

## SUMMARY

### POETIC FORM AND VOICE IN THE SPANISH TRANSLATIONS OF THREE POETRY CYCLES BY CZESŁAW MIŁOSZ

The subject of the present work is the representation of form and voice in the Spanish translations of three of Czesław Miłosz's major poetry cycles: *The World* and *Voices of Poor People*, both from *Rescue*, 1945; and *Written Early in the Morning in Unbound Speech* from *City Without a Name* (1969). These cycles present a variation of tones, voices, and metric forms that should be observed in an analysis of their translation. We analyze four existing translations in Spanish: *Antología poética*, translated by Jan Zych; *Poemas*, translated by Barbara Stawicka-Pirecka; *Poesía escogida*, translated by Isabel Sabogal Dunin-Borkowski and *Tierra inalcanzable* translated by Xavier Farré. The first two appeared in 1984, a few years after Czesław Miłosz was awarded the Nobel Prize for Literature; and the latter two appeared in 2012 and 2011 respectively, during the celebrations of the centenary of the poet's birth.

The theoretical framework we are taking into account is Translation Studies, the Polysystem theory of Itamar Even-Zohar, and Antoine Berman's notion of translation criticism, especially his concepts of the translation project and translational position. We consider the concepts of other theorists to complete our intended vision: Lawrence Venuti's idea of the translator's invisibility and James S. Holmes' "metapoem." Chapters 1.1. and 1.2 present the most important recent theories. The differences between poetic traditions and poetic systems raises the issue of how to deal with translation. We present options that prevailed in the twentieth century: the adaptation of the models, the transposition of versificatory guidelines, mimetism, or the final option, which we prefer, a non-mimetic transfer system based on the rhythmic and rhyming possibilities of the target language. To complete this panorama, we introduce visions of poet-translators from three different literary traditions who determined the course of poetic translation in the twentieth century (Chapter 1.3). We have chosen the Spanish and Polish traditions, as they are the two languages in which we are comparing the translation of Czesław Miłosz's poems. In this section, apart from Miłosz himself, and we also analyze Stanisław Barańczak, Octavio Paz, and Juan Ramón Jiménez. The third tradition is Anglo-Saxon, as English is the language that exerts the most influence on other contemporary world literatures. Here we consider the cases of Ezra Pound, Robert

Lowell, Vladimir Nabokov, and Joseph Brodsky. The last two authors span the Slavic (Russian) and Anglo-Saxon traditions.

A whole chapter is devoted to the characteristics of and differences between the Spanish and Polish systems of versification, as well as Czesław Miłosz's view of Polish versification (Chapter 2).

After this, we outline the presence of Czesław Miłosz's work in Spanish, the translations so far, of both the poetry and the prose, and survey the Spanish translations of the "Polish school of poetry" (Chapter 3).

Chapter 4 provides a hermeneutical interpretation of the relevant cycles, taking into account the voice and the formal and versification structures.

Chapter 5 contains the analysis of the four translations. We adopt a global approach. The analysis of such interpretative and formal aspects as the rhythmic structures, the meter and the rhyme, in a word, the entire versification, is preceded by an analysis of the context and the paratext: the moment the translation is published, the publisher, the presentation of the book, the translator's project, the selection of the poems. The chapter ends with a comparative analysis of the four translations.

We conclude by noting that each of the translations serves a specific function. The first two could be described as "recognition" or "first contact" translations: they introduced Miłosz's poetry for the first time. The two later translations involve "consolidation" or "settlement"; they fix a poetic more assimilated in the Spanish language.

In the appendixes, we recapitulate the works of Czesław Miłosz published in Spanish (Appendix I); we list the poems that make up the cycles, indicating which are in each of the analyzed translations (Appendix II); and we present two complete poems by Miłosz in each of the four translations (Appendix III).

The work concludes with a bibliography of the works analyzed, cited and consulted.