción de Lorca, hay que temer que su pro-fascismo militante y su glorificación de una España a su medida, le lleve a interpretar sutilmente y tal vez aun inconscientemente, a Lorca en el mismo sentido.

15. Tengo que confesar que la proposición me asustó un poco, pero la acepté en mi entusiasmo por la obra de Federico y en la convicción de que podría hacerse una exposición clara y sensata...

16. Ahora la situación es la siguiente: Las obras de Lorca se van a publicar traducidas por Roy Campbell, un buen poeta inglés contemporáneo, buen conocedor del idioma y que puede hacer una buena traducción. Pero que es públicamente conocido que ha sido un voluntario en el ejército de Franco y ha escrito y publicado poesía abundante sobre el tema español sin escatimar insultos a la República y sus defensores. No hay cuestión en cuanto a la capacidad para realizar un trabajo bien hecho. Pero sí hay la cuestión, importantísima a mi juicio, de si se puede consentir que un "legionario de Franco", según sus propias palabras, presente [a] Lorca al público inglés.

La cuestión no es solamente una cuestión de ética, sino va más lejos aún:

Siendo esta edición autorizada por la familia Lorca, constituye una declaración implícita de los familiares de Lorca de que los falangistas no asesinaron a Federico, cosa que ni los mismos falangistas se han atrevido a decir. Las consecuencias de esto, bien aprovechadas por la propaganda de Franco, no pueden escapárseles ni a usted ni a los familiares de Lorca. En el momento que esta edición aparezca en el mercado inglés vamos a ofr a la Radio Nacional de España voceando el libro y mostrándolo como una prueba de que Lorca fue asesinado por los "rojos". De ahí a la invitación del retorno a la familia de Lorca, al homenaje nacional, etc., etc., no hay más que un paso.

Coincido con usted en que hay que tratar de hacer algo para evitar semejante monstruosidad, y lo único que se me ocurre es lo siguiente:

Ni Faber ni yo podemos hacer nada directamente, como fácilmente comprenderá usted. La única posibilidad reside en Norteamérica, porque allí no existe planteada esta cuestión de delicadeza. Y como veo claramente que el "impasse" radica en el hecho de que habría que devolver su dinero a los editores ingleses, la única línea de conducta a seguir sería:

Que Paco se pusiera en contacto con mis editores en Nueva York a través de mi agente, a quien yo escribiría una carta aérea poniéndole en antecedentes del caso. Si los editores están aún en ánimos de emprender la edición, hacer un compromiso...
provisional con ellos y entonces escribir a los editores ingleses diciéndoles simplemente que no pueden aceptar su decisión y que rescinden el contrato, reservándose el derecho, en el caso (de) que se nieguen a rescindirle, a hacer público a través de la prensa inglesa que se ha sorprendido su buena fe y que no son cómplices en la tramoya. No hay, naturalmente, editor inglés que se atreva a enfrentarse con esta situación en vísperas de publicar un libro importante. Incidentalmente, aquí sería muy fácil reunir firmas de escritores de izquierda en protesta, y hasta es muy posible que esto ocurra espontáneamente si la publicación se lleva a cabo, con lo cual la familia de Lorca quedaría expuesta a tomar una actitud tardía de aquiescencia o de protesta.

Aclarada así la situación, el dinero del editor norteamericano serviría para reembolsar al editor inglés de su anticipo; y Faber o cualquier otro editor inglés quedaría en libertad de considerar una propuesta de un colega suyo norteamericano.

Y el final lógico, que usted verá perfectamente claro, es que como yo he estado mezclado en todo esto y a mí lo que me interesa en la cuestión es el buen nombre de todos nosotros, desde el pobre Federico hasta el último miliciano, yo me retiro por el foro y renuncio a poner mis manos en esta tarea de editar [a] Lorca, salvando así la dificultad que yo pudiera ofrecer a una solución.

17. Quiero citarle también, como lo que yo entiendo prueba de premeditación en un intento de exculpar al Falangismo, el siguiente párrafo del prólogo escrito por Nadal a una traducción de poemas de Lorca hecha por Stephen Spender y Joan Gili (The Dolphin 1939):

18. Si después de este Lorca protegido por falangistas nos encontramos con el Lorca concedido en exclusiva a un traductor falangista ...

19. A previous study (Lockett 1989) proposed the principle that semantic representations, which can be analysed as sets of semantic features and which are contained within a structured semantic system, are closely linked to mental constructs or concepts (cf Bell 1991). The latter, in turn, are built up from units of information, known as percepts, fed into the mind by means of a perceptual process. Although perception is based in a biological process common to all humans, percepts are selectively filtered to the higher mental processes. Thus some aspects of a perceptual field will be retained while others are ignored or discarded. What is retained and processed, and what is discarded, is often strongly influenced by sociocultural determinants. This means that the perceptual components or percepts underlying the semantic features that comprise the semantic representation of a word may not be the same as those of its translation or dictionary equivalent in another language. Basically, this principle is contained in the long-established fact that word-for-word or literal translation is not
possible; that is, one translates meanings, not words. And recent linguistic research has established beyond doubt the primacy of context in the determination of meaning. This, however, does not alter the fact that the basic material of translating is the word – as Newmark (1988: 193) points out, to begin with "all that we have are the words on the page". Raffel (1988: 51, 55) also observes: "the building blocks of language include words, and words must therefore to some extent be translated... But it remains true that one never translates simply by translating words..."

20. Lorca was actually born on 5 June 1898. Gibson (1989: 226) calls Lorca "a specialist in the white lie" and adds that "matters of historical accuracy worried him ... little ...". For example, he always tended to knock two years off his age, claiming that he had been born in 1900 (p. 257). His brother Francisco is also reported to have said that Federico could never be relied on to tell the truth about himself. Hence, before the appearance of Gibson's authoritative biography, there was some confusion about Lorca's birthdate and several different dates were offered in various publications. The date quoted here was probably taken from Campbell's book *Lorca* (Campbell 1988a: 419).

21. Modernism was a literary movement that arose in Spanish America in the late nineteenth century. Rubén Darío, whom Lorca greatly admired, is its most famous representative poet. Juan Ramón Jiménez was also a protagonist of Modernism, which revolutionised Spanish literature. One of its primary goals was "pure poetry", a goal which Lorca pursued all his life, even after the influence of Modernism was no longer discernible in his work.

22. ... running naked in the meadows of a valley with the mountains in the background ...

23. It is quite different from the other, later volumes; in this book one does not find a definitive break with tradition and a divergence from the immediately preceding generation of poets; a divergence which immediately manifested in Lorca's subsequent books. In *Libro de poemas* one can find many poems, like "Elegy to Lady Joan the Mad", "Rain", "Invocation to the Laurel", etc. Poems similar to these, in the same epoch, could be found in the choices of other poets. But there are also some poems in *Libro de poemas* that already indicate a different position that was soon to appear.

25. My "gypsy-ness" is a literary theme and a book. Nothing more.

26. Reported in the magazine Semana, 26 December 1990, No. 2.654, under the title "El intraducible García Lorca", which quoted a report by Juan Vicente Bos published in ABC: «Una crónica titulada "Los traductores confiesan su impotencia para verter la poesía de Lorca al inglés". Esta es la conclusión expresada en un acto que ha reunido recientemente en Nueva York a los desesperados escritores empeñados en expresar en inglés lo que entendemos, lo que sentimos los hispanohablantes cuando leemos, por ejemplo, el "Romancero gitano".» As Maier (1989: 630) puts it, Lorca was a poet who possessed "a distinctiveness that resists absorption by another culture".

27. A concept in which the whole is greater than the sum of its parts.

28. See note 37.

29. Deconstruction theory denies the existence of a literal bottom or ground, arguing that this concept merely serves Western metaphysical tradition to maintain the logocentric enclosure (Leitch 1983: 250-1).

30. In this study, following Beaugrande (1978: 7), the term "translating" is used for the activity and the term "translation" refers to the resulting text.

31. Jakobson was among the first to attempt to articulate this basis with his famous dictum that "... the poetic function projects the principle of equivalence from the axis of selection into the axis of combination".

32. Linguistic studies of translation usually separate form from content, and have tended to concentrate on form. This separation was criticised by Beaugrande (1978: 95) who pointed out that "... text-based information is by no means to be identified as a set of purely formal features, but rather as the result of an intense content-based evaluation of the communicative relevance of formal features".

33. "Alborotado" does not literally mean "angry", but rather precipitous or thoughtless action, or "restless, turbulent, agitated". Its noun form "alboroto" means "outcry" or "disturbance", and the verb "alborotar" carries the meanings of "to disturb, excite, agitate" (Cassell's 1970: 42-43). The noun "alboroto" is usually used in the human sphere to describe a public outcry or disturbance. The Gran Diccionario Salvat (1992:
46) defines alboroto as "Vocerío o estrépito causada por una o varias personas. Riña, disturbio o alteración del orden público". Campbell's choice of "angry" here is based on his interpretation of Lorca's allegorical use of the animal kingdom to represent human emotions, by defining the emotion most likely to underlie the event being described.

34. This is a wrong translation. "La alameda" is "the poplar grove". The reason for the error is unclear. It cannot be suggested that Campbell did not know the correct translation because the word is translated correctly as "poplar grove" at verse 27 of the same extract.

35. Culture in this study means the anthropological concept of the overall way of life of a community, that is, all those traditional, explicit and implicit designs for living which act as potential guides for the behaviour of members of the culture. It refers to a social group's dominant and learned sets of habits, to the totality of its non-biological inheritance, and thus involves presuppositions, values and preferences, access to which is difficult. In contrast, the humanistic conception of the "cultural heritage" is a model of refinement, an exclusive collection of a community's masterpieces in literature, fine arts, music, etc. (House 1981: 196).

36. Other apparent printing errors are:

In the poem "Fable", verse 3; where Lorca (Campbell 1988a: 470) reads "and dyes of green"; Vol. II (Campbell 1985b: 368), "and eyes of green" (source text: "y ojos verdes").

In "Rain", Lorca (Campbell 1988a: 432) "fountains near" should read "fountains clear".

37. Note the word play on the semantic relationships between the "luz" of andaluz and claro.

38. The great Spanish artist Salvador Dalí, who was a fellow-student of Lorca at the Residencia in 1923, pointed to the tension between concrete and psychic time in art. Dalí called psychic time "oneiric time", the time-frame of memory.

39. A percept is the result of a psycho-physiological process by means of which meaning is attributed to sensory input. Perception involves conscious detection of a stimulus, identification and recognition, and the synthesis of the input. The end product of a
single perceptual process is a percept. Conceptualisation refers to a process of mental organisation. It is an ordering process, a mechanism that gives rise to categories, categories of categories, and some hierarchical structure of relations among the things we learn. A concept is defined as a concrete thing or an abstract idea whose properties differ from those of other concrete things or abstract ideas, having been analysed, regrouped, coded, and organised before being stored in longterm memory. (Brown and Herrnstein 1975: 126-131.)

40. Leech (1974: 228) quotes thrill as an example of a "dead" metaphor, in which Old English (thyrliam) had the meaning "to pierce" (Snell-Hornby 1988: 57). In "Four Yellow Ballads", Campbell translates Spanish horadan as "they bore", Loughran (1978: 123) as "they drill" and Bauer (1988: 17) as "they pierce".

41. Jaca has the basic semantic features of "small horse" (i.e. pony) or "mare", so both translators are correct, but in the context of the poem Campbell’s choice seems more appropriate.

42. Navarro Tomás (1944: 114) states: "La entonación del paréntesis se caracteriza por su nivel grave respecto al de las unidades inmediatas ... La línea melódica del paréntesis se desenvuelve de ordinario a unos seis o siete semitonos por debajo de la altura media de la frase en que se halla intercalado" (The intonation of a parenthesis is characterised by its lower level with respect to its surrounding units ... The melodic tone of the parenthesis is normally produced at some six or seven semitones lower than the average level of the phrase into which it is inserted).

43. Compare with the feature specifications illustrated in Figure 4.3.

44. See Chapter Three, section 3.3, for a discussion on the meanings of crístal.

45. See also "Saint Michael" (Gypsy Ballads), where Campbell translates "sus ojos de azogue" (line 10): "its glazed, mercurial eyes".

46. These poems are called haiku. See section 4.2.

47. Felperin (1987: 186) uses the term "precipitate fissures" when he suggests that "metaphor and onomatopoeia attempt to bridge the precipitate fissures between signs and their meanings ..."
48. In Grice's work, *implicatures* are implicitly conveyed propositions, as opposed to "what is said" – the explicit content of the utterance (Carston 1987: 713). Gutt (1990: 144) states:

According to relevance theory, the assumptions the communicator intends to communicate can be conveyed in two different ways: as *explicatures* or as *implicatures*. Explicatures are a subset of assumptions that are analytically implied by a text or utterance; more specifically, explicatures are those analytic implications which the communicator intended to communicate. Implicatures are a subset of the contextual assumptions of an utterance or text – again that subset which the communicator intended to convey. Both explicatures and implicatures are identified by the audience on the basis of consistency with the principle of relevance.

49. "The translations are broadly into free verse which aims to preserve the directness and the rhythm of the Spanish original so that the force of the poems may be appreciated by English readers" (Havard 1990, cover note).

50. Campbell obviously meant "rhyming in the second and fourth lines". There is an error in transcription here.

51. Cobb (1983: viii) argues for a ballad form different to that used by Campbell:

According to standard authorities the most used form became the 4-3 pattern, that is, tetrameters alternating with trimeters.... This is the sound and rhythm of the English ballad.... This is the form which most adequately translates the Spanish ballad.

52. Of course, a romance is not perfected until it carries its own melody, which gives it life and pulsating rhythm and the harsh or erotic atmosphere within which its protagonists move.

53. The inappropriate use of the word "strumming" in Havard's version is discussed in Chapter Six, section 6.3.2.

54. I have come to the conclusion: the only test is whether the translation is a new poem, a poem in its own right with its own independent poetic existence.

55. Cobb (1983: 70) says:

Lorca's green is all-inclusive and complex, and it is used in his poetry in general contrast to the black of the *duende* and the red of blood.... In his
primitivism, Lorca’s green may well be read as a chthonic symbol, that is, one in which life is fatally earthbound.... As a chthonic symbol green can be ambivalent; While it is the green of the plant world, which suggests life, it is also rotting flesh, which suggests death.... Moreover, Lorca’s green also follows the cultured tradition in Western poetry. In the Renaissance it often meant hope, but since Lorca, like many modern poets, has no "hope" it becomes associated with earthly vitality. This meaning can easily be concentrated into the poet’s life-force, his libido, or even his very being in existential terms.... Lorca can be playing ironically: indeed, green is always "ever-blooming spring", but green is used for both "dirty" jokes and "dirty old man" in Spanish. Finally, outside Western culture perhaps Lorca somehow discovered in his Moorish Andalusia that for the Arabic poets the colour green had strong symbolic values, probably because many lived in desert regions.

56. Ramsden (1988: 14) links this line to Cervantes’: "Por un morenico de color, ¿cuál es la fogosa que no se pierde?" (rinconcete y cortadillo, OC, Madrid, Aguilar, 1962, p. 848).

57. "Henry-Francois Bécque (1837-1899), a dramatist and critic whose untheatrical, loosely structured plays provided a healthy challenge to the 'well-made plays' that held the stage in his day." (Campbell 1988a: 630).

58. Ramsden (1988: 41) cites these lines as an example of Lorca’s exploitation of the feature of duality in language, which is a result of both sense perception and the interplay of words in context. The key to Lorca’s colour symbolism, he argues, lies in this exploitation of dualism. In this poem, "... the clamour for green as life is threatened by contradictory resonances of green as death. It is the basic duality of the poem: on the one hand, what is longed for; on the other hand, what life offers."

59. Often the mother constructs an abstract, usually nocturnal landscape, and puts into it, as into the simplest primitive play, one or two actors who enact some very simple scene, almost always with a touch of melancholy as beautiful as possible. The child cannot avoid imagining certain characters passing across this tiny stage, and they grow larger in the hot mists of sleeplessness.

60. We should not forget that the lullaby is composed (as its words suggest) by wretched women whose children are a burden to them, a cross that is often too heavy for them. Every child that arrives is a nightmare instead of a joy and, naturally, they cannot but express their despair even in the midst of their love.
61. Confraternities are religious associations or brotherhoods, usually dedicated to a particular saint, and they are prominent in Andalusian religious life. Their members often participate in the processions that mark religious festivals in honour of their patron saint or some other religious observation.

62. Chomsky's explanation included the role of relevance, which is now the central notion in the relevance theory of communication (Sperber and Wilson 1986). It would seem that while Chomsky saw relevance as governed by the innate mental endowment, relevance theory sees it as a general principle governing the cognitive environment.

63. Cobb (1983: 94) says: "Lorca and a number of his generation pursued or at least dreamed of total freedom for the individual, for everyone. The defender of order thus became the enemy, and in one step more the policeman became a symbol of evil." Barea's reference to "human freedom" could include Lorca's desire for sexual freedom. Cobb comments further (1983: 96) – a comment that might have horrified Barea and his fellow liberals:

Lorca as contemporary poet, following in the tradition of Michelangelo, Byron, Shelley, Baudelaire, Whitman (to name only a few), helped to create the dream of the youth of the 1960s and later, that total freedom would inaugurate the happiness of humankind. That Lorca's guards, symbolic of evil, finally became evil in fact is an indication of the worsening confusion of our times in which everyone protests innocence while everyone seems guilty. And the dream of total freedom recedes farther and farther into a troubled future.

64. Filomena or Filomela (cult.) – (English Philomela), a mythical character, daughter of the king of Athens who, after being raped and having her tongue cut out by Tereus, King of Thrace, was turned into either a swallow or a nightingale. In English, Philomel or Philomela in poetic usage is the nightingale personified.

65. See also "Saint Raphael" (Gypsy Ballads), line 24, where Neptuno is translated "the sea".

66. The most notable differences are listed below for comparison:

(A) from NELM

The scented pomegranate! In it
A heaven is seen to crystallise.
In every seed a star is lit,

(B) from CW and Lorca

The fragrant pomegranate! in it
A heaven seems to crystallise
(In every seed a star is lit
In each red film a sunset dies.
It seems a honeycomb that drips
... Are smiling from its crimson flesh

The olive stands for firmness spliced
To stalwart labour in the field.
The apple is a carnal thing,
The Sphynx's food, the fruit of sin,
Which from the sap the ages wring

Chestnuts - for peace by the hearthside
And bygone thoughts of yesterday:
The crackle of old logs that sigh
Like pilgrims who have lost their way.

In the pale yellow quince we see
The health of what is clean and pure.
But in the pomegranate fierce
Blood of the sacred aether courses,
Blood of the earth which rivers pierce
With the sharp needles of their sources.

67. Campbell (1988a: 423) also criticises "The Martyrdom of Saint Eulalia" as follows:

The poem (Romance of the Martyrdom of Olalla) is however inferior to the great Latin poem of Prudentius on the same subject from which it was taken. The subject is really too tragic for the easy-going impersonal humour with which Lorca surrounds it.

68. The Universal Dictionary (1991: 936) states: "Manichean: A believer in Manichaeism. Manichaeism: (1) The syncretic, dualistic religious philosophy taught by the Persian prophet Manes about the third century A.D., according to which God and Satan reigned as equals. It combined elements of Zoroastrian, Christian and Gnostic thought. (2) Any similar dualistic philosophy holding that there is an evil deity who exists in opposition to God, especially any considered a heresy by the Roman Catholic Church."

69. Quite apart from his immense talent, Garcia Lorca owed much of his popularity to his daring verses. And "The Unfaithful Wife" was the most widely known although not by any means the best.

70. Much the same can be said of the "ten knives" in the "Ballad of the Unfaithful Wife" discussed in section 7.3.
71. The title of this section is taken from a poem by Ruth Miller (1969), "Words", in which she discusses the problem of finding the right words. The relevant stanza reads as follows:

Some words tie, bind, ravel
As air on air, untroubled
By the invincible passage
From meaning to message.

72. Leaves or twigs of laurel were formed into a wreath and conferred as a mark of honour in ancient times upon poets, heroes and victors in athletic contests (Universal Dictionary 1991: 871).

73. Sánchez Vidal "suspects" that the line derives from an immense wall constructed by the character "death" in a film dated 1921, Las tres luces (The three lights), which Lorca's fellow-student Buñuel regarded as a milestone in his artistic development. Sánchez Vidal argues: "Si todavía a mí me habló con entusiasmo de aquel muro en 1976 y 1980, cabe suponer cómo lo haría a Lorca y Dalí en su día." (If he still spoke of that wall with enthusiasm to me in 1976 and 1980, how much more so can he be expected to have spoken to Lorca and Dalí at the time.) The author also connects Dalí to the verse, reporting a comment made by Dalí to his biographer Santos Torroella in Diario de un genio (1964) about one of his paintings. Speaking of his house in Port Lligat, he exclaimed: "Por la tarde, en nuestro patio/ Oh gran muro de España, de García Lorca." (In the evening, in our patio/ Oh great wall of Spain, of García Lorca.)

74. Bauer's version is an example of Raffel's (1988: 115) assertion that "formal translation does not require bad translation, though bad translation is what it usually produces".

75. See Magariños (1961: 11), quoted in Chapter Three, page 39, where Lorca is quoted as saying: "A fly has its universe, which does not permit it to go beyond its generic limits.... The same thing happens with man".

76. Raffel (1988: 29) maintains:

There is no point in pretending that the translation is the original: no translation ever is or can be the original from which it takes its life. The only valid standard remains: how successful is the translation as an approximation of that original?
77. According to the Universal Dictionary (1991: 1002), "moon" may function as an intransitive verb meaning: languid, aimless, inattentive or listless.

78. Admitting that context serves as "border patrol", Leitch (1983: 161) nevertheless notes that "the multiplication of contexts, in a free play aimed toward infinity", which is the literary artist's goal, "promises joyful parole".

79. For example, in *Through the Looking Glass* (Carroll 1965), when Alice questions whether a word can be used to say so many things, Humpty Dumpty replies, "The question is ... who is to be master".

80. The term *aporia* is often used by deconstructors to "name the impasse of interpretation. To the Greeks this meant 'no way out'. Since there is neither an undifferentiated nor a literal bottom or ground, the activity of interpretation is endless" (Leitch 1983: 250).
REFERENCES


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APPENDIX 1

Published in: Lorca: An appreciation of his poetry (Campbell 1988a: 417-484)

Notes:


2. Only translations that are not contained in Collected Works, Volume II (Campbell 1985b) or that differ from that edition, are reproduced here. However, a list is provided below of all the extracts published in Lorca for reference purposes.

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From: **Góngora, SOLEDADES**

The year its flowery station reached, and now
Europa’s robber, in a shape that lied,
(A crescent moon the weapons of his brow,
The Sun the shining bristles of his hide)
Refulgent pride of heaven, as he blazed,
On sapphire fields the gold star-clover grazed.

From: **ROMANCE DEL EMPLAZADO**

Los densos bueyes del agua
embisten a los muchachos
que se bañan en las lunas
de sus cuernos ondulados.

... Será de noche, en lo oscuro,
por los montes imantados,
donde los bueyes del agua
bebén los juncos soñando.

Y la sabana impecable,
de duro acento romano,
daba equilibrio a la muerte
con las rectas de sus pafios.

Dense oxen of the waters charge,
With lowered head, the youngsters bold,
Who bathe between their crescent moons
And undulating horns of gold.

... It will be in the night, the darkness,
By the magnetic mountain streams
Where the oxen drink of the water
Drink up the rushes in their dreams.

... And with a hard clear Roman accent
The spotless sheet around him rolled,
Gave equilibrium to Death
With the straight creases of its fold.

From: **MARTIRIO DE SANTA OLALLA (“Martyrdom of Saint Eulalia”)**

Al gemir, la santa nia
quebra el cristal de las copas.

With her screams the young saint splinters
The wine cups to the ground.

From: **LOS ENCUENTROS DE UN CARACOL AVENTURERO**

... Ya en la senda
un silencio ondulado
mama de la alameda.

Now over the path
An undulating silence
Flows from the orange grove.

Con un grupo de hormigas
caminaron se encuentra.

With a group of red ants
He next encounters.

Vas muy alborotadas,
arrasando tras ellas
a otra hormiga que tiene
tronchadas las antenas.

They are going along angrily,
And dragging behind them
Another ant with his
Antennae clipped off.

El caracol exclama:
«Hormiguitas, paciencia.
¿Por qué así maltratáis
a vuestra compañera?»

The snail exclaims:
“Little ants, have patience.
Why do you thus illtreat
Your companion?”

Costadme lo que ha hecho.
Yo juzgaré en conciencia.
«Si — repite la hormiga —
he visto las estrellas,»

Tell me what he has done,
And I will judge in good faith;
Relate it, little ant.”

La hormiga, media muerta,
dice muy tristemente:
«Yo he visto las estrellas.»

The ant, by now half-dead,
Says very sadly,
“I have seen the stars.”

¿Qué son las estrellas? dicen
las hormiguitas intrépitas.

“What are stars?” say
The other ants uneasily.

Y el caracol pregunta
pensativo: ¿<Estrellas>?

And the snail asks
Pensively, “The stars?”

Si — repite la hormiga —
he visto las estrellas,
subí al árbol más alto
que tiene la alameda
y vi miles de ojos
dentro de mis tinieblas.»

The snail asks again,
“But what are the stars?”

El caracol pregunta:
«¿Pero qué son las estrellas?»

The other ants remark.

«Son luces que llevamos
sobre nuestra cabeza.»

“They are lights which we carry
On the top of our heads.”

«Nosotras no las vemos»,
las hormigas comenta.

“We do not see them”,
The other ants remark.

Y el caracol: «Mi vista
solo alcanza a las hierbas.»

And the snail says “My eyesight
Only reaches to the grass.”
Las hormigas exclaman moviendo sus antenas:
«Te mataremos; eres perezosa y perversa. El trabajo es tu ley.»

«Yo he visto las estrellas», dice la hormiga herida. Y el caracol sentencia: «Dejada que se vaya, seguid vuestras faenas. Es fácil que muy pronto ya rendida se muera.»

Por el aire dulzón ha cruzado una abeja. La hormiga, agonizante, inhala la tarde inmensa, y dice: «Es la que viene a llevarme a una estrella.»

Las demás hormiguitas huyen al verla muerta. El caracol suspira y aturdido se aleja lleno de confusión por lo eterno. «La senda no tiene fin —exclama— ...»

From: CANCIÓN PRIMAVERAL ("Spring Song")

En el monte solitario, un cementerio de aldea parece un campo sembrado con granos de calaveras. Y han florecido cipreses como gigantes cabezas que con órbitas vacías y verdosas cabelleras pensativas y dolientes el horizonte contemplan.

¡Abril divino, que vienes cargado de sol y esencias, llena con nidos de oro las floridas calaveras!

From: BALADA DE LA PLACETA ("Ballad of the Little Square")

¿Qué sientes en tu boca roja y sedienta? El sabor de los huesos de mi gran calavera.

From: ELEGÍA A DOÑA JUANA LA LOCA ("Elegy to Lady Joan the Mad")

Temías la pasión que da el cielo de España. La pasión del puñal, de la ojera y el llanto. Oh princesa divina de crepúsculo rojo, con la huela de hierro y de acero lo hilado!

Nunca tuviste el nido, ni el madrigal doliente, ni el laud juglaresco que solloza lejano. Tu jugar fue un mancebo con escamas de plata y un eco de trompeta su acento enamorado.

Y, sin embargo, estabas para el amor formada, hecha para el suspiro, el mimo y el desmayo, para llorar tristeza sobre el pecho quebrido deshecho una rosa de olor entre los labios.
Y Granada te guarda como santa reliquia,
¡ah princesa morena que duermes bajo el mármol!

Eloísa y Julieta fueron dos margaritas,
pero tú fuiste un rojo clave ensangrentado
que vino de la tierra dorada de Castilla
a dormir entre nieves y cipresales castos ...

Granada es tu lecho de muerte, Doña Juana;
la de las torres viejas y el jardín callado,
la que la vio muerta sobre los muros rojos,
la que vieja azul y el arroyón romántico.

Princesa enamorada y mal correspondida.
Clavel rojo en un valle profundo y desolado.
La tumba que te guarda reza tu tristeza
a través de los ojos que ha abierto en el mármol.

From: ARBOLES ("Trees")
¡Arboles!
¿Habéis sido flechas
caídas del azul?
¿Qué terribles guerreros os lanzaron?
¿Has sido las estrellas?

From: CANCION MENOR
Voy llorando por la calle,
grotesco y sin solución,
con tristeza de Cuyano
y de Quijote, redentor
de imposibles infinitos
con el ritmo del reloj.
Y veo secarse los lirios
al contacto de mi voz
manchada de luz sangrienta,
y en mi lírica canción
llevo galas de payaso
empolvado. El amor
bello y tonto se ha escondido
bajo una araña. El sol
como otra araña me oculta
con sus patas de oro. No
conseguiré mi ventura,
pues soy como el mismo Amor,
cuyas fleches son de llanto,
y el carcaj el corazón.

From: CANCION PARA LA LUNA ("Song for the Moon")
Viva lección
para anarquistas.
Jehová acostumbra
sembrar su finca
con ojos muertos
y cabecitas
de sus contrarias
militias.

Ten esperanza,
uerta pupila,
que el Gran Lenin
de tu campiña
será la Osa
Mayor, la arisca
fiera del cielo
que irá tranquila
a dar su abrazo
de despiedida
al viejo enorme
de los seis días.

Y entonces, luna
blanca, vendría
el puro reino
de la ceniza.

From: MANANA ("Morning")

Y la canción de aguas
es una cosa eterna.
Ella es luz hecha canto
de ilusiones románticas.
Ella es firme, y suave,
ileno de cielo y mansa.
Ella es niebla y es rosa
de la eterna mañana.
Miel de luna que fluye
de estrellas enterradas.

Por algo Jesucristo
en ella confirmése.

Por algo madre Venus
en su seno engendrée,

Cristo debió deciros:

¿A quién mejor, hermanos,
entregar nuestras ansias
que a ella que sube al cielo
en envolturas blancas?

From: LLUVIA ("Rain")

Es la aurora del fruto. La que nos trae las flores
y nos unge de espíritu santo de los mares.
La que derrama vida sobre las sementeras
y en el alma tristeza de lo que no se sabe.

La nostalgia terrible de una vida perdida,
le fatal sentimiento de haber nacido tarde,
o la ilusión inquieta de un mañana imposible
con la inquietud cercana del dolor de la carne.

El amor se desperta en el gris de su ritmo,
mi cielo interior tiene un triunfo de sangre,
pero mi optimismo se convierte en tristeza
al contemplar las gotas muertas en los cristales.

Y son las gotas: ojos de infinito que miran
al infinito blanco que les sirvió de madre.

Cada gota de lluvia tiembla en el cristal turbio
y le dejan divinas heridas de diamante.
Son poetas del agua que han visto y que meditan
lo que la muchedumbre de los ríos no sabe.

From: ROMANCE DE LA LUNA, LUNA ("The Ballad of the Moon")

Niño, déjame que baile
Cuando vengan los gitanos
que ya siento sus caballos.
Niño, déjame, no pises
Del frente en el niño,
tiene los ojos cerrados.

Por el olivar venían,
bronco y sueño, los gitanos.

¿Cómo canta la zumaya,
ay cómo canta en el árbol!

The unsullied reign
Of dust and ashes.

But the song of water
is an eternal thing.

It is light become the sound
Of romantic illusions.
It is firm, yet soft,
Meek, and full of heaven.
It is the mist and the rose
Of the eternal morrow.
Honey of the moon which flows
From buried stars.

For some good reason Jesus
Realised himself in water.

For some good reason Venus
In its breast was engendered.

Christ must have said to us:

"To whom better, my brothers,
Can we confide our sorrows
Than to her who rises up to heaven,
Arrayed in a spiral of whiteness?"

It is the dawn of fruit. It is that which brings us flowers
And anoints us with the holy spirit of the seas,
That which sheds life over the sown lands
And in the soul a sorrow which is not known.

The terrible nostalgia for a lost life
And the fatal sentiment of having been born too late,
Restless illusion of an impossible tomorrow
With the close inquietude of fleshly pain.

Love is awakened in the greyness of its rhythm.
Our interior sky contains a triumph of blood.
But all our optimism turns to sorrow
To contemplate the dead drops on the glass.

And those drops are eyes of the infinite; gazing
Back into the white infinity which is their parent.

Each drop of water trembles on the dim glass
Leaving divine wounds of diamond.
They are the poets of water who have seen and meditate
Things which the vast crowds of rivers ignore.

"Child, let me be, leave me to dance,
For when the gypsies come at last
I hear their horses in the night."

"Leave me, child, and do not trample
The child was lying on the anvil
With eyes shut fast as she had said.

Along the olive orchard came
All bronze and dream, the gypsy set,
Oh how the night-jar sang that evening
Up in the tree-tops loud and high,
From: **LA MONJA GITANA** ("The Gypsy Nun")

Por los ojos de la monja
galopa dos caballistas.

...¡Oh! qué llazura empinada
con veinte soles arriba.
¡Qué rios puestos de pie
vistimbra su fantasia!
Perí sigue con sus flores,
mientras que de pie, en la brisa,
la luz juega el ajedrez
alto de la celosía.

Within the dark eyes of the Nun
Two horsemen gallop.

...Under the blaze of twenty suns
How steep a "level plain" inclines!
What rivers running vertical
Her burning fantasy designs!
But she continues with her flowers,
While, standing upright in the breeze,
The sunlight plays a game of chess
Over her lattice with the trees.

From: **ROMANCE DE LA CASADA INFIEL** ("Ballad of the Unfaithful Wife")

Ni nardos ni caracolas
tienen el cutis tan fino,

...Aquella noche corrí
el mejor de los caminos,

From: Apollinaire : Bestiary

Not spikenard nor conch of pearl
Can boast a skin so fine and clean.

...Upon that night I journeyed there
The finest road of all the earth ...

From: **CLARO DEL RELOJ** ("Pause of the Clock")

Me senté
en un claro de tiempo.

Era un remanso
de silencio,
de un blanco
silencio,
anillo formidable
donde los luceros
chocaban con los doce flotantes
números negros.

I sat down
in a clearness of time.

It was a backwater
of silence,
a white silence,
wherein the stars
went round knocking against
black figures.

From: **LA GUITARRA** ("The Guitar")

Empieza el llanto
de la guitarra.
Se rompen las copas
de la madrugada.
Empieza el llanto
de la guitarra.
Es insítil
callarla.
Es imposible
callarla.
Llora monótona
como llora el agua,
como llora el viento
sobre la nevada.
Es imposible
callarla.
Llora por cosas
lejanas.
Arena del Sur caliente
que pide camellias blancas.
Llora Becha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama.
¡Oh guitarra!
Corazón malherido
por cinco espadas.

The lament begins
Of the guitar.
The wine cups of dawn
are splintered afar.
The lament begins
Of the guitar.
It's impossible, useless,
To get it to stop.
It weeps monotonously,
As the rain, drop by drop,
Or as the wind weeps
On the snowpeak's top.
It is impossible
To get it to stop.
It grieves for things
Far out of sight —
Like the hot southern sands
For camellias white.
It weeps, the targetless arrow,
The eve without morrow,
And the first bird on the bough
To perish in sorrow.
O the guitar, the heart
That bleeds in the shades
Terribly wounded
By its own five blades!
From: Mariana Pineda (BULLFIGHT IN RONDA)

En la corrida más grande
que se vio en Ronda la vieja,
Cinco toros de azabache,
con divisa verde y negra ...
Las niñas venían gritando
sobre pintadas calesas
con abanicos rojos
bordados de lentejuelas.
Y los jóvenes de Ronda
sobre jacobas pintureras,
con anchos sombreros
grises calados hasta las cejas.
La plaza, con el gentío
(calaires y altas peinetas)
giraba como un zodiaco
de risas blancas y negras.
Y cuando el gran Cayetano
cruzó la pajiza arena
con traje color manzana,
bordado de plata y seda,
destacando gallardo
entre la gente de brega
frente a los toros zafios
que España cria en su tierra,
parecía que la tarde
se ponía más morena.
¡Si hubieras visto con qué
gracia movía las piernas!
¡Qué gran equilibrio el suyo
con la capa y muleta!
Ni Pepe-Hillo ni nadie
toreó como el toro.
Cinco toros mató; cinco,
con divisa verde y negra.
En la punta de su estoque
cinco flores dejó abiertas,
y a cada instante rozaba
los hocicos de las fieras,
cómo una gran mariposa
de oro con alas bermejas.
La plaza, al par que la tarde,
vibraba fuerte, violenta,
y entre el olor de la sangre
iba el olor de la sierra.

From: Llanto por Ignacio Sánchez Mejías (LAMENT FOR THE MATADOR)

Que no hay caliz que la contenga,
que no hay golondrinas que se la beban,
no hay escarcha de luz que la enfríe,
no hay canto ni diluvio de azucenas,
no hay cristal que la cubra de plata.
No.
¡Yo no quiero verla!!
---
Tardaré mucho tiempo en nacer, si es que nace,
un andaluz tan claro, tan rico de aventura.
Yo canto su elegancia con palabras que gimen
y recuerdo una brisa triste por los olivos.

In the greatest bullfight ever
At Ronda's ancient circus seen –
Five jet-black bulls, for their devices
Wearing rosettes of black and green ... 
The girls turned up with shrilling voices
In painted gigs and jaunting-cars
Displaying their round fans embroidered
With sequins glittering like stars ...
The lads of Ronda came in riding
Affected, supercilious mares,
With wide grey hats upon their eyebrows
Pulled slantwise down with rakish airs.
The tiers (all hats and towering combs)
Where people had begun to pack,
Round, like the zodiac, revolving,
Were pied with laughter white and black;
And when the mighty Cayetano
Strode over the straw-coloured sands
Dressed in his apple-coloured costume
Brodered with silk and silver bands,
From all the fighters in the ring
He stood so boldly out alone
Before the great black bulls of jet
Which Spain from her own earth had grown –
The afternoon went gypsy-coloured
Bronzing its tan to match his own.
If you had seen with what a grace
He moved his legs, and seemed to swim:
What equilibrium was his
With cape and swordcloth deft and trim:
Romero, towering the stars
In heaven, could scarcely match with him!
He killed five bulls, five jet-black bulls
Wearing rosettes of black and green.
Upon the sharp point of his sword
Five flowers he opened to be seen.
Grazing the muzzles of the brutes,
Each instant you could see him glide
Like a great butterfly of gold
With rosy wings fanned open wide.
The circus, with the afternoon
Vibrated, in the uproar swaying;
And in between the scent of blood
That of the mountain-tops went straying.

There is no cup to hold it fit.
There are no swallows fit to light on it,
No frost of light is fit to whiten it,
No song, nor shower of lilies over it,
Nor glass with silver screen to cover it.
No.
I will not look at it.
---
It will be long before there is born, if ever,
An Andalusian so frank, so rich in adventure;
I sing your elegance with words that moan
And remember a sad wind among the olive trees.
APPENDIX 2

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LIBRO DE POEMAS

LA SOMBRA DE MI ALMA

1. La sombra de mi alma
   huye por un ocaso de alfabetos,
   niebla de libros
   y palabras.

5. ¡La sombra de mi alma!
   He llegado a la línea donde cesa
   la nostalgia,
   y la gota de llanto se transforma
   alabastro de espíritu.

10. (¡La sombra de mi alma!)
    El copo de dolor
    se acaba,
    pero queda la razón y la sustancia
    de mi viejo mediodía de labios,
    de mi viejo mediodía
    de miradas.

15. Un turbio laberinto
    de estrellas ahumadas
    enreda mi ilusión
    casi marchita.

20. ¡La sombra de mi alma!
    Y una alucinación
    me ordena las miradas.
    Veo la palabra amor
    desmoronada.

25. ¡Ruisoro mío!
    ¡Ruisoro!
    ¿Aún cantas?

28. LLUVIA

   La lluvia tiene un vago secreto de ternura,
   algo de soñolencia resignada y amable,
   una música humilde se desperta con ella
   que hace vibrar el alma dormida del paisaje.

5. Es un besar azul que recibe la Tierra,
   el mito primitivo que vuelve a realizarse.
   El contacto ya frío de cielo y tierra viejos
   con una mansedumbre de atardecer constante.

10. Es la aurora del fruto. La que nos trae las flores
    y nos unge de espíritu santo de los mares.
    La que derrama vida sobre las sembrederas
    y en el alma tristeza de lo que no se sabe.

15. La nostalgia terrible de una vida perdida,
    el fatal sentimiento de haber nacido tarde,
    o la ilusión inquieta de un mañana imposible
    con la inquietud cercana del dolor de la carne.

THE SHADOW OF MY SOUL

1. The shadow of my soul
   Flees down a sunset of alphabets
   Foggy with books
   And words.

5. The shadow of my soul!
   I've come to the line where nostalgia
   Ceases,
   And the drip of lamentation turns
   Into the alabaster of the spirit.

10. The shadow of my soul.
   A flake of grief
   Fades away,
   But the reason and the substance remain
   Of my old noon of lips,
   Of my old noon
   Of glances.

25. The shadow of my soul!
    And a hallucination
    Controls my gaze.
    I see the word love
    Crumbled away.

28. My nightingale!
    Nightingale!
    Are you still singing?

30. RAIN

   Rain has a vague and secret tenderness
   Something of drowsiness resigned and lovable.
   A humble music wakes with it, that makes
   The drowsy spirit of the land vibrate.

5. It's a blue kiss which the Earth receives,
   The primitive myth that's realized once more.
   The contact already cold of the old sky and the earth
   With a meekness of constant nightfall approaching.

10. It's the daybreak of the fruit. That which brings flowers
    And mounts us with the holy spirit of the seas.
    That which pours out life on the sown fields
    And into the soul, the sorrow of what it doesn't know.

15. The terrible nostalgia of a wasted life.
    The fatal sense of being born too late.
    Oh the restless illusion of an impossible tomorrow
    With the near certitude of pain of the flesh,
El amor se despierta en el gris de su ritmo,
Nuestro cielo interior tiene un triunfo de sangre,
pero nuestro optimismo se convierte en tristeza
al contemplar las gotas muertas en los cristales.

Y son las gotas: ojos de infinito que miran
al infinito blanco que les sirvió de madre.

Cada gota de lluvia tiembla en el cristal turbio
y le dejan divinas heridas de diamante.

Son poetas del agua que han visto y que meditan
lo que la muchedumbre de los ríos no sabe.

¡Oh lluvia silenciosa, sin tormentas ni vientos,
lluvia mansa y serena de esquila y luz slave,
lluvia buena y pacífica que eres la verdadera,
la que amorosa y triste sobre las cosas caes!

¡Oh lluvia franciscana que llevas a tus gotas
almas de fuentes claras y humildes manantiales!
Cuando sobre los campos desciende lentamente
las rosas de mi pecho con tus sonidos abres.

El canto primitivo que dices al silencio
y la historia sonora que cuentas al ramaje
los comenta llorando
mi corazón desierto
en un negro y profundo pentagrama sin clave.

Mi alma tiene tristeza de la lluvia serena,
tristeza designada de cosa irrealizable,
Tengo en el horizonte un lucero encendido
y el corazón me impide que corra a contemplarle.

¡Oh lluvia silenciosa que los árboles arrastra
y eres sabro so el piano dulzura emocionante;
das al alma las mismas nieblas y resonancias
que pones en el alma dormida del paisaje!

Si mis manos pudieran deshojar
Yo pronuncio tu nombre
en las noches oscuras,
cuando vienen las estrellas
a beber en la luna
y duermen los ramajes
de las frondas ocultas.
¿Y yo me siento hueco
de pasión y de música.
Loco reloj que canta muertas horas antiguas.

Yo pronuncio tu nombre,
en esta noche oscura,
y tu nombre me suena
más lejano que nunca.

¿Te querés como entonces alguna vez? ¿Qué culpa
tiene mi corazón?
Si la niebla se estima,
¿qué otra pasión me espera?
¿Será tranquila y pura?
¡Si mis dedos pudieran
deshojar a la luna!!

Love wakens in the greyness of its rhythm,
Our interior heaven has a triumph of blood,
But our hope turns to sorrow
Seeing the drops lie dead upon the panes.

And the drops are -- the eyes of the infinite that gaze
To the white infinity that is their mother.

Each drop of rain trembles on the dim pane
And leaves it with divine wounds of diamond.
It's the poets of the rain who've seen and meditate
What the crowd of rivers know nothing about.

Oh silent rain, without storms or gusts,
Rain mild and serene with cattle-bells and soft light,
Rain peaceful and good, who are the true one,
That falls loving and sad over all things.

Franciscan rain who raise to form your drops
The souls of fountains clear and humble rills,
When on the land thus slowly you descend,
You open up roses in my breast with your sound.

The primitive song that you sing to the silence,
The sonorous story you tell to the boughs—
My lonely heart comments upon them weeping
In a deep black pentagram without a key.

My heart holds the sorrow of the serene rain,
The resigned sorrow of an unrealizable thing.
I have a star lit on the horizon
But my heart prevents me from running to see it.

Oh silent rain, beloved of the trees,
Who are so moving a sweetness on the piano.
You give to the soul the same mists and sounds
That you give to the drowsy soul of the land.

Si mis manos pudieran deshojar
Yo pronuncio tu nombre
en las noches oscuras,
When the stars come
To drink in the moonlight
And the branches of hidden leaves
Are sleeping,
And I feel empty
Of passion and music.
A mad clock striking
Old dead hours.

I pronounce your name
On this dark night
And your name sounds to me
More distant than ever.

Further than all the stars
And sadder than the mild rain.

Will I love you as then
Some other time? What blame
Lies on my heart?
If the mist vanishes,
What other passion awaits me?
Will it be tranquil and pure?
If only my fingers could unpick
The petals of the moon!
EL CANTO DE LA MIEL

La miel es la palabra de Cristo,
eto derretido de su amor.
El mañ az de la nectar,
l la máo mim de la luz del paraíso.

5

La colmena es una estrella casta,
pozo de ánfor que alimenta el ritmo
de las abejas. Sén de los campos
tembloroso de aromas y zumbidos.

La miel es la epopeya del amor,
la materialidad de lo infinito.
Alma y sangre doliente de las flores
condensada a través de otro espíritu.

10

(Así la miel del hombre es la poesía
que mana de su pecho dolorido,
de un puñal con la cerca del recuerdo
formado por la abeja de lo íntimo.)

La miel es la bucólica lejana
del pastor, la dulzaina y el olivo,
hermana de la leche y las bellotas,
reinas supremas del dorado siglo.

15

La miel es como el sol de la mañana,
tiene toda la gracia del estilo
y la frescura vieja del otoño.
Es la hoja marchita y es el trigo.

¡Oh divino licor de la humildad,
sereno como un verso primitivo!

La armonía hecha carne tú eres,
el resumen genial de lo lírico.
En ti duerme la melancolía,
el secreto del beso y del grito.

20

Dulcísimo. Dulce. Éste es tu adjetivo.
Dulce como los viernes de las hembras.
Dulce como los ojos de los niños.
Dulce como las sombras de la noche.

Dulce como una voz.
O como un lirio.

Para el que lleva la pena y la lira,
eres sol que ilumina el camino.
Equivales a todas las bellezas,
al color, a la luz, a los sonidos.

¡Oh! Divino licor de la esperanza,
donde a la perfección del equilibrio
llegan alma y materia en unidad
como en la hostia cuerpo y luz de Cristo.

30

Y el alma superior es de las flores.
¡Oh licor que esas almas has unido!
El que te gusta no sabe que tragó
un resumen dorado del lírismo.

ELEGIA

Como un incensario lleno de deseos,
pasas en la tarde luminosa y clara
con la carne oscura de nardo marchito
y el sexo potente sobre tu mirada.

THE SONG OF THE HONEY

Honey is the word of Christ.
The molten gold of his love.
It is beyond nectar,
The mumumia of the light of paradise.

The hive is a chaste star,
A well of amber fed by the rhythm
Of the bees. A breast of the fields
Trembling with fragrances and humming sounds.

Honey is the epic poem of love,
The materialization of the infinite,
The soul and the suffering blood of the flowers
Condensed in passing through another soul.

(Thus the honey of mankind is poetry
Which flows from his wounded breast,
From a honeycomb, whose wax is memory,
Formed by the bee of intimacy)

Honey is like the sun of the morning
With all the charm of summer
And the ancient coolness of Autumn.
It is the withered leaf and the corn.

Oh divine liquor of humility
Serene as a primitive verse!

You are harmony made flesh.
The summary of all lyrical genius.
Within you slumber melancholy,
The secret of kisses, and of the cry.

Most sweet. Sweet. That's your adjective.
Sweet as the belly of women.
Sweet as the eyes of children.
Sweet as the shade of night.
Sweet as a voice.

Or as a lily.

For him who carries sorrow and the lyre
You are the sun which lights him on his way.
You equal every form of beauty
Of colour, light, and sound.

Oh divine liquor of hope
Where in the perfection of equilibrium
Spirit and matter arrive in unity,
As in the Host the blood and light of Christ.

And the higher soul is that of the flowers.
Oh liquor which has blended all these souls!
He who tastes you little knows that he swallows
The golden summary of all lyricism.

ELEGY

Like a censer full of desires
You pass in the clear and luminous afternoon
With the dim flesh of a faded lily
And your sex powerful in your glance.
Llevas en la boca tu melancolía
de pureza muerta, y en la dionisiaca
copa de tu vientre la araña que teje
el velo infecundo que cubre la entraiia
nunca florecida con las vivas rosas
fruto de los besos.

En tus manos blancas
llevas la madeja de tus ilusiones,
muertas para siempre, y sobre tu alma
la pasión hambrienta de besos de fuego
vivencias de cuñas en ambientes quietos
hilando en los labios lo azul de la nana.

Como Ceres dieras tus espigas de oro
si el amor dormido tu cuerpo tocara,
y como la virgen Maria pudieras
brotar de tus senos otra via Uictea.

Te marchitanis como la magnolia.
Nadie besara tus muslos de brasa.
Ni a tu cabellera llegaran los dedos
que vibraran como las cuerdas de un arpa.

Oh mujer potente de ebano y de nardo!,
Whose breath has the whiteness of biznagas.
Venus with the manila shawl who tastes of
The wine of Malaga and the guitar.

Oh swarthy swan whose lake has waterlilies
Of saetas, waves of oranges,
And red foam of carnations that perfume
The faded nests that are beneath your wings.

Nadie te fecunda. Martir andaluza,
tus besos debieron ser bajo una parra
plenos del silencio que tiene la noche
y del ritmo turbio del agua estancada.

But the rings grow wider round your eyes
And your black hair to silver goes on turning;
Your breasts slip down pouring their fragrance forth,
And your splendid back begins to stoop.

Oh slender, maternal, and burning woman!
Dolorous virgin who have been pierced
By all the stars in the deep sky
Through a heart already without hope.

Eres el espejo de una Andalucía
que sufre pasiones gigantes y calla,
pasiones medianas por los abanicos
y por las mantillas sobre las gargantas
que tienen temblores de sangre, de nieve,
y arañazos rojos hechos por miradas.

Eres el espejo de una Andalucía
que sufre pasiones gigantes y calla,
pasiones medianas por los abanicos
y por las mantillas sobre las gargantas
que tienen temblores de sangre, de nieve,
y arañazos rojos hechos por miradas.

La tristeza inmensa que flota en tus ojos
nos dice tu vida rota y francesada,
la monotonía de tu ambiente pobre
viendo pasar gente desde tu ventana,
yoeyando la lluvia sobre la amargura
que tiene la vieja calle provinciana,

You wear your mouth the melancholy
Of dead purity, and on the dionysiac
Snowdrift of your belly you bear the spider that weaves
The barren web that covers a womb
Which never flowered with the living roses
Which are the fruit of kisses.

In your white hands
You carry the skein of your illusions,
Dead forever, and bear in your spirit,
Your Passion, hungry for kisses of fire,
And the mother-love, which dreams remote visions
Of cradles and domestic peace
Threading your lips with the azure of lullabies.

Like Ceres you would give your sheaves of gold
If drowsy love were once to touch your body,
And like the Virgin Mary from your breasts
You could spout forth another milky way.

You will wither like a magnolia.
Nobody will kiss your thighs of fire,
Nor to your tresses will arrive the fingers
That would vibrate them
like the strings of a lyre.

Oh powerful woman of ebony and nard,
Whose breath has the whiteness of biznagas
Venus with the manila shawl who tastes of
The wine of Malaga and the guitar.

Oh swarthy swan whose lake has waterlilies
Of saetas, waves of oranges,
And red foam of carnations that perfume
The faded nests that are beneath your wings.

...
mientras que a lo lejos suenan los clamores
nubios y confusos de unas campanadas.

65
Mas en vano escuchaste los acentos del aire,
Nunca llegó a tus oídos la dulce serenata.
Detrás de tus cristales aún miras anhelante.
¿Qué tristeza tan honda tendrás en tu alma
al sentir en el pecho ya cansado y exhausto
la pasión de una niña recién enamorada!

70
Tu cuerpo irá a la tumba
intacto de emociones.
Sobre la oscura tierra
brotará una alborada.
De tus ojos saldrán dos claveles sangrientos,
pero tu gran tristeza se irá con las estrellas,
como otra estrella digna de herirlas y eclipsarlas.

SANTIAGO
(BALADA INGENUA)

I
Esta noche ha pasado Santiago
su camino de luz en el cielo.
Lo comentan los niños jugando
con el agua de un cauce sereno.

5
¿Dónde va el peregrino celeste
por el claro infinito sendero?
Va a la aurora que brilla en el fondo
en caballo blanco como el hielo.

¿Niños chicos, cantad en el prado,
horadando con risas al viento!

Dice un hombre que ha visto a Santiago
en tropel con doscientos guerreros;
han todos cubierto de luces,
con guirnaldas de verdes luceros,
y en el caballo que monta Santiago
era un astro de brillos intensos.

Dice el hombre que cuenta la historia
que en la noche dormida se oyeron
tremolar plateado de alas
que en sus ondas llevóse el silencio.

¿Qué sería que el río parase?
Eran ángeles los caballeros.

¡Niños chicos, cantad en el prado,
horadando con risas al viento!

Es la noche de luna menguante.
¡Escuchad! ¿Qué se siente en el cielo,
que los grillos refuerzan sus cuerdas
y dan voces los perros veceros?

—Madre abuela, ¿cual es el camino,
madre abuela, que yo no lo veo?

—Mira bien y verás una cinta
de polvillo harinoso y espeso,
un borrón que parece de plata
o de nácar. ¿Lo ves?

Ya lo veo.
—Madre abuela, ¿Dónde está Santiago?
—Por allí marcha con su cortejo, la cabeza llena de plumajes y de perlas muy finas el cuerpo, con la luna rendida a sus plantas, con el sol escondido en el pecho.

Esta noche en la vega se escuchan los relatos brumosos del cuento.

¡Niños chicos, cantad en el prado, horadando con risas al viento!

II

Una vieja que vive muy pobre en la parte más alta del pueblo, que posee una ruca inservible, una virgen y dos gatos negros, mientras hace la ruda calzeta con sus socos y temblores dedos, rodeada de buenas comadres y de sucesos chiquillos traviesos, en la paz de la noche tranquila, con las sierras perdidas en negro, va contando con ritmos tardíos la visión que ella tuvo en sus tiempos.

Ella vio en una noche lejana como esta, sin ruidos ni vientos, el apóstol Santiago en persona, peregrino en la tierra de el cielo.

—Y comadre, ¿cómo iba vestido?
—le preguntan dos voces a un tiempo —.

—Con bordón de esmeraldas y perlas y una túnica de terciopelo.

Cuando hubo pasado la puerta, mis palomas sus alas tendieron, y mi perro, que estaba dormido, fue tras él sus pisadas luminando.

Era dulce el Apóstol divino, más que la luna de enero. A su paso dejó por la senda un olor de azucena y de incienso.

—Y comadre, ¿no le dijo nada?
—le preguntan dos voces a un tiempo —.

—Al pasar me miró sonriente y una estrella dejóme aqui dentro.

—¿Se ha apagado — dijéronle otros — como cosa de un encantamiento?

—No, hijos míos, la estrella relumbra, que en el alma clavada la llevo.

—¿Cómo son las estrellas aquí?
—Hijo mío, igual que en el cielo.

—Siga, siga la vieja comadre. ¿Dónde iba el glorioso viajero?
—Se perdió por aquellas montañas con mis blancas palomas y el perro.

Pero llena dejéme la casa de rosales y de jazmineros, y las uvas verdes de la parra maduraron, y mi troje lleno encontré a la siguiente mañana.

Todo obra del Apóstol bueno.

—Grande suerte que tuvo, comadre! —serronean dos voces a un tiempo—.

Los chiquillos están ya dormidos y los campos en hondo silencio.

¡Niños chicos, pensad en Santiago por los turbios caminos del sueño!

¡Noche clara, finales de julio! ¡Ha pasado Santiago en el cielo!

La tristeza que tiene mi alma, por el blanco camino la dejó, para ver si la encuentran los niños y en el agua la vayan hundiendo, para ver si en la noche estrellada a muy lejos la llevan los vientos.

CANCION ORIENTAL.

Es la granada olorosa un cielo cristalizado. (Cada grano es una estrella, cada velo es un ocaso.)

Cielo seco y compromido por la garra de los ailos.

La granada es como un seno viejo y apergaminado, cuyo pezón se hizo estrella para iluminar el campo.

Es colmena diminuta con panal ensangrentado, pues con bocas de mujeres sus abejas la formaron.

Por eso al estallar, rie con purpuras de mil labios...

La granada es corazón que late sobre el sembrado, un corazón desdeñoso donde no pican los pájaros un corazón que por fuera es duro como el humano, pero da al que lo traspasa olor y sangre de mayo.

La granada es el tesoro del viejo gnomos del prado, el que habló con niña Rosa en el bosque solitario. Aquel de la blanca barba y del traje colorado. Es el tesoro que aun guardan las verdes hojas del árbol. Arca de piedras preciosas en entraña de oro vago.

La espiga es el pan. Es Cristo en vida y en muerte cuajado.
El olivo es la firmeza de la fuerza y el trabajo.

La manzana es lo carnal, fruta esfinge del pecado, gota de siglos que guarda de Satanás el contacto.

La naranja es la tristeza del azahar profanado, pues se torna fuego y oro lo que antes fue puro y blanco.

Las vides son la lujuria que se suelta en el verano, de las que la iglesia saca, con bendición, licor santo.

Las castañas son la paz del hogar. Cosas de antaño. Crepitar de leños viejos, peregrinos descarríados.

La bellota es la serena poesía de lo rancio, y el membrillo de oro débil la limpieza de lo sano.

Mas la granada es la sangre, sangre del cielo sagrado, sangre de la tierra herida por la aguja del regato. Sangre del viento que viene del rudo monte arraigado.

La granada es la prehistoria de la sangre que llevamos, la idea de sangre, encerrada en glóbulo duro y agrio, que tiene una vaga forma de corazón y de cráneo.

¡Oh granada abierta!, que eres una llama sobre el árbol, hermana en carne de Venus, risa del huerto onrado. Te cercan las mariposas creyéndote sol parado, y por miedo de quemarse huyen de ti los gusanos.

Porque eres luz de la vida, hembra de las frutas. Claro lucero de la floresta del arroyo enamorado.

¿Quién fuera como tú, fruta, todo pasión sobre el campo!
POEMA DEL CANTE JONDO

BALADILLA DE LOS TRES RÍOS

El río Guadalquivir va entre naranjos y olivos. Los dos ríos de Granada bajan de la nieve al trigo.

¡Ay, amor que se fue y no vino!

El río Guadalquivir tiene las barbas granates. Los dos ríos de Granada, uno llanto y otro sangre.

¡Ay, amor, Que se fue por el aire!

Para los barcos de vela Sevilla tiene un camino. Por el agua de Granada sólo reman los suspiros.

¡Ay, amor que se fue por el aire!

Guadalquivir, alta torre y viento en los naranjales. Dauro y Genil, torrecillas muertas sobre los estanques.

¡Ay, amor que se fue por el aire!

¿Quién dirá que el agua lleva un fuego fatuo de gritos!

¡Ay, amor que se fue y no vino!

Lleva azahar, lleva olivas, Andalucía, a los mares.

¡Ay, amor que se fue por el aire!

BALLAD OF THE THREE RIVERS

Between the oranges and olives The River Guadalquivir sweeps: The two rivers of Granada From snow to corn descend the sweeps.

(Ah love That only came to tease!)

The River Guadalquivir Has a long beard of garnets trailing; The two rivers of Granada Are one, of blood, and one of wailing.

(Ah love That vanished on the breeze!)

For the great sailing ships Sevilla Keeps her highway flowing But on the waters of Granada Only sighs are rowing.

(Ah love That only came to tease!)

Guadalquivir, lofty tower And breeze that waves the orange-fronds: Dauro and Genil, little towers Dead above the standing ponds.

(Ah love That vanished on the breeze!)

Who says the water breeds, like marshfires, Cries that shiver on the breeze?

(Ah love That only came to tease!)

Carry the orange-blooms and olives, Andalust, to your seas.

(Ah love That vanished with the breeze!)

POEMA DE LA SIGUIRIYA GITANA

LA GUITARRA

Empieza el llanto de la guitarra. Se rompen las copas de la madrugada.

¡Ay amor que se fue y no vino!

Empieza el llanto de la guitarra. Es inútil callarla. Es imposible callarla.

Llora monótona como llora el agua, como llora el viento sobre la nevada.

¡Ay amor que se fue por cosas!

THE GUITAR

The lament begins Of the guitar. The wise-cups of daybreak Are splintered afar. The lament begins Of the guitar. It's useless, impossible, To get it to stop.

It weeps monotonously As the rainshowers drop, As the wind weeps On the snowpeak's top. It is quite impossible To make it stop. It weeps for things
Far out of sight.
Hot southern sand, which yearns
For camellias white.

It weeps, the targetless dart,
The eve without morrow,
And the first bird on the bough
To perish of sorrow.

Oh, the guitar! the Heart
That bleeds in the shades
Terribly wounded
By its own five blades.

PRIMERAS CANCIONES

REMANSOS

Cipreses.
(Agua estancada)

Chopo.
(Agua cristalina)

Mimbre.
(Agua profunda)

Corazón.
(Agua de pupila)

REMANSILLO

Me miré en tus ojos
pensando en tu alma.

Adelfa blanca.

Me miré en tus ojos
pensando en tu boca.

Adelfa roja.

Me miré en tus ojos.
¿Pero estabas muerta?

Adelfa negra.

VARIACIÓN

El remanso del aire
bajo la rama del eco.

El remanso del agua
bajo fronda de luceros.

El remanso de tu boca
bajo espesura de besos.

REMANSO, CANCIÓN FINAL

Ya viene la noche.

Golpean rayos de luna
sobre el yunque de la tarde.

Ya viene la noche.
Un árbol grande se abriga
con palabras de cantares.

Ya viene la noche.

Si tú vinieras a verme
por los senderos del aire.

Me encontrarías llorando
bajo los álamos grandes.
¿Ay morena!
Bajo los álamos grandes.

CUATRO BALADAS AMARILLAS

I

En lo alto de aquel monte
hay un arbolito verde.

Pastor que vas,
Pastor que vienes.

Olivares soñolientos
bajan al llano caliente.

Pastor que vas,
Pastor que vienes.

Ni ovejas blancas ni perro
ni cayado ni amor tienes.

Pastor que vas,
Como una sombra de oro,
en el trigal te disuelves.

Pastor que vienes.

II

La tierra estaba
amarilla.

Orillo, orillo,
pastorcillo.

Ni luna blanca
ni estrella lucían.

Orillo, orillo,
pastorcillo.

Vendimiadora morena
corta el llanto de la viña.

Orillo, orillo,
pastorcillo.

III

Dos bueyes rojos
en el campo de oro.

A big tree makes itself a shelter
Of the words of songs.

Now the night is falling.

If you would come to see me
Along the paths of the wind,

Now the night is falling,

You'd find me weeping
Under the great poplars
Ay, brown girl!
Under the great poplars.

FOUR YELLOW BALLADS

I

On the height of that mountain
Is a little green tree.

Shepherd who goes,
Shepherd who comes.

Drowsy olive groves
Descend to the hot plain.

Shepherd who goes,
Shepherd who comes.

You have neither white sheep, nor dog,
Nor crook, nor love.

Shepherd who goes,

Like a shadow of gold
You dissolve in the cornfield.

Shepherd who comes.

II

The earth was yellow.

Riverbank, riverbank,
little shepherd.

Neither white moon
nor star was shining.

Riverbank, riverbank,
little shepherd.

A swarthy vintager cuts
the lament of the vine.

Riverbank, riverbank,
little shepherd.

III

Two red oxen
in a field of gold.
Los bueyes tienen ritmo
de campanas antiguas
y ojos de pájaro.
Son para las mañanas
de niebla, y sin embargo
hordan la naranja
del aire, en el verano.
Viejos desde que nacen
no tienen amo
y recuerdan las alas
de sus costados.

Los bueyes
siempre van suspirando
por los campos de Ruth
en busca del vado,
del eterno vado,
borrachos de luceros
a rumiarse sus llantos.

Dos bueyes rojos
en el campo de oro.

Sobre el cielo
de las margaritas ando.
Yo imagino esta tarde
que soy santo.
Me pusieron la luna
en las manos.
Yo la puse otra vez
en los espacios
y el Señor me premió
con la rosa y el halo.

Sobre el cielo
de las margaritas ando.
Y ahora voy
por este campo
a librar a las niñas
de galanes malos
y dar monedas de oro
todos los muchachos.

Sobre el cielo
de las margaritas ando.

El bosque centenario
penetra en la ciudad,
pero el bosque está dentro
del mar.
Hay flechas en el aire
y guerreros que van
perdidos entre ramas
de coral.

Sobre las casas nuevas
se mueve un encinar
y tiene el cielo enormes
curvass de cristal.

The oxen have the rhythm
Of ancient bells
And the eyes of birds.
They're made for the mornings
Of mist, yet notwithstanding
They bore the orange
Of the air, in summer.
Old since their birth,
They have no master
And remember the wings
On their flanks.

Two red oxen
in a field of gold.

I imagine this evening
That I am a saint.
They put the moon
in my hands.
I put it back once more
into the spaces
and the Lord rewarded me
With a rose and a halo.

And now I'm going
across this countryside
to deliver the girls
from evil suitors
and to give golden coins
to the boys.

The centennial forest
penetrates the city
but the forest is inside
the sea.
There are arrows in the air
And warriors who go
lost between branches
of coral.

Over the new houses
moves a grove of encinar
And the sky has enormous
curves of crystal.
II

CORREDOR

Por los altos corredores
se pasean dos señores.

(Cielo
nuevo.
¡Cielo
azul!)

...se pasean dos señores
que antes fueron blancos monjes.

(Cielo
medio.
¡Cielo
morado!)

...se pasean dos señores
que antes fueron cazadores.

(Cielo
viejo.
¡Cielo
de oro!)

...se pasean dos señores
que antes fueron... 

Noche.

III

PRIMERA PÁGINA

Fuente clara.
Cielo claro.

¡Oh cómo se agrandan
los pájaros!

Cielo claro.
Fuente clara.

¡Oh, cómo relumbran
las naranjas!

Fuente.
Cielo.

¡Oh, cómo el trigo
es tierno!

Cielo.
Fuente.

15

¡Oh, cómo el trigo
es verde!

ADÁN

Arbol de sangre moja la mañana
por donde gime la recién parida.
Su voz deja cristales en la herida
y un gráfico de hueso en la ventana.

2

CORRIDOR

Along the lofty corridors
two gentlemen are walking

New sky.
blue sky!

...two gentlemen are walking
who used to be white monks

Half sky.
Purple sky!

...two gentlemen are walking
who used to be hunters

Old sky.
Gold sky!

...two gentlemen are walking
who used to be...

The Night.

3

FIRST PAGE

Clear fountain.
Clear sky.

Oh how big
the birds are growing!

Clear sky.
Clear fountain.

Oh how the oranges
are shining!

Fountain.
Sky.

Oh how tender
the corn is!

Sky.
Fountain.

15

Oh how green
the corn is!

ADAM

The morning by a tree of blood was dewed
And near to it the newborn woman groans.
Her voice left glass within the wounded, and strewed
The window with a diagram of bones.
Meintras la luz que viene fija y gana blancas metras de fábula que olvida el tumulto de venas en la huida hacia el turbio frescor de la manzana.

Adán sueña en la fiebre de la arcilla un niño que se acerca galopando por el doble latir de su mejilla.

Pero otro Adán oscuro está soñando auna luz de piedra sin semilla donde el niño de luz se irá quemando.

PAUSE OF THE CLOCK

Me senté en un claro del tiempo.

Era un remanso de silencio,
de un blanco silencio,
anillo formidable donde los luceros chocaban con los doce flotantes números negros.

CAUTIVA

Por las ramas indecisas iba una doncella que era la vida.

Con un espejito reflejaba el día que era un resplandor de su frente limpia.

Sobre las tinieblas andaba perdida, llorando rocío, del tiempo cautiva.

CAPTIVE

Through the wavering dim boughs
went a maiden
who was life.

In a small mirror
she reflected the day
which was the lustre of her clear brows.

Amongst the shades
She wandered lost
Weeping the dews of captive Time,
Through the wavering dim boughs.

SONG OF THE SEVEN DAMSELS

The seven girls are singing.

(Sobre el cielo un arco de ejemplos de ocaso.)

Alma con siete voces las siete doncellas.

(Muy cerca del aire blanco siete largos pájaros.)

Mueren las siete doncellas.

The seven girls
are dying.
¿Por qué no han sido nueve?
¿Por qué no han sido veinte?

El río las tra
nadie puede verlas.

NOCTURNO ESQUEMÁTICO
Hinojo, serpiente y junco.
Aroma, rastro y penumbra.
Aire, tierra y soledad.

(La escala llega a la luna.)

LA CANCIÓN DEL COLEGIAL
Sábado.
Puerta de jardín.

Domingo.
Día gris.

Sábado.
Arcos azules.
Brisa.

Domingo.
Mar con orillas.
Metas.

Sábado.
Semilla estremecida.

Domingo.
(Nuestro amor se pone amarillo.)

EL CANTO QUIERE SER LUZ
El canto quiere ser luz.
El lo oscuro el canto tiene hilos de fósforo y luna.
La luz no sabe qué quiere.

5

En sus límites de ópalo,
se encuentra ella misma,
y vuelve.

TIO-VIVO
Los días de fiesta
van sobre ruedas.
El tío-vivo los tra,
y los lleva.

5

Corpus azul.
Blanca Nochebuena.

Los días abandonan su piel, como las culebras,

SONG OF THE COLLEGIAN
Saturday.
Gate of a garden.

Sunday.
Grey day.

Saturday.
Blue arches.

Sunday.
Sea with shores.

Saturday.
Sowing seed, tremulous.

Sunday.
(Our love turns jaundiced.)

SONG WISHES TO BE LIGHT
The song wishes to be light.
In the darkness the song has threads of phosphorus and moonlight.
The light does not know what it wishes.
Within its boundaries of opal it meets with itself and turns back home.

MERRY-GO-ROUND
The days of feasts revolve on wheels.
The merry-go-round brings them and takes them away.

Blue day of Corpus.
White Christmas Eve.

The days discard their skins, like snakes,
CON LA SOLA EXCEPCIÓN DE LOS DÍAS DE FIESTA.

ESTOS SON LOS MISMOS DE NUESTRAS MADRES VIEJAS.
SUS TARDES SON LÁRGAS COLAS DE MORAÓ Y LENTEJUELAS.

10 CON LA SOLA EXCEPCIÓN

DE LOS DÍAS DE FIESTA.

ESTOS SON LOS MISMOS

DE NUESTRAS MADRES VIEJAS.
SUS TARDES SON LÁRGAS

COLAS DE MORAÓ Y LENTEJUELAS.

14 CORPUS AZUL.
BLANCA NOCHEBUENA.

EL TÍO-VIVÓ GIRA

COLGADO DE UNA ESTRELLA.
TULIPÁN DE LAS CINCO

PARTES DE LA TIERRA.

SOPRA CABALLITOS

DISFRAZADOS DE PANTERAS

LOS NIÑOS SE COMEN LA LUNA

COMO SI FUERA UNA CEREZA.

20 ¿RABIA, RABIA, MARCO POLO!
SOPRA UNA FANTÁSTICA RUEDA,

Los niños ven lontananzas
desconocidas de la tierra.

CORPUS AZUL.
BLANCA NOCHEBUENA.

30 BALANZA
LA NOCHE QUIETA SIEMPRE.
EL DÍA VA Y VENIE.

LA NOCHE MUERTA Y ALTA.
EL DÍA CON UN ALA.

LA NOCHE SOBRE ESPEJOS
Y EL DÍA BAJO EL VIENTO.

CANCION CON MOVIMIENTO
AYER.

(ESTRELLAS AZULES.)

MAÑANA.

5 (ESTRELLITAS BLANCAS.)

Hoy.

(SUEÑO FLOR ADORMECIDA
en el valle de la enagua.)

10 AYER.

(ESTRELLAS DE FUEGO.)

MAÑANA.

(ESTRELLAS MORADAS.)

SOPRA UNA FANTÁSTICA RUEDA,

Los niños ven lontananzas
desconocidas de la tierra.

CORPUS AZUL.
BLANCA NOCHEBUENA.

25 BALANZA
LA NOCHE QUIETA SIEMPRE.
EL DÍA VA Y VENIE.

LA NOCHE MUERTA Y ALTA.
EL DÍA CON UN ALA.

LA NOCHE SOBRE ESPEJOS
Y EL DÍA BAJO EL VIENTO.

CANCION CON MOVIMIENTO
AYER.

(ESTRELLAS AZULES.)

MAÑANA.

5 (ESTRELLITAS BLANCAS.)

Hoy.

(SUEÑO FLOR ADORMECIDA
en el valle de la enagua.)

10 AYER.

(ESTRELLAS DE FUEGO.)

MAÑANA.

(ESTRELLAS MORADAS.)
Hoy.
(¡Este corazón, ¡Dios mío!
¡Este corazón que salta!)
Ayer.
20
(Memoria
dee estrellas.)
Mañana.
(Estreallas cerradas.)
Hoy.
25
(¡Mañana!)
¿Me marearé quizá
sobre la barca?
¡Oh los puentes del Hoy
en el camino de agua!

REFRAN
March
pasa volando.

Y Enero sigue tan alto.

Enero,
sigue en la noche del cielo.

Y abajo Marzo es un momento.

Enero.
Para mis ojos viejos.

Marzo.
Para mis frescas manos.

FRISO
TIERRA
Las niñas de la brisa
van con sus largas colas.

CIELO
Los mancebos del aire
saltan sobre la luna.

CAZADOR
¡Alto pinar!
Cuatro palomas por el aire van.

Cuatro palomas
vuelan y toman.

Llevan heridas
sus cuatro sombras.

Today.
(This heart, My God!
This heart that leaps!)

Yesterday.
(The memory
of stars.)

Tomorrow.
(Folded stars.)

Today.
(Tomorrow!)

Shall I be sea-sick
on the boat?
Oh the bridges of Today
on the highroad of the water!

REFRAIN
March
passes flying.

And January follows high.

January
follows in the darkness of the sky.

And underneath, March is a moment.

January.
For my old eyes.

March.
For my fresh hands.

FRIEZE
THE EARTH
The small girls of the breeze
Go by with long trains.

THE SKY
The youths of the air
Jump over the moon.

HUNTER
Pinewood so high!
Four pigeons go through the air.

Four pigeons
Fly and wheel about
And carry wounded
Their four shadows.
¡Bajo pinar!
Cuatro palomas en la tierra están.

FÁBULA

Unicornios y ciclopés. 
Cuernos de oro 
y ojos verdes.

Sobre el acantilado, 
en tropel gigantesco, 
ilustran el azogue 
sin cristal, del mar.

Unicornios y ciclopés.

Una pupila 
y una potencia.
¿Quién duda la eficacia 
terrible de esos cuernos?
¡Ocultá tus blancos 
Naturaleza!

FABLE

Unicorns and cyclopses.
Horns of gold 
and eyes of green.

Over the steep 
in giant confusion 
they illustrate the unglazed 
mercury of the sea.

Unicorns and cyclopses.

An eyeball 
and a power.
Who doubts the terrible 
efficiency of those horns?
Nature! 
Conceal your targets!

AUGUST

Agosto.
Contraponientes 
de melocotón y azúcar, 
y el sol dentro de la tarde, 
como el hueso en una fruta.

La panocha guarda intacta 
su risa amarilla y dura.

Agosto.
Los niños comen 
pan moreno y rica luna.

HARLEQUIN

Teta roja del sol.
Teta azul de la luna.

Toro mitad coral, 
nitad plata y penumbra.

AUGUST

August, 
counterpoise 
of peach and sugar, 
and the sun inside the afternoon 
like the stone inside a fruit.

The corn-ear keeps intact 
its hard and yellow smile.

August.
The children feed on 
Brown bread and the delicious moon.

NOCTURNOS DE LA VENTANA

Alta va la Luna, 
Bajo corre el viento.

NOCTURNES FROM A WINDOW

The moon goes high. 
The wind runs low.

THEY CUT DOWN THREE TREES

They were three. 
(The day came with its axes.)
There were two. 
(Trailing wings of silver.)
There was one. 
There were none. 
(The water was left naked.)
5 (Mis largas miradas, exploran el cielo.)
Luna sobre el agua.
Luna bajo el viento.

(Mis cortas miradas, explora el suelo.)
Las voces de dos niñas venían. Sin esfuerzo
de la luna del agua, me fui a la del cielo.

2 Un brazo de la noche entra por mi ventana.
Un gran brazo moreno con pulseras de agua.
Sobre un cristal azul jugaba al río mi alma.
Los instantes heridos por el reloj pasaban.

3 Asomo la cabeza por mi ventana, y veo cómo quiere cortarla la cuchilla del viento.
En esta guillotina invisible, yo he puesto la cabeza sin ojos de todos mis deseos.
Y un olor de limón llenó el instante inmenso, mientras se convertía en flor de gasa el viento.

4 Al estanque se le ha muerto hoy una niña de agua.
Está fuera del estanque, sobre el suelo amortajada.

De la cabeza a sus muslos un pez la cruza, llamándola.
El viento le dice «niña», mas no puede despertarla.
El estanque tiene suelta su cabellera de algas y al aire sus grises tetas estremecidas de ranas.

(My long glances
Explore the sky.)
Moon over the water.
Moon under the wind.

(My short glances
explore the ground.)
The voices of two girls
Drew near. Easily
from the moon of the water
I went to the moon of the sky.

An arm of the night
Came in at my window.
A great brown arm
With bracelets of water.
On the blue glass
my soul played at rivers.
The moments, wounded
By the clock ... went by.

I leaned my head out of
My window and saw how the blade of the wind tried to cut it off.
In this invisible guillotine, I have placed the heads without eyes of all my desires.
A perfume of lemon filled the huge instant, while the wind was transformed into a flower of gauze.

A child of the water
Has died today in the pond.
She is lying outside the pond, Laid out, in her shroud, on the ground.
From her head to her thighs
A fish passes and calls her.
The wind says 'little girl'
But they cannot wake her up.
The pond has her weedy tresses
Dishevelled and undone,
And the air her grey breasts
Shivering with frogs.
45 Dios te salve. Rezaremos a Nuestra Señora de Agua por la niña del estanque muerta bajo las manzanas.

50 Yo luego pondré a su lado dos pequeñas calabazas para que se tenga a flote, ¡ay!, sobre la mar salada.

CANCIONES PARA NIÑOS

La señorita del abanico, va por el puente del fresco río.

5 Los caballeros con sus levitas, miran el puente sin barandillas.

10 La señorita del abanico y los volantes busca marido.

15 Los caballeros están casados, con altas rubias de idioma blanco.

20 Los grillos cantan por el Oeste.

(La señorita, va por lo verde.)

Los grillos cantan bajo las Flores.

(Los caballeros, van por el Norte.)

CANCIONCILLA SEVILLANA

Amanecía en el naranjel.
Abejitas de oro buscaban la miel.

5 ¿Dónde estará la miel?

Estará en la flor azul, Isabel.
En la flor, del romero aquel.

10 (Sillita de oro para el moro.
Silla de oropel para su mujer.)

15 Amanecía en el naranjel.

God save you. Let us pray to Our Lady of Water for the daughter of the pond who died beneath the apples.

And then I will place by her side two tiny calabashes that she may keep herself afloat (alas!) over the salty sea.

SONGS FOR CHILDREN

CHINESE SONG IN EUROPE

The young lady with the fan goes over the bridge of the cool river.

The cavaliers in their dress coats are watching the bridge that has no railings.

The young lady with the fan and the streaming head-dress is seeking a husband.

The cavaliers have been married to tall blond women of colourless speech.

Crickets are singing out in the west.

(Crickets are singing under the flowers.)

(The young lady goes through the green.)

(The cavaliers go off to the Northwards.)

LITTLE SEVILLIAN SONG

Day was dawning in the orange-garden.
Little bees of gold were seeking honey.

Where will it be, the honey?

It is in the blue flower, Isabel.
In that flower of rosemary there.

(A little chair of gold for the Moor.
A seat of tinsel for his wife.)

Day was dawning in the orange-garden.
CARACOLA

Me han traído una caracola.

Dentro le canta un mar de mapa.
Mi corazón se llena de agua con peccecillos de sombra y plata.

Me han traído una caracola.

EL LAGARTO ESTÁ LLORANDO

El lagarto está llorando.
La lagarta está llorando.

El lagarto y la lagarta con delanteritos blancos.

Han perdido sin querer su anillo de desposados.

¡Ay, su anillito de plomo, ay, su anillito plomado!

Un cielo grande y sin gente monta en su globo a los pajaros.

El sol, capitán redondo, lleva un chaleco de raso.

¡Miradlos qué viejos son! ¡Qué viejos son los lagartos!

¡Ay cómo lloran y lloran, ¡ay!, ¡ay!, cómo están llorando!

CANCION CANTADA

En el gris, el pajarito Griffón se vestía de gris.
Y la niña Kikiriki perdió su blanca y forma alf.

Para entrar en el gris me pinté de gris.
¡Y cómo relumbraba en el gris!

PAISAJE

La tarde equivocada se vistió de frío.

Detrás de los cristales, turbios, todos los niños, ven convertirse en pájaros un árbol amarillo.

La tarde está tendida a lo largo del río.
Y un rubor de manzana tiembla en los tejadillos.

CONCH

They have brought me a conch.

Within it there sings a sea of the atlas.

My heart fills with water with little fishes of shadow and silver.

They have brought me a conch.

THE LIZARD IS CRYING

The Lizard is crying.

The Lizard and the Lizardess With their small white aprons.

They have lost by accident Their wedding-ring.

Alas! their wedding-ring of lead, Their little leaden wedding-ring!

A huge sky without people goes upward to the birds in a balloon.

The sun, a round captain, wears his satin jacket.

Look at them how old they are! How aged are the lizards!

Alas! how they weep and weep! Ay! Ay! how they are weeping!

SUNG SONG

In the grey the Griffin bird was clothed with grey. And the maiden Kikiriki lost there her whiteness and her form.

To go into the grey I painted myself grey, and how I glittered in the grey!

LANDSCAPE

The mistaken evening clothed herself with cold.

Behind dim window-panes All the children, See a yellow tree turn into birds.

The evening is spread out along the river. And the redness of apples trembles on the roofs.
CANCIÓN TONTA
Mamá.
Yo quiero ser de plata.
Hijo.
tendrás mucho frío.

5 
Mamá.
Yo quiero ser de agua.
Hijo.
tendrás mucho frío.

10 
Mamá.
Bórdame en tu almohada.
¡Eso sí!
¡Ahora mismo!

ANDALUZAS
CANCION DE JINETE (1860)
En la luna negra
de los bandoleros,
cantan las espuelas.

5 
Caballito negro.
¿Dónde llevas tu jinete muerto?
...Las duras espuelas
del bandido inmóvil
que perdió las riendas.

10 
Caballito frío
¿Qué perfume de flor de cuchillo!

En la luna negra
sangraba el costado
de Sierra Morena.

15 
Caballito negro.
¿Dónde llevas tu jinete muerto?
La noche espolea
sus negros ijares
clavándose estrellas.

20 
Caballito frío.
¿Qué perfume de flor de cuchillo!

En la luna negra,
¡un grito! y el cuerno
largo de la hoguera.

25 
Caballito negro.
¿Dónde llevas tu jinete muerto?

ADELINA DE PASEO
La mar no tiene naranjas,
ni Sevilla tiene amor.
Morena, qué luz de fuego.
Préstame tu parasol.

SILLY SONG
Mother,
I wish to be made of silver.
Son,
You would be very cold.

5 
Mother,
I wish to be made of water.
Son,
You would be very cold.

10 
Mother.
Sew me into your cushion.
O that? Yes.
Straight away!

ANDALUSIAN SONGS
SONG OF A HORSEMAN (1860)
In the black moon
of the bandits
sing the spurs.

5 
Little black horse.
Where are you carrying your dead rider?
...The hard spurs
of the motionless bandit
who lost his reins.

10 
Little cold horse.
What a scent of the flower of the knife!

In the black moon
was bleeding the flank
of the Sierra Morena.

15 
Little black horse.
Where are you carrying your dead rider?
The night was spurring,
Rowelling stars
In its own black flanks.

20 
Little cold horse.
What a scent of the flower of the knife!
In the black moon –
a cry! and then the long
horn of the conflagration.

25 
Little black horse.
Where are you carrying your dead rider?

ADELINA OUT WALKING
The ocean has no oranges
and Sevilla has no love.
Dark woman, what a fiery light!
Lend me your parasol.
Me pondré la cara verde
zumo de lima y limón —,
tus palabras — pecesillos —
nadarán alrededor.

La mar no tiene naranjas.
Ayi amor.
¡Ni Sevilla tiene amor!

It will make my face go green —
the juice of lime and lemons —
your words — like little minnows —
will be swimming all around.

The ocean has no oranges.
Ah, love.
And Seville has no love.

ZARZAMORA CON EL TRONCO GRIS

Bramble-vine, with the grey stem,
Give me a bunch of berries.

Blood and thorns. Approach me.
If you love me, I shall love you.

Let your fruit cease from seeing me
And thrill, bramble, upon my tongue.

What a long embrace I'd give you
In the shadow of my thorns.

Bramble, where are you going?
To seek for loves you cannot give.

CANCION DE JINETE

Córdoba.
Lejana y sola.

Jet-black mare and full round moon,
With olives in my saddle bags,
Although I know the road so well
I shall not get to Córdoba.

Across the plain, across the wind,
Jet-black mare and full red moon,
Death is gazing down upon me,
Down from the towers of Córdoba.

Ay! The road so dark and long.
Ay! My mare so tired yet brave.
Death is waiting for me there
Before I get to Córdoba.

Córdoba.
Remote and lonely.

ES VERDAD

Ayi qué trabajo me cuesta
quererte como te quiero!

Through love of you the air hurts me,
And my heart hurts
And my hat.

Who will buy from me
This hairband that I have
And this sadness of white thread
to make into handkerchiefs.

Ah, what a labour it involves
To love you as I love you!
**ARBOLE, ARBOLE**

Arbole, arbole
seco y verde.

La niña de bello rostro
está cogiendo aceituna.

5 El viento, galán de torres,
la prende por la cintura.
Pasaron cuatro jinetes,
sobre jacas andaluzas,
con trajes de azul y verde,
con largas capas oscuras.
‘Vente a Córdoba, muchacha.’
La niña no los escucha.

10 con trajes color naranja
y espada de plata antigua.
‘Vente a Sevilla, muchacha.’
La niña no los escucha.

20 Cuando la tarde se puso
morada, con luz difusa,
pasó un joven que llevaba
rosas y mirtos de luna.
‘Vente a Granada, muchacha.’
Y la niña no lo escucha.

25 La niña de bello rostro
sigue cogiendo aceituna,
con el brazo gris del viento
ceñido por la cintura.

Arbole, arbole
seco y verde.

**GALÁN**

Galán,
galancillo.
En tu casa queman tomillo.

Ni que vayas, ni que vengas,
con llave cierto la puerta.

5 Con llave de plata fina.
Atada con una cinta.

En la cinta hay un letrero:
‘Mi corazón está lejos.’

10 No des vueltas en mi calle.
¡Déjasela todo al aire!

Galán,
galancillo.
En tu casa queman tomillo.

**TRES RETRATOS CON SOMBRAS**

**VERLAINE**

La canción,
que nunca diré,
se ha dormido en mis labios.

5 La canción,
que nunca diré.

**LITTLE TREE**

Tree, little tree,
so dry and green.

The girl that has the pretty face
Is gathering the olives.

The wind, a dandy from the towers,
Has seized her by the waist.

Four horsemen passed beside her...

With suits of blue and green
And long and dusky capes:
‘Come, girl, to Córdoba.
The little girl won’t listen.

Three bullfighters came past
So slender in the waist
with orange coloured suits
and swords of ancient silver.

‘Come to Sevilla, girl.’
The little girl won’t listen.

When the afternoon went purple
with a diffused light,
A youth came by who carried roses
and myrtles of the moon.

'Come to Granada, girl.'
But the little girl won’t listen.

The girl that has the pretty face
goes on collecting olives
with the grey arm of the wind
entwined around her waist.

**DANDY**

Dandy,
little dandy.

In your house they’re burning thyme.

Whether you go or whether you come
Lock the door with a key.

With a key of fine silver
tied with a ribbon.

On the ribbon is a legend;
My heart is far away.

Don’t walk up and down my street.
Leave the air free and open.

Dandy,
little dandy.

In your house they’re burning thyme.

**THREE PORTRAITS WITH SHADOW**

**VERLAINE**

The song
that I shall never sing
has gone to sleep upon my lips.

The song
that I shall never sing.
Sobre las madreselvas
había una luciérnaga,
y la luna picaba
con un rayo en el agua.

Entonces yo soñé,
la canción,
que nunca diré.

Canción llena de labios
y de cauces lejanos.

Canción llena de horas
perdidas en la sombra.

Canción de estrella viva
sobre un perpetuo día.

Over the honeysuckle
was a firefly,
and the moon was spearing
the water with a ray.

Then it was I dreamed
the song
that I shall never sing.

Song full of lips
and far-off waterways.

Song full of hours
which have been lost in shadow.

Song of a living star
over a perpetual day.

BACCHUS

Verde rumor intacto.
La higuera me tiende sus brazos.

Como una pantera, su sombra,
acecha mi lírica sombra.

La luna cuenta los perros.
Se equivoca y empieza de nuevo.

Ayer, mañana, negro y verde,
rondas mi cerco de laureles.

¿Quién te quería como yo,
si me cambiarías el corazón?

... Y la higuera me grita y avanza
terrible y multiplicada.

JUAN RAMÓN JIMÉNEZ

En el blanco infinito,
nieve, nard, y salina,
perdió su fantasía.

El color blanco, anda,
sobre una muda alfombra
de plumas de paloma.

Sin ojos ni además
inmóvil sufre un sueño.
Pero tiembla por dentro.

En el blanco infinito,
¿qué pura y larga herida
dejó su fantasía!

En el blanco infinito.

VENÚS

ASI TE VI

La joven muerta
en la cunca de la cama,
dsorda de flor y brisa
surgía en la luz perenne.

BACCHUS

Green rumour whole and pure.
The figtree reaches me its arms.

Its shadow like a panther
Stalks my lyric shade.

The moon is counting dogs,
Errs, and begins once more.

Yesterday, tomorrow, black and green,
you haunt my wreath of bays.

Who would love you as I would
if you would change your heart for mine?

... And the figtree shouted and advanced
terribly multiplied in number.

RAMÓN JIMÉNEZ

In the white infinite,
snow, nard, and salt,
he lost his fantasy.

The colour white proceeds
over a soundless carpet
of the plumes of doves.

Without eyes, without gesture
suffers a dream unmoving.
By trembling in itself.

In the white infinite
How pure and wide a wound
His fantasy has left!

In the white infinite.

VENUS

THUS I SAW YOU

The young dead woman
in the shell of her bed
stripped bare of flower and breeze
rose in perennial light.
Quedaba el mundo, lirio de algodón y sombra, asomado a los cristales, viendo el tránsito infinito.

La joven muerta, surcaba el amor por dentro. Entre la espuma de las sábanas se perdía su cabellera.

DEBUSSY

Mi sombra va silenciosa por el agua de la acequia.

Por mi sombra están las ranas privadas de las estrellas.

La sombra manda a mi cuerpo reflejos de cosas quietas.

Mi sombra va como inmenso ciñido color violeta.

Cien grillos quieren dorar la luz de la cañavera.

Una luz nace en mi pecho, reflejado, de la acequia.

DEBUSSY

My world was left behind
Lily of cotton and shadow,
looking out of the panes
watching the endless transit.

The young dead woman,
Love ploughed her within
Amidst the spray of the sheets
her tresses disappeared.

My shade goes silently along the water of the ditch.

By my shadow the frogs Have been deprived of stars.

My shade sends to my body Reflections of quiet things.

My shade goes like a huge mosquito of violet hue.

A hundred crickets wish to spangle the light of the bulrushes.

A light is born within my breast, reflected, from the ditch.

NARCISO

Niño.
¡Que te vas a caer al río!

En lo hondo hay una rosa y en la rosa hay otro río.

¡Mira aquel pájaro! ¡Mira aquel pájaro amarillo!

Se me han caído los ojos dentro del agua.

¡Dios mío!
¡Que se resbala! ¡Muchacho!

... y en la rosa estoy yo mismo.

Cuando se perdió en el agua comprendió. Pero no explico.

NARCISSUS

Child.
You will fall in the river.

At the bottom is a rose, And in the rose another river.

See that bird there! See that yellow bird!

... 

By God
He's slipping! Boy!

... and I am in the rose myself.

When he fell in the water, I understood. But I don't explain.

JUEGOS

RIBEREÑAS (CON ACOMPAÑAMIENTO DE CAMPANAS)

Dicen que tienes cara (balalín)
de luna llena. (balalín.)

5 Cuántas campanas ¿oyes? (balalín.)
No me dejan. (¡balalán!)
Pero tus ojos... ¡Ah!
(balalín)
... perdona, tus ojeras...
(balalín)
y esa risa de oro
(balalín)
y esa... no puedo, esa...
(balalín)

Su duro miriñaque
las campanas golpean.

¡Oh tu encanto secreto! ..., tu...
(balalín)
(lín)
(lín)
(lín...)

Dispensa.

Su duro miriñaque
las campanas golpean.

A IRENE GARCÍA
(Criada)

En el soto,
los alamillos bailan
uno con otro.
Y el arbolé,
con sus cuatro hojitas,
baila también.

¡Irene!
Luego vendrán las lluvias
y las nieves.

Baila sobre lo verde.

Sobre lo verde verde,
que te acompaño yo.

¡Ay cómo corre el agua!
¡Ay mi corazón!

En el soto,
los alamillos bailan
uno con otro.
Y el arbolé,
con sus cuatro hojitas,
baila también.

AL OIDO DE UNA MUCHACHA

No quise.
No quise decirte nada.

Vi en tus ojos
dos arbolitos locos.
De brisa, de risa y de oro.

Se meneaban.
No quise.
No quise decirte nada.

LAS GENTES IBAN

Las gentes iban
y el otoño venía.

But, ah! your eyes
(balalín)
... Excuse me, the rings round your eyes
(balalín)
and this laugh of gold!
(balalín)
and this... I cannot, this...
(balalín).

The bells beat
their iron trinkets.

O you secret delight... you...
(balalín)
(lín)
(lín)
(lín...)

Forgive me.

TO IRENE GARCÍA (SERVANT GIRL)

In the grove
the poplars dance
one with another:
and the little tree
with its four little leaves
is dancing also.

Irene!
Soon the rains will come
and the snows.

Dance on the green.

Dance on the green so green,
and I will dance with you.

Ah! how the water runs
Alas my heart.

In the grove,
the poplars dance
one with another:
and the little tree,
with its four little leaves
is dancing also.

THE PEOPLE WERE GOING

The people were going
and autumn was coming.
Las gentes iban a lo verde.

5 Llevaban gallos y guitarras alegres. Por el reino de las simientes.
El río se soñaba, corriía la fuente.
¡Salta, corazón caliente!

Las gentes iban a lo verde.

10 El otoño venía amarillo de estrellas, pájaros macilentos y ondas concéntricas.
Sobre el pecho almidonado, la cabeza.
¡Párate, corazón de cera!

Las gentes iban y el otoño venía.

CANCION DEL MARIQUITA

El mariquita se peina en su peinador de seda.

Los vecinos se sonríen en sus ventanas postreras.

5 El mariquita organiza los bucles de su cabeza.

Por los patios gritan loros, surtidores y planetas.

El mariquita se adorna con un jazmín sin vergüenza.

La tarde se pone extraña de peines y enredaderas.

El escándalo temblaba rayado como una cebra.

15 ¡Los mariquitas del Sur cantan en las azoteas!

SOPH OF THE LADYBIRD

The people were going into the green.
They were carrying cocks and happy guitars, into the kingdom of the seeds.
The river was dreaming the fountain was flowing.
Leap, burning heart!

The people were going into the green.
The autumn was coming yellow with stars, with hungry birds and concentric waves.
Above the stiff-starched breast The head.
Cease, heart of wax!

The people were going And autumn was coming.

CANCION DEL MARIQUITA

Song of the Ladybird

The ladybird combs herself in her silken dressing gown.
The neighbours are smiling At their back-windows.
The ladybird arranges The curls on her head.
In the courtyards cry the parrots The fountains and the planets.
The ladybird adorns herself Shamelessly with a jasmine.
The afternoon was surprised With the combs and the creepers.
Scandal trembles all around Scribbled like a zebra.
The ladybirds of the South Sing on their flat roofs!

TREE OF SONG

Reed of voice and gesture now and then again trembles without hope in the air of yesterday.
The little girl who sighs wished to pick the reed; but she arrived always a minute after it had gone.
Alas the sun, the moon, the moon! One minute afterwards.
Sixty grey flowers had grown entangled round her feet.
Mira cómo se mece
una y otra vez,
virgen de flor y rama,
en el aire de ayer.

NARANJA Y LIMÓN
Naranja y limón.

¡Ay de la niña
del mal amor!

Limón y naranja.

¡Ay de la niña,
de la niña blanca!

Limón.

(Cómo brillaba
el sol.)

Naranja.

(En las chinas
del agua.)

LA CALLE DE LOS MUDOS
Detrás de las inmóviles vidrieras
las muchachas juegan con sus risas.

(En los pianos vacíos,
arañas titiriteras.)

Las muchachas hablan de sus novios
agitando las trenzas apretadas.

(Mundo del abanico,
el pañuelo y la mano.)

Los galanes replican haciendo
alas y flores con sus capas negras.

SONGS OF THE MOON

LA LUNA ASOMA

Cuando sale la luna
se pierden las campanas
y aparecen las sendas
impenetrables

Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.

Nadie come naranjas
bajo la luna llena.
En preciso comer
fruta verde y helada.

See how it sways
now and then again,
virgin of flower or branch,
in the air of yesterday.

ORANGE AND LEMON

Orange and lemon.

Ay the girl
of evil loves!

Lemon and oranges.

Alas for the girl,
for the white girl!

Lemon.

(How the sun
was shining.)

Orange.

(In the pebbles
of the water.)

THE STREET OF DUMB PEOPLE

Behind the motionless windows
the girls are playing with their laughter.

(In empty pianos spiders
setting up puppet-shows.)

The girls are talking with their sweethearts
shaking their pressed curls;

(World of the fan
the kerchief and the hand.)

The dandies answer them, designing
Wings and flowers with their black capes.

THE MOON LOOKS OUT

When the moon comes out
the bells are lost
and the impenetrable paths appear.

When the moon comes out
the sea covers the land
and the heart feels itself
an island in the infinite.

Nobody eats oranges
under the full moon.
Green and frozen fruit
is necessary then.
Cuando sale la luna de cien rostros iguales,
la moneda de plata solloza en el bolsillo.

DOS LUNAS DE TARDE

1

La luna está muerta, muerta;
pero resucita en la primavera.

Cuando en la frente de los chopos se rice el viento del Sur.

Cuando den nuestros corazones su cosecha de suspiros.

Cuando se pongan los tejados sus sombreritos de yerba.

La luna está muerta, muerta;
pero resucita en la primavera.

2

La tarde canta una berceuse a las naranjas.

Mi hermanita canta: La Tierra es una naranja.

Yo quiero ser una naranja.

No puede ser, hija mía, aunque te pongas rosada.

Ni siquiera limoncito.

¡Qué lástima!

LUNES, MIÉRCOLES Y VIERNES

Yo era.
Yo fui,
pero no soy.

Yo era...

(¡Oh fauce maravillosa la del ciprés y su sombra!
Angulo de luna llena.
Angulo de luna sola.)

Yo fui...

La luna estaba de broma diciendo que era una rosa.
(Cosía una capa de viento mi amor se arrojó a las olas.)

Pero no soy...

(Ante una vidriera rota coso mi lirica ropa.)

When there appears the moon of a hundred equal faces,
the change of silver money whimpers in the purse.

TWO EVENING MOONS

1

The moon is dead, is dead;
but will revive in spring.

When on the brow of the black poplars the southern wind is curled.

When our hearts have given up the harvest of their sighs.

When the roofs put on their little hats of grass.

The moon is dead, is dead;
but will revive in Spring.

2

The afternoon is singing a lullaby to the oranges.

My little sister sings: The world is an orange.

The moon says sadly weeping: I want to be an orange.

That cannot be, my daughter, Although you went all red,
Nor could you even be a lemon. What a pity!

MONDAY, WEDNESDAY, FRIDAY

I used to be.
I was
but am not.

I used to be...

(Oh wondrous tangent of the cypress and its shadow!
Angle of the full moon.
Angle of the lonely moon.)

I have been...

The moon was fooling,
Saying that she was a rose.
(With a cloak of wind my love Threw itself into the waves.)

But I am not.

(Before a broken window I patch my lyric clothes.)
MURIÓ AL AMANECER

Noche de cuatro lunas
y un solo árbol,
con una sola sombra
y un solo pájaro:

Busco en mi carne las huellas de tus labios.
El manzano besa al viento
sin tocarlo.

Llevo el No que me diste,
en la palma de la mano,
como un limón de cera casi blanco.

Noche de cuatro lunas
y un solo árbol.
En la punta de una aguja
está mi amor (girando!)

DIED AT DAYBREAK

Night of four moons
and one lone tree
with one lone shadow
and one lone bird.

On my flesh I searched
for traces of your lips.
The spring kissed the wind
but without touching it.

I carry the No you gave me
in the palm of my hand
like a lemon of wax
almost white.

Night of four moons
and one sole tree.
On the point of a needle
my love is – writhing!

EL NIÑO MUDD

El niño busca su voz.
(La tenía el rey de los grillos.)
En una gota de agua
buscaba su voz el niño.

No se quiere para hablar;
me haré con ella un anillo
que llevará mi silencio
en su dedo pequeño.

En una gota de agua
buscaba su voz el niño.

(Ta voz cautiva, a lo lejos,
se ponía un traje de grillo.)

THE DUMB CHILD

The child was searching for his voice.
(The king of the crickets had got it.)
In a drop of water
The child was searching for his voice.

He did not want it for speaking with.
I’ll make a ring of it
That he may carry my silence
On his little finger.

In a drop of water
the child was searching for his voice.

(He captive voice in the distance
had dressed itself as a cricket.)

GRANADA Y 1850

Desde mi cuarto
oigo el surtidor.

Un dedo de la parra
y un rayo de sol.
5
Señalan hacia el sitio
de mi corazón.

Por el aire de agosto
se van las nubes. Yo,
sueño que no sueño
dentro del surtidor.

GRANADA AND 1850

From my bedroom
I hear the fountain playing.

A finger of the vine
A ray of sunlight
Are pointing to the spot
Where my heart beats.

In the August air
The clouds are flying. I
Am dreaming I’m not dreaming
Inside the fountain’s jet.

PRELUDIO

Las alamedas se van,
pero deja su reflejo.

Las alamedas se van,
pero nos dejan el viento.

El viento está amortajado
a lo largo bajo el cielo.

PRELUDE

The poplar groves recede
but leave us their reflection:

The poplar groves recede
but leave us the wind.

...
Pero ha dejado flotando sobre los ríos sus ecos.

El mundo de las luciérnagas ha invadido mis recuerdos.

Y un corazón diminuto me va brotando en los dedos.

[PRELUDIO]

Sobre el cielo verde, un lucero verde, ¿qué ha de hacer, amor, ¡ay!, sino perderse?

Las torres fundidas con la niebla fría, ¿cómo han de mirarnos con sus ventanitas?

Cien luceros verdes sobre un cielo verde, no ven a cien torres blancas, en la nieve.

Y esta angustia mía para hacerla viva, he de decorarla con rojas sonrisas.

SONNET:

Largo espectro de plata conmovida, el viento de la noche suspirando abrió con mano gris mi vieja herida y se alejó; yo estaba deseando.

Llega de amor que me dará la vida perpetua sangre y pura luz brotando. Grieta en que Filomena enmudecida tendrá bosque, dolor y nido blando.

¡Ay qué dulce rumor en mi cabeza! Me tendré junto a la flor sencilla donde flota sin alma tu belleza.

Y el agua errante se pondrá amarilla, mientras corre mi sangre en la maleza olorosa y mojada de la orilla.

SONG TO END UP WITH

IN ANOTHER MANNER

La hoguera pone al campo de la tarde unas astas de ciervo enfurecido. Todo el valle se tiende. Por sus lomos, caracolita el vientoceño.

El aire cristaliza bajo el humo. —Ojo de gato triste y amarillo—. Yo, en mis ojos, paseo por las ramas. Las ramas se pasean por el río.
Llegan mis cosas esenciales.
Son estribillos de estribillos.
Entre los juncos y la baja tarde,
¡qué raro que me llame Federico!

They arrive at a thousand essential things.
They are the refrains of other refrains.
Between the reeds and the late evening –
How funny that my name is Frederick!

**CANCION DE NOVIEMBRE Y ABRIL**

El cielo nublado
pone mis ojos blancos.

Yo, para darles vida,
les acerco una flor amarilla.

No consigo turbafos.
Sigan yertos y blancos.

(Entre mis hombros vuela mi alma dorada y plena.)

El cielo de abril
pone mis ojos de azul.

Yo, para darles alma,
les acerco una rosa blanca.

No consigo infundir lo blanco en el azul.

(Entre mis hombros vuela mi alma impasible y ciega.)

**SONG OF NOVEMBER IN APRIL**

The clouded sky
turns my eyes white.

I, to give them life,
bring near to them a yellow flower.

I cannot stir them. They continue white and stony.

(Between my shoulders flies my spirit full and golden.)

The April sky turns my eyes indigo.

To give them a soul
I bring them a white rose.

I cannot fuse the white into the blue.

(Between my shoulders flies my soul indifferent and blind.)

**AGUA, ¿DÓNDE VAS?**

Agua, ¿dónde vas?

Riendo voy por el río
a las orillas del mar.

Mar, ¿adónde vas?

Río arriba voy buscando fuente donde descansar.

Chopo, y tú, ¿qué harás?

No quiero decírtelo nada.
Yo... ¡temblar!

¿Qué deseas, qué no deseas,
por el río y por la mar?

(Cuatro pájaros sin rumbo en el alto chopo están.)

**WATER, WHERE ARE YOU GOING?**

Water, where are you going?

Laughing I go down the river
to the shores of the sea.

Sea, where are you going?

Up there a river, I go to seek
a fountain where to rest.

And you, black poplar? What will you do?

I will not say anything.
I... tremble!

What do I wish, what do I dread
by the river and by the sea?

(Four birds without a destination
are in the high black poplar.)

**EL ESPEJO ENGAÑOSO**

Verde rama exenta
de ritmo y de pájaro.

Eco de sollozo
sin dolor ni labio.

Hombre y Bosque.

**DECEPTIVE MIRROR**

Green bough exempt
of bird or rhythm.

Echo of weeping
that has no grief nor lips.

Man and Forest.
Lloro
frente al mar amargo.
¡Hay en mis pupilas
dos mares cantando!

CANCIÓN INÚTIL
Rosa futura y vena contenida,
amatista de ayer y brisa de ahora mismo,
¡quiero olvidarlas!

Hombre y pez en sus medios, bajo cosas flotantes,
esperando en el alga o en la silla su noche,
¡quiero olvidarlas!

Yo,
¡Solo yo!
Ladrando la bandeja,
donde no irá mi cabeza.
¡Solo yo!

HUERTO DE MARZO
Mi manzana
tiene ya sombra y pájaros.

¡Qué brinco de mi sueño
de la luna al viento!

Mi manzana
da a lo verde sus brazos.

¡Desde marzo, cómo veo
la frente blanca de enero!

Mi manzana...
(viento bajo).

Mi manzana...
(cielo alto).

ANSIA DE ESTATUA
Rumor.
Aunque no quede más que el rumor.

Aroma.
Aunque no quede más que el aroma.

Pero arranca de mí el recuerdo
y el color de las viejas horas.

Dolor.
Frente al mágico y vivo dolor.

Batalla.
En la auténtica y sucia batalla.

¡Pero quita la gente invisible
que rodea perennemente mi casa!

I weep
facing the bitter sea.
In the pupils of my eyes
two oceans singing.

USELESS TRANSLATION
Future rose and temperate vein
Amethyst of yesterday and breeze of now,
I want to forget them!

Man and fish in their elements, under floating things,
Awaiting their night in the seaweed or in the chair,
I want to forget them!

I,
Myself alone!
Tinkering at a salver
which will not bear my head.
Myself alone!

GARDEN IN MARCH
My apple tree already
has shade and birds.

What tricks my dream performs
between the moon and wind!

My apple tree
gives its arms to the verdure.

From March, how I behold
the white brows of January!

My apple tree...
(low wind).

My apple tree...
(high sky).

ANXIETIES OF A STATUE
Murmur.
Though nothing's left except the murmur.

Perfume.
Though nothing's left except the perfume.

But there surges from me
the memory and the colour of old hours.

Sorrow.
Face to face with magic, living sorrow.

Battle.
In the authentic, dirty battle.

But take away the invisible people
who perennially surround my house!
CANCIÓN DEL NARANJO SECO

Leñador.
Cortame la sombra.
Librame del suplicio de verme sin toronjas.

¿Por qué nací entre espejos?
El día me da vueltas
Y la noche me copia en todas sus estrellas.

Quiero vivir sin verme.
Y hormigas y vilanos.
soñar que son mis hojas y mis pájaros.

Leñador.
Cortame la sombra.
Librame del suplicio de verme sin toronjas.

SONG OF THE DRIED-UP ORANGE TREE

Woodman.
Cut away my shadow.
Relieve me of the agony of seeing myself without my fruit.

Why was I born between mirrors?
The day whirls me round and the night copies me with her stars.

I want to live without seeing myself, and dream that ants
and thistledown are my leaves and birds.

Woodman.
Cut away my shadow.
Relieve me of the agony of seeing myself without my fruit.

ROMANCERO GITANO

ROMANCE DE LA LUNA, LUNA

La luna vino a la fragua
con su polisón de nardos.
El niño la mira mira.
El niño la está mirando.

En el aire conmovido
mueve la luna sus brazos
y enseña, líbrica y pura,
sus senos de duro estiércol.

Haye luna, luna, luna.

Si vienen los gitanos,
harían con tu corazón
collares y anillos blancos.
Niño, déjame que bailé.

Cuando vengan los gitanos,
te encontrarán sobre el yunque
con los ojillos cerrados.
Haye luna, luna, luna
que ya siento sus caballos.
Niño, déjame, no pisés mi blancore almíndano.

El jinete se acercaba
tocando el tambor del llano.
Dentro de la fragua el niño,
tiene los ojos cerrados.

Por el olivar venían,
bronce y sueño, los gitanos.
Las cabezas levantadas
y los ojitos entornados.

¿Cómo canta la zurnaya,
ay cómo canta en el árbol?
Por el cielo va la luna
con un niño de la mano.

Dentro de la fragua lloran,
dando gritos, los gitanos.

El aire la vela, vela.
El aire la está velando.

BALLAD OF THE MOON, THE MOON

The Moon came to the farrier’s shop
Wearing her bustle sprigged with nard.

The little boy is staring at her:
The little boy is staring hard!

The moon is waving her white arms
Into the palpitating air
And shows, lascivious yet pure,
Her breasts of tin so hard and bare.

‘Escape from here O moon, the moon,
for if the gypsies come in sight
They’ll take your heart and make of it
Necklets of beads and triquets white.’

‘Now leave me child and let me dance
For when the gypsies come at last,
They’ll find you sleeping on the anvil
With your little eyes shut fast.’

‘Escape from here O moon, the moon,
I feel their horses in the night.’

‘Now leave me child and do not trample
My whiteness with its starch of light.’

Approaching fast a horseman beat
His drum, the plain, with rolling tread.
The child was sleeping in the forge
With eyes shut fast, as she had said.

Along the olive-grove there came,
All bronze and dream, the gypsy set,
With heads uplifted proudly high,
And eyes half-closed, like slots of jet.

And how the nightjar sang that evening
Up in the tree-tops dark and high!
While hand in hand the moon is leading
The little child across the sky!

The gypsies in the forge are weeping,
Shouting loud and cursing hard.
But the wind its watch is keeping,
On her the wind is keeping guard.
PRECIOSA Y EL AIRE

1. Su luna de pergamino
   Preciosa tocando viene
   por un anfibio sendero
de cristales y laureles.
2. El silencio sin estrellas,
buyendo del susurro,
cae donde el mar bate y canta
su noche llena de peces.
3. En los picos de la sierra
   los carabineros duermen
   guardando las blancas torres
   donde viven los ingleses.
4. Y los gitanos del agua
   levantan por distraerse,
glorietas de caracolas
   y ranas de pino verde.
5. Su luna de pergamino
   Preciosa tocando viene.
   Al verla se ha levantado
   el viento que nunca duerme.
6. San Cristóbal desnudo,
   lleno de lenguas celestes,
mira la niña tocando
   una dulce gaita ausente.
7. Niña, deja que levante
   tu vestido para verte.
   Abre en mis dedos antiguos
   la rosa azul de tu vientre.
8. Preciosa tira el pandero
   y corre sin detenerse.
   El viento-hombre la persigue
   con una espada caliente.
   Los olivos palidecen.
   Cantan las flautas de umbría
   y el liso gong de la nieve.
10. ¡Preciosa, corre, Preciosa!
    que te coge el viento verde!
    ¡Preciosa, corre, Preciosa!
    ¡Míralo por donde viene!
11. El sátiro de estrellas bajas
    con sus lenguas relucientes.
12. Preciosa, llena de miedo,
    entra en la casa que tiene,
más arriba de los pinos,
el cónsul de los ingleses.
13. Asustados por los gritos
tres carabineros vienen,
sus negras capas ceñidas
y los gorros en las sienes.
14. El inglés da a la gitana
   un vaso de tibia leche,
y una copa de ginebra
   que Preciosa no se bebe.
15. Y mientras cuenta, llorando,
su aventura a aquella gente,
en las tejas de pizarra
   el viento, furioso, muerde.

PRECIOSA AND THE WIND

1. Beating upon the moon of parchment
   Preciosa comes down by an amphibious path
   Of laurel shade and crystal sheen.
2. The silence bare of any star
   Scared by the jangled sound the rings,
   Falls where the deep sound of the ocean
   Starry with fish, resounds and sings.
3. Amongst the peaks of the sierra
   Slumber the coast-guard carabiniers
   Keeping a watch upon the towers
   Where English folk have lived for years.
4. "Allow me, girl, to lift your skirt
   And let me see you plain and clear.
   Open to my ancient fingers
   The blue rose of your beauty, dear!"
5. Preciosa flings away her tambour,
   And runs, and runs, and does not tire
   And the Big-Man-Wind pursues her
   With a burning sword of fire.
6. The sea has puckered up its rumour,
   All pale as death the olives grow.
   The shrill flutes of the shadows sing.
   So does the smooth gong of the snow.
7. Preciosa runs! or the green wind
   Will surely have you by the hair!
   Run, Preciosa! run like mad!
   Look out! He nearly got you there!
8. The satyr of the setting stars
   With all his glittering tongues of air.
9. Preciosa, terrified to death,
   Runs into the first house she sees,
   Where high above the lofty pines,
   The English Consul lives at ease.
10. Alarmed to hear her piercing screams
    Come rushing down three carabiniers
    With their black cloaks hugged tightly round them
    And caps pulled down about their ears.
11. A tumbler full of lukewarm milk
    The Englishman provides in haste
    And a goblet full of gin
    Which Preciosa will not taste.
12. And while she tells her story weeping
    And they are listening, without pause
    Against the roof-top tiles above them
    The wind in fury gnashed his jaws.
REYERTA

En la mitad del barranco
las navajas de Albacete,
bellas de sangre contraria,
recorta en el agrio verde,
caballos enfurecidos
y perfiles de jinetes.
En la copa de un olivo
lloran dos viejas mujeres.

En la mitad del barranco
las navajas de Albacete,
bellas de sangre contraria,
relucen como los peces.
Una dura luz de naipe
recorta en el agrio verde,
caballos enfurecidos
y perfiles de jinetes.
En la copa de un olivo
lloran dos viejas mujeres.

En la mitad del barranco
las navajas de Albacete,
bellas de sangre contraria,
relucen como los peces.
Una dura luz de naipe
recorta en el agrio verde,
caballos enfurecidos
y perfiles de jinetes.
En la copa de un olivo
lloran dos viejas mujeres.

REYERTA [THE BRAWL]

In the midst of the ravine,
Glinting Albacete blades,
Beautified with rival bloods,
A hard flat light of playing-cards
Outlines, against the bitter green,
Shapes of infuriated horses
And profiles of equestrian mien.

In the midst of the ravine,
Glinting Albacete blades,
Beautified with rival bloods,
A hard flat light of playing-cards
Outlines, against the bitter green,
Shapes of infuriated horses
And profiles of equestrian mien.

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Outlines, against the bitter green,
Shapes of infuriated horses
And profiles of equestrian mien.

In the midst of the ravine,
Glinting Albacete blades,
Beautified with rival bloods,
A hard flat light of playing-cards
Outlines, against the bitter green,
Shapes of infuriated horses
And profiles of equestrian mien.
Compadre, quiero cambiar mi caballo por su casa, mi montura por su espejo, mi cuchillo por su manta.

"Companion, I should like to trade my pony for your house and grange, to swap my saddle for your mirror, my sheath-knife for your rug to change."

Compadre, vengo sangrando, desde los puertos de Cabra.

"Companion, I have galloped bleeding from Cabra's passes down the range."

Si yo pudiera, mocito, este trato se cerraba.

"If it could be arranged, my lad, I'd clinch the bargain; but you see now I am no longer I, nor does my house belong to me."

Pero yo ya no soy yo, ni mi casa es ya mi casa.

"Companion, I should like to die respectfully at home in bed, a bed of steel if possible, with sheets of linen smoothly spread. Can you not see this gash I carry from rib to throat, from chin to chest?"

Trescientas rosas morenas lleva tu pechera blanca.

"Three hundred roses darkly red spatter the white front of your vest. Your blood comes oozing out to spread, around your sash, its ghostly smell."

Tu sangre rezuma y huele alrededor de tu faja.

"Your blood comes oozing out to spread, around your sash, its ghostly smell."

¿No ves la herida que tengo desde el pecho a la garganta?

"But now I am no longer I, nor is my house my own to sell."

¿Dejádme subir al menos hasta las altas barandas, ¡dejádme subir!, dejádme hasta las verdes barandas.

"Let me go up tonight at least, and climb the dim verandah's height! Let me go up! Let me climb to the verandah green with light!"

Dejadme subir al menos hasta las altas barandas, dejádme hasta las altas barandas, por donde retumba el agua.

"Let me go up! Let me climb to the verandah green with light!"

Y ya suben los dos compañeros hacia las altas barandas.

And now the two companions climb up where the high verandah sheers, leaving a little track of blood leaving a little trail of tears.

Dejando un rastro de sangre.

"Trembling along the roofs, a thousand sparkles of tin reflect the ray."

Dejando un rastro de lágrimas.

"A thousand tambourines of glass wounded the dawning of the day!"

También las alfombras de la luna.

"Green, green, how deeply green! Green the wind and green the bough."

Barandales de la luna por donde retumba el agua.

"The two companions clambered up and a long wind began to sough which left upon the mouth a savour of gall and mint and basil-flowers."

Barandales de la luna por donde retumba el agua.

"Companion! Tell me. Where is she? Where is that bitter girl of ours?"

Verde que te quiero verde, verde viento, verdes ramas.

"How many times she waited for you! How long she waited, hoped, and sighed, fresh her face, and black her tresses, upon this green verandah-side!"

Los dos compañeros subieron.

"Over the surface of the pond the body of the gypsy sways."

El largo viento, dejaba en la boca un raro gusto de hiel, de menta y de albahaca.

"Green her flesh, and green her tresses, her eyes a frosty silver glaze."

¿Dónde está tu niña amarga? ¿Dónde está tu niña amarga? ¿Dónde está tu niña amarga? ¿Cuántas veces te esperé! cuántas veces te esperasera, cara fresca, negro pelo, en esta verde baranda!

¿Dónde está tu niña amarga?"
pero tenía marido.
Fue la noche de Santiago
y casi por compromiso.
Se apagaron los faroles
y se encendieron los grillos.
En las últimas esquinas
se agitaron los pelos dormidos,
y se me abrieron de pronto
como ramos de jacintos.
El almidón de su enagua
rasgada por diez cuchillos.
Sin luz de plata en sus copas
ladraban los perros del río.

Passing beyond the bramble-vines,
With reeds and thorns on every hand,
Under the thicket of her hair
I scooped a pillow to rest on. And she her starchy skirt undressed
I stripped off my revolver belt
And she the bodice from her breast. No tuberose, nor conch of pearl
Could boast a skin so fine and clean.
Nor can the glass of moonlight mirrors
Reflect so crystalline a sheen.
Her thighs escaped me in the dark
Like startled fishes, silver-shoaled,
Half of them shimmering with fire,
Half of them shivering with cold.
Ah, but that night I travelled there
The finest road of all the earth
Galloping on a mare of pearl
Without a stirrup or a girth!
The things she told me, as a man
I will not cheapen or repeat
Because the light of understanding
Has made me courteous and discreet.
Dirty with kisses and with sand
I brought her from the river bed,
The broad leaves of the iris-flowers
Waving their sabres round my tread.

Me porte como quien soy.
Como un gitano legítimo.

I bore myself like what I am,
Legítimo, of gypsy kind
And gave her a large sewing-box
Of wickerwork with satin lined.
I did not want to fall in love
Because, although the girl was wed,
She told me that she was a maid
When we went down to the river bed.

Las piquetas de los gallos
cavan buscando la aurora,
cuando por el monte oscuro
baja Soledad Montoya.

5

Las piquetas de los gallos
cavan buscando la aurora,
cuando por el monte oscuro
baja Soledad Montoya.

5

Cobre amarillo, su came,
huele a caballo y a sombra.

Yunques ahumados sus pechos,
gimen canciones redondas.

Soledad, ¿por quién preguntas
sin compañía y a estas horas?
Pregúntame por quién preguntas,
dime, ¿a ti qué se te importa?
Vengo a buscar lo que busco,
mi alegria y mi persona.

Soledad de mis pesares, caballo que se desboca, al fin encuentra la mar y se lo trag an las olas.

No me recuerde el mar, que la pena negra, brota en las tierras de aceituna bajo el rumor de las hojas. ¡Soledad, qué pena tienes!

¡Qué pena tan lastimosa!

Lloras zurno de limón agrio de espera y de boca. ¡Qué pena tan grande! Corro mi casa como una loca, mis dos trenzas por el suelo, de la cocina a la alcoba.

¡Qué pena! Me estoy poniendo de azabache, carne y ropa. ¡Ay mis camisas de hilo! ¡Ay mis muslos de amapola!

Soledad: lava tu cuerpo con agua de las alondras, y deja tu corazón en paz, Soledad Montoya.

Por abajo canta el río: volante de cielo y hojas. Con flores de calabaza, la nueva luz se corona. ¡Oh pena de los gitano s! Pena limpia y siempre sola.

¡Oh pena de cauce oculto y madrugada remota!

SAN MIGUEL

Se ven desde las barandas, por el monte, monte, monte, mulos y sombras de mulos cargados de girasoles.

Sus ojos en las umbrías se empañan de inmensa noche. En los recodos del aire, cruje la aurora salobre.

Un cielo de mulos blancos cierra sus ojos de azogue dando a la quieta penumbra un final de corazones. Y el agua se pone fría para que nadie la toque.

Agua loca y descubierta por el monte, monte, monte.

San Miguel, lleno de encajes en la alcoba de su torre, enseña sus bellos muslos ceñidos por los faroles.

Arcángel domesticado en el gesto de las doce, finge una cólera dulce de plumas y ruiseñores. San Miguel canta en los vidrios; elebo de tres mil noches, fragante de agua colonia y lejano de las flores.

O Soledad of all my sorrows,
Like a stampeding horse that raves
And when it meets the sea at last
Is swallowed outright by the waves!

"Do not remind me of the sea
That with the same black sorrow grieves
Over the country of the olives
Under the rumour of the leaves."

In the fresh water of the licks
Refresh your body, and release
Your weary heart, O Soledad Montoya! to repose in peace.

Away down there the river sings:
The skirt-flounce of the sky and leaves.
Crowning itself with pumpkin flowers
The new light rustles through the sheaves.
O sorrow of the gypsy people,
Clean sorrow lonely as a star,
O sorrow of the hidden fountain
And of the daybreak seen afar!

SANMIGUEL SAINT MICHAEL

Se ven desde las barandas, por el monte, monte, monte, mulos y sombras de mulos cargados de girasoles.

Sus ojos en las umbrías se empañan de inmensa noche. En los recodos del aire, cruje la aurora salobre.

Un cielo de mulos blancos cierra sus ojos de azogue dando a la quieta penumbra un final de corazones. Y el agua se pone fría para que nadie la toque.

Agua loca y descubierta por el monte, monte, monte.

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From the verandahs they are seen
Along the rocky mountain tracks –
Mules, and the shadows of the mules,
With loads of sunflowers on their backs.

His eyes amongst the shadows
Are tarnished with enormous night
And up the spirals of the air
Passes the dawn with salty light.

A sky of mules as white as milk
Closes its glazed, mercurial eyes
Imposing on the twilight hush
A period to hearts and sighs.

The water makes itself so cold
That nobody to touch it dares,
Mad water, running naked stark
Along the rocky mountain stairs.

Saint Michael, laden with his laces,
In the church-alcove where he camps
Is showing off his lordly thighs
Surrounded by a ring of lamps.

Archangel of domestic meekness,
When the stroke of midnight rings
He feigns a sweet fictitious anger
Of nightingales and rustling wings.

He sings amongst the stained glass windows,
Ephebus of three thousand eves
Fragrant with water of Cologne
But far away from flowers and leaves.
El mar baila por la playa,
un poema de balcones.

Las ondulaciones de la luna
pierden juncos, ganan voces.
Vienen manolas comiendo semillas de girasoles,
los culos grandes y ocultos como planetas de cobre.

Y el obispo de Manila,
ciego de azafín y pobre,
dice misa con dos filos para mujeres y hombres.

San Miguel se estaba quieto en la alcoba de su torre,
con las enaguas cuajadas de espejitos y entredoses.

San Miguel, rey de los globos
y de los números azules,
en el primer berberisco de gritos y miradores.

SAN GABRIEL

I

Un bello niño de junco,
anchos hombros, fino talle,
piel de nocturna manzana,
boca triste y ojos grandes,
nervio de plata caliente,
rumpe la inmensa calle.

Sus Zapatos de charol rompen las dalias de aire,
con las dos ritmos que cantan breves himnos celestiales.

En la ribera del mar no hay palma que se le iguale,
ni emperador coronado ni lucero caminante.

Cuando la cabeza inclina sobre su pecho de jaspe,
la noche busca llanuras porque quiere arrodillarse.

Las guitarras suenan solas para San Gabriel Arcángel,
domador de palomillas y enemigo de las sauces.

No olvides que los giganos te regalaron el traje.

II

Anunciación de los Reyes, bien lunada y mal vestida,
abre la puerta al lucero que por la calle venía.

El Arcángel San Gabriel, entre azucena y sonrisa, bálsamo de la Giralda,
se acercaba de visita.

En su chaleco bordado

Waves on the shore compose a poem;
Each in its window-bay rejoices:
The river borders of the moon
Lose in reeds to gain in voices.

Flashy “manolas” from the slums
Come chewing sunflower seeds and pips
With their occult, enormous bums
Like brazen planets in eclipse.

Tall gentlemen come down the way
With ladies sorrowful and frail
With the thoughts of yesterday
And memories of the nightingale.

And the bishop of Manila,
So poor and saffron-blinded, then
Says a Mass which has two edges
One for the women, one for men.

Saint Michael stayed content and quiet
Up in his garret in the tower
In his skirts, cascading finery,
Where crystals, lace and trikets shower,

Saint Michael, ruler of the lamps,
And of the Offices and Paters,
Posed in the Berber eminence
Of crowds and wondering spectators.

SAINT GABRIEL

I

A lad as graceful as a reed
With shoulders broad and body slight,
With a skin of moonlit apples,
Sad mouth, and large eyes brimmed with light,
Like a nerve of burning silver
Round the deserted streets and square;
His shining shoes of patent leather
Trample the daisies of the air.

With their two rhythms that resound
Celestial dirges as they pace.

On all the seacoast is not found
A palm to equal him in grace,
Nor emperor that wears a crown,
Nor any wandering star in space.

When to his jasper breast he stoops
His forehead in that pensive way,
The night seeks out the lowliest plain
Because she wants to kneel and pray.

For the Archangel Gabriel
Lonely guitars sing on the breeze,
The tamer of the turtle doves
And enemy of the willow trees.

-Saint Gabriel, the child is weeping
Within his mother’s womb alone.

Do not forget the suit of clothes
The gypsies gave you as your own.

II

Anunciación de los Reyes, bien lunada y mal vestida,
abre la puerta al lucero que por la calle venía.

El Arcángel San Gabriel, entre azucena y sonrisa, bálsamo de la Giralda,
se acercaba de visita.

En su chaleco bordado

Annunciation of the Kings,
So richly mooned, so poorly dressed,
Opens the door into the street
To entertain her starry guest.

The archangel Saint Gabriel,
Between a lily and a smile,
Great-grandson of the high Giralda,
Had been approaching all this while.

In the embroidery of his jacket

APPENDIX 2
grillos ocultos palpitan.
Las estrellas de la noche
se volvieron campanillas.
San Gabriel: Aquí me tienes
con tres clavos de alegria.
Tu fulgor abre jazmines
sobre mi cara encendida.
Dios te salve, Anunciación.
Morena de maravilla.
Tendrás un niño más bello
que los tallos de la brisa.
¡Ay San Gabriel de mis ojos!
¡Gabrielillo de mi vida!,
para sentarte yo suelto
un sillón de clavelinias.

Dios te salve, Anunciación,
Bien lunada y mal vestida.
Tu niño tendrá en el pecho
un huar y tres heridas.

¡Ay San Gabriel que rebuces!
¡Gabrielillo de mi vida!
En el fondo de mis pechos
ya nace la leche tibia.
Dios te salve, Anunciación.

Madre de cien dinastías.
Aridos lucen tus ojos,
paisaje de caballista.
El niño canta en el seno
de Anunciación sorprendida.

Tres balas de almendra verde
temblan en su vocecita.

Ya San Gabriel en el aire
por una escala subía.
Las estrellas de la noche
se volvieron siemprevivas.

SAN RAFAEL

I

Coches cerrados llegaban
a las orillas de juncos
donde las ondas alisan
romano torso desnudo.

Coches, que el Guadalquivir
tiende en su cristal maduro,
entre láminas de flores
y resonancia de nublos.

Los niños tejen y cantan
el desengaño de! mundo,
cerca de los viejos coches
perdidos en el nocturno.
Pero Córdoba no tiembla
bajo el misterio confuso,
puis si la sombra levanta
la arquitectura del humo,
un pie de mármol afirma
su castro fulgor enjuto.
Pétalos de lata débil
recaman los grises puros
de la brisa, desplegada
sobre los arcos de triunfo.

Pero mientras el pueste sopla
diez rumores de Neptuno,
va San Gabriel y es teñido
con tres melocotoneros.

Y mientras el puente sopla
diez rumores de Neptuno,
vendedores de tabaco
huyen por el roto muro.

SAINT RAPHAEL

I

Along the riverside of reeds
Closed carriages assemble, where
The waves are polishing the bronze
Of Roman torsos brown and bare:

Carriges that the Guadalquivir
Portrays upon her ancient glass
Between the colour-plates of flowers
And thunders of the clouds that pass.

The lads are weaving as they sing
The disillusion of the world
Around the ancient carriages
By the encroaching darkness furlcd.
But Córdoba stirs not, nor trembles
Under the mystery they invoke,
Since, if the darkness were to shift
The architecture of the smoke,
With marble foot she reasserts
Her glory spotless and severe;
A flimsy petal-work of silver
Encrusts the breeze so grey and clear
Above the great triumphal arches
Displayed upon the atmosphere.
And while the bridge sighs out its ten
Reverberations of the sea,
Contrabandists of tobacco
Between the broken ramparts fly.
II

Un solo pez en el agua
que a las dos Córdobas junta:
Blanca Córdoba de juncos.

Córdoba de arquitectura.
Niños de cara impenible
en la orilla se desnudan,
apredices de Tobías
y Merlín de cintura,
para fastidiar al pez
en irónica pregunta
si quieres flores de vino
o saltos de media luna.

Pero el pez, que dora el agua
y los mármoles enluta,
El Arcángel, arabiñado
de lentejuelas oscuras,
en el mitón de las ondas
buscaba rumor y cuna.

Un solo pez en el agua.
Dos Córdobas en hermosura.
Córdoba quebrada en chorros.
Celeste Córdoba enjuta.

MUERTE DE ANTONITO EL CAMBORIO

Voices of death sounded
near the Guadalquivir.
Voices ancient that screeched
to the manly voice
With the carnations in his breath.
He bit the boots that stove his ribs
With slashes of a tusky boar.
He bucked the soapy somersaults
Of dolphins, slithering in his gore.
He dyed in his opponents' blood
The crimson necktie that he wore,
But then there were four knives to one
So in the end he could no more.
When in the grey bull of the water
Stars strike their javelins; in the hours
When yearling calves are softly dreaming
Veronicas of gillyflowers,
Voices of death re-echoed screaming
Along the river bank of ours.

Antonio, of Camborio's clan,
That have blue manes both thick and strong,
With olive skins, like moonlight green,
And red carnations in their song,
Beside the Guadalquivir's shore,
Who took your life, who could it be?
"The four Heredias, my cousins,
The children of Benamejí.
Things which they did not grudge to others
Were things for which they envied me —
My shoes of bright Corinthian hue,
My medals made of ivory,
And this fine skin, in which the olive
And jasmine both so well agree."
"Alas, Antonio el Camborio,
So worthy of an empress high,
Remember now to pray the Virgin
Because you are about to die."
"Ah! Federico García Lorca,
Go quickly while there's time, and raise
The Civil Guard for I am broken
And writing like a stalk of maize."

THE DEATH OF ANTONIO EL CAMBORIO

A single fish within the water,
Links the two Córdobas and joins
The gentle Córdoba of reeds
To that of architraves and groins.
Lads with expressionless blank faces
Along the bank strip to the skin,
Apprentices of Saint Tobias
And belted rivals of Merlin,
To tease the fish with taunting queries
Whether it would prefer more soon
Red splashes of the flowers of wine
Or acrobatics of the moon.
But the fish that gilds the water
And makes the marble dark and solemn,
Instructs them in the equilibrium
Of a solitary column.
The Archangel, arabianized,
With gloomy spangles all around,
In the mass-meeting of the waves
Sought out a cradle in their sound.

A single fish within the water,
Two Córdobas in beauty clear.
Córdoba broken into streams.
Córdoba heavenly and austere.
He had three leakages of blood
And then, in profile, there he died,
Live currency of gold whose like
Can never be again supplied.
A withered angel came and placed
A pillow underneath his head,
White others with a weary flash
Lit up a candle for the dead.
And when the four Heredia cousins
Back to Benaméjí had come,
Voices of death along the river
Ceased to be heard: and all was dumb.

He Died of Love

¿Qué es aquello que reluce por los altos corredores?
Cierra la puerta, hijo mío, acaban de dar las once.
En mis ojos, sin querer, relumbran cuatro faroles.
Sera que la gente aquella estan fregando el cobre.
Ajo de agénica plata la luna menguante, pone cabelleras amarillas a las amarillas torres.
La noche llama temblando al cristal de los balcones, perseguidas por los mil perros que no la conocen, y un olor de vino y ambar viene de los corredores.

Brisas de cajia mojada y rumor de viejas voces, resonaban por el arco roto de la media noche.
Oxen and roses were asleep,
But through the corridors, four lights, With all the fury of Saint George, Vociferated in the heights.
Sad women from the valley came Bearing their manly strength of blood, Assauged in the cut flower, and bitter In the thighs of youthful bud;
Old women of the riverside Wept in the valley for the flames Of the intransitable moment Of waving hair and whispered names.

Madre, cuando yo me muera, que se entierren los señores. Pon telegramas azules que vayan del Sur al Norte. Siete gritos, siete sangres, siete adormideras dobles, quebraron opacas lunas en los oscuros salones. Lleno de manos cortadas y coronitas de flores, el mar de los juramentos resonaba, no sé dónde. Y el cielo daba portazos al brusco rumor del bosque, mientras clamaban las luces en los altos corredores.
ROMANCE DE LA GUARDIA CIVIL ESPAÑOLA

Los caballos negros son.
Las herraduras son negras.
Sobre las capas relucen
manchas de tinta y cera.

5
Tienen, por eso su lloran
de plomo las calaveras.

Con el alma de charol
van por la carretera.

10
Jorobados y nocturnos,
por donde animan ordenan
silencios de goma oscura
y medianos de fina arena.

15
una vaga astronomía
de pistolas inconcretas.

¡Oh ciudad de los gitanos!
En las esquinas banderas.

La luna y la calabaza
con las guindas en conserva.

¡Oh ciudad de los gitanos!
¿Quién te vio y no se recuerda?

Ciudad de dolor y almirante,
con las torres de canela.

Cuando llegaba la noche,
noché que noche nochera,
los gitanos en sus fraguas
forjaban soles y flechas.

40
Un caballo malherido,
llamaba a todas las puertas.

Gallos de vidrio cantaban
por Jerez de la Frontera.

El viento, vuelve desnudo
la esquina de la sorpresa,

45
La Virgen y San José,
perdieron sus castañuelas,
y buscan a los gitanos
para ver si las encuentran.

La Virgen viene vestida
con un traje de alcaldesa
de papel de chocolate
con los collares de almendras.

San José mueve los brazos
bajo una capa de seda
y con tres sultanas de Persia
Pedro Domecq viene detrás.

La media luna, soñaba
un extasis de cigüeña.

Estandartes y faroles
invaden los azoteas.

Por los espejos sollozan
bailarinas sin caderas.

55
Agua y sombra, sombra y agua
por Jerez de la Frontera.

¡Oh ciudad de los gitanos!
En las esquinas banderas.

60
que viene la bonemérita.

¿Quién te vio y no te recuerda?
Dejáda lejos del mar
sin peines para sus crenchas.

Avanzan de dos en fondo
da la ciudad de la fiesta.

APPENDIX 2

ROMANCE OF THE CIVIL GUARD OF SPAIN

Their horses are as black as night
Upon whose hoofs black horseshoes clink;

Upon their cloaks, with dismal sheen,
Shine smears of wax and ink.

The reason why they cannot weep
Is that their skulls are full of lead.

With souls of patent leather
Along the roads they tread.

Hunchbacked and nocturnal,
You feel when they're at hand

Silences of India-rubber
And fears like grains of sand.

They travel where they like,
Concealing in their skulls of neuters
A blurred astronomy of pistols
And shadowy six-shooters.

When the night-time has arrived,
The night-time of the night,

Gypsy folk upon their anvils
Are forging suns and darts of light.

A wounded horse arrives and runs
To all the doors with plaintive whine.

Cocks of glass are crowing loud
At Jerez of the Frontier-Line.

Around the corner of surprise
The wind bursts naked on the sight,

In the night, the silver night-time,
In the night-time of the night.

The Virgin and Saint Joseph
Have left their castanets behind them
And come to ask the gypsies
If they will help to find them.

The Virgin like a Mayoress
Is sumptuously gowned
In silver chocolate paper
With almond necklets wound.

Saint Joseph moves his arms
In a silken cloak entwined

And with three Persians sultans
Pedro Domecq comes behind.

The crescent in the ecstasy
Of a white stork is dreaming
And over the flat roof-tops
Come flags and torches streaming.

Weeping before their mirrors
Helpless dancers mope and pine.

Water and shadow, shade and water
At Jerez of the Frontier-Line.

O city of the gypsies
With flags so fair to see,

Extinguish your green lamps, for here
Comes the Respectability!

O city of the gypsies
Who can forget you there?

Leave her distant from the sea
Without a comb to part her hair!

Two by two in double file
They reached the City of the Fair.
Un rumor de siemprevivas invade las cartucheras.
Avanzan de dos en fondo.
El cielo, se les antoja,
una vitrina de espuelas.

La ciudad libre de miedo,
multiplicaba sus puertas.
Los relojes se pararon,
y el coñac de las botellas
se disfrazó de noviembre
para no infundir sospechas.

Un vuelo de gritos largos
se levantó en las veletas.
Los sables cortan las brisas
que los cascos atropellan.

En el portal de Belén
los gitanos se congregan.
San José, lleno de heridas,
amortaja a una doncella.
Tercos fusiles agudos
por toda la noche suenan.

Rosa la de los Camborios,
gime sentada en su puerta
con sus dos pechos cortados
en una bandeja.

¡Oh ciudad de los gitanos!
La Guardia Civil se aleja
por un túnel de silencio
mientras las llamas te cercan.

¡Oh ciudad de los gitanos!
¿Quién te vio y no te recuerda?
Que te busquen en mi frente.
Juego de luna y arena.

MARTIRIO DE SANTA OLALLA

I

PANORAMA DE MÉRIDA

Por la calle brisa y corre
caballo de larga cola,
mientras juegan o dormitan
viejos soldados de Roma.

Medio monte de Minervas
abre sus brazos sin hojas.
Agua en vilo redoraba
las aristas de las rocas.

Noche de toros yacentes
y estrellas de nariz rota,
aguarda grietas del alba
para derribarse toda.

De cuando y cuando sonaban
blasfemias de cresta roja.

Al gemir, la santa niña
quebraba el cristal de las co pas.
La rueda afila cuchillos
y garfios de aguda comba:
Brama el toro de los yunques,
y Mérida se corona
de nardos casi despiertos
y tallos de zarzamora.

Where idly doze or gamble
The veterans of Rome.
Half a mountain of Minervas
Its leafless arms extends.
Gilding the ridges of the rocks
The hanging stream descends.

Night of reclining toros
And stars with noses bust
Waited for crevices of dawn,
To crumble into dust.

Red-crested blasphemies
From time to time resound.
The wine-cups to the ground.
Sharp hooks and knives upon the wheel
Are honed with rasping sound.
The bull of anvils bellows,
And Mérida is crowned
With half-awakened tuberoses
And brambles all around.

II

EL MARTIRIO

Flora desnuda se sube
por escalerillas de agua.

El Cónsul pide bandeja
para los senos de Olalla.

Un chorro de venas verdes
brotó de la garganta
Su sexo tiembla enredado
como un pájaro en las zarzas.

Por los rojos agujeros
donde sus pechos estaban
se ven cielos diminutos
y arroyos de leche blanca.

Más arbolillos de sangre
le cubren toda la espalda
y oponen húmedos troncos
al bisturi de las llamas.

Por el suelo, ya sin norma,
brincan sus manos cortadas
que aún pueden cruzarse en tenue
oración decapitada.

And the blood-red holes
Where lately breasts had been,
Miniature heavens appear
And milk-white streams are seen.

A thousand little trees of blood
Have covered half her frame
Opposing humid fronds against
The scalpels of the flame.

Tawny Centurions, whose grey flesh
To slumber never yields,
Arrive at heaven sounding
Their silver greaves and shields.

While all around vibrates the passion
Of swords and waving crests,
The Consul carries on a tray
Eulalia's smoking breasts.

III

INFIerno Y GLORia

Nieve ondulada reposa.
Olalla pende del árbol.

Una desnudez de carbón
sucede a los aires helados.

Noche tirante reluce.
Olalla muerte en el árbol.

Tintoreros de las ciudades
vuelcan la tinta despacio
Negros maniquíes de sastre
quebran la nieve del campo,
en largas filas que gimen

The undulated snow lies still;
Hung from the branches there
Eulalia's nudity of carbon
Singes the frozen air.

The tart night shines, swings in the tree
Eulalia lifeless wholly.
Inksprin in the cities riling
Spill their ink out slowly.
Black Manichean tailors
Over the snowfields rush
In long black files bemoaning
su silencio mutilado.

Nieve partida comienza.

65 Escuadras de níquel juntan los picos en su costado.

Una Custodia reluce sobre los cielos quemados, entre gargantas de arroyo y ruiseñores en ramos.

¿Saltan vidrios de colores!

70 Olalla blanca en lo blanco.

Angeles y serafines dicen: Santo, Santo, Santo.

MARIANA PINEDA

En la corrida más grande que se vio en Ronda la vieja.

Cinco toros de azabache, con divisa verde y negra.

[Yo pensaba siempre en ti; yo pensaba: si estuviera conmigo mi triste amiga, mi Marianita Pineda.]

Las niñas venían gritando sobre pintadas caletas con abanicos redondos bordados de lentejuelas.

Y las jóvenes de Ronda sobre jacas pintureras, las anchos sombreros grises calados hasta las cejas.

La plaza, con el gentío (calaces y altas peinetas) giraba como un zodiaco de risas blancas y negras.

Y cuando el gran Cayetano cruzó la pújiza arena con traje color manzana bordado de plata y seda, destacándose gallardo entre la gente de brega frente a las toros zainos que España cria en su tierra, parecía que la tarde se ponía más morena.

30 Si hubieras visto con qué gracia movía las piernas!

Ni Pepe-Hillo ni nadie toreó como él torea.

Cinco toros mató; cinco, con divisa verde y negra.

En la punta de su estoque cinco flores dejó abiertas, y cada instante rozaba los hocicos de las fieras, como una gran mariposa de oro con alas bermejas.

45 La plaza, al par que la tarde, vibraba fuerte, violenta, y entre el olor de la sangre iba el olor de la tierra.

The mutilated hush.

The flaking snow commences.

Eulalia dangles white

Squadrons of nickel in her flank

Their hungry beaks unite.

A monstrance from the roasted skies

With flashing rays advances

Between the threats of rivalites

And nightingales in branches.

The stained-glass windows leap on high!

White in the whiteness solely

Eulalia hangs; angels and seraphs

Say: Holy, Holy, Holy.

BULLFIGHT IN RONDA

It was the greatest bullfight ever

In Ronda’s old arena seen,

With five jet bulls, for their devices

Wearing rosettes of black and green.

The girls came crowding with shrill voices

In painted gigs and jaunting cars,

And from their great round fans reflected

The sequins, shimmering like stars.

With grey sombreros on their eyebrows

Pulled slantwise down with rakish airs,

The lads of Ronda came in prancing

Affected, supercilious mares.

The tiers (all hats and towering combs)

Where people had begun to pack,

Freckled with laughers white and jet,

Were wheeling like the Zodiac.

And when the mighty Cayetano,

Across the pale, straw-coloured sands,

Moved in his apple-coloured costume

Brodered with silk and silver bands,

From all the fighters in the ring,

He stood so boldly out alone

Confronting those five jet-black bulls

Which Spain from her own earth had grown,

The afternoon went gypsy-coloured

Bronzing its tint to match his own!

If you had seen with what a grace

He moved his legs, and seemed to swim:

What equilibrium was his

With cape and swordcloth, deft and trim! –

Romero, toorrying the stars

In heaven, could scarcely match with him.

Five bulls, with black and green devices,

Five bulls he slew upon the sand.

On his sword’s point, with open petals,

Sprung five carnations from his hand.

Grazing the muzzles of those brutes

So gracefully we watched him glide

Like a great butterfly of gold

With nuy wings fanned open wide.

The bullring with the afternoon

Vibrated, violently swaying.

And in between the scent of blood

That of the mountain-tops went straying.
**BLOOD WEDDING**

**LULLABY**

Nana, niño, nana  
del caballo grande  
que no quiso el agua.  
El agua era negra ...

¿Quién dirá, mi niño,  
lo que tiene el agua  
con su larga cola  
por su verde sala?

La sangre corre  
más fuerte que el agua.  
No quiso tocar  
la orilla mojada,  
su bello caliente

¡Ay caballo grande  
que no quiso el agua!  
¡Ay dolor de nieve  
cabo del alba!  
¡No vengas! Decente  
cierra la ventana  
con ramas de sueños  
y sueños de ramos.

Por los valles grises  
donde está la jaca.

**SOLILOQUY OF THE MOON**

Cisne rodeno en el río  
ojo de las catedrales,  
alba fingida en las hojas  
soy; no podrá escaparse!

¿Quién se oculta? ¿Quién solicita  
por la maleza del valle?  
La luna deja un cuchillo  
abandonado en el aire,  
que siendo acecho de plomo

¡Dejadme entrar! Vengo helada  
por paredes y cristales!  
¡Abríd tejados y pechos  
donde pueda calentarme!

¡No tengo frío! Mis cenizas  
de soñolientes metales  
buscan la cresta del fuego  
por los montes y calles.  
Perú me lleva la nieve

sobre su espalda de jaspe,  
y me anega, dura y fría,  
el agua de los estanques.  
Pues esta noche tendrán  
mit mejillitas roja sangre,  
y los juncos agrupados  
en los anchos pies del aire.

¡No hay sombra ni emboscada,  
que no pueden escaparse!

Sing lullaby, baby,  
About the great horse  
Who would not drink water,  
So black was its course ...

Who will say, baby,  
What the water is reaping  
Through the green halls  
With his long tail sweeping?

His mace is frozen,  
His hurt hoofs stagger,  
Between his eyes  
Is a silver dagger ...

They went to the river  
And there in the flood  
Stronger than water  
The stream ran blood ...

He would not touch it  
From the wet bank,  
Silver with flies,  
His underlip shrank ...

To the hard mountains  
He whinnied remote  
While the dead river  
Flowed over his throat.  
Ah! the great horse  
That dreaded the flow!  
Horse of the daybreak!  
Grief of the snow!

Wait there. Do not enter.  
Shade the window from beams  
With dreams of branches  
And branches of dreams.  
Wait there! Do not enter!  
To the mountains repair  
And in the grey valleys  
You'll meet with the mare ...
LLANTO POR IGNACIO SÁNCHEZ MEJÍAS

1. LA COGIDA Y LA MUERTE

A las cinco de la tarde.
Eran las cinco en punto de la tarde.
Un niño trajo la blanca sábana a las cinco de la tarde.

Una espuesta de cal ya prevenida a las cinco de la tarde.
La demás era muerte y sólo muerte a las cinco de la tarde.

El viento se llevó los algodones a las cinco de la tarde.
Y el óxido sembró cristal y níquel a las cinco de la tarde.
Ya luchan la paloma y el leopardo a las cinco de la tarde.

Y un muslo con una asta desolada a las cinco de la tarde.
Comenzaron los sones de bordón a las cinco de la tarde.
Las campanas de arsénico y humo a las cinco de la tarde.

En los esquinas grupos de silencio a las cinco de la tarde.

¡Y el toro solo corazón arriba! a las cinco de la tarde.

Cuando el sudor de nieve fue llegando a las cinco de la tarde.
Cuando la plaza se cubrió de yodo a las cinco de la tarde.

El toro ya mugía por su frente a las cinco de la tarde.
El cuarto se irisaba de agonia a las cinco de la tarde.
A las cinco de la tarde.
A las cinco en punto de la tarde.

Un ataud con ruedas es la cama a las cinco de la tarde.

Huesos y flautas suenan en su oído a las cinco de la tarde.
El toro ya mugía por su frente a las cinco de la tarde.
El cuarto se irisaba de agonía a las cinco de la tarde.

A las cinco de la tarde.
A lo lejos ya viene la gangrena a las cinco de la tarde.
El trompa de lirio por las verdes ingles a las cinco de la tarde.
Las heridas quemaban como soles.

LAMENT FOR THE MATADOR

1. GORING AND DEATH

At five in the afternoon.
It was exactly five in the afternoon.
A boy brought a white sheet at five in the afternoon.

A frail of lime prepared already at five in the afternoon.
All else was death and death alone at five in the afternoon.

The wind blew away the cotton-wool at five in the afternoon.
The oxide scattered glass and nickel at five in the afternoon.
Now the dove and the leopard fight at five in the afternoon.

And a thigh against a grievous horn at five in the afternoon.
The sounds of the bass burden started at five in the afternoon.
The bells of arsenic and smoke at five in the afternoon.
At the corners groups in silence at five in the afternoon.

And only the bull with a high heart at five in the afternoon.
When the snow-clad sweat was coming at five in the afternoon.
When the arena was covered with iodine at five in the afternoon.

Death laid eggs inside the wound at five in the afternoon.
At five in the afternoon.
It was exactly five in the afternoon.

A coffin on wheels is the bed at five in the afternoon.

Bone and flutes sound in his ears at five in the afternoon.
The bull was bellowing through his forehead at five in the afternoon.
The room was rainbowed with agony at five in the afternoon.
From far away the gangrene comes already at five in the afternoon.
The trumpet of the lily through green grains at five in the afternoon.
Like suns his wounds were burning.
2 LA SANGRE DERRAMADA

¡Que no quiero verla!

Dile a la luna que venga,
que no quiero ver la sangre
de Ignacio sobre la arena.

¡Que no quiero verla!

La luna de par en par,
Caballo de nubes quietas,
y la plaza gris de sueño
con sauces en las barreras.

¡Que no quiero verla!

Que mi recuerdo se quema
y la luna de par en par.

¡Que no quiero verla!

La vaca del viejo mundo
pasaba su triste lengua
sobre un hocico de sangres
derramadas en la arena,
y los toros de Guisando,
casi muerte y casi piedra,
mugieron como dos siglos
hartos de pisar la tierra.

¡Que no quiero verla!

Por las gradas sube Ignacio
con toda su muerte a cuestas.
Buscaba el amanecer,
y el amanecer no era.
Busca su perfil seguro,
pero las madres terribles
levantaron la cabeza.

Y a través de las ganaderías,
hubo un aire de voces secretas
que gritaban a toros celestes,
mayorales de palida niebla.

No se cerraron sus ojos
 cuando vio los cuernos cerca,
pero las madres terribles
levantaron la cabeza.

Y a través de las ganaderías,
hubo un aire de voces secretas
que gritaban a toros celestes,
mayorales de palida niebla.

No hubo príncipe en Sevilla
que compararsele pueda,
ni espada como su espada
ni corazón tan de veras.

2 THE SPILT BLOOD

I do not want to look at it!

Tell the moon it's time to rise,
I do not want to see his blood
Where spilt upon the sand it lies.

I do not want to look at it!

The moon in open spaces lit,
Horse of the quiet clouds, is showing,
And the grey bulring of a dream
With willows in the barriers growing.

I do not want to look at it!

Let my remembrance burn away,
Inform the jasmine-flowers of it
Within their tiny stars of spray!

I do not want to look at it!

The cow of this old world was licking,
With its sad tongue, a muzzle red
With all the blood that on the sand
Of the arena had been shed.

And the two bulls of Guisando
Half made of death, and half of granite,
Like centuries began to low
Grown tired of trampling on this planet,

No.
I do not want to look at it!

With all his death borne on his shoulders
Ignacio ascends the tiers.
He was looking for the daybreak
Where never break of day appears.
He sought for his accustomed profile
But the dream baffled him instead.
He looked to find his handsome body
But found his blood was opened red.

Don't ask of me to look at it!
I do not wish to smell the source
That pumps each moment with less force,
The stream by which the tiers are lit,
The stream that spills its crimson course
Over the corduroy and leather
Of the huge crowds that thirsting sit.

Who shouts to me to have a look?
Don't tell me I should look at it!

He did not try to close his eyes
When he saw the horns so nigh,
But the terrible mothers
Lifted up their heads on high.

And through the ranching lands, a wind
Of secret voices started sighing
That to the azure balls of heaven
Pale cowboys of the mist were crying.

In all Seville to match with him
Has never lived a prince so royal,
Nor any sword to match with his,
Nor any heart so staunch and loyal.

APPENDIX 2
Como un río de leones
su maravillosa fuerza,
y como un torso de mármol
su dibujada prudencia.

Aire de Roma andaluza
le doraba la cabeza
donde su risa era un nardo
de sal y de inteligencia.

jQue gran torero en la plaza!
jQue buen serrano en la sierra!
jQue blando con las espigas!
¡Que duro con las espuelas!
¡Que tierno con el rocio!
¡Que deslumbrante en la feria!

Pero ya duerme sin fin.
Ya las musgos y la hierba
abren con dedos seguros
la flor de su calavera.

Y su sangre ya viene cantando:
Singing by swamps and fields beyond control,
Gilding around the stiff horns of the snows,
And wavering in the mist without a soul.
Like a long, dark, sad tongue it seems to slide
Meeting a thousand cloven hoofs, and flies
To form a pool of agony beside
The starry Guadalquivir of the skies.

But now he sleeps without an end.
Now the wild mosses and the grass,
Opening the lily of his skull,
Their fingers may securely pass.

Of seeds and clouds, the stone makes its collection —
Of larks’ bones and wolves’ thistles: yet where it sprawls,
Gives forth no fire, nor echo, nor reflection,
But only endless bullrings without walls!

Ignacio, the well born, lies on the stone.
It’s over. What’s the matter? Watch his mien.
Death flecks him with pale sulphur; for his own
The dark head of a minotaur is seen.

It’s over. Rains into his mouth will flow.
The air, as if gone mad, has left his chest,
And Love, soaked to the skin with tears of snow,
Warms his cold limbs high on the ranch’s crest.
¿Qué dicen? Un silencio con hedores reposa.
Estamos con un cuerpo presente que se esfuma,
con una forma clara que tuvo risueños
y la vemos llenarse de agujeros sin fondo.

¿Quién arruga el sudario? ¡No es verdad lo que dice!
Aquí no canta nadie, ni llora en el rincón,
i ni pica las espuelas, ni espanta la serpiente:
aquí no quiero más que estos ojos redondos
para ver ese cuerpo sin posible descanso.

Yo quiero ver aquí los hombres de voz dura.
Los que doman caballos y dominan los ríos:
Los hombres que les suena el esqueleto y cantan
con una boca llena de sol y pedaletas.

Aqui quiero yo verlos. Delante de la piedra,
Delante de este cuerpo con las riendas quebradas.
Yo quiero que me enseñen dónde está la salida
para este capitán atado por la muerte.

Yo quiero que me enseñen un llanto como un río
que tenga dulces nieblas y profundas orillas,
para llevar el cuerpo de Ignacio y que se pierda
sin escuchar el doble resuello de los toros.

Que se pierda en la plaza redonda de la luna
que tinge cuando niiña doliente res inmúvil;
la que se pierda en la noche sin canto de los peces
y en la maleza blanca del humo congelado.

Yo no quiero que me tapen la cara con pañuelos
para que se acostumbre con la muerte en que se mueve.
Vete, Ignacio: No sientas el caliento bramido.
Duerme, vuela, reposa: ¡También se muere el mar!

4 ALMA AUSENTE

No te conoce el toro ni la higuera,
i caballos ni hormigas de tu casa.
No te conoce el niño ni la tarde
porque te has muerto para siempre.

No te conoce el lomo de la piedra,
i el rastro negro donde te destrozas.
No te conoce tu recuerdo mudo
porque te has muerto para siempre.

El otoño vendrá con caracolas,
uva de niebla y montes agrupados,
pero nadie querrá mirar tus ojos
porque te has muerto para siempre.

Porque te has muerto para siempre,
como todos los muertos de la Tierra,
como todos los muertos que se olvidan
en un montón de perros apagados.

El otoño vendrá con caracolas,
uva de niebla y montes agrupados,
pero nadie querrá mirar tus ojos
porque te has muerto para siempre.

Porque te has muerto para siempre,
como todos los muertos de la Tierra,
como todos los muertos que se olvidan
en un montón de perros apagados.

No te conoce nadie. No. Pero yo te canto,
Yo canto para luego tu perfil y tu gracia.
La madurez insinúa de tu conocimiento.
Tu apetencia de muerte y el gusto de su boca.
La tristeza que tuvo tu valiente alegría.

Tardará mucho tiempo en nacer, si es que nace,
un andaluz tan claro, tan rico de aventura.
Yo canto su elegancia con palabras que gimen
y recuerdo una brisa triste por los olivos.

APPENDIX 2

¿Qué dicen? Un silencio con hedores reposa.
Estamos con un cuerpo presente que se esfuma,
con una forma clara que tuvo risueños
y la vemos llenarse de agujeros sin fondo.

¿Quién arruga el sudario? ¡No es verdad lo que dice!
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Yo no quiero que me tapen la cara con pañuelos
para que se acostumbre con la muerte en que se mueve.
Vete, Ignacio: No sientas el caliento bramido.
Duerme, vuela, reposa: ¡También se muere el mar!

4 ABSENT SOUL

The bull does not know you, nor the figtree,
The horses, nor the ants inside your house,
The child and the afternoon do not know you
Because you’ve died forevermore.

The ridge of the rock does not know you,
Nor the black satin in which you crumble:
Your own dumb memory doesn’t know you
Because you’ve died forevermore.

Autumn will come with conches sounding,
With grapes of mist, and huddled hills,
But nobody will look into your eyes
Because you’ve died forevermore.

Because you’ve died for ever,
Like all the dead of this earth:
All the dead who are being forgotten
In a heap of extinguished dogs.

For aftertimes I sing your profile and grace,
The notable maturity of your understanding,
Your appetite for death and the taste of her mouth.
The sorrow which your valient gaiety concealed.

It will be a long time before there’ll be born, if ever,
An Andalusian so clear and so rich in adventure.
I sing his elegance with words that groan
And remember a sad breeze through the olives.
POEMAS SUELTOS

NORMAS

I

Norma de ayer encontrada
sobre mi noche presente;
resplandor adolescente
que se opone a la nevada.

5

No quieren darte posada
mis dos niñas de sigilo,
morenas de luna en vilo
con el corazón abierto;

10
donde no muere tu estilo.

II

Norma de seno y cadera
bajo la rama tendida;
antigua y recién nacida
virtud de la primavera.

15

Ya mi desnudo quisiera
ser dalia de tu destino,
abeja, rumor o vino
de tu número y locura;

20

pero mi amor busca pura
locura de brisa y trino.

NORMS

I

Oh norm of many years ago
Met in my dark night of the present;
The splendour of the adolescent,
Antagonistic to the snow.

These daughters of my secret trust
Will never grant you food or rest —
Orphans of a precarious lust
Already dead within my breast;

But my love seeks a garden seat
Whereon your muse may rest her feet.

II

Norm of the thorax and the rump
Which prone beneath the boughs you fling,
First-born from forth the womb to jump
(Which is the virtue of the spring).

My nudity would sprout elate
To be the dahlia of your fate:
The trill, the murmur, and the bee
Both of your madness and your measure.

But my love seeks the purer pleasure
And madness of the wind and tree.
APPENDIX 3

Two unpublished fragments from the Manuscript in the National English Literary Museum, Grahamstown* - pp. 31 and 33; p. 32 missing.

MI NIÑA SE FUE A LA MAR

Mi niña se fue a la mar,
a contar olas y chinas,
pero se encontró, de pronto,
con el río de Sevilla

Entre adelfas y campanas
cinco barcos se mecían,
con los remos en el agua
y las velas en la brisa.

¿Quién mira dentro de la torre
enjaulada, de Sevilla?
Cinco voces contestaban
redondas como sortijas.

El cielo monta gallardo
al río, de orilla a orilla.
En el aire sonrosado,
cinco anillos se mecían.

TARDE

(Que estaba mi Lucía
con los pies en el arroyo?)

Tres diámonas inmensos
y una estrella.

El silencio mordido
por las ranas, semeja
una gasa pintada
con lunaritos verdes.

En el río,
un árbol seco,
ha florecido en círculos
concéntricos.

Y he soñado sobre las aguas,
de la morenita de Granada.

MY GIRL WENT TO THE SEA

My girl went to the seaside,
To count the waves and pebbles,
But in a little while she met
The river of Sevilla.

Between the oleanders
And the bells, five boats were rocking,
With their oars in the water
And their sails in the wind.

Who looks into the tower
The prisoned tower of Sevilla?

Late

(Was my Lucía
with her feet in the brook?)

Three immensities
and a star.

The stillness morsed
by the frogs, resembles
a cloth painted
with green moonstones.

In the river,
a dry tree,
has flowered into
concentric circles.

And I dreamed over the waters
of the brown girl of Granada.

* Reproduced with the permission of the Director, National English Literary Museum.
Two unpublished fragments (NELM manuscript, pp. 59 and 82: p. 60-81 missing).

**PRIMER ANIVERSARIO**

La niña va por mi frente

¡Oh, que antiguo sentimiento!

¿De qué me sirve, pregunto, la tinta, el papel y el verso?

Came tuya me parece, rojo lirio, junco fresco.

Morena de luna llena

¿Qué quieres de mi deseo?

**FIRST ANNIVERSARY**

The girl goes on in front of me.

Oh what an ancient sentiment!

What use to me, I ask, is paper, ink, or verse?

Your flesh appears to me

Red lily and cool reed.

**NARCISO**

Narciso.

Tu olor.

Y el fondo del río.

Quiero quedarme a tu vera.

Flor del amor.

Narciso.

Por tus blancos ojos cruzan ondas y peces dormidos.

Pájaros y mariposas japonizan en los mlos.

Tú diminuto y yo grande.

Flor del amor.

Narciso.

Las ranas ¡qué listas son!

Pero no dejan tranquilo el espejo en que se miran tu delirio y mi delirio.

Narciso.

Mi dolor.

Y mi dolor mismo.

p. 82

But they will not leave in peace the mirror where the gazes meet of your delirium and mine.

Narcissus.

My grief.

My grief and the same.
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