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Kostis Palamas as Verse Translator and Anthologist: A study of Ξανατονισμένη Μουσική

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Kostis Palamas as Verse Translator and Anthologist: A study of *Ξανατονισμένη*

Μουσική

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This thesis is submitted for the degree of Doctor of Philosophy at King's College London

To my parents Ioannis and Eleni

Abstract

The present thesis provides an examination of Kostis Palamas as an anthologist of poems in translation and as a verse translator. Kostis Palamas offered the Modern Greek language a substantial corpus of translations, contained in his anthology *Ξανατονισμένη Μουσική* (1930) from poets working mostly in French, but also with a few samples from other languages. The anthology includes a range of poets who belong to different European poetic movements, mainly Parnassism and Symbolism.

The methodological approach of this study is informed by recent work in translation studies. A multidisciplinary approach is implemented with emphasis on linguistics. This thesis first includes a survey of different types of anthologies in order to examine the nature of *Ξανατονισμένη Μουσική* as an anthology. Then, a drawing on the oeuvre of Palamas takes place to discuss his theoretical approach to verse translation in comparison to modern translation theories. Palamas' translation strategies and skills are explored through a comparative literary study on the macro and micro level between Palamas' verse translations and their STs. Through this comparison differences and similarities are highlighted on different levels (like syntax, grammar, style) with attention to the differences between the foreign and the Greek language and their verse forms. Palamas' predilection for certain translation devices and mechanisms is also investigated. These mechanisms, as the title of his volume suggests, mostly have to do with the reproduction of music in verse. Thus Palamas' relation to music and his

musical poetics are examined in a systemic context.

This study verifies the nature of *Ξανατονισμένη Μουσική* as an anthology (in disguise) of translations made by a poet-translator towards the end of a long career. It also shows that Palamas' theoretical views on verse translation are generally in accordance with his practical strategies. The macro-level and micro-level analyses indicate that Palamas *Palamises* the poems he translates while keeping the special poetic characteristics of each poet. He respects the special characteristics of the STs and simultaneously *acclimatizes* the foreign poems in the Greek culture. The consistent use of the demotic language in all his translated poems reflects his views on the Language Issue in Greece. Finally, the importance Palamas gives to music in poetry is also apparent in his translations, where the element of musicality is always prevalent, something that justifies the selection of the anthology's title.

The significance of this study lies first in the fact that it covers a significant gap in Modern Greek literature- Palamas' role as an anthologist has never been mentioned and his translations have scarcely ever been analysed, reflecting the continuing lower status of translation in the world of Greek letters. It seeks to show that Palamas was an intelligent great critic and theorist of translation, with views that converge with the majority of modern translation theorists. Moreover, this study suggests Palamas' paradigm for a successful verse translation practice, which has the creation of musicality as its main purpose.

Table of Contents

ABSTRACT	3
TABLE OF CONTENTS	5
ABBREVIATIONS	8
ACKNOWLEDGEMENTS	9
INTRODUCTION	10
CHAPTER 1: <i>ΞΑΝΑΤΟΝΙΣΜΕΝΗ ΜΟΥΣΙΚΗ</i> AS AN ANTHOLOGY	44
Introduction	
1.1. The title of the volume and peritext interferences	49
1.2. The arrangement of the book	66
1.3. The criteria for selection	84
Conclusion	
CHAPTER 2: PALAMAS' VIEWS OF TRANSLATION IN RELATION TO MODERN TRANSLATION THEORIES	127
Introduction	
2.1. Fidelity, infidelity and the impossibility of translation	132
2.2. Personal affinity, imitation and similarity	144
2.3. Revivifying the ST	148
2.4. The Language Question in Greece and the language of verse translations	152
2.5. Domestication or naturalisation versus foreignisation	160

2.6. The presence of the translator in the TT	162
Conclusion	
CHAPTER 3: PALAMAS' APPROACH TO TRANSLATION ON THE	
MACRO-LEVEL	172
Introduction	
3.1. Palamas' translation of the poems' titles	175
3.2. The overall structure and formal characteristics of the translated poems: an overview	182
3.3. The iambic fifteen-syllable and its varieties	189
3.4. Representing rhyme	196
3.5. The sonnet	202
Conclusion	
CHAPTER 4: PALAMAS AND THE FOREIGN POETS: CASE STUDIES	
COMPARING STs AND TTs	212
Introduction	
4.1. Victor Hugo	223
4.2. Leconte de Lisle	236
4.3. Sully Prudhomme	254
4.4. Paul Verlaine	288

4.5. Charles van Lerberghe	300
Conclusion	
CHAPTER 5: MUSIC IN PALAMAS' VERSE TRANSLATIONS	319
Introduction	
5.1. Music in poetry: the views of Palamas	323
5.2. Palamas' musical poetics implemented in translation	337
Conclusion	
CONCLUSIONS	372
APPENDICES	389
REFERENCES	403

Abbreviations

Abbreviation	Meaning
MR	Music Reset
ST	Source Text
TT	Target Text
NG	The New Grove dictionary of music and musicians b2001. Sadie, S. & Grove, G. New York: Grove's Dictionaries
OED	The Oxford English Dictionary b1989, 20vols. Oxford: Clarendon Press

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Introduction

a. Subject description

The present study examines Kostis Palamas as an anthologist and as a verse translator through the study of *Ξανατονισμένη μουσική*, an anthology of Palamas' translations, first published in 1930. The anthology was later edited by Katsimbalis and was included in the 11th volume of Palamas' *Apanta*. In this study, I examine Palamas' verse translations as they are found in the first edition, for in Katsimbalis' edition there are some slips.¹ However, I use the later edition to examine the “Επίμετρο” (“Appendix”) and refer to the editorial notes.

The title *Ξανατονισμένη μουσική* can have many different possible translations in English. Fletcher (1984:212) called it “Music in New Accent”, a literal name but rather misleading. In my thesis I refer to *Ξανατονισμένη Μουσική* as *Music Reset* for the reasons I explain in 1.1.

Scholars have written on Palamas as a poet, prose writer, critic,² historian of

¹ These slips are mostly of the vocabulary level and punctuation. The following are some samples of these

² The fullest study of Palamas as a critic is Voutouris' (2007).

Greek literature (Apostolidou 1992),³ playwright (Puchner 1995) and a key figure of Greek letters. Astonishingly, however, there is no study on Palamas as a translator and no reference to Palamas as an anthologist. This thesis covers these two important omissions. The fact that scholarship has overlooked Palamas as an anthologist and translator is connected with the lack of attention paid to *MR*. This book is the only collection of Palamas' translations, which makes its absence in the literature even more surprising. While scholars have produced extensively on *Ο Δωδεκάλογος του Γύφτου* (1907) and on Palamas' *Περάσματα και Χαιρετισμοί*, (which was published only one year after *Music Reset*), they have failed to pay equal attention to his translations.

Scholarship has probably ignored Palamas as an anthologist in part because it has not been understood that *MR* is an anthology. Palamas as a translator remains an understudied research field presumably because of the attitude of Greek men of letters of that time towards translation, who saw it as an inferior literary genre. Consider Palamas' own estimation of the status of translation in Greek literature: “η μετάφραση στην Ελλάδα είναι αφρόντιστη και σιωπηρή” (13:226). This view runs counter to the numerous translations produced during the 1930s. At that time, verse translators were mainly poets who exercised translation as a secondary endeavour (Loulakaki 2010). Perhaps scholars viewed Palamas in this tradition because he published his translations

³ Apostolidou (1992) discusses that element of Palamas' criticism which is literary-historical in nature.

in the midst of this translation boom. However, Palamas had started translating many years before this trend began.

This devaluing of translation activity has not continued in recent years in Greece, as translation has become viewed as an important component of the literary canon.⁴ Thus the current reasons for scholars' non-engagement with Palamas as a translator are possibly found in the unfashionable status of Palamas and the decline of interest in his poetry.⁵

In the introduction, I investigate the factors that drove Palamas to translate and publish his collection in late January 1930, and the reception of the book at that time. This discussion will outline the book's makeup and will contextualise it within the Greek literary production. The introduction will also lay out the purposes of this study, and its approach, methodology and organisation.

⁴ See for example Vayenas (1989)

⁵ This Palamas' status was noted by some scholars like Tsatsos (n.d.).

b. Aims and Purposes

The first aim of this thesis is to explain the nature of *MR*. My hypothesis is that the book can be included in the anthology genre, but with certain special characteristics and singularities. The examination of the book will permit to shape an image of Palamas as an anthologist, which is the second purpose of this study.

The third purpose is to explore Palamas' views on translation. Palamas as a theorist of translation is another research-subject that has not been studied until now. Palamas' views on translation, which are to be found scattered in his work and expressed at different times in his life, will be linked as appropriate to modern translation theories by linguists, translation theorists and scholars like Baker, Venuti, Bonnefoy and Steiner. Palamas' theoretical views on the activity of translation will be (in the conclusion of the thesis) compared with his practice in an effort to discover whether his translation theories are in line with his practice and if they are, which of them are applicable to his practice.

To explore Palamas as a translator is to analyse his practice as translator and his translation skills. By the term practice I refer to the poetic techniques/ methods/ mechanisms Palamas uses in order to translate the foreign poems. The study of the

translation practice permits conclusions on the translation strategy Palamas follows.⁶

However, I believe that it is impossible to describe the multidimensional character of a translation activity according to a model of translation strategies. I will mention here indicatively Lefevere's (1992) catalogue of seven different translation strategies: 1. Phonemic translation, 2. Literal translations, 3. Metrical translation, 4. Poetry into prose, 5. Rhymed translation, 6. Blank verse translation, 7. Interpretation. But a translator may follow two or more of these translation strategies, i.e. he may be at times literal or at other times interpretative. Baker (1998) makes another distinction. In terms of the extent of translation: full translation and partial translation; in terms of the levels of language involved in translation: total translations and restricted translations; in terms of grammatical or phonological rank: rank-bound translations and unbounded translations. But again, I find these outlines of translation strategies inadequate to describe Palamas' multifarious verse translation activity.

Current theorists often divide the many different translation strategies that have emerged since antiquity into two broad categories: *domesticating* and *foreignizing* (Baker 1998). In my analysis of Palamas' translation practice (methods/mechanisms), I will make use of Venuti's (1995) terms *domestication* and *foreignisation*, but will show how this terminology is inadequate in Palamas' case.

⁶ That is why every time I refer to Palamas' strategy in this Thesis I mean his translation practice and controversially.

Neither is my purpose to analyse Palamas' translations simply in order to find out the norms and ultimately the laws or universals that govern his translating activity,⁷ as these have been criticised for their lack of flexibility (Munday 2001, Hermans 1999). Despite this, I believe that translation norms (and strategies) are useful for any translation analysis and for this purpose I use some of these terms inside my Thesis: I use what Toury (1995) calls matricial norms (in 3.1.a), and I will also refer to some terms from Holmes' terminology. Holmes' (1988 and 1991) distinction of strategies for a poem's translation are closely bound, as Connolly (1998:22) highlights, to the poetic norms of a community at a particular time: a. mimetic (retaining the original form) b. analogical (cultural equivalent) c. organic (the signified takes its own particular form when translation is deployed) d. deviant or irrelevant (to the extent that it does not correspond to the form or content of the original). Palamas' reaction or conformity to established norms will be also discussed on the theoretical level in some of his views on verse translation.

Similarly, it is not my purpose to categorize Palamas' translations under the translation type in which they belong, because again I believe that these are not flexible. However, my study takes up two translation categories (faithful or word-for-word and

⁷ Here I use the terms norms, laws and universals in translation with the meaning of how Pym (2010: 73 83) explains them. Also for the norms in translation I use Schaffner (ed.) 1999.

unfaithful or sense-for-sense) used in the discourse on translation output in Greece in Palamas' time, only to describe Palamas' view towards them.

Different theories of translation have their advantages and disadvantages (just as translation models, types, strategies, techniques do as I have argued), which have already been analyzed by various scholars. From the translation approaches, I find the theory of *equivalence* and the theory of *Skopos* as the two most helpful in reopening discussion of Palamas' project, though the *Skopos* theory breaks with *equivalence* (Pym 2010:44).

Equivalence as a concept starts from the idea that:

what we say in one language can have the same value (the same worth or function) when it is translated into another language. The relation between the source text and translation is then one of equivalence ("equal value") no matter whether the relation is at the level of form, function, or anything in between. Equivalence does not say that languages are the same; it just says that values can be the same. The many theories that share this assumption can be fitted into a broad "equivalence paradigm", which can be broken down into two sub-paradigms (Pym 2010).

These sub-paradigms are: *natural equivalence* closely allied with Applied Linguistics and *directional equivalence*.⁸ The *Skopos* theory (from the Greek word σκοπός) was developed by Hans Vermeer, according to whom: "An action is determined by its goal" (Reiss and Vermeer 1984:100) and so "The dominant factor of each translation is its

⁸ For the differences of these two concepts see Pym (2010). For a list of equivalence-maintaining procedures that try to describe what translators do see Vinay and Darbelnet (1958/1972).

purpose” (Reiss and Vermeer 1984:96). This purpose rests with the translator: “What the *Skopos* states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be determined separately in each specific case” (Vermeer 1989b/2004:234).

Nevertheless, Palamas’ translation practice will permit the investigation of how faithful he is as a translator and what his notion of fidelity is. An examination of the way Palamas’ translations relate to their STs also shows the degree and kind of his faithfulness as a translator.⁹ I employ the term "faithfulness" in the sense Robinson (2010) gives to the word and not in the older prescriptive sense. And I employ the term only indicatively, as fidelity in verse and literary translation cannot be defined a priori or abstractly. There are so many mutations of a text that it is impossible to find a single definition of fidelity in verse and literary translation that would include all versions (Delisle et al 1999). Nevertheless, there are some criteria for the assessment of fidelity in translation, which depend on the following variables which are interrelated: translation purpose, translation strategy, the subject of the text, the function and kind of text, the accuracy of the subject, the text’s idiosyncrasies and literary properties, the social and historic context, the circumstance of the poem’s intake etc (Delisle et al

⁹ By kind of fidelity I mean in what levels is Palamas faithful? Is he faithful on the semantic, vocabulary, musicality etc. of the ST?

1999). So, a careful examination should be implemented for detecting in which aspects of the ST is Palamas a faithful translator.

When examining verse translations, one must always have in mind the particularities of verse translation. “A translation of a poem should be at all events another poem”, and as Bonnefoy defines it (2000), the translation of poetry is poetry itself. If a translator does not keep any poetic characteristics in his translations, of course the translation will not be considered poetic; but when a poem is translated, it is possible to remain a poem, and it must do so if it is supposed to be regarded as a poetic translation. This is an important criterion for the quality of a translation. So my aim is to check if Palamas’ translations meet this basic requirement, in other words, if the poem’ poetic characteristics are preserved in each translation. And which are those characteristics which distinguish a poem from prose? Valéry (1958:83) believes that

For poetry to be a certainty {...} it is necessary and indeed sufficient, for the simple arrangement of words, which we have been reading as spoken, to compel our voice, even the inner voice, to leave the tone and rhythm of ordinary speech and to enter a quite different key and, as it were, a quite different time.

Indeed metre and lineation are core characteristics of poetry, but I would add to this, that a poem, whether traditional or not, is strongly connotative (Ladmiral, 1994) and sometimes ambiguous.

A special feature of Palamas' way of translating and anthologising his translations, as can be detected already by the title he chooses, is his various kinds of reference to the idea of music. Music is frequently apparent in the vocabulary of his translations, it contributes to the architecture of the book and significantly affects his way of translating the STs.¹⁰ These reasons urge for a deep and detailed analysis of the feature of music in Palamas' translated poems and his mode of anthologising them, in comparison to the feature of music in his poetry, both theoretically and practically.

¹⁰ I briefly note some evidence on the importance music has for Palamas in *MR*: Palamas selects poems where the feature of musicality prevails, musicality seems to be his priority in his translation practice and even the way the poems are structured in the volume with their original first verse presented at the beginning, reflect a musical composition.

c. The reasons why Palamas decides to make a selection of his verse translations

Σε έναν άνθρωπο, λοιπόν, που με τόσην ένταση έζησε πλάι σε τόσους και τόσους ξένους δημιουργούς (φιλόσοφους, ποιητές, κριτικούς), έρχεται πράγμα εντελώς φυσικό να περάσει από το νου του αρκετά συχνά η επιθυμία να μεταφέρει τους ιδιαίτερους θαυμασμούς του, ή τα όσα ανακάλυψε συγγενικά με τη ψυχή του, και στη δική του γλώσσα (Papadonitsis 1943:275).

For such a literary personality like Palamas, the creation of an anthology of poetry or prose would be a task with which he could very easily cope. But Palamas did not want to be an anthologist of the work of others; he wanted to be an anthologist of his own work. And he did not want to be an anthologist of his poetry or prose (though he sanctioned the anthology made by his son Leandros published in 1937); he wanted to be an anthologist of his translations.

Palamas' avocation with the translation of French verse into Greek began in the early years of his life, as an educational exercise. At a later stage, some of his translations were spurred by his love for Parnassianism. Specifically those written between 1885 and 1912, found in magazines such as *Rambagas*, *Mi Chanesai*, *Estia* and *Noumas*, were published under the scope of Palamas' effort to promulgate Parnassianism in Greece, together with Labros Koromilas, Ioannis Gryparis, Georgios Kampas and Georgios Drosinis (Sofroniou 1959). They and others made translations to the same end though Palamas nowhere admits that this had been one of his purposes of his translation activity. Nonetheless, in a direct or indirect way Palamas explains some

of the reasons that led him start translating, in the Preface to *MR*.

The most directly expressed reason is that he was stimulated to translate by the desire to make some poems he was reading his own. This book was created, because he felt the desire to translate some poems he liked, without even understanding why: “Το διάβασμα λίγων στίχων μου έφερνε την όρεξη να τους κάνω δικούς μου. Κ’έτσι γεννήθηκαν χωρίς κανένα υπολογισμό, χωρίς καλά-καλά να το καταλάβω, τα λιγοστά και τα ασύνδετα μεταφράσματα αυτά» (11:199). Palamas feels this desire because he fully participates in what he reads, and this is a prerequisite for a good translation according to Bonnefoy (2000:159): through the verses’ music the meaning should be clear to the translator and therefore be reproduced as a potential experience- experience if the translator does the poem his; only when we can fully participate in what we seek to translate, are we able to translate well.

An additional reason expressed in *MR* is that Palamas translates French poems because he thinks it is beneficial for the poets whose poems are translated. He finds the act of translation useful and helpful for the fame of the poets: Γιατί τό’χει και η μοίρα των ποιητών· η γλώσσα των ξέρει μονάχα πατρίδα· δεν έχει σχεδόν τίποτε κοσμοπολιτικό (11: 199).¹¹ He continues that when the work of poets falls in the hands

¹¹ A similar view is expressed again by Palamas: “Έπειτα-το ξέρουμε από την ιστορία της φιλολογίας-

of other poets who speak another language and they translate it into their own language, these poets are luckier than others who fall in the hands of mere interpreters. Palamas' intention to revive some poets or offer fame to some others through his translations is confirmed by his choice to translate on the one hand glorious poets who had fallen out of fashion by the 1930s, and minor poets- in order to make them known. Generally, translating the French poems into Greek benefits the poets he loves and admires, whether they either these were major or minor.¹²

One might suppose that one reason that led Palamas to translate poems is because the activity of translation is congenial to him. In the Preface of *MR* Palamas oddly seems to deny this: «Ούτε, καλά-καλά, μ'αρέσει τέτοιο επάγγελμα. Αρκετή σκοτούρα μας φέρνει καθημερινά η φροντίδα να μεταφράζουμε τον εαυτό μας» (11: 204). His words however have a buoyant shadow of irony if we take into concern the very large amount of his translations in *MR* (almost 100). Nevertheless he admits that “Εγώ είμαι άνθρωπος που δεν ασχολούμαι με κάτι αν δεν έχω έρωτα” (14:267). Based on this declaration, Palamas engages with translation because he loves translating. Palamas disavows any pleasure in the translator's enterprise as a *captatio benevolentiae*, but Palamas does not by any means consider the act of translation as a secondary activity, in

πόσοι ξακουστοί ποιηταί και πεζογράφοι δε γνωρίζονται και δεν ακούονται και δεν ξεδιαλώνονται και δεν κρίνονται παρά μεταφρασμένοι;” (10: 369).

¹² This notion of retrieving poets from neglect is discussed in chapter 1.

contradistinction to Seferis-as the prefixes in the titles he chooses ("αντι-" and "μετα-") suggest- and to Elytis who considers, like Papatsonis before him, translation as an 'ungrateful' task (Loulakaki 2010: 113).

Besides the aforementioned reasons found in *MR's* Preface, some others can be also detected, among which Palamas' anticipation to repay a debt for the translations of his own oeuvre made by others. Palamas was translated mostly by French, but also German, Italian and English translators (see Katsimbalis 1932-70 and Kasinis 1973). He was still being translated even in the late years of his life. Palamas was by temperament open to being translated. This is shown in a letter to Avra Theodoropoulou where he informs her that Jean Maurice Eugène Clément Cocteau had a great longing to translate his poetry and make a collection of these translations. Theodoropoulou's (1943) conclusion is that although Palamas was usually underestimating himself, he was very glad when a work of him was admired. Palamas' translations brought out favourably disposed judgements in France, as we can conclude for the references of French writers to Palamas (see Katsimbalis 1932-70 and Kasinis 1973). Also people were reading Palamas in England (Wilde & Clayworth 2004). Therefore, Palamas touches not only the Greek but every European heart. Palamas' reception in France, through translation, was then an additional reason for his positiveness to the translation activity, which

engendered the desire to reciprocate.¹³

Chourmouziou (1960) takes this point a stage further with his comment that Palamas decides to translate these poems because he needs companionship in his poetry. Palamas was the first to introduce the ideas of Symbolism and Parnassianism in Greek poetry (Politis 1991), hence he naturally sought support- and he found it in his collection of translations where Parnassian and Symbolist poets are above all presented. Palamas is trying to create a troupe of poets in his book with whom he shares the same kind of poetic art. Gathering translations into his own work expresses the idea of a poetic guild, what Vayenas (1987) calls "Συντεχνία".

The translation activity of Palamas is also connected with his involvement with the Language Question in Greece.¹⁴ According to Fletcher (1984), Palamas' doubt about which language to use for poetry already noted in correspondence with Masinga, was steadily being resolved after about 1880 in favour of the demotic; Kriaras (1997) asserts that from 1889 Palamas' fight against katharevousa intensifies. In his collection of translations Palamas uses only the demotic. This practice intimates that he seeks to prove, through his translations, that the demotic is capable of giving successful

¹³ The extensive translations of Palamas' work by the Greek-American Phoutrides are also notable

¹⁴ For more specific and general information on this issue see Mackridge (2009) and Tziovas (1986).

expression to the subtleties of a range of European poetry, even the complexity of any philosophical ideas.

Palamas believes that the act of translation is particularly valuable for Greek poetry in his days. He considers translation as a great mean for the renewal of literature.¹⁵ He clearly states that: “ {Η μετάφραση} Πρώτ' απ' όλα συνεχίζει μια ζωοδότρα παράδοση, από καιρό τώρα καθιερωμένη στη νέα μας ποίηση, του πλουτισμού της κι από των αρχαίων κι από των ξένων τα περίφημα έργα..” (8:135). Similarly Palamas translates from ancient Greek and French in order to receive these texts' power, to bring their best attributes and confront their greatest challenges to Modern Greek poetry. This is specially valid when one country like France has a great modern tradition and the other civilisation, the Greek, is seeking to develop one. Palamas shares Roides' predication that there was no poetry in Athens during that time:¹⁶ "Ποιητική κίνηση δεν υπήρχε στην Αθήνα. Η ποίηση τρισάθλια. Καιρός να σπαρθή μια κάποια νέα ποιητική ζωή, με άλλη σκέψη, με άλλη φόρμα" (4:431), hence his aim is to renew it, mainly by refining its poetic forms and in particular by enriching the fifteen-syllable line. We have to see the compilation of *MR* as a late part of this continual effort.

¹⁵ Ezra Pound is the most important champion of this view in Palamas' time

¹⁶ Though his view on Greek poetry of his times, is not always nearly as negative as this especially in *Τα πρώτα κριτικά* (1913).

Apart from enhancing Greek language and literature, Palamas translates hoping to upgrade the status of the translator in his times. In the following quotation he notes that there are many notable Greek translations:

Αισθάνομαι χρέος να τους κάμω το μνημόσυνο, να τους τραβήξω έστω και για μια στιγμή, έστω και με δυό γραμμές από το βαθύ πέλαγος της λήθης. Η ιστορία της νεοελληνικής φιλολογίας και η εμφανιζόμενη ως πρωτότυπη και η απλούστερα και ειλικρινέστερα μεταφραστική είναι και με όλη την αφροντισιά και τη σιωπή γύρω της, πλούσια συχνά σε χαρακτηριστικά παραδείγματα. Μάλιστα' άλλοτε η μεταφραστική παραγωγή υπερέβαινε σε ποιότητα, όχι μόνο στο ποσό, τις πρωτότυπες δοκιμές. Ο Ευστάθιος Σίμος, ο Νικόλαος Δραγούμης, ο Ισίδωρος Σκυλίτσης, και πόσοι άλλοι το μαρτυρούν. Η Ελλάδα έδειξε συμπάθεια, θαυμασμό και φροντίδα να προσοικειωθεί οπωσδήποτε και στον Γκαίτε περισσότερη παρ' όσο πιστεύομε (13:226).

Palamas believes that translators have the right to be praised:

Ενός έργου τόσο υψηλονόητου όχι μονάχα ο ποιητής, μα και ένας ταπεινός μεταφραστής δικαίωμ' αποχτά να τιμηθή λίγο παρακάτου από τον πλάστη που βάλθηκε να μας τα ξαναπλάση τα λόγια του. Γιατί ανάλογη δόση βουλής επίμονης, φωτιάς δηλονότι συγκρατητής που το λυγίζει το σίδερο για να του δώσει το σχήμα που του χρειάζεται, αναγκαία θα είναι και στον εμπνευσμένο, δηλονότι στον ερωτευμένο με τ'όνειρο του μεταφραστή που θα μας έδινε στη γλώσσα του, τη σφιχτά σε στενά συγκρατημένα σύνορα μορφής, όμως απειρομέγεθθ στην ουσία της τριλογία της “Κόλασης”, του “Καθαρτήριου”, του “Παράδεισου (12: 88).

Palamas' collection of translations has something of the same character as Manolis Anagnostakis' anthology of interwar poets. Anagnostakis' anthology had been a private affair of him, which was known by very few of his friends with whom he was exchanging opinions (Argiriou in Anagnostakis 1990). But we do

not have any evidence that Palamas was provoked to publish *MR* by a specific cause or because he was urged by his friendly environment -two reasons which pushed Karyotakis to publish his sequence of translations (Angelatos 1994).

Palamas publishes his book in order to make it known to the audience (without this disclosure cancelling the collection's personal character) expecting the readers to love what he had long loved and admired in (mostly French) poetry. Palamas explains the reasons why poets-including him- decide to publish their work, by using a beautiful metaphor:

Αλλά καθώς η μητέρα, στη ζωή φέρνοντας το έργο της αισθάνεται μέσα στη στοργή της την ανάγκη να το φέρει και στον κόσμο. Έτσι ο ποιητής, στη ζωή φέρνοντας το ποίημα του, την ίδια ανάγκη αισθάνεται κυρίαρχη να το δηλώσει να δηλωθή. Κ'έτσι δημοσιεύουμε τους στίχους μας (1:330).

d. The time of publication

All the reasons developed in the previous section that impelled Palamas to make translations had long been present. So why did Palamas choose to publish this book in 1930, at that late stage of his poetic career and his life? There had been a blooming of verse translation by Greek writers in recent years and during the decade 1921-1930 the highest translation output is noted,¹⁷ and this definitely played a role in Palamas' publishing his translations in 1930.

The birth of numerous bilingual anthologies that became a popular genre in Greece especially during the 1930s is a component of this syndrome (see also p.11), and Palamas' decision might also have been influenced by such a growth which also appeared in a greater degree in France. Moreover, anthologies of French poetry were produced during that time by many Greek writers: Angelos Simiriotis' anthology (1913, 1920, 1937) includes poets of nineteenth and twentieth century, Agis Theros' anthology *Ξένα τραγούδια* (1916 first edition, 1931 second edition) includes many French poets, E.G. Sossidi's anthology *Τραγούδια από τα ξένα* was published at the same year as Palamas' etc.¹⁸ Though Palamas' anthology is not bilingual it has the same function as

¹⁷ Personal communication with Professor K.G.Kasinis, based on his forthcoming *Βιβλιογραφία των ελληνικών μεταφράσεων της ξένης λογοτεχνίας*

¹⁸ However, Greek literature was not given the analogous attention in France: “Ένα άρθρο του Μποντιέ εγνώρισε τον Δοστογιέφσκυ και έφερε την ρωσική λογοτεχνία σε τόση ζήτηση στη Γαλλία. Τώρα μπορεί εμείς να νομίζουμε πως έπρεπε να μας είχαν προσέξει κατά τον ίδιο τρόπο και δεν το έκαμαν. Μα

the anthologies of that time in France which constituted a presentation of a foreign literature, having as their role to conserve a cultural dissemination, manifest the identity or reality of literature and the vitality of a linguistic community from which they emanated (Fraisie 1997). Compilers of bilingual anthologies have the position of "literary mediators" (Fraisie 1997: 115), a role which is more functional in the case of Palamas who apart from an anthologist is also a translator, immediately transferring (and not only collecting) the foreign pieces in the Greek culture.

Another possible trigger that led Palamas to publish his book in 1930 was the publication of Karyotakis' translations in *Ελεγεία και σάτιρες* 1927 (Karyotakis 1979). Between Karyotakis and Palamas there had been contact from 1919 - and earlier in 1916 on a more inchoate way and this clash contradistinction was reflected in their textual dialogue documented in "Φιλαδέλφειος Διαγωνισμός" (Angelatos 1994). Karyotakis received the second prize in 1920 with his collection entitled *Τραγούδια της πατρίδας*, which has a similar title with Palamas' earlier poetic collection *Τραγούδια της πατρίδος μου* (1886); as an answer Palamas republishes in the same year two of his poetic compositions, which were also awarded prizes in the aforementioned competition a couple of years earlier (Angelatos 1994). In an analogous way, the publication of *MR* may fall into this dialogue, hypothesizing that Palamas publishes it as an answer to

δεν επαναλαμβάνονται πάντα τα ίδια ρεύματα στη φιλολογία" (14:267).

Karyotakis' publication of translations in 1927.

Also, *MR* came out a year after “Ελεύθερο Πνεύμα”, the manifesto of the new generation, where Giorgos Theotokas (initially under a pseudonym) castigated some intellectuals’ narrow-minded obsession with one literary tradition, whether it was English, French, German or Russian, and stressed the absence of open-minded European thinkers. Although the so-called Generation of the Thirties never challenged overtly Palamas’ authority and poetic stature, they put his aesthetic ideology to the test.

Moving on to interior factors, we must probably exclude the supposition that Palamas published this collection of translated poems because he was out of ideas or because he attempted to use translation as a method to create new poems.¹⁹ Lipking (1981) expresses the opinion that there is no time to write poetry for an aging poet who, haunted by the ghost of his past and flooded by the sense of fear, wants to go beyond his verse and redeem the time. But this does not happen with Palamas, given that around the period he publishes *MR*, he wrote *Ο κύκλος των τετράστιχων, Πέρασματα και χαιρετισμοί* and *Οι νύχτες του Φήμιου* in 1929, 1931 and 1935 respectively. Though all of them with short poems, they are important pieces of his poetic art.

¹⁹ Contrary to Lowell: “...ορισμένοι ποιητές-μεταφραστές, όπως ο Lowell, χρησιμοποιούν τη μετάφραση ως ένα είδος εργαστηρίου για να εξασκούν την τέχνη τους, όταν το δικό τους έργο φτάνει σε αδιέξοδο» (Connolly 1998:25).

The fact that Palamas decided to publish the book at 71 may mean that he sets out to make a retrospect of what formed him as a poet. His activity as a translator took place over many years: around 46 years (from 25 to 71). At one time many poets believed that the epic, because of its prestige, would be the best way to conclude their career (Lipking 1981). Palamas chose the form of a translation collection as a form of such a "summing-up". It is sooth that the crucial question for a poet at his later stage is whether he has discharged everything for which he is capable (Lipking 1981) and the translations- equivalently to what Johnson (in Lipking 1981: 62) says about the epic- "is a work that draws on an assemblage of all the poet's powers". Palamas in this way made a perfect edition of his works. Each poem in *MR* has its chronological place in Palamas' life. "To make such a book is to redeem individual poems from their solitude and the poet's life from time and finally one hope is left to the poet: to see his fragments, retrospectively, as a single great confession" (Lipking 1981: 83). Wherever the poet goes, the same crossroads await him- not only the intersection of the timeless with time but the meeting of a younger with an older self (Lipking 1981). Palamas had used up all the resources of his poetry. It is equivalent to Drosinis' description of his prose autobiography as "σκόρπια φύλλα της ζωής μου" (1982-85).

Palamas decides to make an anthology of translation because the genre of

anthology fits this aim at a retrospect. Life and poetry intersect, testimony of poems about the way poets conceive, or invent their careers, the life of the poet is often the life of the poem, not only single poems but poetic collections too (Lipking 1981), as in the case of *MR*. Nevertheless, he himself clearly states that generally his poetry is the history of his life and "of the life he would like to live" (4:298), a declaration corresponding to Valéry's averment that poems constitute an anthology of life moments- paraphrased later by Garandoudis (1988:15): "Anthology is the best poems-moments of a life". Anthology relates the things that the writer hoards inside him consciously or not, everything which have been processing via heart and mind, and thus anthology donates a methodological presentation of an attitude towards a world and a time (Apostolidis ^{10th}). Palamas' anthology of course, offers an image not so much of his present as of a past which formed him as a poet. Anthology appears as a conservation of texts, as a source of memories, as a rewrite of the past and can be thus metaphorically likened to a museum (Fraise 1997). Indeed his anthology can be considered a museum but of living not dead artefacts.

If we want to categorise in which stage of his poetic career Palamas is found when publishing *MR* according to the three decisive points Lipking (1981:23) describes: "the moment of initiation", "the moment of summing up", "the moment of passage", Palamas would probably be in the second stage, because *MR* sums up his poetic

influences. But things are not so simple. *MR* is an innovation in relation to Palamas' usual poetic production. Palamas makes a new start as a translator preparing a book that springs from roots in the past. In this respect it belongs to the "moment of initiation" although he is at the later stage of his life. This proves that Palamas does not follow a linear poetic career. The unclear stage Palamas is found at obliges us to accept that *MR* is both a beginning and an end. From Palamas' words we understand that he does not feel that he starts something new but that he finishes something, it is like he has an open commitment for himself. In 1931 (14:268) he says: "Εγώ θέλω να μείνω ήσυχος μόνος μου, γιατί κάτι έχω να τελειώσω. Διάβασα κάπου αυτές τις μέρες πώς κάποιος έκαμε ό,τι έκαμε μετά τα εβδομήντα του χρόνια. Εγώ θέλω να τελειώσω κάτι" and of course he refers to his oeuvre after 1931. Though *MR* was published only one year before this declaration Palamas was supposedly already inside this spirit of finishing something. Like all great poets make their own destiny with poems (Lipking 1981), Palamas also creates his own. The names of the Greek poets should remind us of a second way that a poet husbands his destiny: by making use of other poets. Palamas also makes use of other poets in *MR* in a different way, by using some pieces of their work as STs of his translations.

A further spur for the publication of *MR* in 1930 was that by that time Palamas was starting to feel a bit squeezed out from pride of place in Greek literature. This is

implicit in the growing acclaim for Cavafy's poetry which is evident by the publication of "Ανθολογία Ελλήνων λυρικών ποιητών" in the same year-1930, by Paraschos and Lefkoparides: it is characteristically noted that a limited area is dedicated to Palamas whilst an enlargement of expanse is devoted to Cavafy. Presumably this forms an incentive for Palamas to publish his own anthology few months later as an answer to this kind of neglect, but this is just a hypothesis. He moreover chooses to include in his anthology great poets who were less in fashion at his time in order for people to remember them, indirectly implying the desire that he, being a major poet, should not be passed by either. But at the time he was feeling his fame as a lyrical poet becoming elbowed in the Greek anthology of lyrical poets, it is like if he made a self-projection of his lyric character with the publication of his anthology which is rather lyrical, automatically arranging and ensuring himself as a lyric poet- he pointedly states it: "δείχνω μόνο και σ'αυτά κάτι σαν απόκομμα του λυρικού εαυτού μου [...] θέλει να δώση μόνο κάποια εικόνα του ίδιου μου εαυτού, κ'εκείνη στιγμιότυπα παρμένη από κομμάτια της ζωής μου" (11:202,215).

Fletcher (1984: 218) speaking about Palamas' late collections including *MR* writes that:

we have among these collections the poetry of the post-war era which the poet himself prepared for posterity's judgement. A word of caution must be added, for both the Timid and Harsh Verses and the Passages and Greetings contain poems which belong to an earlier period.

Indeed maybe Palamas was looking for posthumous fame but what Fletcher importantly fails to mention is that *MR* also contains poems of earlier times of Palamas' life. Also Fletcher seems to ignore the strong lyric character of so many Palamas' poems in *MR* when he considers two poems of *Δειλοί και σκληροί στίχοι* as "the last of the poet's lyric outbursts on the theme of love" (Fletcher 1984:221). He is however right in his following criticism of the remainder work of Palamas including *MR*:

The over-all impression of the remainder is of a calmer tone, of delicate compositions skillfully constructed but without the driving urge of his greater works. Everything that meets his eye or springs to mind is worthy of a short poem. Poetry has become his consolation in life at a time when fatigue, and often perhaps physical pain, has come to demand from his writing relaxation rather than dynamism. The moods reflect the thoughts, sometimes melancholy and sometimes serene (Fletcher 1984:221).

e. The reception of the book

Palamas' book was not perceived as an anthology at the time, and this perception unfortunately has remained stable until nowadays. In *Nea Estia* of 1930, Michael Petridis wrote: "Η εργασία του αυτή-καθώς κι' ο ίδιος το τονίζει-δεν έχει τίποτε το μεθοδικό, δε θέλησε το βιβλίο του να φανεί είδος ανθολογίας, συστηματικό κορφολόγημα και ξαστάλαγμα, εικόνα αντικειμενική...". It seems that the main reason for this impression was of course Palamas' declaration in the Preface to the book, where he tries to discourage the reader from taking *MR* for an anthology- exactly like Seferis does in later years "in an attempt to downplay the poetic value of his translations" (Loulakaki 2010: 113). It also looks as if Palamas is asking the reader to judge his book with more indulgent criteria than they would apply to a conventional anthology. Petridis (1930) adds that the scope of the book is the enjoyment by Palamas and by the readers of the foreign poems in our language. Also the lack of methodology (ostensibly) in the book seems to disavow its perception as an anthology. Under these terms Petridis justifies the absence from *MR* of some names whose presence is indispensable in a systematic anthology.

Basically, the first part of the book's criticism by Petridis (1930) seems to repeat Palamas' own proclamation of his book. Petridis appears to believe that the book is not an anthology. Yet the words with which he ends his review lead to the opposite

conclusion: “Είναι και όλα σχεδόν διαλεχτά, καμωμένα από ποιητή που κορφολόγησε απ’ όλους τους ποιητικούς ανθώνες και που άσφαλα έμαθε να ξεχωρίζει και να μας προσφέρει, τούτη τη φορά, τα ωραιότερα λούλουδα”. This metaphor is not accidental. The use of the word “flowers” directly connotes the genre of anthology. Petridis referring to the etymological route of anthology is then self-defeating because on the one hand he does not recognise *MR* as such and on the other hand he uses a metaphor for anthologies to describe it.

Though the book was not regarded an anthology, generally it was greeted in a very positive way by Petridis (1930:161), who pays tribute to Palamas' translation ability: "όταν φυσικά γίνεται από τεχνίτη και με πόση τέχνη! Αλλ' ας έλθουμε στις μεταφράσεις. Είναι οι περισσότερες εξαίρετες. Σπάνια έλληνας ποιητής απέδωκε ξένους ομότεχνους του και τι ομότεχνους, που σπάζουν κότσια." He praises Palamas' ability to translate poets of different kind of artistic style, who belong to different poetic schools, and stresses the fact that the range of poets covers a long period of time. He acclaims Palamas' selection of the best poems and does not accuse Palamas of not being up to date.

This positive perception of *MR* and Palamas' translations continuous even in 1943 after Palamas' death as we can see from the assessment by Takis Papatsonis, himself an important poet and translator:

Αυτός ο τόμος παρουσιάζει μεγάλο ενδιαφέρον, γιατί, εκτός από την απόλαυση που παρέχει δίνοντας συγκεντρωμένες μεταφράσεις πάντοτε άψογες και συχνά εμπνευσμένες, σε μορφές ελληνικά τέλει, σε γλώσσα γάργαρα και σε ατμόσφαιρα που παρακολουθεί πιστά και αναζωογονεί την ατμόσφαιρα του προτύπου, δίνει συγχρόνως αφορμή σε πολλαπλούς στοχασμούς (Papatonis 1943:275-276).

Only two accusations were charged against Palamas by Petridis. The first is associated with the fact that Palamas makes hyperboles in his praise and reprehension of some poets, something which constitutes an antithesis with his own self: "Οι υπερβολές αυτές, τόσο στον έπαινο όσο και στον ψόγο, δύσκολα συμβιβάζονται με την καλαισθητική, πνευματική, γενικά ευρύτητα, με την "compréhension universel" του Παλαμά" (1930:161). The second relates to the critics' uncertainty as to where Palamas owes his preferences: "προτιμά τη Noailles και τον Ρενιέ από τον τόσο συγγενικό του Βαλερύ;". Petridis was mostly annoyed by Palamas' criticism which he considered strict and harsh, rather than by Palamas' choices.

f. My approach

A linguistic approach to translation is beneficial (Mounin c1994) and the bibliography is full of translation approaches from branches of linguistics (Tsigkou 2011). This is natural as the science more closely related to translation is linguistics. A linguistic approach is mainly- but not solely- followed in my study inasmuch in the biggest part a comparative analysis takes place between the STs and TTs regarding linguistic aspects like vocabulary, syntax and semantics.

This approach alone is not adequate. Translation is not simply a matter of language, but a cross-cultural transfer (Armstrong 2005, Chantler and Dente 2009, Elliott and Roland Boer 2012). The first definition of the word ‘translation’ offered by the OED is ‘Transference; removal or conveyance from one person, place, or condition to another’. Understood in this way, it is apparent that translation’s relationship with literary texts is not simply that of a process whereby a particular text is rendered in another language. So although any mention of translation immediately and inevitably calls to mind what might be called ‘linguistic’ translation, on further consideration literature and visual culture seem to have always been preoccupied with what might be called ‘cultural’ translation. The distinction, however, is not a simple one. The border between the two is far from impenetrable and the linguistic is as prone to being carried over into the cultural as the cultural is to the linguistic. However one looks at it, then,

translation is arguably always cultural. So, using linguistic concepts, methods and tools I will analyse the ST and TT but simultaneously I will approach them as an act of communication within a culture and not as an isolated specimen of language. Both the linguistically oriented approach and the culturally oriented approach have their weaknesses but they offer some useful tools and insight in translation studies.

Apart from a linguistic and cultural approach an aesthetic approach is also going to be implemented. Mounin (c1994) believes that in order to examine the quality of a literary translation we must undertake two kinds of study: linguistic- on a broad definition- and aesthetic. Aesthetics should anyway be an integral part of discussions in every analysis or criticism on poetry and this is a view shared by many translator theorists (see Amiya 1992, Kwan-Terry 1992, Belknap 1934). Verse translations are (or should still be) poems, as we discussed earlier, so an aesthetic study will be included in our analysis of Palamas' translations.

I therefore agree in part with all those scholars (i.e. Ning 2003 and Tsigkou 2011) who support an interdisciplinary approach to translation, and I would support that not just interdisciplinary but a multidisciplinary approach to translation is essential (linguistic, cultural and aesthetic). I am therefore drawing on appropriate bibliography in each chapter.

g. Methodology

The methodology and the organisation of this thesis is based on the two pillars of my study: Palamas as an anthologist and Palamas as a verse translator. To understand Palamas as an anthologist, however, we must first understand how *Music Reset* is itself an anthology. As such, my first chapter examines the structure of *MR*, particularly the arrangement and the selection of poems and poets, in comparison to other Greek and European (mostly French) anthologies. The chapter argues that *MR* belongs to the genre of anthologies, though it has some distinctive features.²⁰ Palamas' decisions as an anthologist are discussed and his stance as anthologist assessed. The chapter's methodology is based on an inquiry into anthologies both practically, by comparing *MR* with other anthologies, and theoretically, employing theorists' -mostly Ferry's (2010) arguments.

Chapter 2 deals with Palamas' theoretical views of translation. The chapter engages in the methodological exercise of indexing in chronological order all Palamas' views on the enterprise of translation from his *Apanta*. Then, I categorise them by subject for further discussion. Finally, the chapter discusses Palamas' views in relation to modern translation theories.

²⁰ i.e. the criteria of arrangement of poems and poets are nowhere mentioned by the anthologist, there are no biographical annotations of the poets etc.

Chapters 3 and 4 explore Palamas' practical translation strategies through both a macro- and micro-level assessment. The methodology I propose for translation analysis is informed by recent translation theories. I mainly employ as a model Lambert and van Gorp's (1985) *Synthetic Scheme for Translation Description*.²¹ But I found it essential to make some changes to this model for the particularities of this study:

Preliminary data:

- the title and title page of the anthology
- metatexts (the Preface and the notes in *MR*)

These two take place in the discussion of Palamas as an anthologist in chapter one.

- general strategy (partial or complete translation)

Macro-level:

- titles of poems
- division of stanzas
- poetic structure (contrasts between quatrains and tercets in the sonnet)

Here I have added the examination of the metre and rhyme as the two core rhythmic poetic features. Also formal literary structures are examined here and not in the micro-level

Micro-level:

selection of words, dominant grammatical patterns, forms of speech reproduction (direct, indirect, free indirect speech), narrative, perspective point of view, modality (passive or active, expression of uncertainty, ambiguity...), language levels (sociolect; archaic/popular/dialect/jargon...). I have attempted to synthesize these in order to say something about the more elusive notion of 'style' and sense/sentimentality.²²

Systemic context

Oppositions between the poet's theoretical views on translation and his practice takes place in the conclusion of the whole thesis. Of particular importance here, given the title of Palamas' volume, are intersystemic relations as they relate to musical aspects of these translations and this discussion takes place in the last chapter of my thesis.

²¹ This is found in Appendix 1

²² For a tabulated form of this see introduction of ch. 4.

Chapter 5 is a discussion of the systemic context of these translations, linking the book's chapters together. While the entire thesis includes a discussion of features of music (and the sub terms included, such as tonality, musicality, harmony), chapter 5 presents a more detailed discussion. This chapter argues that both the structure of the anthology and the selection of poems and poets it includes rely heavily on music. Additionally, the chapter will explore how music is performed and presented in Palamas' translated poems and how this relates to his translation strategies. Thus, Palamas' relation to music, his beliefs about the relation of poetry to music in general, and its relation and importance to his poetry in particular, form the next section of the chapter.

This chapter engages with a methodology that combines theory with practice. This analysis will be first on the theoretical level: Palamas' musical poetics, his perceptions on the relation music has with poetry and translation activity, and the significance he gives to the influence of music on literature will be examined. Then it will move to a practical level: how music is apparent in his volume, in his translations, and how it affects his translation strategy, always in comparison with his other works. The methodological approach here is both a literature review and then a practical investigation on the way Palamas' theories on music are applied and implemented in practice.

Chapter 1: *Ξανατονισμένη Μουσική* as an anthology

Introduction

An anthology is “a collection of short poems or literary passages drawn from multiple authors [...] The idea underlying the term is selection of what is useful or beautiful” (Greene, R. et al. 2012: 52). A partial definition of what makes an anthology according to Anne Ferry (2001: 31) "is implied by the terms used to classify it and by its distinguishing features as a containing space. A further distinction to be considered in defining this kind of book is the special character of its maker." However I think the two legs of Ferry's definition are not separated because it is on the character of an anthology's maker on which its classified terms and features depend.

Both collection and selection is what defines an anthology according to Gavriil Pentzikis (1982). An anthology is a collection because it may embrace poems and poets with different artistic styles, belonging to different eras and literary trends. It is also a selection because the poets and poems included must meet certain, however defined, criteria. The selection of poems is the most crucial sign of the maker's presence for Ferry (2001) without denying that what the anthologist values is not only the range and quality the book contains but also the way it is planned. These are, according to Palgrave (1861) the most crucial decisions providing the greatest significance to the

anthologist's role in the book. Lewis (1954) moreover considers the creative gift for a satisfying arrangement of poems a rare talent. But Lewis left vague what he meant by the term "satisfying". What he seems to consider 'satisfying' is in fact the detectability of a shaping self behind an anthology. A satisfying constitution should probably presuppose a logical structure and a reasoned selection of poems. However, not only the choice of poems but also that of poets is of importance. Similarly, Pentzikis and Lewis give emphasis to the process of collection and selection—that is to the second principle defined by Ferry as the presence of the maker.

Relying on Ferry's and others' claims about the definition of an anthology, one may create a framework for seeing *MR* in this light, and provide a new way of examining this work. This pattern consists of three parts—corresponding to the three sections of this chapter—which roughly are: the peritext information (with special reference to formal classification terms/the title of the book), the arrangement of the book, and the selection of poets and poems. First I shall outline what I see as the reasons why Palamas chooses the title *Ξανατονισμένη μουσική* for his collection and discuss the peritext interferences of *MR*. These can include any notes on the poems Palamas translates, any biographical information on the poets presented or information about the traits of their oeuvre. Generally any comments affecting the reader's perception on the poets and poems included, even the perception of the book itself will be adumbrated.

For that matter, the anthology's title may be seen as a comment — it constitutes the broadest and the most general comment of the anthologist that characterises his book. In the next section (1.2) I shall discuss the strategy of the book, starting with the description of its contents' organisation and moving on to the way poets and poems are gathered together. In the last section (1.3), I will investigate the criteria for the poets' and poems' inclusion in *MR*. Special mention will be made on the different schools of poetry presented in the volume.

Like every anthologist, Palamas selects the title for his book, its structure and the material it contains. In the current edition of *MR* the «Επίμετρο» and «Σημείωμα» were added by the editor Katsimbali and also Katsimbali added the names of the poets in each section of the table of contents. I shall discuss Palamas' degree of interventions in the book, with emphasis on his selection and arrangement of the poets and poems included in his anthology.

Not only the anthologist's presence but also the place of *MR* within the anthologies will be explored. *MR* is a collection of translations made by Palamas and surprisingly it has not been seen as an anthology.²³ My hypothesis is that *MR* shares some

²³ See for example the criticism to this book by Petridis in the Introduction (part g).

characteristics that set it among anthologies. However, it is an anthology with some special traits. First it belongs to the category of an anthology of translations, with the special characteristics this entails. Secondly, it consists of translations made by Palamas who not only is the anthologist and the verse translator but is himself, by the time he produces the anthology, a long-established poet. The fact that *MR* is an anthology made by a poet plays a role in its character as a kind, and when a poet presents his own work in an anthology its character becomes even more distinct. Such an anthology accommodates itself to the preferences of the poet who has himself become the maker of the anthology, and the selection of poets is affected by the poet-anthologist's friendships, influences and admirations (Ferry 2001).

Often anthologies are a showcase, a manifesto or a reaction to a school or kind of poetry and in this way a version of a history of literature of a certain period is created (Ferry 2001). If the anthology entirely or partly includes the anthologist's work, the anthology is brought out as an author's self presentation. When this self-presentation acts on the same awareness of writing against poetry informed by other poet-anthologists — that is, in the framework of intertextuality— a special character to the anthology is offered.²⁴ Often, poets who are also makers of anthologies are inventing

²⁴ A prime example is Larkin's anthology whose contrast with Yeats had consequences on the arrangement of the selection in his book which obtained the shape of an argument with Yeats' work (Ferry 2001)

their own literary history through their choice and arrangement of poems. In an anthology of translations constructed by the translator himself, the translator-anthologist's work is presented indivisibly with the work of the poets to whom the source-texts belong.²⁵ An anthology of translations, then, can be read as both a history of literature and a poet's own mental history, not least when the translation of poems, which have often had a significant influence on him as a poet, has taken place over a long period.

Through these chapter sections I will test first the book's classification as an anthology, discussing whether and how the delineating features of anthologies are applicable to it. Thereafter I will examine how far this kind of selection differs from a conventional anthology. This discussion will naturally involve some comparison of *MR* to other previous or modern anthologies (and anthologies of translations) not only in Greece but also in other European milieu especially in France. Correlations will be made with other anthologies (including anthologies of translations) on the three levels (peritext, arrangement, selection) that will permit the noting of any similarities and differences between them.

²⁵ Even if the ST is not presented, the existence of the translation alone implies and indicates the existence of the ST too, because the translated piece always carries some poetic characteristics of the poet who translated the poem but continues carrying the characteristic elements of the poet who created the ST.

1.1. The title of the book and peritext interferences

a. The title and its implications

Two dominant metaphors frequently used for anthologies' titles —or subtitles— are those of flowers and treasures and though ostensibly dissimilar, they are balanced by a common notion: to preserve the best without excluding anything of what is worth to be retained (Fraisse 1997). In the vast number of titles for anthologies, words are included more closely defining the book i.e. anthology, treasury, collection, miscellaneous, etc. and this is the first distinction to be considered in defining anthologies (Ferry 2001). Palamas' book does not have a title or a subtitle to indicate that it is an anthology.²⁶ Still this does not prevent its classification as an anthology. Anthologies have been subject to changing styles of titling, something that points to "the self-consciousness that attaches to the anthology as a less well established kind of poetry book" (Ferry 2001:30).

This continual restyling of anthology titles or subtitles has been also made to vie with other genres of poetry collections, but also to compete "among themselves to catch the attention of a growing body of readers with more various as well as more quickly

²⁶ Like Anagnostakis' anthology (1990) "Η χαμηλή φωνή: τα λυρικά μιας περασμένης εποχής στους παλιούς ρυθμούς", but unlike other Greek anthologies, i.e. the anthology by Paraschos and Leukoparides (1930) "Ανθολογία Ελλήνων Λυρικών Ποιητών"etc.

changing reasons for buying books" (Ferry 2001: 30). Capturing attention is possibly a reason for Palamas giving the title *MR*, which is rather an enticing title.²⁷ Containing the term "music", this title offers a sense of amusement and relaxation. There are similar cases during the eighteenth century of an uneasy impression hinted that the anthology must compete with other places of entertainment.²⁸

But why did Palamas choose this title among many other options? The relation between anthology and music was not an innovation of Palamas. It had been already enunciated in 1868 by R** & Tefarikis in the introduction to *Παρνασσός, ή Απάνθισμα των εκλεκτοτέρων τεμαχιών της νέας Ελληνικής Ποίησης* where the anthology is described in musical terms:

ενησχολήθην από τινος περί την σταχυολογίαν ποιητικής τινος ανθοδέσμης, εν η εισεφόρησα μετ'επιστασίας είτι ωραίον, είτι νευρώδες, είτι εικονικόν και πρωτότυπον απήντησα μεταξύ των κελαηδημάτων των συγχρόνων παρνασσείων αηδόνων. Φρονώ δε, οτι παρέχω ου μόνον ευχάριστον ανάγνωσμα εις τους επιθυμούντας να έχωσι πρόχειρα τα αριστουργήματα της νεωτέρας Μούσης, αλλά και ελαχίστην εκδούλευσιν τη καθόλου φιλολογία [...] Αποβλέπων τις εις τον οσημέραι πληθυνόμενον θίασον των μουσολήπτων νέων ημών ποιητών, οίτινες εκάστοτε ανά έν άξιον λόγου κόσμημα αναρτώσιν εις το τέμενος των Μουσών... (1868:1)

Let us not forget that the word music in Palamas' title refers to an anthology not

²⁷ Palamas might just opt to be attractive to the reader and not angle for publication like other cases, because publication was nevertheless an easy issue for Palamas

²⁸ For these cases see Ferry (2001)

of poems, but of translations. But neither the relation between translations and music was Palamas' innovation. It is not the first time the relation between translations and music is made in Greek literature. Giorgos Filintas' *Ξένες αρμονίες στη δική μου λύρα* was already published in 1913 and the title he gives to his anthology of translations is indicative for the importance of music in translation.

Palamas' innovation lies elsewhere. As Karandonis (1982: 16) put it much later in time Palamas' title signaled a turning point in the history of Greek translation and inaugurated a school of personal variations of the term translation:

Απομένει να εξηγήσω γιατί επινόησα τον τίτλο Ηχώ και όχι τον καθιερωμένο όρο «μετάφραση». Ο όρος «μετάφραση» είχε μια αποκλειστικότητα στη λογοτεχνία μας (καθώς και στις ξένες λογοτεχνίες, από όσο ξέρω) ως την ώρα που ο Κωστής Παλαμάς, δημοσιεύοντας σε τόμο τις θαυμάσιες μεταφράσεις του Γάλλων ποιητών, τον τιτλοφόρησε Ξανατονισμένη Μουσική (1928). Αυτή η τροποποίηση και προσωποποίηση του κλασικού όρου, είναι μιά απόδειξη του άλυτου πάντα προβλήματος του τι ακριβώς είναι, ή του τί πρέπει να είναι μιά μετάφραση, και μιά σαφέστατη ένδειξη πως οποιαδήποτε μετάφραση, ιδίως ποιητικών κειμένων, δεν είναι δυνατόν να πραγματωθεί δίχως τη λειτουργία και την επικυριαρχία του προσωπικού τόνου του μεταφραστή. Ταυτόχρονα, δείχνει πως ο συνειδητός μεταφραστής, τονίζοντας τη σημασία του προσωπικού τόνου, χαράζει τα όρια που αδυσώπητα χωρίζουν το πρωτότυπο από την όποια μετάφραση του.

Karandonis (1982:16) gives an interesting explication for Palamas' use of the word *ξανατονισμένη* in the title. He believes that Palamas' title implies the view that in a verse translation the translator's personal tone always prevails. Karandonis himself,

following Palamas, named his own collection of translations, *Ηχώ* (1982). According to Karandonis (1982) Palamas' title affected Seferis and Elytis in choosing the title of their collection of verse translations.²⁹ From this Karandonis' point of view we can assume that Palamas gives this title to his anthology because he wants to prepare the reader that he as a translator will be present in the poems he translates.

Palamas chooses the title *Ξανατονισμένη Μουσική* because he wants to indicate another aim of this book. Translation and poetry are linked with musicality in Palamas' theoretical views and practice. Music in general has a special importance for him, as I shall explore in more detail in Chapter 5. It is confirmed many times implicitly in his many references to music in his oeuvre (see 5.1.c) as well as explicitly in his article "Μουσική και λογική στην ποίηση" (12:464) that musicality is necessary in poetry, and rhythm plays a significant role in a poem, and since a translation of a poem is still a poem (and a good translation must be so), musicality is a determinant for the translation too. *MR* is then a metaphor pervasively and masterfully used by Palamas to show his priority; and his priority is nothing but the

²⁹ "Αυτός ο προβληματισμός που συνειδητά, καθώς είπαμε, συνηθειτοποιείται στην Ξανατονισμένη Μουσική, ενυπήρχε και στο μετριοπαθή όρο «απόδοση», που δεν ξέρω ποιός πρώτος τον χρησιμοποίησε. Ωστόσο η Ξανατονισμένη Μουσική, εγκαινίασε μια σχολή προσωπικών παραλλαγών του όρου «μετάφραση». Έτσι, ο Σεφέρης τιτλοφόρησε τις μεταφράσεις του Αντιγραφές, εννοώντας αυτούς που στα Μουσεία προσπαθούν να αντιγράψουν σε δικούς τους πίνακες τα ζωγραφικά αριστουργήματα και ο Ελύτης στις μεταφράσεις του επινόησε τον παράλληλο ή συγγενικό, με τις Αντιγραφές, όρο Δεύτερη Γραφή» (Karandonis 1982:16).

challenge to rearrange or reset the music of the source (mostly French) poems into an equivalent music in order to fit them in a different culture: the Modern Greek one.

Both the terms rearrangement and resetting, though they are slightly different, can attribute the Greek term *ξανατονισμένη* which Palamas uses in the title. Actually the term *τονίζω* is literally translated as accentuate, stress and set to music (OED). In Babiniotis' (1998:1795) dictionary *τονίζω* is defined as: “1.βάζω τόνο σε συλλαβή μιας λέξεως, 2. Προφέρω με τρόπο έντονο, 3.υπογραμμίζω, δίνω έμφαση σε κάτι.» So Palamas' title *Ξανατονισμένη Μουσική* involves the meaning of stressing again, resetting something to music but also making something acute and intense, giving it emphasis. The term reset carries the sense of transposition, which is defined as:

The notation of performance of music at a pitch different from that in which it was originally conceived or notated, by raising or lowering all the notes in it by a given interval. Transposition is often applied when pieces are performed on different instruments from those specified in a particular scoring [...] Vocal music is often transposed in performance, and songs are sometimes published in alternative transposed versions for ‘high voice’, ‘middle voice’ and ‘low voice’ (NG, v. 25:708).

The term rearrangement has a wider meaning and implies that a bigger change process takes place in a piece. Arrangement is “the reworking of a musical composition, usually for a different medium from that of the original” (NG, v.2:65). It also involves the meaning of recomposition, of transference and paraphrase:

In the sense in which it is commonly used among musicians, however, may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer (NG, v.2:65).

Palamas seems to have both transposition and arrangement in mind. He sees the process of translation as an exercise of his musical poetic powers, otherwise he could choose another musical title like "απόηχοι της γαλλικής ποιήσεως" for example.

The metaphorical use of the term music in the title by Palamas is justified if we follow the claim of Lipking (1981:72): "In works intended to close a career, music often serves as a metaphor [...] but it does not resolve all conflicts. Is the poet a composer or only a musician?" It seems likely that Palamas intended *MR* to be an instrument for expressing the spirit of past times in his recent times.³⁰ Music is proved to have psychological effects on humans as it expresses emotions (Juslin 2011, Cochrane et al. 2013). One of these emotions is the longing for the past.

³⁰ An analogous Palamas' oeuvre to *MR* is "Τα χρόνια μου και τα χαρτιά μου" (1933/1940) which is a "deep redial" of Palamas' life in his early years (4: 353) but written in prose. "Τα χρόνια μου και τα χαρτιά μου" has the same idea of a sort of collection, which is nothing else but a collection and a source of personal memories, thus it was written under the same spirit with *MR*.

Two years after the publication of *MR* Palamas wrote a poem with the same title “Ξανατονισμένη Μουσική” which can be found in *Πρόσωπα και Μονόλογοι* (11:173) and can be seen as a kind of commentary on the book *MR* as a whole.³¹ This poem can be considered as an anthem to music. Music is likened to beauty (verse 1) and spreads roses (verse 8) videlicet beautifies things around her. In this poem, music also looks like a foreign creature and a goddess (verse 2) and bedazzles people. This Goddess acts beneficially; she goes to a desert and leaves her dew there, so as she passes, she gives life to the things around her, like musicality that benefits and enlivens a poem. In the poem there is a constant struggle to capture musicality because of its elusiveness, which can metaphorically imply that capturing the spirit of a poem is something difficult. Palamas' undertaking to catch the music of the foreign poem and translate it is then a

³¹ Και ήρθε στη γή, φανερωμένη από την ομορφιά,
Θεά, στων ανθρώπων φάνταζε τον κόσμο, πλάσμα ξένο,
Τα μάτια ξάφνιζε περνώντας αλαφρά αλαφρά,
Σύγνεφο θα την έλεγες με φως πλημμυρισμένο.

Και πρόβαλε στα γαλανά τ'απέραντα λευκή
Προς μακρισμένη μια ερημιά να στάξει τη δροσιά της
Στάλα με στάλα, τη δροσιά γλυκιά, ευεργετική,
Και πίστευες πως έδρεπε ρόδα στο πέρασμά της.

Και την ξανοίγανε σαν ίσκιο ονείρου να διαβαίνει,
Μέσα στα κύματα της ζωής ν'αργογλιστρά,
Εκεί που από τον ίσκιο αυτό δεμένη, ναρκωμένη,
Κοιμώταν στ'ακρογάλι η τρικυμιά.

(«Ξανατονισμένη Μουσική» 11:173)

real feat. And I shall say more about this in Chapter 5.

It is noteworthy that Palamas chooses a title which does not include words or phrases like foreign (Ξένος) which are many times used by other anthologists i.e. *Τα ξέν' αηδόνια: μεταφράσεις ποιημάτων από το αγγλικό, το γαλλικό, το γερμανικό και το ιταλικό* (Psara 1954), *Ξένα ποιήματα: μεταφράσεις 1957-1982* (Demou 1982). Palamas shuns these terms not only in the title but in the book's Preface too, where not even once do these words occur.³² The notion of foreignness in Palamas' collection is then dodged, reflecting Palamas' words that he feels these poems his. It is also relevant that Palamas never went outside Greece, so the idea of bringing back something from foreign parts, so natural for Greek poets who went to France or Germany, fits his intentions less well.

³² The only cases where the word ξένος is mentioned is in the title of two poems “Η ξένη” (11:344) and “Ο ξένος” (11:127) and in the title of part one of the “Επίμετρον”: «Δυό λουλούδια από τα ξένα», which Palamas published in *Οι πεντασύλλαβοι- Τα παθητικά κρυφομυλήματα* but not in *MR*.

b. Peritext Interferences

Unlike many Greek and European anthologies (including European anthologies of translation), in *MR* the selection from each poet's work is not introduced by any biographical annotation.³³ This is partly because Palamas has so many times mentioned poets and writers in his critical essays and feuilletons.³⁴ What seems to be a justification of the non-inclusion of biographical notes could be used as a complaint against Palamas as the existence of these comments could have made it very easy for Palamas to excerpt pieces of his criticism or remarks on each poet at the beginning of each section. Neither is there any information on the oeuvre of the poets Palamas translated, for example in which school each one belongs to or the special qualities and trends of their poetry.³⁵ The reasons for the absence of such information may be found in Palamas' purpose to present the translations of poems he loves and not to create an anthology for any other kind of use.³⁶ He declares this many times in the Preface: «Του βιβλίου τούτου σκοπός δεν είναι να δώσει κάποια εικόνα, έστω και ατελή, του δρόμου που είχε πάρει, που

³³ Unlike for example the recent translations anthology of French poetry *Ανθολογία Γαλλικής Ποίησης* by Simiriotis (f 2014)

³⁴ In his 16 volumes, Palamas' criticism is found for Hugo, Leconte de Lisle, Moréas etc. confirming Apostolidou's (1992:16) argument that: "His critical interest comes and returns to the same people and problems with firmness and consistency".

³⁵ I don't think that this absence is related to the fact that some of the poets are not French, because Palamas knew a lot of information even for the German or Italian ones as we see in his different articles.

³⁶ Unlike Simiriotis' (f2014) anthology of translations for example, whose aim is to satisfy even the most demanding reader. This explains the existence of the poets' biography and pictures, the big number of poets (60 in total) and their presentation in chronological series.

πέρνει, και που πάει να πάρη, γενικώτατα κοιταζόμενη, ή σε ωρισμένα πρόσωπα καθώς δείχνεται, η γαλλική ποίηση» (11:199).

Nor is any information given about the poems included.³⁷ Anthologists usually "prepared readers by a critical or historic survey of the span of poetry their collections included either in an introduction or in summaries heading each group of entries" (Ferry 2001:51) or somewhere else. This is quite usual in Greece too; a Greek example is Dimaras's mini-anthology *Ελληνικός λυρικός λόγος (1708-1985)* in *Nea Estia* 1958, which includes Palamas' poems and has something of his mentality too —already in the title the word λυρικός (lyric) transpires a connection with the musical feature in *MR*. In contrast to such anthologies in *MR* there is not any interpretive contribution to cast light on a poem in advance i.e. there are not any footnotes, notes or explanations regarding the meaning of a translation. Finally, Palamas does not disclose the poetic collection where each poem belongs.³⁸

The way poems in *MR* follow one another without commentary shows that

³⁷ The only exception is the five pages note called "Σημείωμα" (11:489) written by Palamas in 1916 following the poem "Η Ελένη της Σπάρτης", which is not included in the first edition of *MR*. Also in the «Σημείωμα» by Katsimbali the reader is informed that Palamas wrote a note for his translated poems «Ο ψαλμός της μετανοίας» and «Τότε είναι θεία τα τριαντάφυλλα» which again are not included in the first edition by Palamas.

³⁸ In most cases we know the French edition which Palamas uses for his translations from the registration of the books found in his library by

Palamas wishes the poems to speak for themselves and the reader to experience recurring patterns of diction and especially of rhythm. Perhaps indeed Palamas sees lyric poetry-which is prevalent in *MR*- as not really needing annotation. Nevertheless, the fact that Palamas' interventions are so limited in *MR* does not annul the book's nature as an anthology but it does undermine the treatment of the volume as an anthology addressed to readers.

The lack of any information about the poems in an anthology is totally legitimate according to Paraschos and Leukoparidis in their exactly contemporary anthology of Greek poets (1930). That is why they do not escort the poems with the names of their creators, something that is considered as innovative: "δημοσιεύουμε τα ποιήματα χωρίς- όπως αιώνες τώρα συνηθίζεται- να τα συνοδεύουμε με τα ονόματα των ποιητών. Πιστεύουμε ότι το όνομα ρίχνει έναν ίσκιο ατομικό, "σωματικό" σε κάτι που, από τη φύση του, πρέπει να μένει όσο το δυνατό πιο πνευματικό και απρόσωπο. Η "άδολη ποίηση" μας φαίνεται ότι έτσι καλλίτερα εξυπηρετείται, καλλίτερα έτσι εξυπηρετείται το αγνό και απόλυτα ωραίο" (Paraschos & Leukoparidis 1930:3). The book was published approximately eight months after the publication of *MR* so any impact of Palamas' anthology on Paraschos and Leukoparidis' anthology is not implausible.

The absence of information on the poets and poems included can be also justified by the presence of such information in the Preface to *MR*. Though in the Preface Palamas does not give any biographical data, comment is to be found, sometimes on a limited scale, on the poetic characteristics of almost all the poets included (and for poets not included as well).³⁹ On a few specific poems there are also some meagre comments—for two poems by Hugo: "Σ' εκείνη που στέκεται σκεπασμένη" he writes: "...αφειδώς μέσα του προχύνει τη λυρική του μεγαλειότητα" and for "Λόγια στην αμμουδιά" he writes: "το ποίημα που μπροστά του γέρνουνε γονατιστοί λογοτέχνες της περιωπής ενός Μορεάς..."; for the poem "Στο διαβάτη μιας βραδιάς" by Verhaeren: "..με όλη του τη δυσκολοσύγκριτη περιπάθεια και των παλμών και των ρυθμών δεν είναι αρκετός για να παρουσιάση με το πολυόμματο παράστημά του ένα Βεράρεν" and for the poem "Ένα ταξίδι στα Κύθηρα" by Baudelaire: "...όσο κι αν είναι από τα σπαραχτικότερα εξομολογητικά του σατανισμού του, δε φτάνει για να μετρηθή ο ποιητής με το "ηδονοστάλασμα μιας βαρειάς ευωδίας".

The Preface is a valuable piece of paratextual information on the poems and poets in *MR*, which is very important not only for our understanding of Palamas' reading of

³⁹ The poets who are included in *MR* by Palamas but are not mentioned in the Preface are: Villiers de l'Isle Adam, Gautier, Marie Noël, Heine, Carducci, d' Annunzio, Arturo Graf and Pascoli. It is no coincidence that most of these are not French.

the poets he translates, but for our understanding of the book's nature too. Palamas refers to the reader to the Preface of the book, where is also found an explicit editorial guidance: The Preface signals that Palamas and no other compiler chose which poems should be together, decided their configuration, or made changes to their form. His modest wording is conventional, without making large claims for his book. Although Palamas is modest in the Preface of *MR* (i.e. he notes: “δε δίνει το βιβλίο τούτο μια εικόνα, όποια, κάποιας κίνησης που ακολουθεί μια ποίηση έξω από τα εδάφη μας” (11:215) presumably opting for *captatio benevolentiae*), inside he is more assertive. Also in the Preface the reader can understand his aims with this volume and how he perceives his book.⁴⁰

Within the sections that form the main body of the book, the only information given by Palamas with respect to the poems in *MR*, is found in the entries' way of identification, in other words, in the way each translated poem is presented in the book's sections.⁴¹ In nearly all cases Palamas cites the first line of the ST in the original,⁴² followed by the full name or surname of the poet before the translation,

⁴⁰ Palamas' perception of his book is found in the introduction of this Thesis.

⁴¹ Palamas' imprint is left on poems also by his capacity as a translator: by adding or changing their titles and his translation approach (topics that will be discussed in chapters 3 and 4)

⁴² In some cases Palamas did not give the complete first line, but only part of it, i.e. in the poem "Θεός αν είμουν" by Prudhomme (11:273), "Μόλις τη δήτε" by Henri de Regnier (11:321). However in the poem "Αυτή που ήρθε" by Henri de Regnier (11:401) not only the first but the two first lines are presented.

immediately below the translated titles. The fact that Palamas does this indicate that he wants to stress that the poem is not his and was originally written by someone else,⁴³ and that in this sense the Greek poem exists in a kind of conversation. Perhaps this masks an implicit criticism of Karyotakis for not putting them, but only the name of the poet of the ST.⁴⁴ The existence of the first verse of the original followed by the poet can be said to evoke a musical practice (see discussion in chapter five) which augments the anthology's musical character.

At the end of each poem there is the date, usually with day, month and year, when the poem was translated. This practice again is not followed consistently. Nevertheless, given that Palamas' book typically includes dates when the translations were written,

⁴³ Otherwise he could put these mottoes in the index or he could not keep them at all- like Karyotakis did

⁴⁴ This is another element of Palamas' contrast with Karyotakis, and this can be considered as a possible implied critique by Palamas, taking into concern the relation between the two poets (see the Introduction). But he does not turn against Karyotakis only, as he considers a duty for every translator to make known the name of the poet: "Για τούτο κι αυτός δημοσιεύοντάς την πουθενά δέν αναφέρει πως είναι μετάφραση, τόνομα το δικό του μονάχα σημειώνει, καθώς σε όλα τάλλα βιβλία του, και μόνο με δυό τρείς στίχους του Ευρυπίδη στο ξώφυλλο ξοφλεί με το δανειστή του" (8:135). Palamas considers the dereliction of the ST as plagiarism:

Εις την "Κιθάραν" κατά πρώτον παρουσιάζεται η περίφημος "Λίμνη" του Λαμαρτίνου, αλλά χωρίς την υπόδειξιν της πηγής της, ως πρωτότυπον έργον, αλλαγμένη, μασκαρευμένη θα έλεγα, εις "Θάλασσαν της Αττικής". ... Η αλήθεια είναι οτι μόνον ο πολύ προσοικειωμένος την γαλλικήν ποίησιν δύναται να αναγνωρίση τα πρότυπα από των οποίων ήντλησεν ο ποιητής, αφού δεν edίστασε να...και να τα παραμορφώση μέχρι της παρωδίας, οσάκις δεν δοκιμάζει εις βάρος των την ηδονήν της λογοκλοπίας (10:22-23).

tying them implicitly to his own life and poetic development, creates a kind of diary of Palamas' translation workshop, and also a kind of record of the influences on him.⁴⁵ In some ways, this is more open than what Seferis and Elytis do (see Loulakaki 2010). The fact that Palamas in most of his poems puts the date, leads us to conclude that he wanted to show his own mark on the poem except from the original author's identification. Also this practice surely shows each poem's place in his life at a certain stage: we must remember that Palamas' translation book comes from someone whose career is both well known and nearing its end – in that, it's quite different from the many cases, including in Greece, where a poet starts a career by offering his translations to the public. It is also important to note that the poems in the book are not put in chronological order and that the date the poem was written by the foreign poet is not made known.

Moreover, behind the act of putting dates below the translated poem lurks Palamas' hankering to show that he has been working for a long time to create his book. The same can be said of his wishing to show his long-term commitment to demoticism. Also, the existence of dates show on one hand that Palamas had lived with the poets he translated for a long time and on the other hand that he had been translating their poems from a long time ago until only few years before 1930, so he was still active even in the

⁴⁵ In that sense it reminds us of Elytis' *Δεύτερη Γραφή*.

last years of his life. It might have simply been interesting for Palamas to remember the exact time he translated a poem and displays the date to show its link to his own life, to his moments of past. So this has to do with subjectivity: the different moods, at different times, that prompt Palamas' wish to put a certain poem into Greek. Finally his decision to mark the date of the translation makes himself as a translator visible, suggesting the reader that there are two birth dates of each poem in *MR*: the time it was written and the time it was translated.

However, Palamas is not consistent in giving the aforementioned pieces of information regarding the poems' identification. There are some poems where the French poem's first verse is not displayed.⁴⁶ Also there are some poems which bear only the year of their translation (i.e. Verhaeren's "Η τέχνη" (11:337), whereas some others do not have a date at all (i.e. Baudelaire's "Αυτό το βράδι" (11:252). This may happen due to the fact that these poems were written in earlier years and Palamas included them afterwards so it was impossible for him to remember the date of their creation. Sometimes the name of poet is not displayed either. Palamas speaking for the poems "Madrigale" by Pascoli and "Preludio" by Carducci confesses that: "Τα δύο μικρά ποιήματα, από τη στιγμή που πήραν τη νέα τους μορφή, τα θεώρησα δικά μου· κ' έτσι

⁴⁶ Excluding the "Επίμετρο», this can be seen in the poems: "Η ανατολή", "Ο σκλάβος" and "Ισπανικοί στίχοι".

περιττά τα ονόματα των πρώτων γεννητόρων φτάνει που δηλώνεται η πατρίδα τους: Ιταλικά".⁴⁷ From this we might infer that Palamas does not think his versions at second-hand need to be seen as translations at all. But he clearly likes them so much that he squeezes them into a volume with a largely French character. However, generally all these are indications of the book's inconsistent character and «αφροντισιά». What seems at odds here is that Palamas was systematic enough to add comments and justifications. Palamas is definite on this at the Preface to his book: «Επαναλαμβάνω πως δεν πρόκειτ'εδώ για κανένα ξεδιάλεγμα και δείξιμο μεθοδικό· δε βάλθηκα τίποτε να δείξω· πώς να το πώ!- αντικειμενικότερα» (11:202). Palamas seems to be a bit manipulative of the reader and self-justifying.

Finally I would like to pinpoint a point that could easily be overlooked: that Palamas' anthology is not bilingual. This in relation to the absence of peritext information on poets and poems, automatically shows that Palamas' anthology does not have a "χρηστικό" character— it is not indicated for a didactic or educational scope.

⁴⁷ Palamas wrote this in response to Vevilos' publication in "Εστία" (23 August 1910) with the title "Τίπος να είναι;". However Palamas always mentions the name of the French poet in the poems he decided to include in *MR*. Only in the poem "Ισπανικοί στίχοι" (11:369) neither the first line nor the poet's name are written down.

1.2. The arrangement of the book

a. The book's overall strategy

In total, 98 translations including the poems in the "Επίμετρο" and Verhaeren's "Η Ελένη της Σπάρτης" are found in *MR*, and the total number of poets presented is 32.⁴⁸ But many of Palamas' translations are not included in *MR* neither in the "Επίμετρο", as we realise from Palamas' bibliography (1876-1969). The question why Palamas did not include all his translations in *MR* can have three possible answers. The first is that Palamas may have lost some of these translations; the second is that *MR* is already a big volume and Palamas did not want to create an enormous anthology comprising all his translated pieces; the third is that Palamas simply did not want to include some of his translations maybe because he did not consider them sufficiently valuable creations.

MR opens with a Preface called "Προλογικά Σημειώματα" written on 4 August 1929. Usually in the introduction the anthologist presents the reasons for writing an anthology.⁴⁹ As Ferry notes (2001: 39): "In the nineteenth century it became virtually

⁴⁸ The precise number of translated poems which corresponds to different authors is found in Appendix 2

⁴⁹ For example Revel (1989) in the Preface to his *Une Anthologie de la poésie Française* states that his principle is to give an anthology of French lyric poetry and he explains the principles that make his anthology special (including that his criteria for selection conform to his belief that there are not major poets but only major poems). A Greek paradigm is Simiriotis' (2014) anthology of his French translations, the existence of which is justified by Nirvana as the first systematic anthology of French poetry in Greece:

obligatory for the maker of the anthology to open it with an apology for inflicting another such book on readers of Poetry". Palamas meets this requirement declaring in the Preface the factors that led him compose this book but also his purposes (11:199,202 and 215). The preface induces the admiration of Papatsonis and Tsoutsoura because it describes with “απλότητα μοναδική” the limits of the translator’s art (Tsoutsoura 1997:376).

The Preface (covering approximately 10% of the book) consists of six sections. The first section gives the impression of an introduction to the Preface where Palamas sets out three basic theoretical views on translation. In the next section Palamas cites Souday's averment that poets cannot be defined as ancient and modern (in the sense of the traditional ‘quarrel’ or antithesis between them) saying that he is glad every time he sees his thoughts being formulated by others. Then Palamas gives his opinion on where emotion and aesthetic pleasure lie and expresses his view on the value of a poem's originality, holding that it originates from symphonies not monodies. Palamas does not hide his sympathy for minor poets and explains his choices of poets and poems making reference to the names of many poets and pieces of their work. Regularly prefaces

Μεταφράσεις ξένων ποιητών υπάρχουν αρκετές στη γλώσσα μας [...] μα όλη αυτή η εργασία δεν αποτελείται παρά από σκόρπια και ασύνδετα φύλλα. Οι ποιητές που μεταφράσανε ως τώρα ξένα ποιήματα ακολούθησαν τις δικές τους προτιμήσεις [...] Εννοείται από τα σκόρπια αυτά ποιητικά δημοσιεύματα δεν μπορεί να λάβει κάποιος μια ιδέα για τη ξένη ποίηση μιας ορισμένης εποχής και μια ορισμένης ξένης χώρας (in Simiriotis f 2014: 11).

justify the criteria of the anthologist's selection according to Fraisse (1997). The third section is entirely devoted to Sully Prudhomme, Palamas' most favoured poet in this volume (and generally).⁵⁰ In the fourth section the apposition and Palamas' commentary on some scholars' remarks (Pierre Lasserre, José Vincent etc) about several poets, takes place. In the penultimate section of the Preface Palamas refers to poets absent from *MR* and explains the reasons for their non-inclusion. The last section is a conclusion to the Preface where Palamas summarises the ideas expressed in the whole Preface.

The Preface finishes with a quotation of André Suarès' words (11:215) which is used by Palamas as a metaphor for his collection of translations and his aim as a translator. He brings the paradigm of the trees, which by being inseparable with their motherland, always dream to fly to the sky- that is why they love birds and invite them into their foliage.⁵¹ This metaphor can be explained with respect to the poets and their oeuvre as well as with Palamas' aim in *MR*: some of these poets are doomed to remain known only in their homeland and Palamas by publishing *MR* is projecting their work in

⁵⁰ For the origins of Palamas' special sympathy for Prudhomme see section 1.3.b.

⁵¹ Cf Solomos' "Carmen Seculare" (1849) extract from an unknown poem III:

Δεν είναι χόρτο ταπεινό, χαμόδεντρο δεν είναι·
Βρύσες απλώνει τα κλαδιά το δέντρο στον αέρα·
Μην καρτερής εδώ πουλί, και μη προσμένης χλόη·
Γιατί τα φύλλ' αν είν' πολλά, σε κάθε φύλλο πνεύμα.
Το ψηλό δέντρ' ολόκληρο κι' ηχολογά κι' αστράφτει
Μ' όλους της τέχνης τους ηχούς, με τ' ουρανού τα φώτα.

For Palamas' references on Solomos' "Carmen Seculare" see (17:414).

Greece, making it known to other readers and thus helping them escape from the confines of their homeland. This is in parallel with what Palamas states in the first section of the Preface (11:199): "Γιατί το' χει και η μοίρα των ποιητών· η γλώσσα των ξέρει μονάχα πατρίδα· δεν έχει σχεδόν τίποτε κοσμοπολιτικό".

After the Preface, the book is divided into fourteen sections which contain those verse translations Palamas wished to collect. The fourteen sections of the book are separated according to the poet who wrote the poems which Palamas translates, apart from three cases (section 2, 8 and 12) where two poets are put together to form a single section. A reason for this grouping would be that the number of poems included by these poets is very small and so they were put together to form one sequence. But if this was indeed the explanation, Mistral, who has only one translated poem, would not have been left alone to form one section. Hence, the reasons must be scrutinized in the shared similarities between the poets. Théophile Gautier and Villiers de l'Isle Adam are put together maybe because they belong to the same *milieu*: they are both early Parnassians. In section eight Palamas decided to put Moréas together with Regnier, because their translations take approximately the same length (both Moréas' «Εριφύλη» and Regnier's "Η υποδοχή" are four pages long). Pommairoles and Angellier are put together maybe because of their equal calibre: both were French minor poets. Taking into concern that in the first edition of *MR* Palamas does not note the names of the poets

in the table of contents, we can assume that he just saw similarities between the poems he put together either on their language or their poetic art but not in their themes -as we can understand comparing their subjects.

The current edition of *MR* ends with the note “Σημείωμα” of the editor Katsimbalis giving important information to the readers about the book like the year of the first edition, and information about the place (and sometimes the date) of the first publication of some poems which were included in the book afterwards. It also gives some useful comments by Palamas regarding some poems he translates. The names of the poets in *MR* and the title of each poem are found in the table of contents which is put at the end of the current edition of the book, whereas in the first edition only the titles of poems are found.

In some anthologies, there is an opening poem which has a structuring function for the book (Ferry 2001).⁵² Though Palamas does not choose to use an opening poem for his anthology, the book’s first poem, "Ave, Dea" by Victor Hugo, fulfils that function. With this poem it is as if Palamas is addressing the Aphrodite or the Muse,

⁵² Capturing the attention is for example the function of the opening poem in *The Golden Treasury* (Ferry 2001). The existence of an opening poem however, has not been commonly found in Greek anthologies, as we can observe from many of them i.e. Avgeri (1958-1961), Evangelou 1994 (a list of Greek poetry anthologies can be found in Chalkiopolou 1978).

reflecting the beginning of Lucretius' *De rerum natura* addressed to Venus, which Palamas admires (2:384).⁵³ Hugo's poem opens *MR* in a way that coincides with the anthology's basic theme: This poem's subject is the antithesis between youth and life on the one side (which are connected with beauty), and old age and death on the other.⁵⁴

It also reflects Palamas' situation at the time he made the anthology: he was elderly and reflecting on the passage of time; he craves to make a retrospect on what poetically interests or charms him and what formed him as a poet.⁵⁵ Also Hugo is close to the beginning of the book chronologically, as well as being a poet of national stature in his own country and in that respect Palamas might have seen himself as the "Hugo" of Greece.

This poem invokes the world of *MR* through a vocabulary that unifies the book⁵⁶ and joins it to Palamas' whole oeuvre, in which these themes (Love and Time: youth and beauty/old age. Some of them look forward to the future, some other go backward to the past- past loves- end of life-underworld) occur, too.⁵⁷ Simultaneously by placing

⁵³ Palamas' reference to Lucretius' "De rerum natura" is also found in (6:208, 220), (7:43), (8: 147, 253) and (10: 43, 113, 348). For all the references see 17:539.

⁵⁴ More on the subject of this poem and its analysis are found in 4.1

⁵⁵ cf. discussion in the Introduction.

⁵⁶ The words found in the poem "Ave Dea" (11:219) "θάνατος, ομορφιά, φώς, μαύρα μαλιά, ξανθά, χάρεις, μάτια, ωραία, νέος" are some of the words used aplenty in Palamas' translations of *MR*.

⁵⁷ For these themes see also Fletcher's opinion in the Introduction. Fletcher (1984:223) writes that "the contrast between youth and old age is drawn with feeling. At the age of seventy-five (the poem is dated 1934) the intensity of this feeling is not surprising. More so, and more hartening, is the passionate

this poem first, Palamas offers a subtle philosophical justification for the selection of poems in his anthology, most of which are conceptualised under the theme of time and abrogates the impression of an arbitrary preference that he states in the Preface. It is not a coincidence that this poem is a sonnet-and the only sonnet chosen to be translated by Hugo's sonnets- which is the dominant poetic form in *MR*.⁵⁸ So this poem is put first on purpose by Palamas, like a Preface to his book which gives a taste of what is following.

The poem with which Palamas chooses to end his book is, interestingly, a poem of his own, “Λαλητής και Αντίλαλος” found in the conclusion “Επίλογος” of the book. This poem is dedicated to a translator and is not a translation itself- in fact it is the only poem in *MR* which is not a translation. This is the opposite of what we might expect: a poem of the author to Preface (and not to finish) his anthology, perhaps addressed to the company of poets he has gathered together. The whole poem reverberates Palamas' status and criticism towards the translation activity and more specifically towards the musical character of his book. Palamas dedicates this poem to Pierre Baudry in order to thank him for translating his verses.⁵⁹ Palamas enjoys being translated himself. An

affirmation of his confidence in himself and in the lasting value of his art”. More on the theme of old age and youth in relation to Palamas' situation during the years he decided to publish *MR*, see the discussion in the Introduction.

⁵⁸ The position of the sonnet in *MR* and Palamas' preference for sonnets are discussed in 3.5

⁵⁹ Specifically, he writes: “Ο κύριος Pierre Baudry είχε από καιρό την εξαιρετική καλοσύνη, ποιητής καθώς είναι, να τιμά την ποίησή μου και να μεταφέρει στη γλώσσα του τους στίχους μου” (1:375)

enjoyment that exists during the process of translation can be also identified in the poem, where the connection between the translated pieces and their STs is presented in a cheerful mood which can be characterised even humorous. This shows that Palamas likes the activity of translating as not only he rejoices been translated by others but he also enjoys being a translator himself.⁶⁰ The title of this poem contains two words that reveal a sound effect⁶¹ and the content of the poem has many musical references; this is one of the many evidences which show how important music is in translation for Palamas and how predominant is the feature of music in this volume.⁶²

b. The procession of poets

Many anthologies (of poems or translations) are arranged chronologically or by nationality or on other organisational principle. Modern Greek anthologies are most often divided according to the different phases of Greek poetry, for example poets belonging to the Ionian school are separated from those belonging to the New Athenian School. Such a historical anthology is the one by Linos Politis (1975-77). Moreover, many Greek anthologists prefer to organise their table of contents by poets' date of birth: such poet-oriented anthologies include, i.e. Simiriotis' anthology of French

⁶⁰ Though in the preface to *MR* he avouches that he does not like such an activity (11:204)

⁶¹ Palamas many times and in many cases uses the word *αντίλαλος* (i.e. 1:20)

⁶² A full and close account of this poem is found and its musical meaning is found in chapter 5, (section 5.2.b).

translations (f 2014).⁶³ There are also anthologies which are poem-oriented because they base their structure on the poems included, i.e. the anthology by Pentzikis (1982), by Garandoudis (1998) and by Papageorgiou and Chatzivasileiou (2007): their arrangement criterion was the first year of a poem's publication. A translation anthology that also follows this practice of arrangement is *Σ' αναζήτηση του απολύτου: ιστορική ανθολογία της παγκοσμίου ποιήσεως* (1960) by Diktaios. Palamas' anthology is neither poet-oriented nor poem-oriented.

Even if the scope is historic, critical etc, an anthology's preparation always means the establishment of a canon (De Rosa 2005 in Filippo Maria Pontani 1979-1981). Palamas however does not clearly mention such a rule. No simple scheme of arranging poets alphabetically or according to their date of birth exists in *MR*. The poets' sex is not a determinant for their selection either: all the poets in *MR* are male, apart from the Comtesse de Noailles and Marie Noël, who not only are put among the male poets, but are far from each other in the book (sections 9 and 13 respectively). Palamas was not at all affected by any kind of prejudices or sympathies in the organisation of poets in *MR*: Though Palamas was influenced by his merit of sympathy or affinity in his selection of poets and poems as we shall examine in the following section, the poets' allocation does

⁶³ Simiriotis (f2014:17) believes that following a chronological series makes an anthology more easy for the reader to use: «Στην έκδοση αυτή ακολουθήσαμε χρονολογική σειρά, γιατί πιστεύουμε πως το βιβλίο γίνεται πιο εύχρηστο».

not depend on such criteria- otherwise Sully Prudhomme who was Palamas' favourite poet would be presented first in the book.⁶⁴

Prima facie a kind of logic in the arrangement can be discerned on the level of elegance, practicality and attractiveness. So for example, Sully Prudhomme is placed around the book's middle, and the explanation for this could be the large representation given to his poetic corpus (30 poems in total). This is the most appropriate place, because the reader would presumably hesitate to read if this grant corpus was placed at the book's beginning, or might not have the vigor to give it the proper attention if it was at the end. Also, if Prudhomme's poems were placed at any other place except the middle of the book, an unbalanced construction would be created whereas Palamas cares for creating a development structurally elegant and he succeeds that.

From a more thorough examination of *MR's* layout, we conclude that, though Palamas does not say it anywhere, the sequence of poets was made in accordance to the chronological series of the French poetic movements each one belongs to. Romanticism was followed by Parnassianism and then by Symbolism. Accordingly poets who belong to Romanticism are presented (Hugo, Gautier) followed by the second group of Romantic poets (Baudelaire, Leconte de Lisle). Then the Parnassians (Sully

Prudhomme, Verlaine) and the Symbolists (Moréas, Verhaeren, Lerberghe) follow.

From the Romantic poets Hugo is presented first. Palamas chooses to begin the book with the poems of Victor Hugo, in order to grasp the reader's attention. In an anthology which consists primarily of French poems, it would be most expected to find Hugo who is considered one of the greatest and best known French writers, and one with a special importance for the French nation's sense of itself (Porter 1999^{3rd}, Stephens 2010). Hugo though not the oldest poet in *MR* is close to the beginning chronologically, and is also as Palamas (14:48) confesses, “Ο πρώτος ξένος ποιητής που με έμπασεν, από παιδάκι, στις Αρμονίας το ναό». ⁶⁵

Another rationale of the poets' division is nationality. Palamas separates the French poets from the German and Italian poets, who are gathered to form one section placed at the end of the book. Palamas does not segregate the French poets from the Belgian poets: Émile Verhaeren and Charles van Lerberghe are put among the French. It appears that this distribution's logic does not depend only on the poets' nationality, but also on the poems' language. In the case of the Belgian poets it is again French; whereas

⁶⁵ Another reason is that Palamas wanted to open the book with the poem "Ave Dea" which was written by Hugo, as we discussed earlier (see 1.2.a)

Palamas had to find a French translation for the others in order to read their work.⁶⁶ The fact that Palamas does not distinguish French from Francophone poets is an opposite practice to that of Liotakis (1988: 8) who does not include them in his French anthology because he believes that Francophone poetry has some peculiarities and it needs a special anthology to make them appear.

c. The sequence of poems

As with the sequence of poets, Palamas does not explain the sequence of poems in *MR*. The lack of any explication gives the impression of their being included according to inspiration instigated by his personal pleasure when browsing. However, in Palamas' anthology some principles can be detected, based on the existence of various interconnections of poems in arrangement, as I shall discuss below. *MR* is not as arbitrarily structured, as it might appear to be.

As with the sequence of poets in *MR*, chronology does not dictate the disposition of poems by each poet.⁶⁷ Exceptionally, in the case of Leconte de Lisle a chronological

⁶⁶ Sofroniou (1959:166) mentions this: "In Athens where he {Palamas} stayed in Socratic immobility till his death in 1943, he became acquainted with contemporary European literature, mainly through the French language...".

⁶⁷ Also, as in the configuration of the poets, the accumulation of poems in sequences is not based on Palamas' conception of poetic tradition nor a strict history of literature presentation of the poetic movements in Europe that time.

configuration is followed, but this may be accidental. De Lisle's poems are divided into four principal collections: *Poèmes antiques*, *Poèmes barbares*, *Poèmes tragiques* and *Derniers Poèmes* (Leconte de Lisle 1977) and the four poems of each collection are presented in *MR* in chronological line starting from the oldest.⁶⁸ This is an isolated occasion however, as in the poems by other poets there is no such arrangement, e.g. in Verlaine's section the poems are put together haphazardly.

The absence of occasional or topical poems may also be discerned in *MR*. On the face of it, this is surprising, when we think of how many of Palamas' poems were occasioned by public events. Moreover, the poems in *MR* are not arranged according to a common topic or subject. Although poems in *MR* are not grouped according to their subject, there is a kind of link that thematically unifies these poems based on the fact that many of them belong to the thematic context of love (mainly the power and consequences of erotic love⁶⁹ but also the love for fatherland⁷⁰).

⁶⁸ For detailed information see section 3 of chapter 4.

⁶⁹ The poems "Ερωτες της γής" by Prudhomme (11:283), "Madrigale" by Pascoli (11:368) and "Ο Σκλάβος" by Heine (11:363-364) are examples of the subject of love, which is the dominant subject in *MR*.

⁷⁰ i.e. the poem "Το Ελληνόπουλο" by Hugo (p. 220)) treat of the love of fatherland. Palamas shrives that he wrote every poetic cycle inspired by a "πατριδολάτρη λυρισμό" (4:409).

Several motifs are repeated that suggest a common poetic focus.⁷¹ For example the subject of time (expressed by the themes: young/old – life/death) as we have mentioned in 1.2.a., the subject of beauty⁷² (female beauty, beautiful landscapes), poems dedicated, referring to and describing various writers, poets (or French poems which he decides to dedicate to an acquainted person)⁷³ and poems of self-reflection.⁷⁴ These inherent qualities draw thematic links with the poems around it in the book or even among poems of the same poet.⁷⁵ Connections of this kind appear intermittently, giving the impression that Palamas is present among them as shaping a set of interconnections between the poems he values, and doing so from the vantage point of a

⁷¹ Somehow or other most poems in *MR* are lyrical, nor epical or satirical, and it is therefore natural to have these common themes: "η λυρική ποίηση αφορά σε προσωπικά συναισθήματα και αναπτύσσεται στα αχανή πεδία της μνήμης που εστιάζεται στα θέματα του έρωτα και του θανάτου..." (Argyriou in Anagnostakis 1990:8)

⁷² "Κλεαρίστη" by De Lisle (11:258) and "Περίπατος στα βράχια" by Hugo (11:231), are representative poems of the topic of the feminine beauty and the beauty of nature respectively

⁷³ Palamas' tendency to portray people in *MR* or make dedications to persons is obvious. For instance Palamas chooses to translate the poem of Comtesse de Noailles written about the famous Provençal writer and lexicographer Frédéric Mistral, the poem by Hugo about Virgil and Van Lerberghe's poem "Offrande" written for the memory of Gabriel Vostermans. A unique occasion is when he dedicates the poem "Μόλις τη δήτε" by Henri de Regnier to a woman with the initials M.L. (11:321). Palamas writes that most of the hymns he dedicates to intellectual persons are linked with his youth and his homeland (4:410).

⁷⁴ Examples of poems which have the art of poetry as their central theme are: "Η τέχνη" by Verhaeren (11:336), "Ο ποιητής" by Angellier (11:351), " Η τέχνη λυτρωμός" and "Στους ποιητές που θά'ρθουν" by Prudhomme (11: 278 and 281).

⁷⁵ Among the poems of Prudhomme there are definite thematic connections. The poems "Η ζωή από μακρυνά", "Πού πάνε;" and "Στην αιωνιότητα" exemplify this, as all have a common subject: life after death.

career. These thematic relations are reflected in the congenial titles of some poems. Two poems of Prudhomme have the same title- one in singular and the other in plural: "Ο άπιστος" (p. 270) and "Οι άπιστοι" (p. 284). Poems belonging to different poets have also similar titles or even the same title: "Τα φτερά" in Prudhomme and Lerberghe. "Η τέχνη" in Verhaeren/"Η τέχνη λυτρωμός" in Prudhomme, "Η ξένη" in Lerberghe/ "Ο ξένος" in Prudhomme.

Besides the general cluster of themes that gives a broad unity to the poems of *MR*, more concrete interconnections are found in some cases, among poems of the same poet belonging to the same section, which determine their order. This is a sign of the «κυκλική μανία» of Palamas:

Πρώτα η κυκλική μορφή με την οποία συλλαμβάνω την ιδέα. Ποτέ σχεδόν δεν μου έρχεται στο νού το ποίημα ένα, απομονωμένο. Συγκίνηση, έμπνευση, σκέψη, το αίσθημα, η θέληση-όπως θέλετε πέστε την τη δημιουργική διάθεση- πρέπει να εκφραστούν σε σειρά ομοιόμορφων, ομοιόστιχων κομματιών, που το καθένα είναι μαζί και ανεξάρτητο και συγγενεύει προς τ'άλλα της σειράς (1:377).

The arrangement of Verlaine's poems is an example. Their common feature is, on the emotional level, the pervasive sadness of these poems.⁷⁶ In the poem "Ο ουρανός"

⁷⁶ An additional similarity is that the two last poems are the only poems of Verlaine that have a date at the end. The poem "Τα χέρια" was translated in 6.12.28 and the poem "Σε κακοστρωμένα μονοπάτια" was previously translated- in 26.6.16

(11:20) there is grief at the loss of youth, in the following poem "Ἦρθα το δύστυχο ορφανό" (11:306) the melancholic mood is due to orphanhood and in the third poem "Κάτι κλαίει" (11:307) an undetermined reason causes melancholy "Πονώ χωρίς αιτία"(verse 12). In the fourth and fifth poems («Τα χέρια» and «Σε κακοστρωμένα μονοπάτια») the melancholic mood is revoked at the end, something which justifies the grouping of the two poems together in succession at the end of the section. Their allocation at the end testifies that Palamas desires to give a happy end. In the poem "Τα χέρια" forgiveness acts as a constraint to sadness and in the last poem love is presented as "νικήτρα στη χαρά" so they are put at the end, in order to give the message that forgiveness and love are inhibitors to sadness.

In the case of Lerberghe's poems there is an alternative rationale for their setting. In the first two poems there exists the strong element of light that unifies them- in the first one we have the sunlight of the dawn and in the second the moonlight. The two last poems are of a different poetic and thematic kind and that is why they are put at the end: the poem "Ἡ ξένη" consists of a dialogue between the poetic subject and a female figure and "Νεκρώσιμη προσφορά" is a funeral oration.⁷⁷ A further logical arrangement is that

⁷⁷ No poem could be more appropriate for the end of this section. This poem would probably suit as a closing poem for the whole anthology, which would then obtain an elegant way of finishing: as the poem is a dedication it would reflect the anthology's character (and every book's character because each time a book is published it is nevertheless dedicated to its readers).

Palamas finishes with short poems, leaving in the middle of the section the poems with the bigger length. So the last poem of Lerberghe "Νεκρώσιμη προσφορά" is the shortest with eight verses. The same phenomenon occurs in the section of Hugo's poems where Palamas closes with the poem "Αγρύπνησα" which consists of only four verses.⁷⁸

Poetic form also plays a decisive role for Palamas in the arrangement of his verse translations. This is something found in Palamas' late collections, as Fletcher (1984:219) notes:

The love of a cycle of poems connected together by a common form is obviously more pronounced in the last two {Cycles of Tetrastichs and Nights of Phemios}, but the *Moments and Rhymes* and the *Metrical Exercises* of the *Timid and Harsh Verses* show that this method of working was never lacking in popularity.

In *MR* this is exemplified by the fact that out of the 30 poems by Prudhomme there are 17 poems- from "Η τέχνη λυτρωμός" (11:278) until "Αν ήξερες..."(11:294) that might be thought to have been put together for their formal likeness, since they are all sonnets. The poems found before and after this group are not sonnets, except for "Ενας ανθρώπακος" which is presented first. The whole poem is a portrait of Spinoza. Palamas' choice to translate this poem and put it first may generally show Palamas'

⁷⁸ In the case of Hugo's poems, Palamas starts the section with "Ave,Dea" (for these reasons see 1.2.a) and he continues by putting the oldest version in the book "Το Ελληνόπουλο", which Palamas translated from Hugo in 1885. This is recorded as the oldest poem, though we cannot be sure, given that dates do not exist for all poems in *MR*.

veneration for freethinking philosophers.⁷⁹ It also predisposes the philosophic character of all the following poems of Prudhomme (who himself consciously was a philosopher-poet) something that corroborates Palamas' interest on philosophical issues. It is also felicitous and anticipated from his part to start a section which includes poems of a philosopher-poet, with a poem about a philosopher.⁸⁰

⁷⁹ For Palamas' relation to philosophy (the philosophy in his oeuvre and his kind of philosophy) see Vezanis (2007).

⁸⁰ Palamas considers Prudhomme a philosopher-poet: «Πάντα ένιωσα ξεχωριστή συμπάθεια στους στίχους του Σουλλύ Πρυντώμ γιατί είναι φιλόσοφος ποιητής, δηλαδή μέγáλος ποιητής» (10:49).

1.3. The criteria for selection

a. The poets in *MR*

Politis (1967) avouches that in any case an anthology cannot only be based on objective criteria. In Palamas' own time, Kleon Paraschos (1930) concurs that necessarily everyone who deals with the labor of creating an anthology, has his/her subjective perceptions as a primary leader. This quite applies for anthologies of translation too.

The anthologist of translated poems may choose the poets whose work he wants to translate based on subjective criteria.⁸¹ Subjectivity of course has a major degree of sway on the choice of poets and poems, as in almost every anthology, in Palamas' anthology too.⁸² For example Palamas admits that he did not derive much pleasure from reading Valéry's poetry (11:213) and we see that Valéry does not appear in *MR*. Still there are some objective attributes that designate Palamas' choice of poets apart from his subjective volition.

One such objective characteristic is the nationality of the poets: Palamas prefers to

⁸¹ See for example the anthology of translations by Liantakis (1988:8) who writes in the foretext: «Η επιλογή των ποιητών, των ποιημάτων και των μεταφράσεων με βαραίνει απόλυτα, όπως και η έκταση που αφιερώνεται στον κάθε ποιητή [...] Οι επανεκτιμήσεις του χρόνου και οι προσωπικές μου προτιμήσεις σίγουρα έπαιξαν το ρόλο τους.».

⁸² Palamas himself admits that his book is not objective nor methodical: "Επαναλαμβάνω πως δεν πρόκειται' εδώ για κανένα ξεδιάλεγμα και δείξιμο μεθοδικό· δε βάλθηκα τίποτε να δείξω-πώς να το πω!- αντικειμενικότερα." (11: 202).

translate mostly the work of the French. This is predictable, first because Palamas did not know any foreign language apart from French, which he started to learn at a very early age.⁸³ Secondly, because of Palamas' close affinity with the French poets and his love for the intellectual culture of France, expressed in the following words: “Τη Γαλλία την αγαπώ μετά την Ελλάδα. Αυτή με πότισε όχι μόνο τη δική της σοφία ...” (in Stefanopoulou 1992:125). This sympathy for France has been a general phenomenon in Greece: “Οι νεοέλληνες ποιηταί βρήκαν μεγαλύτερη συμπάθεια στη Γαλλία, όπου μερικοί απ'αυτούς είναι ήδη ευμενώς γνωστοί” (Gross in Skipis 1922: 9). The mentality of Greek intellectuals has been more interrelated with that of the French than with any other: “αλλά ο ελληνικός λαός, απ' όλους τους άλλους λαούς, συγγενεύει περισσότερο με το δικό μας διανοητικά (E.F. in Skipis 1922: 14). The fact that three major literary movements came from France is determined on the influence French poetry exercised on the evolution of Modern Greek poetry. An additional proof is the multitude of important Greek poets that translated French poetry into Greek, and vice versa (examples are found in Kasinis 2006).

From the French poets, Palamas includes only those with whom he has a poetic

⁸³ “Ως τόσο πήγαινα μπροστά στα γράμματα· ο πατέρας μου πήρε δάσκαλο και για τα φραντζέζικα (4: 357).

affinity.⁸⁴ This is exactly what Bonnefoy advises translators to do: “Translate poets who are close to you, I once suggested. But what poet can be close enough?” (in Schulte & Biguenet 1992: 191). The poets that are close to Palamas are divergent among them but this should not surprise us considering Palamas’ multidimensional character and art. His poetic sympathies may be described in the Preface to his book, as already observed by Chourmouziou (1960). In practice they are proven by his choice to translate portions of their work. Palamas’ poetic sympathies are marked by his poetic preferences when it comes to technique and style and by the poetic affiliation these poets have with him. A practice that exemplifies this is that Palamas, whose poetry is preoccupied by the idea of musicality (1.1 and 5.1), is drawn to Verlaine’s capacity as a musical poet (Broome and Chesters, 1976). Conversely he does not include Francis Jammes because his poetry is very different and it needs effort and time for someone to get accustomed to it: “Ο Francis Jammes παίζει μια φλογέρα πολύ διαφορετική. Χρειάζεται κόπος και καιρός για να συνηθίσει κανείς το ατημέλητο φαινομενικά, μα ουσιαστικά δουλεμένο κ’εκείνο τραγούδι του...» (11:213).⁸⁵ Generally Palamas is attracted by the poets who have a poetic temperament compatible with his own and the poets in whose poems he finds

⁸⁴ Palamas considers the poetic affiliation or affinity between a translator and the poets whose poems translates a basic prerequisite of a successful translator. This is discussed in 2.2.

⁸⁵ Also he does not include Valéry not only because of his antipathy but also because “ η ποίηση του Παλαμά είναι τόσο ξένη και μορφικά και στην ουσία της πτος τη λεγόμενη καθαρή ποίηση και την υπερκάθαρση του συμβόλου τη μέχρι μηδενισμού αφαίρεσή του» (Papatzonis 1943:278).

something he likes or is alike to his own poetry.

These sympathies reflect not only Palamas' poetic preferences but also his “individual temperament”, as noted -but not supported neither defined- by Chourmouziou (1960: 367). The term temperament can mean that he selects the poets who are most preferable for him- who sympathises on the personal level:⁸⁶ it is the friendship anchoring Palamas with some poets, e.g. Henri de Regnier, which led him to include them in *MR*. In addition, there are biographical parallels between Palamas and the poets he translates. Palamas corresponded with some of these poets, such as Mistral: "Ο προβηγγιανός Ομηρίδης μου είναι γνώριμος εξαιρετικά και από το έργο του και από κάποια μας αλησμόνητη με γράμματα επικοινωνία έναν καιρό..." (11:210). He thus could not leave out untranslated the work of these poets.

On the other hand, personal temperament can mean that Palamas is attracted by a poet's ideology, values, ideas and beliefs on different levels. So it is not only Paul Claudel's poetic metre which repels Palamas but the fact that Claudel is a Catholic poet,

⁸⁶ This is in accordance to Anagnostakis' anthology: "Όσο για τη μεροληψία, νομίζω ότι δεν τίθεται θέμα. Κάθε ανθολογία δηλώνει αυτόματα και τις αξιολογήσεις της. Συχνά και πολύ εμφανώς. Θυμάμαι ότι ο Αναγνωστάκης ως πρώτο τίτλο της ανθολογίας του είχε σκεφθεί τον ακόλουθο: Η χαμηλή φωνή- τα λυρικά μιας περασμένης εποχής στους παλιούς ρυθμούς- Γρυπάρης, Μελαχρινός, Φιλύρας, Καρυωτάκης, Άγρας και οι άλλοι- τίτλος που έμμεσα πλην σαφώς αποτύπωνε τις προτιμήσεις του." (Arguriou in Anagnostakis 1990: 14).

something alien to Palamas' mentality. So he prefers to leave for other poets, i.e. for Papatsonis, such thematically religious poems. By contrast, Carducci and Leconte de Lisle shared the same religious attitude with Palamas,⁸⁷ which like Lerberghe's, rejects all religions, all philosophies and systems: he only believes in the beauty of a poet's ideas (Trousseau 2001). The spirit and aim of Palamas' anthology may then be akin to that of Skipis (Goss in Skipis 1922: 9-10): "Το πνεύμα των νεοελληνικών αυτών ποιημάτων είναι προπάντως πανθεϊστικό. Πολύ λίγη, η καλλίτερα καμμιά σχέση δεν έχουν με το χριστιανισμό και πρόθεσή τους είναι να ξαναφέρουν τη λατρεία των κυριώτερων συμβόλων της αρχαίας θρησκείας". Hugo who appears as a poet of 1821 in *MR*, was a revolutionary poet of his time and his political attitude is espoused by Palamas. His affiliation with him on the political level (as well as his poetical affiliation and of course his admiration for Hugo), led Palamas to choose some of his poems for translation.

Palamas selects the poets who match his aesthetic and philosophical idiosyncrasy.

Tsoutsoura (1997:381) agrees but adds another criterion, affinity of sensibility: "το μεταφραστικό έργο του Παλαμά είναι το άθροισμα των συναντήσεών του με ξένα έργα

⁸⁷ Palamas' religious beliefs are developed in Hirst's book (2005) and is confessed by himself: "...στην Εκκλησία δεν πήγαινα παρά για να ακολουθήσω τη λαμπρότατη ιεροτελεεσία, μάλιστα όταν ο Δεσπότης χοροστατούσε" (4:373). Carducci also refused to go to Church and having a pantheistic inspiration he exalted rationalism over Christian theology (Bondanella 1996); for de Lisle's religious views see micro-level analysis in chapter 4 (section 4.2).

που η αισθηματική, φιλοσοφική και αισθητική οικείωση *ταίριαζαν* στη γλώσσα του. Papatsonis (1943:280) ends up with a suchlike explanation for the non-inclusion of some poets in *MR*: «Πιστεύω μόνο, πως του ήταν ψυχικά ξένου».

Admiration for some poets influences Palamas' choices. This is exemplified by the fact that he marvels Lerberghe's poetry (11:204) and that is why he translates some of his poems. Also Palamas admires Mistral (11:204, 210), and that is why he includes him in *MR*. The admiration for Mistral is natural according to Skipis, "Το ότι θαυμάζει το Μιστράλ, είναι πολύ φυσικό· Η Προβηγγία μας δεν είναι ένα είδος Γαλλικής Ελλάδας;" (Croiset in Skipis 1922: 8). But admiration alone is not a criterion for his selection of poets, for Palamas appreciates and admires many poets (e.g. Claudel 11:212) but he does not include them in *MR*.⁸⁸ As Papatsonis writes (1943:277): «Η κραυγή του Παλαμά *είμαι ουγκολάτρης!* ας το καλοστοχασθούμε, έχει πολύ βαθύτερη σημασία και είναι πολύ πιο τελειωτική για την ψυχή του από μίαν απλή ομολογία θαυμασμού. In the case of Mistral, Palamas considers Provence a Greek area and this forms an additional reason for including him in *MR*. There are also poetic connections (apart from personal friendship) between Palamas and Mistral which are expounded by Roussel (1930).

⁸⁸ In general the arguments I present as reasons that led Palamas' translate their work, do not always stand alone-perhaps the combination of these factor moulded Palamas' choises. For example Palamas mentions in the Preface that he knows, admires and loves Adolphe Lacuzon (11:209) but there is not any translation from him in *MR*.

The language Question in Greece, which preoccupied Palamas so much, affected his choice of poets in *MR*. So Palamas includes Mistral also due to the idea that the Occitan revival is akin to Greek demoticism. Also, Baudelaire could not be missed from Palamas' anthology, even though Baudelaire's poetry (prose poems, homoerotic poems and profane love etc) is not so close to Palamas' poetry and mentality. He probably chooses Baudelaire among other reasons because of the renewal he brought in French poetry and language: "Ο Μπωντλαίρ είναι όντως το μεγαλύτερο παράδειγμα στη σύγχρονη ποίηση, γιατί ο στίχος και η γλώσσα του πλησιάζουν την πιο ολοκληρωμένη ανανέωση που έχουμε γνωρίσει ως τώρα" (Liontakis 1988:8).

Palamas deems that there are some poets whose poems deserve to be translated but have not yet been translated into the demotic in his times, and so he considers that his debt as a translator is to translate them. Palamas refers to Hugo, Lamartine, Leconte de Lisle and realises that they had by now fallen out of fashion in Greece: "Ο Ουγκώ παρατρέχεται, ο Λαμαρτίνος ακόμα περισσότερο· ο Λεκόντ Δελίλ μήτε που κοιτάζεται" (11:203). Here Palamas distinguishes between those who are acknowledged but read superficially and those who have disappeared from view. These poets of course, did not pass into oblivion, but they were just seen as old-fashioned. This fact is not an obstacle but rather a spur to Palamas, who seeks to offer them posthumous fame by subsuming them to his anthology. Palamas also mentions Mistral who had not been translated yet

into Greek: "Όσο δα για το Μιστράλ, δεν ξέρω καμία προσπάθεια για τη γνωριμία του" (11:204). Palamas wants to make these poets read in the Greek context and his choice of some poets is implied by this duty he imposed on himself. Yet the fact that some of the French poets in *MR* were in previous times translated by others into Greek does not impede Palamas from translating them once more.⁸⁹

Although most poets in *MR* are French, Palamas is well aware of the poets in other poetic contexts besides France and often writes about them.⁹⁰ He did not fail to include a handful of such poets in *MR*, where one can read the work of some Italian, Belgian and German poets in translation.⁹¹ The number of non-French poets is small due to the language barrier: Palamas did not know Italian or German and had to read the STs in French. However the fact that he did not know the language of these poems was not an obstacle to translating them. In his article on Swinburne entitled «Πώς εδιάβασα έναν ποιητή» (10:369) Palamas denotes: "Πρέπει να ξέρεις αγγλικά για να μπής μέσα

⁸⁹ Palamas knows very well the Greek translators of his times and their work: i.e. he mentions the translations of Lamartine by Angelos Vlachos and annotates that the most systematic translator of French poems of his times was G. Simiriotis (11:203).

⁹⁰ He himself confesses that he was informed on European things and foreign literature: "Το σπίτι δούλευε τον πατριωτισμό, και τον κοσμοπολιτισμό δεν τον καταφρονούσε. Το σπίτι μελετούσε την ιστορία του τόπου του και τα παρακολουθούσε τα πράγματα της Ευρώπης. Το σπίτι καταλάμβαινε κι από την ξένη φιλολογία, και θαύμαζε την ανθισμένη τότε ρομαντική τέχνη." (4: 345). In his library, the poetic collections of many European poets are found (see section 2 Ξενόγλωσσα βιβλία p.275 in Xourias et al 2010)

⁹¹ Palamas is aware of poets of other nationalities too (15: 390-391)

στο Σαίξπηρ; Νορβηγικά για να μελετήσεις τον Ίψεν; ...με μέθησαν και σ'έφεραν μπροστά μου ολόβολο για να σε προσκυνήσω, Πατέρα! Και ας μὴν είναι στη γλώσσα σου!". Palamas uses all means for the non- French poems: books, dictionaries, personal help, indirect translation (through French translation), whereas in the case of German poems, Lili Zirini translates the meaning into Greek, Palamas listens to the rhythm and with this combination "a quattro mani" he writes the verses in Greek (Tsoutsoura 1997:378).⁹²

From the Belgian poets Palamas includes only major ones, Mistral and Maurice Maeterlinck (in the *Επίμετρο*) got the Nobel Prize in 1904 and 1911 respectively (Demougin 1987). From the German poets Palamas chooses to include in *MR* a poem by Heine only. However he had translated the work of other German-language poets too: Rilke who is presented in the *Επίμετρο* with two poems and Schiller.

In his choice of Italian poets Palamas again includes only major ones. He considers that the leading quartet in modern Italy is Carducci, Pascoli, D' Annunzio and

⁹² Tsoutsoura (1997: 379) develops her conclusion by saying that:

Χάρη στο καθολικό ποιητικό του όραμα, στον Παλαμά κάθε γλώσσα φαίνεται οικεία. Έχει, όπως θάλεγε ο Βάλτερ Μπένζαμιν, συνείδηση της πολύτιμης οικουμενικότητας της ανθρώπινης σκέψης, που επιτρέπει την επικοινωνία των γλωσσών μέσα από τη μετάφραση, και σ' αυτό προφανώς οφείλεται η μεταφραστική του τόλμη.

Leopardi.⁹³ He translates only the first three who were closest to his own time. Carducci had Pascoli and D' Annunzio as his students. Pascoli, a Philhellene, became the successor of the former at the University of Bologna and the precursor of the latter (Brand&Pertile 1999). Carducci was the national poet of Italy, he won the Nobel in 1906 and Palamas considers him the greatest poet of Parnassianism in Italy (14: 355). Palamas admires him as a critic and poet.⁹⁴ D' Annunzio was an exemplar for Palamas as both used similar modes of expression, were adherents of related poetic schools, subscribed similar theories and formed contiguous aesthetic views (Zoras 2004).

In general terms, *MR* contains poems by major poets like Hugo and Verhaeren, as well as the work by poets who took the Nobel Prize in Literature: Sully Prudhomme in 1901, Mistral in 1904, Carducci in 1906 and Maeterlinck in 1911. The inclusion of famous and major poets in his anthology does not debar the inclusion of minor poets and controversially. Though the number of major poets is bigger than the total number of minor poets presented in *MR*, yet his preference and sympathy for minor poets is evident and directly expressed in the Preface to *MR*: "Υπάρχουν ποιητές minores, πιο αγαπητοί και από τους "υψηλοτάτους"[...] Λιγιστοί μου φαίνονται εδώ οι ποιητές που

⁹³ See Palamas statements in "Απόκριση σε κάποια ερωτήματα" (14: 355) cf. "Η νεκρή Πολιτεία" (9: 146)

⁹⁴ His admiration due to the fact that Carducci succeeded the poetic blooming of a united Italy, is something that Palamas aspired to bring out in Greece *MR*: "Ο μεγάλος ποιητής της Ιταλίας, ο Καρντούτσης, ανάμεσα στάλλα δούλεψε για το ποιητικό ξανάνθισμα της πατρίδας του ..." (Zoras 2004:86).

στέκονται στην πρώτη γραμμή της φήμης· οι περισσότεροι, κι αν κανείς ήθελε να τους αποζητήσει, θα τους βρεί στα μετόπισθεν" (11:202). So Palamas includes both major and minor poets, but neither minor poets nor the famous ones are enough presented in the book, in his view (11:202).

What is more, Palamas chooses to translate the work of poets who either have Greek roots or have some kind of connection with Greece or their love for Greek antiquity is transparent in their oeuvre. Thus he chooses poems of Jean Moréas (Ioannis A. Papadiamantopoulos) and Jean Psichari (though he did not include his poem in *MR*, it is found in the «Επίμετρο»), were Greek poets born in Athens and Odessa respectively.⁹⁵ In addition, he translates one poem of Arturo Graf who, though an Italian poet of German ancestry, was born in Athens, and two poems of Anna Comtesse Mathieu de Noailles whose mother was the Greek Ralouka (Rachel) Mussurus.⁹⁶ Pascoli, Carducci and Mistral were known for their Philhellenism,⁹⁷ whereas Leconte de

⁹⁵ Indeed Palamas was attracted by Moréas' double identity (French and Greek) as a poet and his possible career if he would make a career in Greece as a completely Greek poet. Nevertheless Jean Moréas is not really very known for his Greek nationality, and Palamas' choice represents a gesture based on their allegiance to demoticism, plus maybe a memorial to him, who had died in 1929. Moréas apart from his religious cult for the Muses has written poetry which is characterised by the eternal melancholy of his thought and his stoicism (E.F. in Skipis 1922: 15) and this also attracted Palamas who has this poetic status in many of his poems.

⁹⁶ Papatsonis (1943:277) presents additional reasons for the inclusion of Noailles in *MR*: "ήταν θελκτική γυναίκα και, κατά κάποιο ποσοστό, ελληνίδα, ήταν θαυμάστρια του ποιητή μας, και ήταν και προσωπική του γνωριμία"

⁹⁷ All proclaimed their Philhellenism: "δημόσια την ευλάβεια των και την αγάπη των προς την

Lisle's love and admiration for classical Greece pervades his oeuvre. So Tziouvas' (1986:388) remarks are confirmed: "Palamas' approach to foreign literary movements and writers was in a sense *hellenocentric*"; Palamas' relationship with European movements "was filtered through the prevailing ethnocentrism of this period and the obsession with *πατριδολατρεία*" (Tziouvas 1986:392).⁹⁸ Palamas is also making a kind of a repayment to foreign poets who possessed the 'Greek spirit' by including them in *MR*: These poets disseminate Greek literature and civilization abroad and in recompense Palamas wants to perpetuate their oeuvre within Greece.

In the inclusions of poets in *MR* there is not any balance in respect to their sex. Male poets are the overwhelming majority (only two women are found among the twenty-five poets). One explanation would be the fact that despite the prominence of Comtesse de Noailles, women poets did have much less prominence, in relation to men (Planté 2002). However, the number of female poets need not have limited to only two in *MR*, given that there were many other French female poets like Marie Dauguet and Hélène Picard. Nevertheless the view of female poets as minor, second-rate or subordinate did not cease with Romanticism (Hollier 1989). That said, Palamas in no

ετοιμοπόλεμην Ελληνική φυλή και τις ευχές των για την προσδοκώμενη κατίσχυση της ελευθερίας" ("Οι πρόγονοι του Mistral", 10: 388).

⁹⁸ Palamas translated several French Parnassian poets and published several articles on European poets such as Anatole France, which are not found in *MR*, and he stressed the «Greek character» of their poetry (Tziouvas 1986).

way underestimates women. In fact, he says that women are the ones who thrive in lyric poetry:

Για τούτο και στη γυναίκα τόσο πολύ ταιριάζει το λυρικό μεθύσι, από τον καιρό της Σαπφώς ίσα με τις μέρες της Noailles, [...] πόσο ευδοκιμούν οι γυναίκες, από τους αρχαίους καιρούς εως τις ημέρες μας, στη λυρική τέχνη που κατ'εξοχήν της πάει το όνομα ποίηση (4:328-331).

This phenomenon of the marginalization of female poets really had to do with *MR*'s kind of personal anthology in which it might have been less natural for Palamas to assume a woman's voice.

Most of the poets in *MR* are of Palamas' own generation; ergo they belong to a previous generation at the time *MR* was published. This phenomenon may lead to the assumption that Palamas is more confident to translate the poetry of dead poets.⁹⁹ Moreover, living writers can have occasion for complaint about the presentation of their work in anthologies (Ferry 2001). So, it is safer and less risk-taking for Palamas who might want to avoid the creation of a shaky work vulnerable to attack (as we concluded from the Preface where there are many cases of *captatio benevolentiae*). But Apostolidou's (1992) comment seems a more radical explanation: Palamas' preference to study literary figures who had completed their work and were usually literary inactive or dead is an indication of Palamas' affinity for literary history.

⁹⁹ Specifically only four poets were alive when *MR* was published: Marie Noël, D' Annunzio Noailles and Henri de Regnier.

Apart from Schiller (1759-1805) and Heine (1797-1856) -who are the oldest poets in *MR*- Palamas disavows any attempt to bring in the world poets from very old generations. Neither any poets of the twentieth century are found, and he is conscious about this:

Τα ονόματα που φαίνεται πως δούλεψαν για να γίνη το βιβλίο τούτο είναι ονόματα ποιητών, που αν εξαιρέσουμε δύο-τρία, δεν χτυπούν στα μάτια των, μπορεί και λιγοστών και μετρημένων, που τάχα είναι μπασμένοι στα άγια των αγίων του συγχρονισμού" (11: 202); "Από τους σκηπτούχους αυτούς του λυρισμού της ώρας κανένας εδώ δε βρίσκει θέση· (11: 214)

Of course there are poets younger but not much younger than Palamas. Palamas is very well aware of the modern poets of his times, but he feels that he is too old to understand or approach them. Specifically Palamas confesses, for example, that he is unable to approach Francis Jammes (1868-1938) since he plays a different flute (11: 212-214). Palamas believes in the “eternity” of poetic grace which is also an opinion of the Parnassians (Marmarinou 1976):

Αλλά η ποίηση δεν έχει ώρα, πάντα βρίσκεται στην ώρα της και ο ποιητής που μας αρέσει, πάντα είναι για μάς της τελευταίας ώρας [...] ο καλλιτέχνης, όποιο υλικό κι αν κατεργάζεται, και μιμείται και νεωτερίζει· δεν απορρίπτει το παλαιό, γιατί παλαιό είναι, μήτε το νέο γιατί είναι νέο, μα συμβουλευεται μέσα του κάτι τι αιώνια επίκαιρο (11:212/214).¹⁰⁰

¹⁰⁰ Palamas then acts in an entirely opposite way of what Skokos does in his anthology (1922:10):

Ό,τι συμβαίνει εις τον πολιτικόν, το αυτό παρατηρείται και εις τον φιλολογικόν κόσμον. Οι νέοι αρνούνται τους παλαιούς. Οι παλαιοί δεν αναγνωρίζουν τους νέους. {...} όσα έργα είναι βιώσιμα, δεν θα αναστείλω εγώ την ζωήν των. Όσα μέλλει να σαρώσει μοιραίως ο καιρός, δεν θα τα σώσω εκ του καταποντισμού το ιδικόν μου σωσίβιον

Palamas opts to give an image of the poet's lyric self "θέλει να δώσει μόνο κάποια εικόνα του ίδιου μου εαυτού»; «δείχνω μόνο και σ'αυτά κάτι σαν απόκομμα του λυρικού εαυτού μου" (11:202, 215) and he makes these specific choices because these and not others are the ones who represent him as a poet and moulded his poetic personality. This makes him feel more free, comfortable and confident to translate their work.¹⁰¹ Not only they represent him as a poet but also as a person. It is interesting that Palamas uses a metaphor redolent of the personal to capture his choices: "θέλει να δώσει μόνο κάποια εικόνα του ίδιου μου εαυτού, κ'εκείνη στιγμιότυπα παρμένη από κομμάτια της ζωής μου"(11:215). Papatsonis (1943) also presented as a criterion for Palamas' selection of poets the notion of a poet's national role: "Και τί άλλο θα διάλεγε, παρά, κατά πρώτο λόγο, τους ποιητές εκείνους που έβλεπε τη μοίρα τους συγγενική με τη δική του: είτε πολεμιστές ηθικούς και επαναστάτες, είτε παραγνωρισμένους, είτε άδικα εξόριστους, είτε φιλοσοφούντας και ρητορεύοντας».¹⁰²

¹⁰¹As with Palamas, Elytis' translations of Eluard does not suggest a strict chronological presentation of the French poet; "rather it is the history of his own poetic evolution that lies beneath the choice and arrangement of these poems" (Loulakaki 2010: 117)

¹⁰² Indeed Palamas πικράθηκε, πολεμήθηκε για τον αγώνα του όπως ο Ουγκώ υπέφερε και εξορίστηκε, παραγνωρισμένοι like Pommairoles, Van Lerberghe and reflects the πικρία he feels for his own παραγνώριση by many.

b. European schools of Poetry in *MR*

As we have noted in the previous section, Palamas' anthology includes poets from the end of the eighteenth century until the end of the nineteenth, from Schiller (1759-1805) and Heine (1797-1856) until Marie Noél (1883-1967). *MR* then obtains a multi-generational poetic character covering a very large poetic period in France, approximately one century, and not only fifty years as Chourmouzios (1960) and Petridis (1930) claimed. During this period of time different poetic schools developed in France: Romanticism, Realism, Dilettantism, Symbolism, Surrealism, Naturalism, and Impressionism. *MR* finds space for examples from many of these poetic movements.

The oldest poetic school represented is Romanticism with Hugo- a representative poet of the Romantic movement- and Gautier. Palamas' focus is not on French poetry all the way back to Ronsard or even the Song of Roland, but on the world, since the French Revolution, that gave birth to his own poetry. Palamas' early literary education was impregnated with romantic works and this is clear in his early oeuvre (Sofroniou 1959).¹⁰³ Savidis (1981:279) in his article in *Nea Estia* also wrote:–“Ρομαντισμός: Τα συμβατικά χρονολογικά του όρια (1830-1880) προσδιορίστηκαν εδώ και μισόν αιώνα από τον Παλαμά, γέννημα και θρέμμα του Ρομαντισμού». So poets belonging to Romanticism could not be left out from Palamas' translations. Mapping out the schools

¹⁰³ Whereas later he turned against Romanticism which he identified with purism (Sofroniou 1959).

found in *MR* we will see that Palamas chooses to begin with Romantic poets, ignoring for this purpose the neo-classicism of the half-Greek André Chénier.

On the other hand, Palamas does not go further than Symbolism. Insofar a big percentage of Palamas' oeuvre is irrefutably nourished by Symbolistic doctrines,¹⁰⁴ and insofar *MR* is the mirror of what formed the poet Palamas (according to our conclusion so far), it is natural that Symbolism is represented in *MR*. Symbolist poets such as Villiers de l'Isle Adam appear. In fact, Symbolism is the most represented poetic school in *MR*.¹⁰⁵ Totally seven poets are Symbolists. Palamas had many times shared characteristics of Symbolism in his poetry: the use of the symbolic imagery to signify the state of the poet's soul, the attempt to evoke rather than primarily to describe, are examples of these characteristics. Palamas' support to Symbolism was in contrast to the Greek poets' negative reception of Symbolism which was "the literary movement that suffered the most onslaughts" (Tziovas 1986:384). Palamas' support for Symbolism

¹⁰⁴ "Palamas was under the influence of the literary movements of Parnassianism and symbolism particularly when he wrote his early works *Τα τραγούδια της πατρίδος μου* and *Τα μάτια της ψυχής μου*" (Tziovas 1986: 388). The pass from Parnassianism to Symbolism in Palamas' poetry is especially felt in *Ο Δωδεκάλογος του Γύφτου (1907)* where poetry is used for submitting ideas. The violin is the symbol of music that the poet connects with his art and the Gypsy symbolises the over-artist. An undoubtedly symbolic work of Palamas is "Η φοινικιά". This was identified by scholars like Despotopoulos (b1981). For the presence of Symbolism in Palamas' poetry see Agras (1980), Panagiotopoulos (b1962), Chourmouziotis (1959) and Karandonis (1929, 1932).

¹⁰⁵ Two important reasons for this fact are presented in the Introduction (section c) and in 5.2.b where Palamas' influence by the Symbolism's notion of music and the particularly crucial role music had in Symbolism are discussed.

may derive from the same reasons as the Psicharists' support stems: "its {Symbolism's} hostile reception by the Psicharists was related to their conception of language as an expressive representation" (Tziovas 1986:384).¹⁰⁶

Parnassianism, with poets like Verhaeren, De Lisle and Prudhomme, is the second most represented school in *MR* and an important movement Palamas embraced during his poetic life. The need for a literary change which ought to start with a change in language made Palamas and the members of the new school of Athens (generation of the 1880s) follow Parnassianism -an already developed reaction against Romanticism in France- till the first decade of the twentieth century (Sofroniou 1959).¹⁰⁷

From the Parnassians, Palamas' favourite poet is Sully Prudhomme.¹⁰⁸ His presence presides over the anthology (with thirty poems). In the Preface, Palamas speaks more about Sully Prudhomme than the other poets (five full pages). Also, in the Preface, Palamas considers Sully Prudhomme a "philosopher poet" and places him at the highest level of the poetic scale, while he patently admits that in *MR* the poet who

¹⁰⁶ However, some characteristics of Symbolism opposed to the transparency of the Psicharists' conception of national literature (Tziovas 1986).

¹⁰⁷ For Palamas' relation and support for this movement which form additional reasons of the important presence of Parnassianism in *MR*, see Marmarinou (1976).

¹⁰⁸ The indisputable fact that Sully Prudhomme is the favourite poet of Palamas has been mentioned by Marmarinou (1976) and Chourmouzios (1960).

seems to be regarded with greatest sympathy and who is presented in a somewhat richer fashion is Sully Prudhomme (11: 205-206).¹⁰⁹ Not only in the Preface but also in many instances in his oeuvre Palamas does not miss out to blaze his love for Prudhomme which is constant even after his death in 1907: “σαν ψυθίρισμα του πάντα αξιολατρεύτου μου Sully Prudhomme” (1931, 1:21). Something else that demonstrates Palamas’ love and admiration, is a poem dedicated to him when Sully Prudhomme died (Chourmouziou 1960:369).

Apart from Prudhomme, Papatsonis (1943) correctly discerns some of the basic groups with which Palamas was engaged in his translations. These are the poetry of Hugo, Prudhomme and other generally Romantic and Parnassian poets and the poetry of philosophical thought (in which the poetry of Baudelaire is included). Tsoutsoura (1997:384) adds that Palamas makes impressive translations not only of the poems that emotionally charge him or are closer to his poetic climate but also of the poems of the father of the *poètes maudits*:

Ακόμα κι αν το 1901 ο Παλαμάς δεν είχε ακόμα προσδιορίσει τη θέση του Μπωντλαίρ στα σύγχρονα γράμματα, ακόμα κι αν η συνάφεια του με τους ελάσσονες «καταραμένους» ήταν ελάχιστη, όλη η γαλλική ποίηση του καιρού του μιλούσε ακριβώς μέσ’ από τον Μπωντλαίρ: Ο Συρέ, ο Μέτερλινκ, ο Βεράρεν [...] Ήδη όμως από τον Δωδεκάλογο του Γύφτου [...] τα μπωντλαιρικά θέματα έχουν κρυσταλλωθεί σε ποίηση μέσα στον παλαμικό στίχο. Μια μακριά ιστορία διακειμενικότητας είχε αρχίσει τότε και θα

¹⁰⁹ Papatsonis (1943:276) writes of Palamas’ predilection for Prudhomme: «...τον αγαπά, γιατί του ταιριάζει, γιατί είναι φιλόσοφος ποιητής, μεταχειρίζεται με μέτρο το σύμβολο, νεοκλασικίζει στη μορφή και είναι και κάπως αδικημένος, δηλαδή είναι ένα ψυχικό αδέρφι του!» He adds that Palamas includes Pommairoules in MR because he was a friend of Prudhomme.

ολοκληρωθεί στη μετάφραση του «Ταξιδιού στα Κύθηρα», που αποδεικνύει την έκταση και την ένταση της ποιητικής συνάφειας του Παλαμά και του Μπωντλαίρ.

Palamas, as observed in the previous sections (1.2.a and 1.3.a) is not confined to French poetry inside France. He translates the verse of three Belgian poets: Émile Verhaeren, Charles Van Lerberghe and Maurice Maeterlinck all of which belong to the school of Symbolism (Demougin 1987).¹¹⁰ Palamas also includes a small sample of Occitan poetry when he translates work of Mistral, the leader of “Félibrige” and the second Occitan renaissance, akin to Greek demoticism (Oxford companion to French literature).¹¹¹ Palamas also translates the work of the German poet Heinrich Heine (1797-1856) who was considered the last poet of Romanticism and, at the same time as the one who overcame it (Skouteropoulos&Mastoraki 1993).

Palamas also chooses Italian poets (Carducci, D’ Annunzio, Graf and Pascoli) who represent various literary schools in Italy. Carducci was affected by romantic precepts but he did not remain immune to them (Bondanella 1996). Arturo Graf was a scholar of the Middle Ages and dealt in particular with the symbolic aspects of that culture. D’ Annunzio was a rapporteur theorist of naturalism and conscious follower of

¹¹⁰ Verhaeren began by publishing descriptive, Parnassian poetry but he was led to the highly personal adaptation of Symbolist mysticism for which he is best known (Demougin 1987).

¹¹¹ Félibrige was a literary and cultural association founded by Mistral and other Provençal writers to defend and promote Occitan language and literature (Martel 2010).

aestheticism, of subjectivism and of the European decadentismo (Zoras 2004). Pascoli's romantic reaction to positivism put him also in the camp of decadentismo (Bondanella et al. 1996). These two are the only poets in *MR* who belong to the dominant late nineteenth century cultural and literary movement of Western Europe called "the Decadent movement" together with Villiers de l' Isle-Adam who became associated later.

From the insight into the European movements presented by Palamas we reach three conclusions about *MR's* nature and Palamas as an anthologist. The first is that Palamas chooses to include poets who represent or just belong to the exact poetic movements where he appertains: This is another proof of the retrospective character *MR* has, concerning Palamas' oeuvre. Along with the fact that Palamas includes poets that he translated at different stages of his career might lead us to think of *MR* as a self-anthology, like Elytis' *Δεύτερη Γραφή* (see Loulakaki 2010). The second conclusion is that Palamas does not faithfully embrace only one poetic movement during his poetic life, but is open to diverse literary schools (Tziovas 1986). Papatsonis (1943:275) also confirms that: “μας δείχνουν και το πόσο αρέσκετο να ζει ο ποιητής μέσα στα ποικίλα κλίματα όλων των εποχών, να δέχεται και ν' αφομοιώνει, ή να πολεμά όλα τα σύγχρονα ρεύματα. Να διαλέγει τις αγάπες του και τις απαρέσκειές του. Thirdly, the selection of poets confirms Michalopoulos' (in *Nea estia* 1943:173-174) declaration: «Κανένας

άλλος κατά την περίοδο αυτή δεν παρακολουθεί με τόσο πάθος και δεν εξαιρεί θερμότερα τα παλαιότερα και νεότερα ελληνικά έργα, τ'άξια προσοχής. Το ίδιο κάνει και για τις ξένες φιλολογίες και τις ξένες αξίες».

Interestingly, *MR* has provoked discussion for its breadth and not for its narrowness. "Πώς συμβιβάζει τόσες αντίθετες αγάπες και δεν είναι τάχα αντίφαση με τον εαυτό του, πράγμα περίεργο και ανεξήγητο, ποιητής και κατ'εξοχήν διανοητικός, όπως ο Παλαμάς ..." (Petridis 1930:161). This admiration becomes praise for Palamas' ability to translate poems of such disparate poets:

Και αν επρόκειτο για ποιητές της ίδιας οικογένειας! Μα εδώ έχουμε να κάνουμε με τις πιο ανόμοιες καλλιτεχνικές ιδιοσυγκρασίες, με τις πιο ανόμοιες τεχνικές, με τις πιο ανόμοιες εκφράσεις. Ουγγώ και Βερλαίν, Λεκόντ-ντε-Λίλ και Λερμπεργκ. Ο πλαστικώτερος, ο αδρότερος, ο στιβαρότερος στόχος, και απ'την άλλη μεριά, όλα τα λυγίσματα, όλοι οι σπασμένοι και ραγισμένοι τόνοι, όλα τα μουρμουρίσματα, τα υπερούσια και αιθέρια των πίο ονειρόηχων αυλών! (Petridis 1930:161).

Indeed there is no unity in Palamas' choices concerning the poetic schools each poet belongs to- some of which are conflicting between them, yet this should not surprise us taking into concern Palamas' dualism. For Palamas there is always place in poetry even for uncongenial things¹¹² and this automatically forms an indirect

¹¹² As Palamas writes: "Ο Γάσπαρ Χάουζερ', το λιγόστιχο αυτό τραγούδι του Βερλαίν και οι 'Γάφοι' του Φώσκολου. Στους ναούς των Μουσών υπάρχει πάντα τόπος όμοια πλατύς για τα δύο αυτά και πόσο ανόμοια τοιχογραφήματα. Ένας φανατικός, αφιλοπρόσωπος, ασυγχρόνιστος και γνώστης και τιμητής της νεοελληνικής Λύρας συγκλονισμούς θα δοκιμάση αισθητικούς μελετώντας και μια ωδή του Ανδρέα

justification of the "ασυνταίριαστο" of his choices in *MR*. Petridis (1930) also justifies Palamas' heterogeneous choices, for these are not of a certain period but of various epochs of Palamas' life.¹¹³ Tziovas (1986:390) explains this Palamas' tendency considering it "a result of his divided allegiance to European literature and to the national aspirations of demoticism". However, there is no need for any justification for Palamas' adversarial selection, as it is legitimate in an anthology to host poets of completely different ideology, in fact the hospitality of poets with completely different temperament and of poems belonging to totally different styles or epoch, is a usual phenomenon in an anthology.¹¹⁴ Palamas is aware of the variety of poets in his anthology but he says that besides their ostensible incompatibility they show some analogies among them and even they complement one another: "ανάμεσα και στους ποικιλώτατους και τους διαφορετικώτατους που βέβαια παρουσιάζουν αναλογίες μεταξύ τους, καθώς ο ένας διαδέχεται, συμπληρώνει ή μεταμορφώνει τον άλλο..." (11:209).

Κάλβου και ολόκληρο το 'Θα βραδιάζη' λ.χ. του Δροσίνη" (11:201).

¹¹³ Specifically he writes: "Γούστα γνωστά, χαρακτηριστικά, ποικίλα και ασυνταίριαστα-ταιριασμένα ευκολότερα στην συνείδηση ενός κριτικού ή ενός ερασιτέχνη, (με την ευγενικώτατη έννοια που δίνει στη λέξη αυτή ο Σουαρές μιλώντας, μου φαίνεται, για τον Γκαίτε), παρά στη συνείδηση ενός ποιητή- μα που το ασυνταίριαστό των δικαιολογείται όταν σκεφθούμε ότι είναι γούστα όχι της ίδιας περιόδου, μα διαφόρων εποχών της ζωής του Παλαμά". (Petridis 1930:160)

¹¹⁴ This view was shared by Pentzikis in 1980 (in Pentzikis 1982:7): "Μια ανθολογία είναι ταυτόχρονα συλλογή και επιλογή. Συλλογή, γιατί στις σελίδες του ίδιου βιβλίου φιλοξενούνται ποιητές, που είναι συχνά εντελώς διαφορετικής ιδιοσυγκρασίας, και ποιήματα που ανήκουν σε εντελώς διαφορετικές, τεχνοτροπίες, ρεύματα ή εποχές."

¹¹² The characteristics of a history of literature are explained by Apostolidou (1992).

Actually, the presence of so many poetic movements gives a picture of a very significant and long part of the history of French poetry despite Palamas' claim: «Του βιβλίου τούτου σκοπός δεν είναι να δώσει κάποια εικόνα, έστω και ατελή, του δρόμου που είχε πάρει, που πέρνει, και που πάει να πάρη, γενικώτατα κοιταζόμενη, ή σε ωρισμένα πρόσωπα καθώς δείχνεται, η γαλλική ποίηση» (11:199) which is repeated afterwards: “Δε δίνει το βιβλίο τούτο μια εικόνα, όποια, κάποιας κίνησης που ακολουθεί μια ποίηση έξω από τα εδάφη μας” (11:215). Perhaps then Palamas claims this opting for *captatio benevolentiae* in order to justify the absence of some literary movements in his volume that a reader may expect.

In the hands of a poet-critic like Ezra Pound an anthology can be used as a showcase or manifesto countering whatever was at the time considered the dominant or dominating kind of poetry and including the latest fashionable poems (Ferry 2001). In Palamas' anthology these are categorically not the case. He does not include only the most fashionable poems, nor the latest literary trends and he does not expect to satisfy the readers of his time. Palamas' anthology is not an anthology of recent poetry, but it is a manifesto of poets belonging in a variety of schools with different characteristics, and without a rejection or spurning of some schools. Since *MR* contains the work of poets from many literary movements, it obtains a diachronic value. It enables the reader both

to get more from individual poems and to receive general impressions about the style and poetic interests of each period to reflect the natural growth and evolution of French poetry. It has the historic scope of comprehensive anthologies. It is a supplementary sign of uniqueness that Palamas' anthology attempted to fulfill, showing respect for a range of readers of every degree of fitness and of different poetic taste by offering those of each kind what might enhance their enjoyment, and doing so without condescension.¹¹⁵

c. Palamas' selection of the poems to translate

Though Palamas did not use any fixed rules (as with the choice of poets) for his selection of poems, in the Preface to *MR* he explains the motive for his choice to translate the specified poems: that as he was reading some verses of certain non-Greek poems he felt the desire to translate them (11:199). This is an innocent-seeming explanation to have acted on his role as anthologist, but which are the lineaments of these poems which made him feel this way? Sentimentality in some cases can be a possible reason for Palamas' choice of some poets. But sentimental repercussion alone is not a criterion of Palamas' choices. Let's take an example: Palamas (11: 204) confesses that every time he reads Mistral's poem on the death of Lamartine he cries,

¹¹⁵ Palamas, however, seems to not had that as a purpose and presumably the readers in 1930 were just buying – or not buying – the book because it was by Palamas, and not at all because it was an anthology, since the cover does not have that label.

yet he never felt the desire to translate that poem. So, Palamas does not translate just the poems which touch him or just the poems he likes. His choice of poems is governed by something more than personal sympathy and sentimentality.

It is, rather, the combination of sentiment (feeling and mood) with thought (the stimulation of mind by the poem's subject) and general aesthetic delight (which is evoked by the verse's technical elaboration) of each poem what interests Palamas. The poem should touch both his mind and soul for Palamas to feel the desire to translate it. This is also showed from his words in the Preface to MR: "Το ξανάβλεπα καθαρότερα πως το ηφαίστειο της καρδιάς δεν είναι αρκετό για τη χαρά της δημιουργίας χωρίς τη βοήθεια του φωτισμού που βγαίνει από το ναό και που είναι ο νους" (11: 214). That is why the poems chosen by Palamas are often philosophical¹¹⁶ (he chooses to translate poems of poets who are also philosophers i.e. Schiller, Prudhomme) or poems which evoke a strong source of sentimentality,¹¹⁷ or both (poems which simultaneously have a mental cogitation and a certain degree of emotionality, i.e. "Η ζωή από μακρυνά" by Prudhomme). Nonetheless in Palamas' opinion a poem is a blend of thoughts and heartbeats. This is obvious in the following quotation where Palamas explains what elements inspire him in order to write a poem which also (in my view) are the ones

¹¹⁶ Philosophical poetry mostly representing spiritual values, which has science as a handmaid, directs Palamas since 1884 (Palamas.15, 241-242, Kokkolis 1981, Angelatos 1994: 33)

¹¹⁷ e.g. "Οι ξεσκεπαστες" by de Lisle.

inspiring him in order to write translations:

ο,τι μου πύρωνε τη φαντασία, ό,τι μου έπλαθε το στίχο, ό,τι με έφερνε στο ρεμβασμό, ό,τι μου κινούσε τη διαίσθηση, ό,τι μου κυρίευε τη σκέψη, ενθύμησες, εντύπωσης, συμπάθειες, αγάπες [...] Ο ποιητής εμπνέεται και εκτελεί, καθώς η γυναίκα συλλαμβάνει και γεννά (1:329).

Palamas is also attracted by poems that present a certain technical challenge. This is illustrated for example in the poems by Lerberghe which are characterised by their elegance.¹¹⁸

An additional factor that seems to play a significant role in Palamas' choice is the theme of a poem. As we concluded in section 1.3.a. Palamas in his selection of poets is attracted by those whose Greek spirit and temperament is prominent.¹¹⁹ This can be found at its clearest when Palamas translates poems which have a Greek theme, i.e. Hugo's poem "L'Enfant" ("Το ελληνόπουλο"), whose subject is the sack of Chios by the Turks in 1821 and a Greek child who wishes to fight for the freedom of his country.¹²⁰

An additional example is Baudelaire's poem "Un voyage à Cythère" ("Ένα ταξίδι στα Κύθηρα") as well as Graf 's poem "Η χώρα που γεννήθηκα" which describes Athens.

Also he chooses to translate de Lisle's "Hypatie" because he underscores elements from

¹¹⁸ For the technical challenges of some of these poems and the way Palamas handles them see chapter 4

¹¹⁹ However Palamas' penchant for translating erotic poems is the most obvious in MR (see 1.2.c)

¹²⁰ Sakellariou (1998:38) writes that in this poem Hugo declares his deep "Philellenism". Tsoutsoura (1997:383) agrees and adds that: « Το ελληνόπουλο του Victor Hugo είναι η πρώτη μετάφραση του Παλαμά από τα γαλλικά το 1885, σημαδεύοντας την ύστερη αναγνώριση του φιλελληνικού πνεύματος».

Greek antiquity like the reference to Parthenon.¹²¹ More than any other Greek poet, the Parthenon is the subject of totally five original poems by Palamas as we can conclude from Giannakopoulou's (2009) study. Palamas was also attracted by Greek mythological themes like "Εριφύλη" by Jean Moréas. Palamas has of course many poems of his own that are related to the ancient Greek myth (Ricks in Mackridge 1996) and the Greek antiquity in general (Marmarinou 1976: 323). Palamas loves Greece and Ancient Greece (see for example volume 1) and his "πατριδολατρική ποίηση" was many times spotted by scholars i.e. Apostolatu (n.d.), Siatopoulos (1993) and Tziovas (1986:390).

This cult for anything Greek fits into the general trend of that time, as the young Greek demoticist poets were attracted by French Parnassianism because of its predilection for classical and Hellenistic Greece (Tziovas 1986). The reason for this according to Sofroniou (1959) is that through their own exploitation of Parnassian classical subjects, the demoticist poets may have been anxious to show that they were no less Greek than the purists who tried to emphasize their Greekness merely by using archaic language and to monopolize classical Greek culture by accusing the demoticists of treachery to Greek tradition. The demoticists also believed that they could do better in reviving tradition.

¹²¹ For the presence of the Parthenon in European and Greek poetry see Giannakopoulou (2009) *The Parthenon in Poetry*.

The affinity certain foreign poems have with Palamas' own oeuvre -nearly all of his original poetry had been published before the publication of *MR*- is another important criterion for kinds of poems to be admitted (as well as for his choice of poets as we saw in section 1.3.a). Palamas (11: 215) jots that *MR* only gives some insight into his own self. So he chooses the poems which are closer to his poetry.¹²² There are many similarities between the themes of Palamas' own poems and some of the poems he chooses to translate. This is the case with all Palamas' late collections: "Since the poems of the last four collections show no very positive development but are rather variations on older themes, they will receive no more than a cursory glance there" (Fletcher 1984:218). Palamas says that a Greek poet's use of themes is anyway standard and derives from philosophy, mythology, religion, demotic tradition, the past etc.¹²³ For Palamas' poetic subjects Sofroniou (1959: 169) annotates that:

In the short, economical and precise pieces of *Iamboi and Anapaestoi* (1897) he developed many of the themes which occupied most of his subsequent poetry: his sense of isolation, love, the cruel aspect of nature, the landscapes, the deification of the sun, the primacy of form in artistic creation etc.

122 They also have an interaction with the Modern Greek poetry in general, especially some poetic traditions which formed his own work i.e. the tradition of Folk songs and Solomos' poetry.

123 "το στερεότερον υλικόν το ευρίσκει μέσα εις το ανεξάντλητον λατομείον του παρελθόντος' το υλικόν τούτον είναι αι θρησκείαι, οι μύθοι, τα συναξάρια, αι δημοτικά παραδόσεις, τα δημοτικά τραγούδια, αι ιστορίαι, αι κοσμογονίαι, αι φιλοσοφίαι, αι γενικαί ιδέαι, τα μεγάλα σύμβολα, η αρχαιότης. Ο Ποιητής αισθάνεται ξεχωριστήν και σχεδόν ανεξήγητον συγκίνησιν εμπρος εις την Ελληνικήν αρχαιότητα..." (1:212)

In his translated poems we can identify that most of these themes occur.¹²⁴ Specifically, the sense of isolation is conspicuous in the poem “Η Τέχνη” by Verhaeren, especially in the second line: “Κ’έτσι θα ζήσω μόνος, ολομόναχος, η τέχνη μου κ'εγώ”, whereas the theme of love¹²⁵ is found in many of his translated poems, like “Οι στίχοι μου”, “Ερωτες της γής”, “Ο Δολοφονημένος Έρωτας”. The theme of love, the worship and beautification of the female figure is found in Palamas' oeuvre too, discussed by many scholars like Moschos (1993) and Siatopoulos (1993).

Apart from the common themes there are similarities between the titles of Palamas' poems and his translations, and between the vocabulary in his translations and the rest of his poetry.¹²⁶ This similitude does not flabbergast us as Palamas declares that

¹²⁴ The general themes of the poems in *MR* are presented in 1.2.c, but here some of them are presented in more detail and with examples

¹²⁵ Palamas considers Love as the creator of poetry and the first inspiration in writing his verses but poetry should be freed from its subordination and subjugate Love: “Τί παράξενο αν έχω στη συνείδηση πως η ερωτική ορμή έδωκε το πρώτο σπρώξιμο στον στίχο μου; και εγένετο φώς. [...] Κι αγάλια αγάλια ήρθε και της ποιήσεως η σειρά να λυτρωθή από την υποτέλειά της, να γίνη ανεξάρτητη πολιτεία, να υποτάξει τον έρωτα, να τον κάμη όργανο της εξουσίας της” (4:335).

¹²⁶ For examples on the similarity of titles between Palamas' poems and translations see section 3.2. and 5.2.a. The semblance on the vocabulary level between Palamas' oeuvre and his translations is demonstrated in the micro-level analysis (chapter 4). A typical example is Palamas' frequent reference to wings in his translations (in the two homonymous poems “Τα φτερά”) as in the poem “Τα φτερά» in *Περάσματα και Χαιρετισμοί* (1931:321) as well as in his following poem in “Προφητικός” (*Ο Δωδεκάλογος του γύφτου* 1907)

...και μην έχοντας πιο κάτω άλλο σκαλί
να κατακνήσεις πιο βαθιά
στον Κακού τη σκάλα,

it is familiarity which offers him aesthetic pleasure rather than the surprise of something uncommon:

Και όμως εκείνος που αγαπάει πέρα ως πέρα το ποίημα και που του δίνει η Τέχνη την αισθητική απόλαυση, του τη δίνει, τολμώ να υποστηρίξω, όχι μόνο από το ξάφνιασμα του πρωτοείπωτου που δεν ξέρουμε από πού αρχίζουν και πού τελειώνουν τα σύνορά του, όσο από το ευάρεστο συναίσθημα που μας δίνει το γνώριμο, από τη συγκίνηση που μας εμπνέει το συναπάντημα του παραδομένου, απέραστου, ιερού, επιθυμητού.¹²⁷

Therefore, this kind of similitude makes him select what poems to translate.

Not only does Palamas select poems which have an affinity with his own poetry, but poems which are closer to his inner world, which have an interior relation with him and maybe an interaction with his life. A poem documenting this is entitled "Ἦρθα το δύστυχο ορφανό" by Verlaine which links to the personal life of Palamas who lost his mother and father at a very early age. Also the poem "Το παιδί που πεθαίνει" by Sully Prudhomme, has as its topic a child's death and links to a tragic event in Palamas' life: the early loss of his four year old son Alkis, the subject -profoundly the reason he wrote his masterpiece *Ο Τάφος* (1898).¹²⁸ There are also many poems referring to the old age and death, which preoccupied Palamas especially at the last years of his life during which he publishes his collection of translations: "Τελευταίοι στίχοι" by Leconte de

*για τ' ανέβασμα ξανά που σε καλεί
θα αιστανθείς να σου φυτρώσουν, ω χαρά!
Τα φτερά, τα φτερά τα πρωτινά σου τα μεγάλα!*

¹²⁷ This is in contrast to the aforementioned words of Bonnefoy (2000:109) who says that new is what ulcerates.

¹²⁸ cf. 3.1.

Lisle, "Η ζωή από μακρῶν" and "Ποῦ πάνε;" by Sully Prudhomme.

Two other poetic elements that can be considered as prominent reasons for Palamas' choice of poems are metre and poetic form. On the one hand, we can notice that the SPs written in the Alexandrine predominate in *MR*. The Greek equivalent of the Alexandrine is the fifteen-syllable, which Palamas favors to use in his general poetry too. Poems written in the Alexandrine assist Palamas' predilection in using the fifteen-syllable (see section 3.3). Palamas also has a general preference for the sonnet.¹²⁹ That is why he selects to translate mostly sonnets.

The kind of poems had also significantly affected Palamas in choosing them for translation. Palamas' penchant was towards the lyrical. His anthology balances against private life poems (mentioned earlier), poems that deal with historic occasions, or express convictions, religious or moral. Generally the poetry in *MR* is not public poetry. Though not all the poems in *MR* are lyric, his volume has an overwhelmingly lyric character. This Palamas' penchant again has to do with the notion of indigenous literature which favours emotionalism, expressionism and corresponds to lyrical poetry according to Tziovas (1986:345) who adds that "it is not symptomatic that the most *hellenocentric* poetry and particularly that which extolled the beauty of the Greek nature, was lyric". It also has to do with the general lyrical character of *MR* that was

¹²⁹The reasons of Palamas' preference for sonnets are developed in 3.5.

exactly what Palamas consciously aimed to achieve. He himself is aware of this and he confesses in the Preface to *MR* (11:202): “δείχνω μόνο και σ’αυτά κάτι σαν απόκομμα του λυρικού εαυτού μου». His narrowing of focus could be an inducement to discriminating critical judgment, but it is lawful as long as he is the anthologist with the right to make selections. The *Ανθολογία Ελλήνων Λυρικών Ποιητών* by Paraschos and Leukoparides (1930), is like Palamas' anthology, neither historic, nor grammatological ("γραμματολογική") but has an aesthetic character: the anthologists chose poems which carry out or approach the meaning of real lyricism.¹³⁰ This is the anthology that most resembles Palamas' collection, because Palamas also has mostly aesthetic criteria in choosing the poets and poems in his anthology having a preference for lyric poets and poems.¹³¹ The fact that these two anthologies are published in the same year may not be a coincidence.

Something associated with Palamas' preference to lyrical poems is that a poem's musicality is a criterion for its selection.¹³² For Palamas music is very important in

¹³⁰ In that sense, *MR* fits the genre of Palgrave's (1954) *Golden Treasury* or Quiller-Couch's (1932) *The Oxford Book of Ballads*.

¹³¹ In Paraschos and Leukoparides' anthology, though poems are classified according to the poets established division (into Επτανησιακή, Παλιά Αθηναϊκή, Νέα Αθηναϊκή and Νεώτερη Πανελλήνια) and the age of each poet, they kept out any poetic production not following the book's general principle: the exclusive pure lyricism. They also made an innovation: the poems are published without the accompaniment of their authors' names

¹³² For more information see detailed discussion in section 5.2.b

poetry.¹³³ As Bonnefoy (2000) correctly realises: we love a poem from the very first instance even though we do not realise its meaning and we love it because of its words and because of the music of its verses. For Bonnefoy (2000) music has effect on thought, on sentiment and offers brightness to a poem. Palamas not only chooses poems where musicality prevails, but also chooses poems which have title with musical references or poems with musical form.¹³⁴

Palamas escapes the accusation often aimed at anthologies, that they include many poems found in similar books, leading to the suspicion that their anthologies are simply culled from earlier anthologies: he does not choose only famous poems to translate, nor he selects poems for their appeal to the common reader.¹³⁵ Palamas surely is seeking to include the best poems on some definition but the fact that he does not focus exclusively on the best-known lyric poems could be perceived as an effort to fetter his collection with the responsibility to be more inclusive of the poems in literature of that particular time, and above all in France. He is also representative insofar generally the selection of well known poems does not necessarily offer representativeness of a poet's work which does not include only famous poems. Further, the choice of well-known poems does not entail the increase of the anthology's quality,

¹³³ see section 5.1

¹³⁴ cf. section 5.2.b

¹³⁵ Samely, Palamas does include some famous poets but his choices are not limited only to them (see 1.3.a).

as there are many examples of bad poems that are very well known (Kokkinis 1989), and excellent poems that are not. Nonetheless, the quality of poems should be the priority of the anthologist who has as a right and responsibility to choose the best poems according to Garandoudis (1988);¹³⁶ but the question, how quality can be defined and obtained, still remains unanswered.

Of course Palamas is aware of the famous poets and the poems the audience likes more and though he takes into account these preferences for both the selection of poems and poets, yet he does not entirely immolate his preferences on the altar of the poetic aesthetics of the many. This is in contrast to Apostolidis' (1949) protestation that the anthologists sacrifice his loves in order to include poems which are generally considered better. What Apostolidis (1949) suggests is that the anthologist should erase himself in order for the anthology to become a testimony of the many, who lived in the era of its publication. In this respect Palamas is more of a private collector than an anthologist according to Ferry's (2001:37) way of using the terms: "while the private collector shaped his gathering to suit his own taste, the anthologist could justify his selection and arrangement of its contents only by its appeal to his imagined reader." Palamas is both or something between an anthologist and a personal collector because

136 R** & Tefarikis' (1868:2) anthology includes only the finest poems from each poet: "ηκολούθησα πάντη ιδιόρρυθμον μέθοδον: δεν διήρεσα τας ποιήσεις κατ'είδος, αλλ', αφιερώσας εκάστω ποιητή ιδίας σελίδας, ενέγραψα εν αυταίς κατά τινα βαθμολογίαν τους εκλεκτότερους αυτούς μαργαρίτας."

he follows his own taste (and he apologizes for this in the Preface to *MR*) but realistically, he does not ignore the audience's preferences and expectations: He chooses some of the most lovable poems and some poets who are most expected in an anthology. Correspondingly, *MR* shares both the characteristics of an anthology and of a personal collection. As Palamas writes:

{Ο ποιητής} πάντα έχει στο νου του κάποιον ιδεατό κόσμο, και προς εκείνον το αφιερώνει το τραγούδι του, θρησκευτικά, μυστηριακά, βέβαιος πως ο κόσμος εκείνος είναι καμωμένος για να τον αιστανθή και να τον αγαπήσει.[...]Και ο πιο περήφανα ξέγνοιαστος ποιητής το θυμάται και το συνερίζεται το κοινό του.[...]είναι αδύνατο ο ποιητής να μη σκέπτεται, να μή γράφει έχοντας μπροστά του κάποιο κόσμο προς τον οποίον απευθύνεται" (4:318).

Conclusion

This examination of the genre of the anthology shows that anthologies have a rich variety of forms, express wide-ranging targets and appeal to differently imagined readers. They owe their dissimilarity to the unique character of their maker. This examination also shows that anthologies have certain features in common that distinguish them from other kinds of books or other kinds of poetry collections (i.e. collections made by editors or by authors of their own work).

The application of the pattern for *MR* verifies our inference formulated in the Introduction that *MR* is an anthology, in spite of Palamas' attempts to dissuade the reader from seeing *MR* as an anthology and the perception of *MR* by Petridis (1930), who took Palamas' declaration at face value. *MR* is in fact an anthology of translations made by the anthologist who was also the translator of the poems included. It also carries some outlandish features which still do not abate its nature of anthology. A synopsis of the conclusions of each part of the pattern constitutes a strong verification of *MR*'s categorization as an anthology.

Firstly, *MR* satisfies the criterion of formal classification terms. Even though in the title it does not contain the word anthology, collection, miscellany etc. it has an emphasis on the acoustic, and implicitly the lyrical dimension, that links it to a tradition

in the modern Greek verse anthology. Regarding the direct interventions of the anthologist, the absence of any information on the biography and the oeuvre of the included poets in the main part of the book may on the first look disorientate the book's character as an anthology. But the anthologist's comments in the Preface and his interventions around each poem -though sparingly and not consistent- do enough to place it in the anthology genre. The reader is left, with as little visible guidance as possible to experience the verse directly, on its own terms.

As for the book's structure, we noticed that a first sight on the poets' and poems' arrangement gives a casual and a non-prescriptive impression. Poems are not disposed according to a single principle like strictly chronological dating, or the logic of thematic categories, offering the impression that the poems' arrangement is an expression of the anthologist's personal pleasure in browsing. However, there is a kind of logic of a defined sequence that makes us conclude that in Palamas' anthology poems are not printed together randomly. The reasons for the poems' positioning could seem to have been generated from within and there is a loose kind of sequence designed to bring out the interrelation of one poem with another. Palamas' placing of poems shows that he rather opts to create an organic unity rather than tracing a linear path. Namely, Palamas' adjustment of poets verifies our inference that *MR* is not arranged chronologically- according to the poets' date of birth- or alphabetically, but through our description

(section 1.2.) we concluded that nothing is placed without careful consideration. Examining other Greek and European anthologies we see that the criteria concerning the arrangement of poets and poems vary (most anthologists follow a chronological series, others make their book's arrangement according to the degree of importance of poems). Since this liberty exists and anthologists do not have to obey any prescribed rules but only those derived by the aim of their book (as we saw in Palamas' case his objectives in *MR* determine his poetic arrangement and selections), the lack of consistency by Palamas is not a surprise.

If order is one kind of choice, the selection of poets and poems is consciously a more personal process, which calls attention to the anthologists doing the choosing. The poets and poems in *MR* are not chosen by coincidence but varying selection criteria are applied, which I have made an effort to detect (section 1.3). Some of these criteria were not indicated by Palamas: only comments dispersed through the Preface to *MR* allow glimpses of Palamas' choices of poets and poems as well as of the main line of development that Palamas was, intermittently, tracing. The existence of these criteria, which again vary among anthologists, confirms the categorization of *MR* as an anthology.

Still, as in the procedure of arrangement, there are not any governing principles

followed by Palamas in the selection, and this is another peculiarity of the book. However, like the process of arrangement, the process of selection is inevitably a subjective action during which anthologists follow their individual taste. Palamas explicitly declares that he translates only the poems he likes and the poets for whom he has sympathy, divulging that he acted to mostly satisfy his own taste. Generally, Palamas makes a personal choice: he chooses to translate the poems which have an interior relation with him, which have an interaction with his life, which most touch him and are closer to his inner world and poetry. A large proportion of anthology readers expect to see in an anthology specific poems (which are well-known) and poets (usually the most famous ones) so they are not prepared to judge alternative choices. Many of the poets in *MR* were famous and some of them received the Nobel. But Palamas does not include modern poets or only well known poems, which reader would expect to meet that time, and that is why he becomes justificatory in the Preface of his choices.

The way Palamas presents the book depends on his personal taste something which is confirmed by the examination of the anthologist's presence in terms of the selection and arrangement of poets and poems as well as the sort of interventions Palamas undertakes. Palamas' anthology, then, has the character of a personal collection, though, given his eminence, it would be surely difficult for such a poet, with such an established reading public, and such a long record of writing important

criticism, to produce an anthology that would be read as simply personal. On the other hand, a personal anthology does not have any kind of logic in its character as a book, whereas Palamas' anthology has its rationale and its arrangement is not left to the mechanism of chance. Also, since Palamas decides to publish his collection in 1930, he is presented as someone wanting to bring together poems that will give pleasure not only to himself but also to their readers both separately and as a collection. *MR* then shares some characteristics of an anthology and of a personal collection, it is a kind of book situated somewhere between the two genres.

Apart from its personal nature another characteristic of the book is its historic character. *MR* covers a generous period of about a century. During this century many schools and movements are covered, giving a synoptic image of the (largely French) schools which influenced Palamas throughout his poetic presence in literary Greek letters. Symbolism is the poetic school which is represented with the most poets in *MR*. Parnassianism is also very well presented. But generally, Palamas chooses eclectically from diverse poetic schools and tendencies.

Consequently, there are two ways of reading *MR*: in reference to the French poet (which implies its historic nature) or in reference to Palamas himself (which implies its essentially retrospective character). *MR* is both a source of memories mainly of France

(not the country which Palamas had not ever visited, but its literature and civilization) and of Palamas' personal memories. Palamas now experiences his influences as a reader by rewriting them in *MR*. Though the poems are not arranged by date they describe his poetic life, as the dates inscribed at the foot of nearly all of the poems lead the reader to infer. *MR* is more of a personal agenda and an autobiography. It is a set of impressions from his past: by looking back through the century's poetry Palamas traces the influences on his work up to the present. However, Palamas does not glean texts of modern fluid literary reality. So Palamas makes a retrospect of a large period of his life and not of his entire poetic life. That is, he seems to choose poems and poets who fit his mentality around 1930. This reflects (as we find in *Ο κύκλος των τετράστιχων* 1929) Palamas' person as an old poet, who chooses mostly lyrical poems as consciously moving to become more a lyrical poet in the last years of his life.

Palamas achieves his objectives in this book.¹³⁷ He presents a piece of his lyric self. *MR* is a gift back to French poetry, is a way for Palamas to say that he could not exist as a poet without these poets and their oeuvre, for he is as much recording his debt to persons as to poems. Moreover, with the publication of *MR* he proves that he was still active, at times when his own artistic contribution was out of fashion.

¹³⁷ For Palamas' objectives see section c of the introduction to this thesis. Most of his objectives are found in the preface to *MR*.

Palamas' labour has not been that of an ordinary compiler of anthology because of some *MR*'s divergent characteristics comparing to other Greek and European anthologies. Palamas is granted with the authority given to an anthologist and in spite the annoyance someone could receive at his liberties in exercising it, *MR* is still an anthology. What makes *MR* one of a kind is the brilliant originality of its arrangements, and its central focus on the idea of music. His grouping of his material into successive but overlapping themes is done with great delicacy. Paradoxically, it is precisely through its appearance of self-effacing simplicity that this intensely self-conscious design depends for its effectiveness (Ferry 2001).

Chapter 2: Palamas' views on verse translation in relation to modern translation theories

Introduction

In this chapter I examine Palamas as a theorist of translation. Palamas' views on translation are not expressed in a systematic way but are mostly based on specific examples to be found scattered in his work. I have made an effort to study all sixteen volumes of Palamas' work and gather together all his theoretical views on verse translation. After gathering them together I have tried to thematically categorise them in order to discuss them. Of course not all Palamas' translation theories are presented (because such a task would be infeasible to be organised), but a big piece of them. I selected only the views which I consider important and which are many times repeated in his scrips. I will present these theories with dates in order to examine if these have undergone any serious amendments or negligible modifications along time or if they remained unchanged. Palamas uses a large alloy of translation examples in his theories: «Ο κατάλογος των έργων στα οποία ο Παλαμάς αναφέρεται στα μεταφραστικά φαινόμενα είναι μακρύς και καλύπτει τις διάφορες φάσεις της δημιουργικής παραγωγής του στο σύνολό της» and he brings up important translation problems «Οι απόψεις αυτές του Παλαμά αντανακλούν την επίγνωση την οποία έχει των μεταφραστικών

προβλημάτων, αλλά και τη δημιουργική του στάση απέναντι στη μετάφραση»
(Tsoutsoura 1997:380-381).

The examination of Palamas' theoretical views on translation is of great importance for many reasons. First it is important in order to see if there is a correlation between his theoretical views and his practice in translation. Moreover, it gives an insight into our study of his translation practice, to see whether and how his theory affects the translation methods he uses. Some people may reject or ignore Palamas' views on translation because they assume that his views are outdated, but in his own idiom, Palamas does show himself of just the same sorts of theoretical problem discussed by modern theorists like Venutti, Steiner, Bonnefoy and many others. Though even then Palamas has surely very little interest in what is the trendiest topic in translation studies, viz. the politics of translation, still he influenced modern Greek translators with his theoretical views on translation.¹³⁸ Vayenas (1989) highlighted that Palamas and Vlachos were the biggest theorists of translation in Greece. Tsoutsoura (1997:380) takes the point further, speaking about the innovations Palamas' brought in Greek poetry through his verse translation theory:

Σε μιαν εποχή κατά την οποία η επιστημονική συνείδηση των μεταφραστικών φαινομένων βρισκόταν σε πρωτόλεια κατάσταση, ο Παλαμάς διέκρινε με διαύγεια το αξίωμα της λογοτεχνικής μετάφρασης, σύμφωνα με

¹³⁸ As Loulakaki (2010:7) noted: “Palamas’ theoretical pronouncements and practice of translation are echoed but also challenged in the two poets’ {Seferis’ and Elytis’} practice.”

το οποίο το μετάφρασμα δεν υποκαθιστά το πρωτότυπο, αλλά συνυπάρχει με αυτό. Κι εδώ ακριβώς έγκειται κατά πολύ η ουσιαστική ανανέωση την οποία φέρνει ο Παλαμάς στη νεότερη ελληνική ποίηση, ανοίγοντάς την κυριολεκτικά σε νέες αλλότριες μορφές.

Translation capacity is both art and technique, it is a talent and a theoretical training, it is a gift and a fairly complicated process with its own techniques and methods (Sella-Mazi 1997). We will see that Palamas has the gift of a translator and he also has a core theoretical knowledge which permits him to be able to translate. Of course Palamas did not have the chance to obtain training or education on translation studies like it happens nowadays with translators or some people who want to be translators. However he had his own guideline of translation views which were probably developed from his readings of certain theoreticians, like Goethe and Valéry. These theoreticians might be of his times or of previous times. They also might not be theoreticians with the strict sense of the term but they could be mostly French poets who were translators too and they were writing concepts and views from their personal translation experience. It is more probable these views to be French because Palamas knew the French language and was more close to the French literature, but this does not exclude the possibility for Palamas to have come in contact with other European theoretical views through Greek or French.

In this chapter I decided to compare Palamas' views to modern theories instead of the theories of his times because translation theories were in a scientifically juvenilia situation in Greece of that time. Namely, Palamas develops his translation criticism at the time when the scandals of translation «Ευαγγελικά» and «Ορεσσειακά» were taking place in Greece (Tsoutsoura 1997:380). Generally Greek translation theories of that time were restricted in the contrast of freedom and fidelity. The most known important theorists were Vayenas and Papatsonis. It is significant that Palamas managed to mould such a strong theoretical view on translation at the time when translation theory was not so developed. In the European context of course translation theories were more developed than in Greece and Palamas was aware of the theories some of which reflect the development of his own translation criticism. But I thought wiser to use recent theories in order to show how progressive were Palamas' views and how close are to modern theories rather just showing his influences that can be easily surmised.

2.1. Fidelity, infidelity and the impossibility of translation

During Palamas' life, discussion of literary translation continued to debate the central issue of faithful versus free translation. Palamas defined faithful translation (πιστή) as a literal, or word-by-word translation (κατά γράμμα) that is faithful to the letter. He called the unfaithful or free translation «ελεύθερη». He seemed to consider the latter as paraphrase «παράφραση» rather than a translation.¹³⁹ His words on the Valaoritis' translation of Lamartine demonstrate this use of terminology:

Της συλλογής ταύτης προτάσσεται πρόλογος, εις τον οποίον ο μεταφραστής εκθέτει την μέθοδον που ηκολούθησεν εις την εργασίαν του, ένα μέσο όρο μεταξύ της πιστής κατα γράμμα παρακολουθήσεως του κειμένου και της ελευθέρως παραφράσεως, και αφιερώνει ολίγας γραμμάς εις τον Λαμαρτίνον (10:11)

In this age-old dichotomy of faithful versus free translation, Palamas favoured the latter for literary translations. As early as 1893 he declared that literary translations and especially verse translations must be free translations in order to be comparable to the STs:

Δε λησμονώ ότι η φιλολογική, ουχί δε η σχολαστική μετάφρασις, και προπαντός η έμμετρος, οποιουδήποτε καλλιτεχνήματος που αξιοί κάπως, τηρουμένων των αποστάσεων, να αμιλληθή προς το πρωτότυπον, είναι εξ' ανάγκης και πρέπει να είναι ελευθέρα μετάφρασις (2:127).

One year later in his essay «Η μετάφρασις της Υπατίας» he repeats this: «Για τούτο

¹³⁹ Palamas' use of the term “paraphrase” here (and “imitation” later in the next section) is suchlike to Dryden (1960/1989) definition of the terms.

συμβαίνει στη φιλολογία πολλές φορές οι πλέον ωραίες μεταφράσεις να είναι και οι ολιγότερον πιστές» (15:284). In the same essay Palamas cites (15:285) Psichari's *Études de philologie néogrecque* where the allegation of the impossibility of word-for-word translation is expressed by Taine, who supported that there are not synonyms between languages.¹⁴⁰ Palamas then seems to have been affected by Taine's translation theories.

Throughout the years Palamas remained constant on his preference for free translations. Few years later he argued that a so-called faithful translation is often a “bad” one, whereas a free translation is a more correct version:

Καθώς, πολλές φορές μια πιστή μετάφραση, μπορεί να είναι η πιο κακή μετάφραση, και μιά μετάφραση ελεύθερη να είναι κ' η πιο σωστή, ανάλογα και στην Τέχνη. Πολλές φορές για να τα λές πιο καλά, χρειάζεται ναπομακρύνεσ' από τα πράγματα” (Πεζοί Δρόμοι 1929-1933: 117).

He reiterated this opinion as far as 1929 in his Preface to *MR* where he argued that unfaithful translators -and he meant unfaithful to the letter- are (and can be, surely) more faithful towards the ST:

Γιατί το' χει και η μοίρα των ποιητών· η γλώσσα των ξέρει μονάχα πατρίδα· δεν έχει σχεδόν τίποτε κοσμοπολίτικο. Και ή πέφτουν σε χέρια ερμηνευτών που όσο κι αν είναι γνωστικοί και καλοσυνείδητοι, τους αφαιρούν κάτι από το ζουμί τους το πρωτόγονο· ή πέφτουν στα χέρια συναδέλφων τους αλλόφωνων· και τότε εκείνοι τους φέρνουν στα δικά τους τα νερά· τους περνούν στην τέχνη των· κι αν τους αλλάζουν, μπορεί και άθελα να τούς κρατούν πιο πολύ στον αέρα που θα ήθελαν, που θα έπρεπε να τον αναπνέουν· οι άπιστοι αυτοί μεταφραστές είναι από μίαν άλλη άποψη οι

¹⁴⁰ Exactly this view is also mentioned by Schopenhauer in Schulte (1991).

πιστότεροι (11:199).¹⁴¹

Palamas applauded Alexandros Pallis' translation practice, which he believed embodied this paraphrasing method of translation. In his comments on Pallis' translation of the *Iliad* (2:127) in 1893, he praised the fact that Pallis presented the text more faithfully-than would any timid and mechanical tracking of the original-because he was not literal. Some years later (in 1908), he repeated his approval of Pallis' four-verses translation from the first page of Hugo's "Παράδοσης των αιώνων», when he declared that even if Pallis was not faithful to the letter, he still produced faithful translations. Palamas cited specific examples to demonstrate Pallis' skill:

Με το μικροσκοπικό τούτο τετραστιχάκι ξανοίγεται ολόκληρος ο μηχανισμός μιας μεταφραστικής τέχνης τετραπέρατης. Εδώ το ειδικό, ωρισμένο και κάπως πεζολογικό France ξετυλίγεται δακρυστάλαχτο και γίνεται "της γής που λαχταρώ". Παρακάτου αντίθετα το γενικό και μουσικό arbre γίνεται το ωρισμένο και ζωγραφικό "πουρνάρι". Αλλού το un vent απλαίνεται ίσα με μιαν αύρα. Εκεί το απλό deraciné δείχνεται με τα σύνθετα μας, ωραιότερα, βαθυξερρίζωτο. Τον τρόπο τούτο, που χωρίς να μένη στο κείμενο πιστός, εν τούτοις ξέρει να ξαναδίνει το κείμενο πιο πιστά από κάθε άτολμο και σα μηχανικό παρακολούθημα του πρωτότυπου, θα ξανάβρουμε πλατύτερα άλλη φορά, σα θέλη ο Θεός, εξετάζοντας το μέγα έργο, την Ιλιάδα (8:37-38).

Accordingly, in 1894, from all the Greek translators of Lamartine's "Η λίμνη" (Karasoustas, Vasiliades, Vlachos) Palamas praises Valaoritis because as he said "αυτή η τολμηρότατη άπιστη είναι και η πιστότερη (15:285).

¹⁴¹ Palamas speaks of ερμηνευτές here, using a musical-type expression. Certainly, there is a contrast between fellow poets (συνάδελφοι), who are fit to translate, and scholars or mere performers who are not.

Palamas' praise for Pallis and Valaoritis' translations has however, signs of dissatisfaction that causes an indictment from Palamas' part. The fact that Palamas did not advocate excessive fidelity to the letter does not mean that he supported the creation of totally free translations. He clearly stated in 1893 that while a translation worth comparing to the original has to be a free translation, there are still limitations to this freedom. If someone does not comply with these restrictions, then the meaning of the original poem will be warped and there is a danger for the TT to distort into parody, according to his comments on Pallis' translation:

Η Ιλιάδα του κ. Πάλλη, ακριβώς επειδή, δεν είναι μετάφρασις, και είναι κάτι παραπάνω από παράφρασις. Είναι απόπειρα μετασχηματισμού του αρχαίου ομηρικού εις καθαρόν νεοδημοτικόν ποίημα [...] αλλά συγχρόνως νομίζω ότι των ελευθεριών τούτων υπάρχουν όρια πέραν των οποίων κινδυνεύει να υποστή σημαντικήν αλλοίωσιν ο χαρακτήρ του πρωτοτύπου, αλλοίωσιν που ημπορεί να προχωρήσει ενίοτε και μέχρι παρωδίας (2:127-128).

Palamas in 1920 again poses the view that the impunity of license in translation often becomes parody in his comments of Alexandos Soutsos' translations of Lamartine:

Εις την “Κιθάραν” κατά πρώτον παρουσιάζεται η περίφημος “Λίμνη” του Λαμαρτίνου, αλλά χωρίς την υπόδειξιν της πηγής της, ως πρωτότυπον έργον, αλλαγμένη, μασκαρευμένη θα έλεγα, εις “Θάλασσαν της Αττικής”. ... Η αλήθεια είναι οτι μόνον ο πολύ προσοικειωμένος την γαλλικήν ποίησιν δύναται να αναγνωρίση τα πρότυπα από των οποίων ήντλησεν ο ποιητής, αφού δεν edίστασε [...] και να τα παραμορφώση μέχρι της παρωδίας, οσάκις δεν δοκιμάζει εις βάρος των την ηδονήν της λογοκλοπίας (12:22-23).

Thus Palamas encouraged freedom with limits in the translation process. In modern translation theories we more often encounter scholars who support the idea of the

limited freedom formerly expressed by Palamas. Davie (1975: 21) for example, states that: “it is the more important to recognise what freedoms the translator may take while still remaining a translator rather than an imitator”.

A view that directly contradicts Palamas’ opinion, however, was expressed in 1899 on the question of the Gospel’s translation: “Διότι και η μετάφρασις πιστή τις και κατα γράμμα ούτως ειπείν ερμηνεία είναι, αφού και η ερμηνεία δεν είναι παρα είδος τι μεταφράσεως ανεπτυγμένης του συνεπτυγμένου κειμένου” (2:517). So for Palamas all translations—even the faithful or literal ones—are a kind of interpretation. This view automatically cancels his previous negative criticism on Alexandros Soutsos, Pallis and Valaoritis’ translations of Lamartine. Since Palamas identifies interpretation with translation, he accepts that just as there are many kinds of interpretations so too there are different translations; and there are many interpretations because many meanings exist in one text-this is the very definition of polysemy. It is right that a singular interpretation will never exist; everyone has his or her worldview and method of understanding. The same applies to translation: there can be many translations of one ST.

This view has been established in recent years in the aphorism *reading is translation and translation is reading* (Barnstone 1993:7). The averment that reading is

translation is also supported by Steiner (1998) and Jameson (1972) and conversely translation as a form of reading was also pointed out by Hollander (1959:214-16) specifically as a reading that functions as an “interpretive translation”. According to this view reading is an act of interpretation -which “once meant translation and still does” according to Bloom (1975:85). So the translator is first a reader and as such he or she always reads in a subjective way and this exactly is the key task of the translator: to read the text freely (Bonney 2000). According to the theory of polysemy, poetry, more than any other kind of text, has many meanings- aesthetic, phonic and expressive (Bonney 2000, Barnstone 1993). Thus, every translation develops one or more different aspects of the ST’s meanings. That is why no two translations of the same ST can ever be the same. Henceforth, it is also impossible to reproduce the text’s multiplicity of meanings in translation. Fidelity to the meaning is not exactly a simple notion. Bonney (2000) argues that the meaning of the poem as it appears in the layers of signifiers and signified is divided into two levels: the level of ordinary consciousness and intuition.

Palamas’ views on fidelity and infidelity, specifically his discarding of word-for-word or literal translation, also stand in line with the work of many modern theorists. Among them, Davie (1975) and Bonney (1989), support that literalism leads to quaintness and hence infidelity, whereas the translation that is most free is often more

faithful to the ST. Moreover, for Steiner (1998:126) fidelity is that “the message of the conversation should not be misunderstood despite how it would be expressed”. We can say the same thing in many different ways and the message remains the same; thus, literalism is not as important in translation. So he discusses the linguistic fact that every person has a different kind of expression, further supporting the idea of the impossibility of word-for-word fidelity in translation.

So as Davie concludes, “there is no perfect translation because no translation can bring over everything that is in the original” (Davie 1975: 23). Schopenhauer (in Shulte&Biguenet 1992:32-33) takes the point on the level of word and sentence saying that “Rarely can a characteristic, terse and significant sentence be successfully transplanted from one language to another to produce exactly the same effect. This causes unavoidable imperfection in all translations”. Inevitably then, translation is always a betrayal. Palamas likewise believes that betrayal is the most common destiny of a translator: “μήτε που είναι η γνωριμία μου με τον Αριστοφάνη τόσο στενή, για να μπορέσω από μιάς αρχής να ιδώ, φως φανερά, πού, τάχα, ο μεταφραστής δείχτηκεν άξιος του ποιητή και πού τυχόν – η μοίρα συνηθισμένη των μεταφραστών – απόμεινε traditore” (1900,14:45).

The impossibility of full equivalence and full synonymy has made theorists like

Bassnett (1980) conclude that poetic art is untranslatable. A comprehensive discussion on this topic is found in Robinson's book, *Poetry and translation: the art of the impossible* (2010). Palamas in his article «Μουσική και λογική στην ποίηση» (1925:464-465) shared the view of the impossibility of translation on the one hand «Όσο κι αν βλέπης την απελπιστική αλήθεια πως η ποίηση, από μια σε άλλη γλώσσα, είναι αμετάφραστη», but on the other hand he articulates the view that «όμως η ποίηση απομένει η παγκόσμια γλώσσα». In his letter to Katsibalis in 1943, Palamas speaking about his own translation in French, refers to “φοβερά εμπόδια της μεταφοράς, αδύνατης σε πολλά, ενός ποιήματος από μια σε άλλη γλώσσα». Tsoutsoura (1997:379) characterises Palamas' antithetical view on the impossibility of translation as prudent:

Ανάμεσα στα δύο αυτά όρια της μετάφρασης που προσδιορίζονται από τη φιλοσοφία της γλώσσας (από τη μια δηλαδή το αξίωμα πως κάθε κείμενο είναι δυνατόν να μεταφραστεί και από την άλλη το αξίωμα επίσης πως η απόλυτη μετάφραση είναι αδύνατη), ο Παλαμάς στέκει με τη σύνεση που τον χαρακτηρίζει γενικότητα ως κριτικό, αλλά και με την τόλμη που του εμπνέει το πάθος για τη μυστική τέχνη του λόγου και τον κάνει ποιητή.

His seemingly rather pessimistic opinion that something is lost in translation and that translation changes or betrays the ST yet has traces of optimism. In 1900 he utters his belief that translation is a torturous ordeal for poetry, yet it still has the power to remain unbreakable through translation: "Όσο κι αν θα την άλλαζε τέτοια ποίηση η μετάφραση, η δύναμη της είταν αρκετή για να περάση αχάλαστη, σα θεία ουσία, και τη φοβερώτερη δοκιμασία· και τι δοκιμασία φοβερώτερη στον ποιητή από το χέρι ενός

μεταφραστή!"(4: 434). This notion of ‘force’ of a translation on the original text is also discussed by Reynolds (2011). The aforementioned Palamas’ opinion remained stable through time though it slightly became more resolute and decisive. In 1912 he expresses the view that though difficult, a translator can manage in a certain degree to show the poetic art of a poet in his translation: “Και ο μεταφραστής της Ιφιγένειας του Μορέας την τέχνη του Μορέας μας ξαναδίνει, όσο είναι κατορθωτό τούτο σε μια μετάφραση.” (8:135). As years passed Palamas developed this thought more and his view on the impossibility or possibility of translation becomes even more definitive in favour of the latter. So, in 1909 (10:368) although he repeated his thought that every poet always loses something- either small or big- once his work is translated, he argued that the most essential elements of art cannot be lost as they remain sturdily in place when transferred from one language to another:

Αμα θυμηθούμε πως όλοι, σα μεταφρασθούν, όσο πιστά κι όσο δεξιά, κάτι θα χάσουν πάντα, ποιός λιγότερο, ποιός περισσότερο, στοχαζόμαστε: ο καλλιτέχνης, αμετάφραστος! Μα κι άμα στοχαστούμε πως τα στοιχεία τα ουσιαστικώτερα της τέχνης είν’ εκείνα που δε χάνονται και που αντέχουν, μεταφερμέν’ από μια σ’ άλλη γλώσσα, θα πούμε: ο καλλιτέχνης μεταφράζεται!

Indeed, poetry can be translated and the existence of poetic translations confirms this.

What exactly remains in translation depends on the decision of the translator. But, the question remains to what should remain in order for the translation to be considered good and faithful. Palamas’ answer would have been meaning (sense-for-sense rather

word-for-word) and vividness (ζωή, ζωντανία) as we can conclude from his theoretical views discussed so far.¹⁴² In Palamas' belief, keeping the form of an original poem in a translation is also something important and valuable. That is why he pays attention in keeping the form in his translations. Palamas believes that form is very important because it beautifies the meaning and makes even a simplest concept seem important:

Ο λόγος είναι πως μου καρφώνονται οι στίχοι τούτοι με την αψεγάδιαστη μορφή τους, την αχώριστη από το νόημα, με τη μορφή που του δίνει και του νοήματος την περίσσια του χάρη, καθώς ένα ωραίο πρόσωπο κάνει να μας φαίνεται ουρανόσταλη μιαν απλήν γυναικούλαν (8:30).

More specifically when he speaks on form and translation Palamas beholds that translation needs exercise and patience. Verses should support each other and a translator should make the verses to be in order and discipline:

Οι στίχοι υποστηρίζονται ο ένας από τον άλλο και η δύναμη τους πηγάζει από την πειθαρχία τους και από την τάξη την απαρασάλευτη σε κάθε τους κίνηση. Βέβαια τέτοιο ποιητή-μεταφραστή δύσκολα κανείς τον ονειρεύεται, πολύ περισσότερο σ'εμάς εδώ που ζούμε πιά πολύ με των ακοπώτερων τη δοκιμή και το συγύρισμα καταπιασμένοι, παρά με το δούλεμα που χρειάζεται την άσκηση και την υπομονή του δαμαστή. Απόδειξη πως εδώ σ'εμάς κανείς ακόμα δε βρέθηκε να φέρη σε τέλος ολοκληρωτικό τη “Θεία Κωμωδία” (12:89).

Palamas believes that translating poems valuable for their formal characteristics rather than their meaning is a more difficult task for a translator: «Αλλά πολύ δυσκολότερη είναι η μετάφρασις ποιημάτων που αξίζουν μόνον από την κατασκευή της μορφής και

¹⁴² The significance of vividness in translation as far as Palamas is concerned is discussed in section 2.3. However, from Palamas' practice as translator we can conclude that for him what matters most to be faithfully transferred in translation is musicality. In poetry, musicality is, or should be, also transferred. Musicality, which includes qualities such as rhythm, rhyme and metre is a basic characteristic of poetry. Hence, a poem must maintain this characteristic as well as its other qualities, form, and meaning after translation. In translation, a poem must remain a poem (see introduction).

όχι κι από της ουσίας τη βαρύτητα» (15:284).

There have been many conflicting views among scholars on whether a translator should be fidel or not to the form of the original poem. Ricks (1990) supports the first saying that the most important reason Thomson's translation of Palamas' Dodekalogos failed to satisfy is that the form of the whole poem is recast: its appearance on the page bears no resemblance to the original. On the other hand, Valéry (1958) supports that a translator should alter the metre and stanza form of the original. Many translation scholars of the 20th century support the need for keeping metre and rhyme (Raffel b1988, Moffet in Weissbort 1989:144, Brodsky in Bonnefoy 1979:374).

Even though every author has their own opinion on what is or should be transferred in translation, references are made on the meaning, style, structure and emotional effect of the translation. While Steiner (1998) urges for fidelity to the meaning, Eco (2001), like Palamas, gives emphasis to the ST's psychological atmosphere that a translation should faithfully convey to the reader. Kendrotis (1996/2000) agrees with both contending that there must be a rational transference of the ST's context but in the case of verse translation, the task is more difficult as both the rational meaning and the emotional element, or sentimentality, must be transferred. Nida (1969) introduces the term "style" in translation (which was later endorsed by

others like Willss in Nord 1997/2008), by considering that a TT's loyal translation should be first to the meaning and only then to the style of the ST. So for Nida, fidelity to the meaning and style are more important than fidelity to the letter.

2.2. Personal affinity, imitation and similarity

For Palamas, an important element that leads to the creation of successful translations is the affinity between the translator and the author. This view can be found in his comments in 1900 about Souris who translated Aristophanes' *Clouds*. He says that nobody can deny that Souris has a kind of affinity with Aristophanes which is likely to perform miracles: “Κανείς δεν μπορεί να αρνηθή πως έχει ένα αριστοφάνειο κάλεσμα η φαντασία του ποιητή του “Ρωμιού” και πως του είδους αυτή η συγγένεια θαύματα είναι ικανή να κατορθώσει.” (14: 46). Palamas' opinion on the importance of affiliation (between the translator and the poet) in translation is expressed later again in his essay «Μεταφράζετε τους αρχαίους» (6:361 in *Γράμματα Γ* 1904-1907):

Μα θα είναι αλήθεια πάλι πως καθώς υπάρχουνε λογοτέχνες που μοιάζουν αναμεταξύ τους όχι γιατί ένας είναι του άλλου μιμητής, μα γιατί ο ένας είναι του άλλου πνευματικός συγγενής, έτσι θα υπάρχουν και μεταφραστές προωρισμένοι να μας δίνουν πίο επιτυχημένα την εικόνα του πρωτότυπου σαν από κάποια, πρώτα κι απ' όλα, πνευματική συγγένεια φωτισμένοι με το συγγραφέα που μεταφράζουν.

So Palamas believes that if there is affinity between the translator and the poet, the translation is more successful. Not only the translation is more successful but also it is more faithful to the original:

Όλα μεταφράζονται, όταν η τέχνη του μεταφραστή είναι κατά ποσόν ή κατά ποιόν ανάλογη προς την τέχνη του ποιητή [...] αυτή η τολμηρότατη άπιστη είναι και η πιστότερη. Για τον απλούστατον λόγον ότι αυτός είναι περισσότερο ποιητής από εκείνους· κ'είναι και στην ποσότητα η τέχνη του ανάλογη μ'εκείνη του Λαμαρτίνου». (15:285)

Palamas' view on the importance of the affinity between a poet and a translator is in accordance with many modern translators. Connolly (1998:26) in the quotation below pinpoints that many translators consider psychological and artistic affinity important:

Πολλοί μεταφραστές τονίζουν συχνά την ανάγκη ύπαρξης κάποιου βαθμού ψυχικής ή καλλιτεχνικής συγγένειας με τον ποιητή τον οποίο μεταφράζουν, και η αγάπη προς το έργο του ποιητή, μαζί με την έμπνευση, αποτελούν σημαντικούς παράγοντες που συνήθως απουσιάζουν από τα μοντέλα και τις θεωρίες πάνω στη μετάφραση της ποίησης

However Palamas uses the term to give a different meaning. In the first quotation Palamas' notion of the affinity resides on the level of imagination («φαντασία») and in the second Palamas talks about the affinity of a translator with the poet of the original in terms of their spirit, that is intellectual affinity. Palamas' term πνευματικός also conveys an affinity of spirit or temperament. Spiritual affinity is most confined on ideas, values and mindset. These can be reflected on the unwinding of subject and thought in a literary work. In the third quotation it interestingly seems that affinity for Palamas relies on the level of poetic art: Όλα μεταφράζονται, όταν η τέχνη του μεταφραστή είναι κατά ποσόν ή κατά ποιόν ανάλογη προς την τέχνη του ποιητή» (15:284).¹⁴³ Tziovas (1986:343) similarly interpreted Palamas' conception of spiritual affinity in terms of literary assimilation and transformation:

¹⁴³ In the aforementioned Palamas' words the theory of equivalence is expressed with the use of the word «ανάλογη».

By means of the vague concept of imagination Palamas asserted the freedom of creativity. For him the great artists, as opposed to minor ones, had the power to transform and assimilate alien literary movements without their work losing its originality. Thus whatever gave the suspicion of an imitation was only a spiritual affinity.

However, literary similarity is a more broad idea which can also refer to the poetic form and poetic strategies.

In the above-mentioned Palamas' quotation from «Μεταφράζετε τους αρχαίους» (6:361), we can furthermore conclude that for Palamas the terms affinity and similarity are interrelated: He conjectures that there are writers who resemble each other because they are spiritually akin. This view is opposite to Walter Benjamin's opinion on this, expressed in 1923, extensively supporting that "...kinship does not necessarily involve likeness". What is more, from Palamas' quotation it is revealed that for him similarity is not imitation. Actually, he openly rejects the idea of imitation later in the same essay.

For him there is only affinity which he finally again identifies with similarity:

Στον κόσμο της μεγαλοφάνταστης Τέχνης πολλές φορές εκείνο που μας φαίνεται μελετημένη μίμηση δεν είναι παρά μια πνευματική συγγένεια. Έτσι μπορεί να ειπούμε πως μιμητής δεν υπάρχει. Υπάρχει μόνον ο τεχνίτης που μοιάζει ενός άλλου, καθώς η όμορφη μιας άλλης όμορφη (6:369 in *Γράμματα Γ* 1904-1907).

Palamas' idea here seems to be rejecting mannered (μελετημένη) imitation and not just imitation. However in 1929 the concept of imitation exists in his writings as we conclude from the introduction to *MR*: "ο καλλιτέχνης όποιο υλικό κι αν κατεργάζεται και μιμείται και νεωτερίζει» (11:214).

Palamas' thought on the affinity of the translator is practically implemented in his capacity as a translator. Palamas chooses to translate the work of poets he has an affinity with.¹⁴⁴ He is open about this in the introduction to *MR* when he confesses that he has a sympathy for these poets and that is why he chose to translate some of their poems, for example Sully Prudhomme, who is undoubtedly his favourite poet. Based on that, Chourmouziotis (1960:367) pinpoints that the poetic sympathies of Palamas are marked by his “individual, poetic temperament”. He superinduces that Palamas even if he knows the famous and young French poets of his times, “όμως οι έρωτες του είναι άλλοι. Τους βρίσκει εκεί, όπου μπορεί να βρή ένα κομμάτι του λυρικού εαυτού του- ακόμη και σ’ έναν Baudelaire ή σ’ έναν Verlaine” (Chourmouziotis 1960:368).

¹⁴⁴ For more detailed discussion on this see chapter 1

2.3. Revivifying the ST

Another component of a successful translation according to Palamas is vividness. An example where Palamas' view on the necessity of vividness is indirectly expressed in his comments on the translation of the *Iliad* by Pallis in 1900. Palamas believes that Pallis managed to revive the ancient poem: “Έτσι ανασταίνονται οι νεκροί· έτσι οι αθάνατοι νεκροί, έτσι και οι Όμηροι όλοι, από αφηρημένες οντότητες, από αρχαίοι τάφοι, από κιτρινισμένα και κολοβωμένα αγάλματα, παίρνουνε σάρκα, αίμα, χρώμα, φωνή!” (6:176). In his correspondence with Pallis (1:84), Palamas writes that he eagerly looks forward to the entire *Iliad* printed and that the voices and sounds of the heroic Achilles and of Andromache are still buzzing in his ears. This is something that shows the vividness of this translation. Palamas adds that after thousands of years the *Iliad* of Homer was coming back to life.

So in 1900 Palamas through a personification describes Pallis' translation as a new text that revives the old one. This means that for Palamas one function of translation is the resurrection of the ST. Three years later (1903), Palamas clearly described translation as the procedure of destruction and rebuilding:

Ανάλογα μπορεί να στοχαστούμε πως ο ποιητής, κ'εκεί που μεταφράζει, μεταφραστής δεν είναι. Είναι μονάχα, πρώτα πρώτα, ένας χαλαστής· κ'ύστερα είναι ένας ξαναστοχαστής, κ'έννας δεύτερος πλάστης του χαλασμένου.[...] Ναι. Κάθε μετάφραση είναι μια καταστροφή. Μα είναι μαζί κ'ένα καινούριο φύτρωμα σε άλλο περιβάλλον (6:370).

Similarly Derrida takes the notion of “afterlife (*Fortleben*, “prolonged life”)” (Pym 2010:109) that Walter Benjamin (1923:76) used to explain how a translation could continue the life of the ST. These views are embedded to what is generally called “deconstruction” in translation theories. The basic lesson of deconstruction is that all translation involves transformation. This means that the ST disappears, and this associates with the extreme idea of cannibalism according to which the ST is destroyed and something else is produced. But both these translation theories imply that the ST is revived through translation and even if the ST is not the same and has a different form, either a piece of it small or big still exists and lives in its translation (Gentzler 1993).

My discussion so far takes on a particular colour because I refer to Palamas’ intralingual translation theories (between ancient Greek and Modern Greek) and a particular kind of cultural politics. However, I presented this argument because Palamas’ opinions on intralingual translation apply to interlingual translations as well. The only quiddity is that for intralingual translations Palamas speaks about vivification (because the old text passes into new times) whereas for the interlingual he uses the cognate term vividness.¹⁴⁵ In his comments on Karasoutsas’ interlingual translation in 1885, for example, he considers vividness an important criterion of comparison between

¹⁴⁵ In Palamas’ case, considering that he translates mostly old poems (see chapter 1), the notion of revivification can apply to his interlingual translations as well, because he revives them from the past.

the source and target text and the absence of “life” in the latter is considered a serious disadvantage:

Του 93”, του τελευταίου αυτού μυθιστορήματος, είδομεν δ'εναλλάξ μεταγλωττιζόμενα τον “ΒουκΖαργάλ”. [...] Της τελευταίας η μετάφρασις υπό του αείμνηστου ποιητού Καρασούτσα, εκδοθείσα κατά το 1865, είναι ανταξία του πρωτοτύπου, ενός εκ των ωραιότερων έργων του διδασκάλου, τελειότερου και αυτών των “Αθλίων” κατά την ενότητα και την καλλιτεχνικήν διάπλασιν, αλλά ελαττωμένου αυτών κατά την επιβολήν, την ζωήν και την αλήθειαν. Αλλά τίς αγνοεί την υπό του κ. Ι. Σκυλλίση μετάφρασιν των “Αθλίων”; Τίνος καρδίαν δεν συνεκίνησε το ειδύλλιον του Μαρίου και της Τιτίκας; (15:41)

Fifteen years later, as shown in the following quotation of 1900, Palamas again considers vividness an indispensable element, actually the most valuable element, for a translator who yearns to create a good translation. He uses the word flame in order to speak about vividness and metaphorically he describes the situation of enliven with the words air, light and movement:

Είδα τότε καθαρότερα, για κείνον που λαχταρεί να πλάση κάτι ωραίο, τί μάταιο και τί χαμένο που είναι να κρύβη κανείς μέσα του τη γνώση, την υπομονή, το λόγο, τον έρωτα, χωρίς τη φλόγα, την ιερή και την άφραστη, που αξίζει πιά πολύ απ' όλα! Από τη φλόγα εκείνη μία σπίθα έφτασε για να δώση μια ζωή στο έργο του κ. Σουρή και ίσα ίσα η ζωή αυτή λείπει από τη σοφή μετάφραση του Ραγκαβή, με όλο τον αγών το χαλκέντερο του μεταφραστή να ξαναχύση σε ανάλογα καλούπια τονικά τα μέτρα τα πολύτροπα του πρωτοτύπου, σε μια γλώσσα δουλεμένη κοπιαστικά, και δειλά. Ο κ. Σουρής, με απλότατα μέσα, με μόνο το δημοτικό δεκαπεντασύλλαβο, πλουμισμένο εδώ κ' εκεί με τροχαϊκά τσακίσματα, με τις ρίμες απαραίτητες και απαρασάλευτες, με τη γλώσσα τη δημοτική, έκαμε τη δουλειά του· από το έργο του δέ λείπει αέρας, φώς, κίνηση (14: 45-46).

What is very important here is that some means through which vividness can be achieved are mentioned: the fifteen-syllable, rhyme and the demotic. His opinion about the important use of the demotic in a translation is also clearly seen in his comments on the performance of *Alcestis*. Specifically, he says that he saw *Alcestis* revived in a language that is alive. When Palamas speaks about Sully Prudhomme he asserts that by translating Prudhomme's poems in the demotic language, he puts in the poem a vivifying colour «ζωογόνο χρώμα» which is missing from the original (11: 205). The role of the demotic in imparting vividness is thoroughly discussed in the section that immediately follows.

2.4. The Language Question in Greece and the language of verse translations

Palamas supported the use of the demotic in Greek poetry and prose, including of course translations. Two events demonstrate his support. To begin with, Palamas praised Greek scholars who translated in the demotic. For example, Palamas (1931, 1:16) commented that Angelos Vlachos's translation of Heine into the demotic nourished the language of two poetic generations. Additionally, the language into which Palamas consistently translated—evident in *MR*—was the demotic, despite the fact that in his youth he translated many poems into the standard katharevousa and research is needed to identify these translations.¹⁴⁶

Palamas was expected to use the demotic in his translations, as this was the language of the people at that time. As such, Palamas believed the demotic had a vividness that was indispensable in verse translation. The vividness of the demotic was not only due to the fact that it was the most used living language of that time but also was due to its grace (see his words in 11:205 quoted in the previous page). Legrand, in his letter to Palamas, lauded him for his use of the demotic, expressing the view that real poets must serve the spoken language of the people: “vous êtes de ceux (hélas! trop peu nombreux en Grèce) qui, unissant l'exemple au précepte, pensent que la langue populaire est le seul instrument dont doive se servir un poète vraiment digne de se

¹⁴⁶ Personal communication with Professor Kasinis, G.K.

nom”.

Furthermore, Palamas’ choice of translating into the demotic was closely related to the Language Question in Greece at that period. The demoticists wanted to establish the demotic as a language used in literature; for this reason, they prized the expressive and representational qualities of demotic and considered that truthfulness and authenticity were the basic criteria of literature, qualities that would be met with the use of the demotic (Tziovas 1986). Specifically for poetry, Psichari and his followers believed in the need to require a natural language for true expression, and the demotic language was in Palamas’ words “φύσει ποιητική» (2: 383).¹⁴⁷ For this reason, the demoticists discarded literary products not written in pure demotic and as such, by the end of nineteenth century, the number of literary texts written in demotic increased considerably (Tziovas 1986, Mackridge 2009). Palamas, as a demoticist, shared the same views and tried to promote them by translating in the demotic.

What is more, Palamas wrote his translations in the demotic to disavow the argument of the purists who believed, as Tziovas (1986) says, that demotic was a vulgar language and thus inappropriate for literature. In addition to this, he translated in the

¹⁴⁷ Such an attitude excludes the notion of style that transforms language in a way that gives the act of speech an intransitive character. “Palamas sometimes failed to separate language from style, although in his essays he aspired to do so in order to present the falsity of the argumentation of the purists who did not distinguish them” (Tziovas 1986:136).

demotic to prove that it could satisfy any aesthetic necessities and challenges in poetry.

In Palamas' times there was a perceived gap between the longstanding development of

French poetry and the newness, at least on the face of it, of Modern Greek poetry.

Palamas believed not only that the demotic could express the peculiar meanings of the

STs (which are mostly French), but also that it was able to thrive as a language of

translation: "...που έδειχνε από τότε πως καρπούς εύχυμους ήταν ικανή να

γεννοβολήση με το στίχο...» (1:13).

Therefore, the idea of the cosmopolitan is ambiguous for Palamas. On the one hand, he does think the modern poet, even or perhaps especially the one in 'backward' Greece, needs to have recourse to world literature; on the other (see Tziovas 1986), his demoticism also commits him to the uniqueness of his own language. Demoticists, including Palamas, wanted to establish the demotic as the national Greek language- for them, the only literature that deserved to be identified with the nation was that written in the demotic (Mackridge 2009). The European linguistic tradition supplied the demoticists with historic evidence with which to argue their case: for instance, Palamas, like Solomos himself before him, referred to the examples of Dante and Shakespeare in order to justify Solomos' linguistic idiom and to demonstrate the significance of his use of the demotic (Tziovas 1986).

Palamas also compared the situation of the Greek nation with other European nations that, when they developed national literatures, turned to vernaculars and particularly their spoken forms (Tziovas 1986). Those arguments received support even from German linguistics and scholars such as Thumb, whose ideas concerning folk songs and demotic verse were supported by Palamas unequivocally and repeated approvingly (Tziovas 1986). Palamas then, translates in the demotic and often, as we shall see uses folkloric vocabulary in an effort to include his translations in Greek national literature. In other words, Palamas' translates in this manner to facilitate these translations' domestication into the Greek home literary system. This is one of Palamas' strongest and most intentional practices within his domestication and Palamisation strategy.

What really mattered to Palamas in poetry was that a translator should choose the language that best “interpreted” the original poem in the most faithful way.¹⁴⁸ On the one hand, in 1912 he defended the translator who employed the demotic to translate *Iphigenia* by Moréas, because these were the words that could express the ST's language in the most accurate manner:

Τα λόγια του μεταχειρίζεται ο ποιητής από την παραστατικότητα και από την αναγκαιότητά τους. Τις λέξεις από τη μετάφραση της Ιφιγένειας που καταγγέθηκαν...ο δημοτικιστής μεταφραστής, ο ποιητής που τη γνωρίζει, και πιο πολύ που την αιστάνεται και πάντα τη σέβεται τη γλώσσα του, δεν

¹⁴⁸ Here Palamas uses the musical term ερμηνεύουν

είτανε στο χέρι του να μὴν τις μεταχειριστεῖ. Γιατί αυτές είναι και ὄχι άλλες που ερμηνεύουν τα λόγια του πρωτότυπου ζωγραφικώτερα, πιστότερα, παραστατικώτερα (8:140).

On the other hand, if the demotic language was not appropriate for the faithful expression of the ST's meaning, Palamas suggested to not use it in translation. He had reservations about the fact that Pallis used the demotic language very strictly and did not employ even one word of ancient Greek and katharevousa, considering that Pallis' *Iliada* was not a translation but more of a paraphrase: "εἶναι κάτι παραπάνω ἀπὸ παράφρασιν. Εἶναι ἀπόπειρα μετασχηματισμοῦ τοῦ ἀρχαίου ὀμηρικοῦ εἰς καθαρὸν νεοδημοτικὸν ποιήμα" (1893, 2:127). In sum, while Palamas favored the use of the demotic, he did not do so exclusively. He believed the demotic should only be employed if it still respected the ST; otherwise, the use of the demotic weakened the translation.

Palamas did not hesitate even to encourage changes in one's own language so that the mien of the translation became more intimate than that of the original poem.

Palamas' comments on de Lisle's translation of Homer in 1924 demonstrate this:

Ένα μεγάλο ποιητή, το Λεκόντ Ντελίλ, το φημισμένο μεταφραστή του Ομήρου, που βιάζοντας ὅπου ἡ ἀνάγκη το καλοῦσε και τη δική του γλώσσα, αγωνίστηκε να προσοικειωθῆ το ὕφος του ἀπαράμιλλου πρωτοτύπου του, σα να τον στραβοκοιτάζουν κάποιοι δόκιμοι Ἑλληνιστές, κακοεξηγητὴ τάχα (12:91).

Palamas accepted that language sometimes needed to be violated so that the style would be faithfully reproduced in translation. At this point it should be clarified that the verb

violated does not mean that de Lisle was forcing the French language so much, as adapting the sense of the Homeric Greek too much to it.

Apart from affinity and vividness that I discussed in sections 3.1 and 3.2 respectively, Palamas considered language itself as a prerequisite for a successful translation. The way a translator handled his language was of major significance in Palamas' view because he believed that the linguistic construction of the translation offered it greatness:

Έξαφνα μια μετάφραση της Καινής Διαθήκης ή των Γεωργικών του Βιργίλιου...τούτα, δεν είναι λόγια, είναι έργα· και μέσα στον έργων τους κύκλους στέκονται σε στερεά βάθρα· έργα τέχνης· είτε γιατί ζωογονούνε κάποιον, θεωρημένο με ξεχωριστό τρόπο, ιδανικό, είτε και απο τον τρόπο που μεταχειρίζονται τη γλώσσα. Και στη μιά και στην άλλη περίπτωση, και για τη διανοητική περίοδο που περνούμε, μνημεία (1912, 8: 69).

Palamas seems to suppose that some translations are valuable for their access to an inner essence of the original, others because they employ the original in order to bring about interesting feats in the Target Language. So probably Palamas regarded translation as a process which can permit the unwinding of the TTs' language elements and its enrichment.

For this purpose, Palamas encouraged the use of compounds by the poets, as this is beneficial and enriches the language (16: 518-519):

Δια της χρήσεως των συνθέτων κατορθώνει ο ποιητής θριαμβευτικώς να συμπυκνώνει εις μίαν λέξιν ευτόνως, πλουσίως, πλαστικώς, τον ήχον, το

νόημα, την εικόνα, εξοικονομών εν ελαχίστω τα μέγιστα και ως μεγαλοπρεπή μνημεία συναρμόζων τας λέξεις. [...] Και κυριώτερον εν τη πλάσει των συνθέτων ο ποιητής εφαρμόζει το αναφαίρετον αυτού δικαίωμα προς παραγωγήν νέων λέξεων· διότι ενταύθα, ως εν τη ζώση, ούτω και εν τη ποιητική γλώσση, ως εκ των αναγκών της καλλιτεχνικής εκφράσεως, αδύνατον να τεθή φραγμός εις την λειτουργίαν του νομισματοκοπέιου των συνθέτων.

Palamas himself generally in his poetry makes extensive use of compound words (and it is a stylistic element as Charalabakis (2011) points out). Palamas extensive use of compounds is found in his translations too as I shall show in the micro-level analysis (chapter 4). But when the use of compounds becomes excessive then the quality of poetry is destroyed:

Δεν υπάρχει τετράστιχο σε όλο αυτό το ποιήμα που να μην περιέχει τουλάχιστο μια σύνθετη λέξη, ή λέξη με στερητικό άλφα [...] Αυτό δεν μπορεί να ονομαστεί ποίηση. Είναι αντικείμενο διαγωνισμού όπου ως θέμα ορίστηκε η ανεύρεση των περισσότερων λέξεων [...] Ποίηση επιθέτων [...] Το επίθετο όμως τί άλλο είναι από στολίδι, η σημασία του στην αληθινή ποίηση είναι μικρή. Τα ουσιαστικά σημεία του λόγου είναι το ρήμα και το ουσιαστικό [...] Αλλ' ο Παλαμάς στολίζει με μπερδεμένη σύνταξη, περιττές εικόνες, σύνθετες λέξεις, επίθετα. Αυτό είναι το ποιητικό του στοιχείο (Calas 1982:124-125).

Calas in his vehement criticism characterises Palamas' poetry as “στολίδι, ποίηση εξωτερική, μανιέρα» (1982:129) and accuses him of “βερμπαλισμός [...] ανόητος λυρισμός” (1982:130).

Above all, for Palamas, a translator should have excellent language ability. Friedrich (in Schulte & Biguenet 1992:30) agrees that a capable translator must be a master of his own language but adds that having an exceptional understanding of the

ST's language is of equal importance: "The qualification of a translator worth reading must be a mastery of the language he translates out of and that he translates into".

Palamas met both these requirements. He had an excellent knowledge of French (in which the majority of STs are written) as an early second language learner; as for his abilities in the Greek language, Seferis' (1974:224) words are indicative:

θα πρέπει να περάσουν αρκετά χρόνια για να βρεθεί κάποιος άλλος σαν τον Παλαμά που να ξέρει την ελληνική γλώσσα ως την πιο παράμερη γωνιά της σε κάθε της απόχρωση και ιστορική φάση: αρχαία, μεσαιωνική, ιδιοματική.

Kazazis (2011:39-40) also signalised that:

Στον Παλαμά οφείλουμε μια λεξιλογική έκρηξη: τεράστιες ποσότητες νέας γλωσσικής ύλης μπήκαν, με το ποιητικό και άλλο συγγραφικό έργο του, στη λογοτεχνία μας τη γραμμένη στη δημοτική [...] στον Κωστή Παλαμά (1859-1943) οφείλουμε τη μισή νεοελληνική γλώσσα των χρόνων του...

He also added that Palamas derived vocabulary from the ancient, Byzantine and Modern Greek and especially the demotic songs, Solomos and Valaoritis.

2.5. Domestication or naturalisation versus foreignisation

Apart from the language of translation, Palamas' views relating to the contemporary issue of domestication in translation are apparent, in his comments in 1920 on Angelos Vlachos' translation of the *Méditations Poétiques* by Lamartine:

Φαίνομαι ότι πολύ σταματώ εις έργον, οποίον η μετάφρασις αύτη του Άγγελου Βλάχου, μη δυνάμενον πλέον να έχη δι' ημάς παρά απλήν ιστορικήν σημασίαν [...] Διότι η εργασία του Βλάχου, όχι πρόχειρος μετένδυσις ενός ή δύο ποιημάτων, καθώς βλέπομεν ανά πάσαν ώραν και στιγμήν να γίνεται από μουσολήπτους νέους, προχείρως ξεφυλλίζοντας τα ξένα, αλλά συστηματική προσπάθεια προς εξελληνίσιν ποιήσεως... (12:12).

For Palamas, Vlachos' translation was of historic importance as Vlachos made a systematic effort to Hellenise French poetry, that is, to translate Lamartine's poems in such a way as to naturalise them within the Greek environment. The use of the word 'Hellenise' by Palamas, comes with connotations of ennobling something. Palamas considered that assimilating a foreign text was a great feat in a translator. He not only accepted this translation practice but also praised it.

The connotations of the verb "Hellenise" in Palamas is relevant to Venuti's (1995) terms "domestication" or "naturalisation". According to Venuti (1995: 20), the former refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home", while the latter is again a target oriented translation strategy, but less pejorative, stressing the dependence from environmental

factors.

The opposite of these terms is what Venuti (1995:20) terms “foreignisation” translation strategy: “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad”. By Venuti’s terminology, we understand that the determinants for both these translation practices are language and culture. It is via these two means that the ST is either brought home or sent abroad.

While some modern theorists like Malli (2002) have accepted and used Venuti’s terminology, there are scholars who disfavoured their employment. Hermans, for example (1999:156) has argued that Venuti’s position has some justification and has the virtue of “consistency” but that

His cultural materialism also entails a politically committed stance [...] implies a charge of timidity and complacency directed at a descriptivism apparently reluctant to mount the barricades [...] it stands or falls with the rightness of his cause and the moral high ground of his indignation.

Loulakaki, writing of the modern Greek setting specifically (like Malli *ibid*), resists the implementation of Venuti’s terms for their over-simplicity and the confusion they produce, and has adopted the term “acclimatization” to describe Elytis’ translating strategy, a term that comes from biology and “indicates the physiological response of an organism to environmental changes” (Loulakaki 2010:114).

2.6. The presence of the translator in the TT

While Palamas may not have theoretically dealt with the idea of domestication on a daily basis, he often expressed his ideas on a phenomenon relevant to domestication, what can be termed as a “special” version of domestication. This phenomenon has to do with the translator’s presence in the TT. The difference between this special version and the normal domestication/foreignisation strategy is that the former does not deal with the home literature and culture, but rather with the translator’s own literary and cultural values. It occurs when the translator brings the poems he translates into his own art and culture but into his personal linguistic code as well. However, as Dryden (1680/1961) correctly highlights, not only the language of the poet, but also his way of expression and his individual turn of thoughts, are what distinguish him from all the other poets. We should therefore add that this special domesticating version also involves the rendering of the foreign poem into the private thought and expression of the translator. The presence of the translator is so dominant in the poems he translates that the translation reads as if they were his poems.

Palamas even though does not clearly mention thought and expression as ways with which the presence of a translator becomes obvious, he mentions that through his language and art a translator can be present in the poem: “προσπαθεί να δώσει μιαν ιδέα

του πρωτότυπου με τα διαλεχτά μέσα που βάζει σ' ενέργεια της γλώσσας του και της τέχνης του» (8:135). He also adds that the soul of the translator can indicate his existence in the poem: “καθρεφτίζεται μια λαϊκωτάτη και ειλικρινεστάτη ψυχή, η ψυχή του κ. Πάλλη» (2:125). With this he means the sentimentality, the sense and the emotion that a translator can transfer in the poem which can uncloak his existence in translation. Generally Palamas believes that the translator's personality and grace can be detected in the translation: δείχνει πάντα περισσότερο τη δική του χάρη από εκείνη του προτύπου του” (1:375)/ “Μου θυμίζει την ωραία προσωπικότητα εκείνου που μας την έδωκε...” (12:89).

Palamas believes that this phenomenon occurred in every translation- the translator willingly or not passes his art into his translation, as he attests in 1894: «για κάθε ωραίο έργο μπορούμε να ειπούμε: τίποτα δεν μεταφράζεται και όλα μεταφράζονται. τίποτε δεν μεταφράζεται, γιατί ο μεταφραστής, θέλει δε θέλει, δείχνει την τέχνη τη δική του, κι όχι εκείνη του ποιητή» (15:284). Palamas' view remains immutable, for in 1929 in another circumstance he notes that the translator always showed more of his own grace than that of the poet in translation: “ο μεταφραστής, και μάλιστα σε στίχους, ενός ποιητή δείχνει πάντα περισσότερο τη δική του χάρη από εκείνη του προτύπου του” (1:375). It is notable that Palamas believes that a translator shows himself always and in every translation, whereas Connolly (1998) for example

though he agrees that a translator shows his personality in translation he does not think that this is always the case but mostly the case.¹⁴⁹

To describe this phenomenon in Valaoritis' translation, in 1908 Palamas employed the term "εκβαλαωριτίζεται": "Βέβαια χάνεται μέσα της η λεπτή λαμαρτινική ευωδία και μένει το υλικώτερο κάπως χρώμα του μεταφραστή· ο Λαμαρτίνος αποβαλαωριτίζεται", an opinion which he again repeats in 1920: "Είναι αληθές ότι ο Lamartine εις την παράφρασιν του Βαλαωρίτου κάπως εκβαλαωριτίζεται, φαίνεται ως να θέλη να προσλάβη τρόπους παλληκαριού της Ρούμελης ο βασιλόφρων ευπατρίδης του 1820" (12:24). The same phenomenon was for Palamas present also in Vlachos' translations of Lamartine, in which Palamas again noted in the same year that the translations reflected the physiognomy of Vlachos rather than that of Lamartine (12:12). In 1924 Palamas argued that in the case of Kalosgouros' translation of Dante's *Inferno*, the personality of the translator was apparent within the translation, which resulted in a translation that gave the impression of an original poem by Kalosgouros: "Βρίσκομαι μπροστά στη μετάφραση του Καλοσγούρου, καθώς μπροστά σ'ένα πρωτότυπο ποιήμα. Μου θυμίζει την ωραία προσωπικότητα εκείνου που μας την έδωκε..." (12:89). From this quotation, another Palamas' view appears according to which a translation is independent, does not substitute but co exists with the ST and this is a bold tenet

¹⁴⁹ Connolly (1998:25) gives the example of Pound: «Έτσι οι 'μεταφράσεις' του Pound μοιάζουν με πρωτότυπα έργα του Pound και διαβάζονται για το λόγο αυτό...».

influenced by Goethe and not Valéry according to Tsoutsoura (1997: 380).

Like his attitude towards general domestication, Palamas' approach towards this "special" version of domestication was positive. He believed that a translation in which the translator's soul is mirrored, was a work of particular interest. Palamas demonstrated this view in his notations on Pallis' translations in 1893:

Αλλά δι' αυτά ταύτα, ίσα-ίσα, το οικοδόμημα που ανήγειρεν ο κ. Πάλλης είναι μεγάλου ενδιαφέροντος έργον· και είναι τοιούτο, διότι μέσα του, ως μέσα από διαφανέστατον κρύσταλλον, καθρεφτίζεται μια λαϊκωτάτη και ειλικρινεστάτη ψυχή, η ψυχή του κ. Πάλλη (2:125).

Palamas' positive view developed in essence and formulation throughout his career. In 1912 he became more explanatory and analytical, which permitted an understanding of the reasons behind his positive attitude towards this phenomenon in translation:

Πάντα θα χάνει μετάφραση έργου, και μάλιστα ποιητικού. Μα πάντα ο ποιητής, που μεταφράζεται, είναι σαν να κερδίζει, όταν τύχη να πέση σε χέρια ομότεχνου, που καλοσυνείδητα δοκιμάζει και προσπαθεί να δώσει μίαν ιδέα του πρωτότυπου με τα διαλεχτά μέσα που βάζει σ' ενέργεια της γλώσσας του και της τέχνης του (8:135).¹⁵⁰

Palamas' view is repeated in the introduction to *MR* (11:199):

Και ή πέφτουν σε χέρια ερμηνευτών που όσο κι αν είναι γνωστικοί και καλοσυνείδητοι, τους αφαιρούν κάτι από το ζουμί τους το πρωτόγονο· ή πέφτουν στα χέρια συναδέλφων τους αλλόφωνων· και τότε εκείνοι τους φέρνουν στα δικά τους τα νερά· τους περνούν στην τέχνη των· κι αν τους αλλάζουν, μπορεί και άθελα να τούς κρατούν πιό πολύ στον αέρα που θα

¹⁵⁰ E.F. in Skipis (1922: 16-17) also uses the verb χάνει to describe the effect the translation activity has over a poem: "Κάθε έργο βέβαια χάνει στη μετάφραση. Ο πέπλος όμως που οι μεταφρασταί ρίχνουν στα ποιήματα του Έλληνα ποιητή είναι τόσο διάφανος, ώστε αφήνει να διαφαίνεται ολόκληρη σχεδόν η θαυμασία των λάμψεων».

ήθελαν, που θα έπρεπε να τον αναπνέουν.¹⁵¹

Palamas affirmed this method because he believed it benefited the poet whose work was being translated. But for this beneficial effect to occur, the peer-artist who translated must act consciously. Later, in the same essay (8:136) Palamas wrote that when a translator makes his translation in the same way as he creates his original poem, it is an ethical practice: “Μονάχα είπε ‘Θα πλάσω και τη μετάφρασή μου – μάλιστα τέτοιου έργου μετάφραση – καθώς πλάθω και το τραγούδι μου.’ Και νά γιατί σημείωσα πως η δουλειά τούτη πρέπει να κριθή σα μια ηθική πράξη”. So Palamas supported and encouraged the fact that a translator works to translate in the same detailed and careful way a poet works to create a poem, his own poem.

By some years later, in 1920, Palamas’ view on the phenomenon evolved even more. Palamas consolidated his idea that the presence of the translator was inevitable and always occurred in the TT, and thus the value of the translation product identified with the value of the translator’s art. His view is obvious in his following words: “{Ο Βαλαωρίτης} μας δεικνύει άλλην μίαν φοράν ακόμη πόσον εν έργον τέχνης μεταφερόμενον εις άλλην γλώσσαν αξίζει όσον αξίζει η τέχνη του μεταφέροντος εκείνο (12:24)”. Notably, Palamas explained this value identification through a metaphor by

¹⁵¹ For Tsoutsoura (1997:376) this quotation indicates that Palamas chooses the poetic idea as his priority and has a romantic perception of translator’s task: “Η έκφραση *το ζουμί τους το πρωτόγονο* είναι πιθανότατα μια ανεπαίσθητη και αφομοιωμένη παρεμβολή από τη γαλλική γλώσσα της *essence originelle*”.

Richter:

Οι ποιηταί, είπεν ο Richter, ομοιάζουν τους πολύποδας, τους λαμβάνοντας το χρώμα του φαγητού δια του οποίου τρέφονται. Πόσον ασυγκρίτως ακριβές καθίσταται το αλλόκοτον αυτό ρήμα, εάν εφαρμοσθή εις τους ποιητάς τους μεταφραζόμενους. Είναι αυτοί οι πολύποδες και αυτοί προσλαμβάνουν τότε το χρώμα των μεταφραστών των, και αξίζουν, ό,τι αξίζουν και εκείνοι (12:14).

Palamas' support of personal touch in translation was so established in his mind that it was reflected in his own practice as a translator. In his introduction to *MR*, he recognised that in his versions, his personality would be more apparent than the personality of the poets who wrote the STs: “Υποθέτω πως πολύ πιο λίγο οι ποιητές των θα ξαναπαρουσιάζονται μέσα σ'αυτά· πίο πολύ εγώ θα ξεμυτίζω μέσα σ'εκείνους” (11:199). In order to describe this phenomenon in his translations Palamas interestingly uses the verb *ξεμυτίζω* that has a teasing colour. Also by using this verb Palamas indicates that he is not entirely present in his translations but he shows only a part of him. Indeed Palamas -in a large degree- brings the foreign poems into his own linguistic, cultural and literary idiosyncrasy. This was also identified by Chourmouziος (1960:368): «Και τους μεταφράζει τούτους εδώ, ή μάλλον τους...εκπαλαμίζει!». Chourmouziος was the first to introduce the term *Palamisation* to describe Palamas' translation practice. However this term needs some clarification. *Palamisation* could mean a kind of a domestication process according to which the ST obtains the characteristics of Palamas' poetry and idiosyncrasy through translation and thus results

in its physical integration in Palamas' original poetry. These characteristics could be metrical, lexical or emotional. A translator may evoke his own feelings in the poem he translates which may be different from the feelings of the ST and this emotional effect rely on this sort of domestication, which, acknowledging Palamas' dominance over a whole period, Chourmouziotis went so far so to call Palamisation.

However, Palamas argued that this personal hue in the practice of translation was not always beneficial. For example in 1900, on the case of Souris, he argued: “Τάχα δεν είναι κάπου πίο ωχρός; κάπου πιο φτωχός; αλλού ανοιχτότερος και ταπεινότερος; Τάχα η γλώσσα του η λαϊκή και ζωντανή, δε σουτσίζει, σε ωρισμένα μέρη χωρίς ανάγκη;” (14:46). The implementation of the verb σουτσίζει here, makes it sound as if Palamas is criticizing a mannerism which is perhaps excessive even in Soutsos' own poetry. Palamas believed that there was no need for the translator's presence to become excessive. In other words, the presence of the translator can occur as long as it respects the ST. Palamas cared about the preservation of the STs characteristics and accepted the translator's presence only when it was beneficial for the STs. Any excessiveness on the part of the translator's appearance in the TT was not beneficial and thus must be avoided. This is what might Palamas have thought of Karyotakis' translations as well. As long as the characteristics of the STs can be reproduced, the personification of translation is heartened.

Among modern translation scholars, there are of course theorists that do not support the personification in translation. One of them is Valéry (1958) who believes that a translation must not make apparent the personality of any person: perfection for him is impersonality, the feeling that the poem was composed without the intervention of any poet. However, Palamas' opinions on the issue of personification in translation remain in agreement with many modern translation theorists. Like Palamas, Steiner (1998) believes that the presence of the translator in the TT is something natural and unavoidable: in a human conversation, we conceive another person's view or expression based on our own mentality, perspectives, and views. Thus, when we translate such views, it is natural that we are going to express it in our own way. Everybody has his or her own way of expression, whether written or oral, based on how we understood it. Actually, the translation of oneself into the other language is an indication of "a complete mastery of another language" and "an indication of a superior mind" according to Schopenhauer (in Schulte 1992:34). Bonnefoy (2000) also encourages translators to write poems without losing their individuality. But Bonnefoy (1989) goes one step further to contend that a translator does not need to be a poet for this phenomenon to occur (even though if he is himself a poet it will be unavoidable to keep his translating separate from his poetry). Finally, in Vayenas' (1989) view, this phenomenon is not only unavoidable and permissible but it is also ethical, arguing that

proceeding in such a manner will end in the translation's success: a translator should not be afraid if his face is reflected in the translated poem more than the face of the original poet, because the only way a translation can portray the face of the poet is to portray the face of the translator.

Conclusion

This chapter analyzed Palamas' main translation theories, as articulated in the texts that preface *MR* and that are also found scattered throughout the corpus of his work. Specifically, this chapter developed Palamas' theories on faithfulness in translation and his views on personal affinity, imitation, and similarity. I discussed his view on the translation strategy of Hellenisation of the STs—a specific form of what is today called domestication or naturalization—and more specifically his opinion on a particular kind of domestication that is the phenomenon of the translator's presence in the TT. Next, the chapter discussed Palamas' view on the importance of vividness in translation as well as the special function of the translation process of the revivification of the ST. For Palamas, this applied both to intralingual and to interlingual translations, an important point even though *MR* consists solely of the latter. Finally, the chapter analysed how Palamas' theory on the language of translation significantly related to the Language

Question in Greece that time, which had greatly concerned Palamas.

Palamas' translation views developed in their formulation over the years, they remained in their essence unchanged, though in some cases they became more bold and more consolidated as the years passed, notably on the translator's presence in the TT. There were however some contradistinctions between his views on the same issue as I tried to identify in the discussion about fidelity and the impossibility of translation (2.1.), but these cases were sparse and tenuous. Generally Palamas is quite open in his views about translation. He is also supporter of the maxim *Παν μέτρον ἄριστον* in his translation views, for example he neither not support excessive fidelity nor unfaithfulness without limits. Tsoutsoura (1997:380) also speaks about Palamas' maturity and convention of his translation theories: «Το εύρος του στοχασμού του αντιλαμβάνεται τη σύμβαση (και όχι την συμβατικότητα) του ανθρώπινου μέτρου που υποβάλλει την μεταφραστική διαδικασία, δημιουργώντας έδαφος γόνιμο για τον βιολογικό κύκλο του πολιτισμού και την αναγέννηση των πνευματικών αξιών». Most of his views are not out of step with modern translation theories expressed by theorists like Bonnefoy, Steiner and Venutti.

Palamas' case is not similar to the case of the translators of the next generation, Elytis and Seferis. As Loulakaki (2010) points out, whoever relies entirely on Seferis

and Elytis' theorizing on translation might easily be misled in a discussion of their poems. Although my hypothesis is that between Palamas' theory and practice in translation there is not a crucial distance, it would be good for judgements on Palamas as a translator not to be based only on the texts where we can find Palamas' direct and indirect views on translation. We need to examine Palamas' translations themselves. Nevertheless, examining Palamas' theoretical views is undoubtedly a useful tool, which will help the examination of Palamas' translation strategies. The following two chapters deal with Palamas' practice as a translator.

Chapter 3: Palamas' approach to translation on the macro-level

Introduction

This chapter examines Palamas' translation practice on the macro-level through a discussion of his translated poems' titles and their poetic characteristics. First, a discussion about Palamas' way of translating the poems' titles, which is a significant external formal characteristic of a poem, will be undertaken in 3.1. Then a description of the overall formal characteristics of the translated poems will take place in 3.2. This discussion includes a general examination of the metrical norms, the metre, rhyme, the kind and form of these poems. In the consecutive three sections I will discuss in more depth the most important of these characteristics.

The examination of Palamas' translation of the titles is very important, as it gives a first impression of the faithfulness of Palamas as a translator and of the kind of translation strategy the reader can expect. Whether Palamas makes a word-for-word translation of the titles or provides his own version of them, adopting them to the Greek home system or according to his own poetic creation, demonstrates his broader translation strategy.

An analysis of the poetic characteristics as a part of a macro-level analysis,

encompasses the examination of the formal features of Palamas' translated poems in comparison to their STs. The core features in the sort of poetry that Palamas translates are rhyme and metre. Hence, I will examine whether Palamas is consistent in keeping rhyme in his translations—when is rhyme used and when is it absent—and what kind of rhyme scheme he follows in relation to the ST's rhyme scheme. Moreover, for the most part Palamas implements the Greek iambic fifteen-syllable; thus, I will try to identify the reasons for this fact. I will also examine whether he follows the metrical rules of the Greek iambic fifteen-syllable and what his influences are.

My examination of the poetic characteristics also includes an observation on whether Palamas maintains the poetic forms of the poems in the TT. Most of the STs Palamas translates are sonnets, henceforth in the last section I will examine if Palamas translates them as such, and if so, I will investigate whether the translations have all the sonnet's formal characteristics faithfully transferred. I will also try to explain the reasons of Palamas' preference in translating sonnets.

Generally, the macro-level analysis of Palamas' translated poems allows us to analyze his fidelity as a translator, to understand if he follows a domestication/naturalisation or foreignisation strategy and if he Palamises the STs.

3.1. Palamas' translation of the poems' titles

Palamas translates almost all the foreign poems' titles into Greek. In the whole of *MR* there are only three poems whose title is not translated. The first one is «Ave, Dea» by Hugo and the other two are «Preludio» and «Madrigale», by Carducci and Pascoli respectively. The translation of the titles «Preludio» and «Madrigale», which are established scientific terms referring to musical compositions, would be pointless as in Greek there is not an equivalent term apart from their phonemic translation Πρελούδιο and Μαδριγάλε, so Palamas prefers to leave the titles in the prototype. Inside the poem “Ave, Dea”, the word Dea is always left untranslated, for the reasons explained in the first section of chapter 4, so it could not surprise us that he leaves Dea in the title too. Still Palamas could have translated Ave with the Greek equivalent “Χαίρε”. But he prefers Ave perhaps because Ave and Dea make a better sound together: the word Ave contains the same vowels (a and e) as the word Dea which are the only vowels heard, in the form of ae ea.

In the cases where Palamas translates the titles into Greek, he is generally quite fidel towards the STs' titles. An example of his faithfulness is the poem “Un bonhomme” by Prudhomme. The title of this poem is important because it summarises in one word a general description and a general impression about Spinoza, whose

elements of character are outlined in detail throughout the poem. Palamas chooses to translate it using a diminutive – a noun with the addition of the ending "-ακος".¹⁵² This diminutive noun encompasses the meaning of a sympathetic person that exists in the French title, while offering a sentiment of this person's familiarity to the reader. At the same time, the title -in both poems- is ironic and disarming: we fully realise only at the end that this bespectacled, unimpressive face masks a great and visionary mind. This antithesis comes under Palamas' poetic trend of dualism.¹⁵³ So the title Palamas puts in his translation is a faithful and a successful choice. The poem's title in Palamas also inverts the Nietzschean idea of the Superman, on which Voutouris (2006) has written in relation to Palamas.

On the other hand, there are many cases where Palamas does not faithfully translate the titles of the foreign poems. A reason for this deviation may be that Palamas lost or did not note the titles of some poems, thereby making up a title of his own. In some cases, however, Palamas' practice of changing titles seems to be deliberate. There is a tendency to adjust the titles of the SPs according to their subject or the poem's mood. A suchlike example is the poem "L'hôte" by Lerberghe: Palamas translates the title "L'hôte" (which means the host) concocting the title "Η ξένη" (the foreigner)

¹⁵² The use of diminutives is one basic feature of the demotic

¹⁵³ Dualism which is a characteristic trend in Palamas' poetry will be discussed in detail later in this Chapter

presumably because he opts to give emphasis to the female figure in this dialogic poem rather to the male encounter.¹⁵⁴ In the poem itself the female presence is anyway the most eminent, therefore Palamas' title draws out the basic subject of the poem. Another example is the poem "Offrande" by Lerberghe which Palamas translates as «Νεκρώσιμη προσφορά» adding the adjective "νεκρώσιμη" which reflects more the poem's mournful mood. So Palamas changes the STs' titles because he believes that another title is more appropriate and fits better to a poem or because he wants to predispose the reader towards a specific reading.

An important reason for Palamas' unfaithfulness towards the titles is also implied by the phenomenon of Palamisation and domestication. In the translations from Lerberghe this practice is frequently encountered. The new title "Νεκρώσιμη προσφορά" Palamas puts for Lerberghe's poem "Offrande" reminds his poems «Νεκρική Ωδή» (7:545) and «Νεκρώσιμος Ύμνος» (9:144). In another Lerberghe's poem Palamas creates the totally different title "Ανατολή" while the French title is "La barque d'or".¹⁵⁵ For Greeks, East is not just a nearby proximate, though separate place; it has historic and psychological connotations. For the French, the East was extremely

¹⁵⁴ Even though the title «ο ξένος» prevails in his oeuvre, i.e. 11:127, 11: 286

¹⁵⁵ The title (and content) of "La barque d'or" is also reminiscent of the antique/classical Western Christmas carol of the three Marys.

exotic,¹⁵⁶ in antithesis to the Greeks, for whom the East is something familiar related to the emotional situation of "καημός".¹⁵⁷ It is from exactly this nostalgia and obsession for the East that Palamas' choice of the translation's title probably derives.¹⁵⁸

Apart from Palamisation, another possible reason for Palamas' change of the STs' titles is that he wants to draw the attention of the reader and offer more emphasis. For example, Prudhomme's sonnet "Dernières vacances" is given the title "Το παιδί που πεθαίνει" by Palamas, instead of having the title *Τελευταίες διακοπές*, which would be the expected one. One therefore wonders why Palamas renames this sonnet. One reason may be, as we previously discussed, that Palamas does not consider the French title directly representative of the subject of the sonnet. Instead, the title "Το παιδί που πεθαίνει" better reflects the main theme of the sonnet, which is the seven-year-old child

¹⁵⁶ cf. Victor Hugo's collection *Τα Ανατολίτικα* (1829).

¹⁵⁷ So the fact that Palamas' change of titles comes under the translation strategy of Palamisation is again verified with his poem "Ανατολή". However, "Ανατολή" in Greek not only means East but also sunrise. By exploiting this word's double connotation, Palamas' title returns circularly to the presence of light – the word the poem ends with – in correspondence with the French title: the gold boat is linked with light. In essence, Palamas' title reflects more the sense of the poem, which is the arrival of light from the East. The barque arrives from the East where the sun is born, and the young blonde girl who sleeps at the front of the boat brings the light.

¹⁵⁸ The subject and the feeling of Palamas' translation correspond respectively to his two later original poems. The reference to the light, to the travel and to the beautiful girls in the ST is obvious in Palamas' poem "Ανατολή" of *Η ασάλευτη ζωή* 1904 (3:86), whereas the feeling of nostalgia is keenly expressed in Palamas' poem «Ανατολή» of *Οι καημοί της λιμνοθάλασσας* 1912 (5:217).

who leaves life so early. Possibly then, Palamas changes the title because he wants most likely to focus on the child's death. Another reason is again implied by the practice of Palamisation: this sonnet's theme of course reminds us of Palamas' work "Ο Τάφος" (1898), written on of the death of his four-year-old son, Alkis. There are connections to the autobiographical poems in *Η ασάλευτη ζωή* (1904), including of course the mother. But apart from these two reasons, Palamas' title is more emphatic thus attracting the reader's attention and interest. Giving an emphatic character is a characteristic of Palamas' general translation practice as I will prove in the next chapter. So creating a more emphatic title for a poem reflects his general strategy as a translator. This title's change can be considered as a big translational unfaithfulness from Palamas' part- though an interesting one- because it tilts the translation's title away from the French title's enigmatic sense. A similar case where Palamas slightly deviates from the ST in order to give emphasis is found in the poem «Épiphanie» by De Lisle. The literal translation of the poem's title in Greek is «Επιφάνεια». But Palamas prefers to translate it as «Θεοφάνεια» -which is often semantically the same as *Επιφάνεια*- presumably because he wants to highlight the presence of God in the title making the title more emphatic.

When comparing Verlaine's poems and their translations by Palamas, there is another characteristic feature in the way Palamas handles the titles. Verlaine often takes

the first verse of his poem as the poem's title. In his translations, Palamas does not follow this.¹⁵⁹ He usually keeps only the nouns from the initial verse: for example the title "J'allais par des chemins perfides", which is also the first verse of the French poem, is translated by Palamas as "Σε κακοστρωμένα μονοπάτια", which is also the first verse of his translation.¹⁶⁰ De Lisle also too often uses the poem's first line as its title. Palamas again does not follow this in his translations. In the case of the poem «Toi par qui j'ai senti» by de Lisle, Palamas changes the title altogether into "Τελευταίοι στίχοι". A reasonable explanation for this title would be that these two quatrains comprise the last poem of the collection *Derniers Poèmes*, so they are indeed the last verses. On the semantic level, another explanation would be that these are the last words of the poetic subject who is ready to die because he has experienced the sensation of love. Also, two poems of Lerberghe have their first verse as a title but Palamas contrives a title, which precisely correspond to the topic negotiated in each case.¹⁶¹ Similarly we can observe Palamas' tendency to omit the verbs of the TT's titles and keep only elements, often the nouns, in the case of two poems by Hugo: «Mes vers fuiraient» and "Demain, dès l'aube...", which Palamas translates as: «Οι στίχοι μου» and "Αύριο".

¹⁵⁹ Except in the case of the poem 'Je suis venu pauvre orphelin' where Palamas uses the whole verse as the title: 'Ἡρθα το δούστυχο ορφανό'.

¹⁶⁰ Verlaine's poem titled "Le ciel est par dessus le toit", does not have a title in Palamas' volume whereas in the later edition by Katsimbalis it has the title "Ο ουρανός".

¹⁶¹ "Φεγγάρι" and "Τα φτερά" for "O blanche fleur des airs" and "Toutes blanches et toutes d'or" respectively.

To conclude, the examination of the titles of Palamas' translated poems shows that Palamas in general faithfully transfers the STs' titles into Greek but he often deviates. There are cases where he is obliged to invent a title for a poem because he might have lost the original. He also changes the titles on purpose because he wishes to give a title that would be more representative for a poem. Some additional reasons for his deviations are implied by his translation practice of offering more emphasis and of Palamisation. The phenomenon of changing titles is a common practice among anthologists (e.g. Palgrave 1861) of changing the original title when a poem is included in the anthology, or supplying a title for an untitled original.

3.2. The overall structure and formal characteristics of the translated poems: an overview

Matricial norms

Matricial norms “govern the very *existence* of target-language material intended as a substitute for the corresponding source-language material (and hence the degree of *fullness* of translation), its location in the text (or the form of actual *distribution*), as well as the textual *segmentation*” (Toury 1995:58). So, the examination of the matricial norms means the comparison of the number of verses of the TT in relation to the ST, in other words, if Palamas keeps the length of poems he translates. Matricial norms also means the scrutiny of the structure of the poem: how the stanzas are separated in the ST and TT and the number of stanzas.

Examination of the matricial norms proves Palamas’ broad faithfulness as a translator. First, Palamas keeps the number of verses as in the STs in his translation; This can be observed both in long and short poems. For example the quite lengthy poem “Je respire où tu palpites» by Hugo, consisting of 72 verses, has the same number of verses in Palamas’ translation «Ανασαίνω, το γνωρίζεις» (11:233) whereas the short poem «Toi par qui j’ai senti” has only eight verses like Palamas’ translation. Rarely and only when his translation strategy demands it, Palamas puts an extra line, and as a result, the number of verses of the TT becomes slightly bigger than the number of

verses of the ST. Examples of this are the poems «Σ'ενα νέο πολιτευτή» and “Ένα ταξίδι στα Κύθηρα» where Palamas adds one line, as I show below. In the first poem this is because one line is not enough for Palamas to faithfully transfer the meaning of the ST's corresponding line. In the latter poem this practice seems more deliberate: the participle “κρεμασμένε” could be fitted in the following verse, but Palamas seems to opt for giving emphasis to the word. If there are rare cases where Palamas adds a verse, the opposite never happens: no Palamas' verse translation is shorter in length than its ST.

<p>Vous avez beau vouloir vers ce pôle commun Comme l'aiguille au nord faire tourner chacun; Il est dans la nature, il est de belles choses, Des rossignols oisifs, de paresseuses roses, Gautier “À un jeune Tribun”</p>	<p>Μάταια τα πάντα πολεμάς προς ένα για όλα πόλο, Καθώς γυρνά προς το βοριά η μαγνητική βελόνα Να τα γυρίσης. Ομορφιές είναι στην πλάση, αηδόνια Που ζούνε στην ακαματιά και ρόδα οκνά που στέκουν Palamas «Σ'ενα νέο πολιτευτή» (11:243)</p>
<p>En expiation de tes infâmes cultes Et des péchés qui t'ont interdit le tombeau. Ridicule pendu, tes douleurs sont les miennes! Je sentis, à l'aspect de tes membres flottants, Baudelaire «Un Voyage à Cythère»</p>	<p>Για να πλερώσης άτιμες λατρείες σου κι αμαρτίες Που σου το απαγορέψανε το μνήμα. Ω κρεμασμένε Ρεζίλεμένε, οι συμφορές σου οι συμφορές μου, και όταν Είδα να ρεύη το κορμί σου, αιστάνθηκα ως απάνου Palamas “Ένα ταξίδι στα Κύθηρα» (11:249)</p>

Not only Palamas generally keeps the number of verses but also the number of stanzas of a poem. For example in the translations “Οι αλυσίδες» and “Το τραγούδι της άσχημης αδερφής» Palamas follows the distinction of the ST's stanzas. The latter poem is a unique case in *MR* because its second stanza is repeated after each succeeding one like a refrain in a song. Of course Palamas keeps this in his translation. Another interesting case is the poem “νεκρώσιμη προσφορά» (11:345) by Lerberghe where the

last verse is repeated like a motif in both the ST and TT:

<i>À la mémoire de Gabriel Vorstermans.</i> À ton Ombre ces fleurs, ces fleurs pures et claires; Car les fleurs sont Lumière. À ton Cœur qui sommeille, à tes yeux qui sont clos; Car les fleurs sont Repos. À ta Voix qui n'est plus qu'un peu du souffle immense; Car les fleurs sont Silence.	Στον ίσκιο σου τα λαμπερά, τα αγνά λουλούδια αυτά Γιατί είναι τ'άνθη φώς. Στην κοιμισμένη σου καρδιά, στα μάτια σου κλειστά, Γιατί είναι τ'άνθη αναπαμός. Στη φωνή σου ένα τίποτε πια στην απέραντη πνοή Γιατί είναι τ'άνθη σιωπή.
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Again, however, there are exceptions to Palamas' faithful practice of keeping the stanzas distinct. A striking one is the poem "L'Aveu" by de Lisle, which has three stanzas, whereas Palamas' translation "Έχασα το δάσος» (11:245) has six, probably because Palamas wishes to separate the verses where the poetic subject addresses to the woman's figure:

J'ai perdu la forêt, la plaine,
Et les frais avrils d'autre-fois.
Donne tes lèvres, leur haleine
Ce sera le souffle des bois.

J'ai perdu l'océan morose,
Son deuil, ses vagues, ses échos;
Dis-moi n'importe quelle chose,
Ce sera la rumeur des flots.

Lourd d'une tristesse royale
Mon front songe aux soleils enfuis.
Oh! cache-moi dans ton sein pâle!
Ce sera le calme des nuits.

Έχασα το δάσος και τον κάμπο
Και τα δροσοβόλια του Απριλιού.

-Δόσε μου τα χείλη σου, η πνοή τους
θα είναι τ'αγεράκι του δρυμού

Έχασα την πικροκυματούσα
θάλασσα που αχάει σα να πονή.

-Μίλα μου ν'ακούσω όποιο σου λόγο
θα είναι των κυμάτων η φωνή.

Τους βασιλεμένους μου ήλιους βλέπω
στ'όνειρό μου, ω τί βαρύς καημός!

-Κρύψε με στ'αχνά σου στήθη επάνω.
Θα είναι της νυχτιάς ο αναπαμός

Another exception to this rule is the case of sonnets. The majority of sonnets in *MR* are presented as a fourteen-line poem without any break between sections or even

between the two sonnet parts, the octave and sestet. A detailed description of this phenomenon and the reasons begetting it are analysed in the last section of this chapter.

The form and genre of poems

In *MR* there are different kinds of poems something that intensifies the anthology's multifarious character. Most of the poems in *MR* are lyrical.¹⁶² Satire is absent, despite Palamas' excellence in that area (as we see in *Σατυρικά Γυμνάσματα* 1912), and despite that he is very well aware of many satirical French poems. Nor is the ancient world very prominent, for that matter. There is nothing epic, almost nothing patriotic and not many philosophical poems- poetic themes we are very used to find in Palamas oeuvre. Palamas set out to ignore with his anthology the tradition of epistolary, political, and didactic verse too.

Apart from the varying kinds of poems, there are also poems of various poetic forms in *MR*. The dominant poetic form in *MR* is incontrovertibly the sonnet. The reasons for this are detected and developed in the last section of this chapter. There are also poems by different poets that have musical form.¹⁶³ The quatrain is also well presented in *MR* (i.e. «Οι αλυσίδες» by Prudhomme 11:297). What it is very noticeable with respect to the quatrain is that Palamas chooses to translate quatrains with different

¹⁶² For the reasons see the Introduction. Also cf. discussion in ch.1 (section 1.3.c).

¹⁶³ see discussion in chapter 5

number of stanzas and metres (and he keeps this variety in his translations).

Metre and rhyme

Fletcher's (1984:219) observation that "Palamas never tired of experiment with new rhythms, and the metres used in these collections are of wide variety" holds also of *MR*.

In *MR* various metres are used by Palamas: short metres like the eleventh-syllable as well as long metres with more than fifteen syllables. Even in the quatrains there are lines with longer metres than the iambic fifteen-syllable. This is found also in Palamas' collections *Οι νύχτες του Φήμιου* (1935) and to a less extent in *Ο κύκλος των τετράστιχων* (1929) as Fletcher mentions commenting that "this is rare in the poetry of Palamas, and it gives to these verses a stretched and flatter tone than usual. The seventeen-syllable line is the most popular for this experiment- the same length of line which Nikos Kazantzakis (1883-1957) used for his *Odyssey*" (1984:219). In Palamas' translations there is also an appreciable number of poems in mixed metres.

The dominant metre however is the iambic fifteen-syllable, for the reasons I explain in section 3.4. Again this is a similarity with Palamas' late collections published around the same time as *MR*: "The fifteen-syllable line once again becomes a favourite in the *Nights of Phemios* and to a lesser extent in the *Cycle of the Tetrastichs*" (Fletcher 1984:219). Throughout Palamas' translations we find embedded fifteen-syllable lines

with the traditional caesura but also some innovations regarding the traditional Greek iambic fifteen-syllable metrical canon.

The STs are also written in various metres but most of them are found in the twelve-syllable- what is called the French alexandrine. Most frequently he converts the alexandrine into the iambic fifteen-syllable for the reasons I discuss extensively in section 3.4. The alteration of metre is not a serious unfaithfulness, on the contrary, for Valéry it is meritorious in translation. In his criticism for the translator of his work Denise Folliot, applauds that he adapted the octosyllabics instead of following the variations of the original metre, because “he realised that prosody must suit the language” (1958:288-89).

Regarding rhyme, it is known that Palamas defended the importance of its use in poetry. This Palamas' defence can be found in his comments on the poetry of Hugo: “Αλλά η εντέλεια του στίχου του Ουγκώ και η ομορφιά του είναι αχώριστη από τις ομορφιές και από τις εντέλειες των ομοιοκαταληξιών του” (Palamas 1970: 191). Also Palamas writes whole poems praising rhyme like «Μεθύστρες ρίμες» (11:94). In his translations there are poems that are rhymed but most of them are not albeit their STs have rhyme. This does not mean that Palamas' aforementioned positive view towards rhyme is only theoretical or that it does not apply for his translations. There are couple

of explanations for Palamas decision not to put rhyme in certain translations, which I discuss in depth in section 3.3.

To conclude, Palamas believes that it is very important to keep the form and external characteristics of a ST in translation as I discussed in 2.1. From this overview, we can understand that Palamas' belief is implemented in practice in his translations. Palamas has the patience and the attention a translator is required to have. He also remains faithful to the genre and form of a poem. If a poem for example is lyrical he translates it keeping its lyrical characteristics.¹⁶⁴ If a poem is a quatrain he translates it as such. In the Preface to *MR* (11: 204) he expresses that: “Δοκίμασα να μεταφράσω λίγες στροφές από την αρχή της Μιρέγιας: η αξία της δοκιμής, ελάχιστη, στέκεται στο ότι διατηρώ απαράλλαχτο το ίδιο μετρικό σχήμα των επταστίχων της.”¹⁶⁵ Only in the case of some sonnets Palamas makes some changes on their form, which I present and discuss in the last section of this chapter. In the next two sections I will discuss the use of fifteen-syllable and rhyme.

¹⁶⁴ Examples of lyrical poems and their translations by Palams are found in chapter 4, especially in the section of Verlaine's poems

¹⁶⁵ The original title of the poem is *Mirèio*, in original Occitan and *Mirèlha* in classical Occitan and it was written by Mistral in 1859. *Mirèio* was translated into some fifteen European languages, including into French by Mistral himself. In 1863, Charles Gounod made it into an opera, *Mireille*

3.3. The iambic fifteen-syllable and its varieties

The prevalent metre in Palamas' translations is the iambic fifteen-syllable. Even Palamas' translated sonnets appear mostly in the iambic fifteen-syllable, while generally in Palamas' poetry we can find sonnets written in a variety of metrical forms. Actually most are written in the eleven-syllable, as we can conclude from Mitsakis' study (1994). In *MR* only five out of the twenty-five sonnets are not written in the fifteen-syllable (Appendix 2). These sonnets are translated into other rhythms, mainly in the thirteen-syllable. This may happen because the thirteen-syllable is more similar and closer to the original poems' rhythm (the twelve-syllable/Alexandrine) than the fifteen-syllable, thus it is easier for Palamas to translate using the thirteen -syllable. Actually, the use of the thirteen -syllable is more than natural, because as Massimo Peri notices: “ο Ελληνικός δεκατρισύλλαβος δεν είναι άλλο παρά η κατά λέξη απόδοση του Γαλλικού αλεξανδρινού” (in Mackridge 1990:11). At this point there emerges the question: Why is the fifteen-syllable the predominant rhythm, and not the thirteen-syllable?

Taking into account that most of the STs are written in Alexandrines, the use of the fifteen-syllable in Palamas' translated poems is reasonable, because the fifteen-syllable is the national rhythm of Greek poetry (Stavrou 1992) and similarly, the Alexandrine has been from the seventeenth century until today the French national verse

(Grammont 2002). So in Palamas' case the change of the STs' metre from the Alexandrine into the fifteen-syllable is not a kind of an unfaithful practice, but the contrary, because these two metres had the same status in France and Greece respectively.

In addition to the fact that the fifteen-syllable is the Greek national verse correspondingly with the place of the Alexandrine in France, another reason why Palamas uses the fifteen-syllable is that in Greece the fifteen-syllable is the staple verse form of both oral and written poetry. Therefore, Palamas' choice of the fifteen-syllable is influenced by his times and is a natural way of domesticating the poems he translates. What is more, the fifteen-syllable is the verse most frequently used in Palamas' poems (Politis 1990), so it is a way of Palamising the poems. His preference in the use of the fifteen-syllable is also obvious in his following words (2:238):

Αφ' ότου ο Έλλην απώλεσε το αίσθημα της αρχαίας προσωδίας και τον χρόνον διεδέχθη εν τη στιχουργία ο τόνος, ο τετράμετρος ιαμβικός, ο κοινώς καλούμενος δεκαπεντασύλλαβος, κατέστη βαθμηδόν ο κατ' εξοχήν τύπος υφ' όν η ελληνική φαντασία διεμόρφου τα πλάσματά της, η κυψέλη εν τη οποία η εθνική ποίησις εκάστοτε απέθηκε το μέλι της. [...] Έντονος και απαλός, χαρίεις και θλιβερός, ευάρμοστος εις παν είδος ποιήσεως, είναι το ρυθμικώτατον και εκφραστικώτατον των μέτρων εκ των θελγόντων τα ώτα και συγκινούντων τας καρδίας ημών.

Furthermore, Palamas uses extensively the fifteen-syllable in his translations for the sake of the demotic movement. As Tziouvas (1986) points out, Palamas had to

support the fifteen-syllable line (which he associated with the development of a national poetry) against the onslaughts on it by the purists who deprecated the national verse.

At the beginning, Palamas, in his use of the fifteen-syllable, is affected by the Athenian School, as this is obvious in *Τραγούδια της πατρίδος μου* and then, as we see for example in *Ύμνος στην Αθηνά* and *Οι τάφοι του Κεραμεικού*, he is influenced by the fifteen-syllable of folk songs and of Solomos' poems. But later, Palamas criticises the fifteen-syllable of folk songs and of the Athenian School saying that: “μέσα μου γινόταν [...] σαν αισθητότερη η ανάγκη του ξανανιωμού του εθνικού μας στίχου, του δεκαπεντασύλλαβου με κινήματα λιγότερο απλά, με νέα περπατήματα. Η μελωδία του χρειάζονταν να ορχηστρωθεί” (1: 326). He also criticizes the fifteen-syllable in the work of Solomos (6:103).

In his most creative years, Palamas is preoccupied with the problem of the fifteen-syllable as expressed in his article “Μετρικά” (6:147) in 1894. According to Linos Politis (1990), Palamas was not satisfied with the standard shape of the fifteen-syllable and wanted to change it, following the example of the French Romantics, who beginning with Hugo wanted to reduce the monotony of the Alexandrine. Palamas' own words attest to this influence of the French Romantics, and especially Hugo, on his view of the fifteen-syllable (6: 149-153):

Στον αρχικό του τύπο κι όπως γράφεται συνηθισμένα ο δικός μας ο δεκαπεντασύλλαβος δέν είναι λιγώτερο- μπορεί να είναι πιο πολύ-μονότονος από τον αλεξαντρινό δωδεκασύλλαβο των Γάλλων, όπως είταν αρχικά κι αυτός, είδος ιαμβικού τετραμέτρου με τη μεσιανή τομή απαράλλαχτη. Μα και καλλιτεχνικώτερα γραμμένος ο δικός μας δεκαπεντασύλλαβος σχεδόν διόλου δεν πήγε ομπρός από τον καιρό που φάνηκε το πρώτο γνωστό δημοτικό στιχούργημα, στα χίλια τόσα μετά Χριστόν, το ποίημα του Σπανέα, από τον καιρό του Τζέτζη και του Πτωχοδρόμου. [...] Οι αλεξανδρινοί του (Ουγκώ) δέν ξεχειλίζουνε μόνο με υπερβατά· κλείουνε μέσα τους όλα τα δυνατά τσακίσματα του δωδεκασύλλαβου και κάθε ακανόνιστη τομή των μπροστινών ποιητών, πολύ συχνότερα, ποικιλώτερα και ρυθμικώτερα από τους στίχους του Λαφονταίνου· μέσα σ'αυτούς η κακόμοιρη μεσιανή τομή κατάντησε να μή μπορή να ξεμυτίση. Τονέ μεταχειρίζεται με τόση ποικιλία τον αλεξαντρινό, που με κείνον αναπληρώνει κάθε άλλο μέτρο.

However, Politis does not mention that Palamas was not only influenced by French Romantics but also by French Parnassians and symbolists, in particular by Leconte de Lisle's metrical liberties and innovations, and this is proved by his admiration for de Lisle's bold use of the Alexandrine: “In his 'Poems Barbares' alone I found many verses with irregular caesuras” (1991: 137). Not only he was influenced by French poets, but also by Kalvos' “πολύτροπος αρμονία” which, for Palamas, was a mean for the enrichment of the fifteen-syllable (Garandoudis 2005). As Garandoudis (2005) remarks, Palamas' intention was to elicit, using the new metre, the same sense of rhythm existing in the ancient metres.

So, Palamas “took similar liberties with the Greek form of the Alexandrine, the

fifteen-syllable line, beginning in the *Μάτια της ψυχής μου* and culminating in the *Φλογέρα του Βασιλιά*” (Sofroniou 1959: 174). However, Linos Politis (1990) holds that these liberties were apparent even earlier, in *Υμνος στην Αθηνά*, and finally a more personal and *sui genesis* fifteen-syllable is created in *Η φλογέρα του βασιλιά* and in *Βωμοί*. On the contrary, Samouil puts later the start of Palamas' fifteen-syllable renewal: “ο Παλαμάς προετοιμάζεται για την αναμόρφωση του ιαμβικού δεκαπεντασύλλαβου από το 1895 μέχρι το 1900 περίπου.” (Samouil, 2007: 125). Politis' argument seems to be the most valid, because although Palamas theoretically examines the issue of the fifteen-syllable renewal in his article *Μετρικά* in 1894, he is previously concerned with it.

This new unrhymed fifteen-syllable, is less related to lyric and more to narrative and epic. The new elements in this kind of fifteen-syllable is the abolition of the main caesura and the variety of secondary caesuras within the verse, the concussion of the iambic rhythm by the use of stress on the third and eleventh syllables, the frequent use of enjambments and pauses (dots, commas) in unexpected places in the verse (Samouil 2007). Palamas applauds this practice in Hugo's poetry (6: 153).

Not only in these works but also in Palamas' translations we can find some of the aforementioned innovations in the use of the fifteen-syllable. Palamas renews the

fifteen-syllable verse without undermining its status as a national verse. So, many times the traditional caesura after the eighth syllable that evokes traditional poetics is shifted in Palamas' translations. For example, in the case of the sonnet "Το παιδί που πεθαίνει" in the last verse, caesura is after the ninth syllable instead of the eighth. This happens in the context of Palamas' effort to avoid monotony and of his search for new rhythmical ways. The number of instances where the rhythm of the fifteen-syllable verse is broken up strengthens the suspicion that Palamas was aiming at a slightly more prosaic effect.

Apart from this, there is a frequent use of enjambments in Palamas' translations.

Most of them are strong enjambments as in the following verses from *Preludio* by Carducci (11:365):

1. Μισώ την ποίηση την κοινή· το αφήνει
2. το κορμί της, χωρίς να λαχταρίζει

Someone could hypothesise that the existence of a big number of enjambments is due to Palamas' failure to express in only one line of the translation the meaning of the ST' line, something that is indeed very difficult in verse translation. But as I have just mentioned, the use of so many enjambments is also a practice found in Palamas' own poetry. It is then a deliberate action. The purpose of this practice is the renewal of the fifteen-syllable and the creation of an emphatic effect in the translations.¹⁶⁶ Apart from the conceptual and syntactic section's release of its closure in the context of the verse,

¹⁶⁶ Many examples of the latter purpose are identified and explained in the micro-level analysis

the deliberately misplaced stresses of single syllables apart from the first syllable is another element that Palamas uses in order to renew the fifteen-syllable through his translations.¹⁶⁷

So Palamas follows the same translation strategy as Pallis regarding the metre, in order to avoid monotony in his translations. As Palamas himself says:

Περίεργο δε είναι οτι εις την κατασκευήν του στίχου ο κ. Πάλλης δεν ηκολούθησεν απολύτως το σύστημα του αλλά διέπλασε τον δεκαπεντασύλλαβο επί το τεχνικώτερον και ελευθέρως αφήκε την φράσιν του να αναπτύσσεται εντός αυτού και όχι κατά την αυστηρή μονοτονίαν του δημοτικού άσματος (2:128).

Samely Palamas leaves himself free from the restrictions of metrical canons, to express the ST's meaning within the fifteen-syllable line.

¹⁶⁷ CF. discussion in 5.2.c. For an example of these metrical innovations see appendix 4.

3.4. Representing rhyme

A general assessment is that often Palamas does not keep the rhyme of the STs in his Greek translations. It is true that it may be difficult for a translator to stay faithful to the meaning of the ST he translates and simultaneously keep the rhyme. However, for a skilful translator like Palamas, this is not an obstacle not to be overcome, taking into account that he puts rhyme in some poems, successfully creating a pleasant result and remaining faithful to the poem's meaning.¹⁶⁸ So the use or absence of rhyme does not depend on Palamas' capacity as a translator or on a poem's degree of difficulty which makes hard the retention of rhyme. The use and absence of rhyme hinges on a clear decision of Palamas as a translator.

Palamas explains the reason of the absence of rhyme in his translation of "Hypatie" by De Lisle: «Η ρίμα, που είναι απαραίτητο στοιχείο αρμονίας για τους γαλλικούς στίχους, είναι μια πολυτέλεια, ένα στολίδι παραπάνω για τους δικούς μας στίχους, που κατέχουν άλλες, πλουσιότερες πηγές αρμονίας μέσα τους» (14:278). This justification that Palamas pleads can be generalised for all his translations. Palamas feels that rhyme is not the only source of euphony. Rhyme is important for Palamas but not as important as other poetic elements. However, this Palamas' view applies for the Greek verse only; for the French verse he believes that rhyme is indispensable.

¹⁶⁸ Palamas every time he decides to reproduce the rhyme he does it in a frabjous way. See for example the poem "Αύριο" by Hugo (11:239).

Although Palamas recognizes the significance of rhyme in poetry, he believes that a poet can create harmony in his verse even without rhyme, which is a redundant adornment in Greek poetry. This is also evident in his following words:

Βέβαια, πολύμορφη, πρωτεϊκή και η ρίμα είναι, καθώς και η ίδια η ποίηση, αλλά κανένα εμπόδιο δε βάζει στον άξιο, στο δυνατό, στον πολύπειρο ποιητή, για να δώσει μέσα στο στίχο του, καθώς και χρέος έχει και αυθόρμητα το επιχειρεί, όλη τη μεστωμένη πέρα ως πέρα αρμονία, ώστε και μοναχή της να κρατιέται και με τη ρίμα να συμπληρώνει ακόμα και να μεστώνει την ανεξαρτησία της (Palamas 1970: 190).

While Palamas thinks that rhyme is unnecessary, Bonnefoy (2000) believes that it can also inflict loss on a translation because it trammels the translator and does not allow him to be freely and spontaneously expressed. Stylianos Alexiou (1989: 16) shared a suchlike opinion contending that some translations of Shakespeare's sonnets failed because of the use of rhyme and the fifteen-syllable:

Οι νεώτερες μεταφράσεις των *Σονέτων*, συμπεριλαμβανομένης και εκείνης των Ρώτα-Δαμανάκου, με την προσπάθεια εμμονής στη ρίμα και στη λέξη ή το πολύ στην έννοια, κι αυτό άλλωστε κατά αφύσικο και αδέξιο τρόπο τις περισσότερες φορές (να παντρευτείς μαθές!), ελάχιστα ακολουθούν την ποιητική ροή του κειμένου, σπάνια φτάνουν στο τρίτο επίπεδο, αυτό που βρίσκεται πίσω από τις λέξεις και πίσω από τις έννοιες, στο ψυχικό στοιχείο, στην ποίηση- [...].

Accordingly, maybe Palamas did not want to persist on the use of rhyme, as his priority was to achieve this third level by keeping the concepts, rhythm, sounds and words. That is why he pays more attention to create the other sources of harmony of Greek verse in his translations rather than to keep the rhyme.

However, in the cases where Palamas believes that rhyme is very important for a poem, he recreates it in his translation. Rhyme in some poems functions as the core or even as the unique source of musicality. If somebody took away the rhyme, these poems would totally lose their musicality, their lyrical essence. Usually quatrains rely their musicality on rhyme, that is why in most cases Palamas keeps rhyme when he translates quatrains.¹⁶⁹ In any case, Palamas uses his instinct as a reader in order to understand how necessary is rhyme for a poem and acts accordingly. Being an adept poet himself he can better assess if rhyme is indeed an indispensable element in a poem, how indispensable it is and he puts rhyme in the translation too. In this way he preserves the musicality of each poem, which is one of his priorities as a verse translator.¹⁷⁰

Samely, Verlaine's poems are some of the cases where a translator who tries to translate without rhyming has not translated at all. Rhyme is a rhythmic and one of the musical elements in Verlaine's poems which do not have the philosophical depth of Prudhomme's poems for example. Verlaine is distinguished as a music poet (see p.86). So Palamas believes that he must maximise the musicality of his translations to reach the levels of musicality of Verlaine's poems. That is why in the case of Verlaine, all five of his translations are rhymed. Whereas in Prudhomme's poems, Palamas is not so

¹⁶⁹ see for example the poem «Ανασαίνω, το γνωρίζεις» by Hugo (11:233) in antithesis to «Στο διαβάτη μιας βραδιάς» by Verhaeren (11:333).

¹⁷⁰ This is proved in chapter 5 and it is also visible in chapter 4.

concerned in putting rhyme and he is content to create musical sources like assonance, alliteration and repetition.¹⁷¹ What matters to him in Prudhomme's poems is the creation of the logical thought and its emotional effect on the reader, because he believes that this is what matters in the poems themselves, this is the most important characteristic of these poems that should be reproduced in his translations.¹⁷² In Prudhomme's poems, rhyme is not essential to them as it is to Verlaine's poems.

However, in the case of sonnets, which abound the poems Palamas chooses to translate, keeping the rhyme might seem to be of overriding importance. Moraitis (1987: 18) considers rhyme as one of the basic external elements of a sonnet and he adds that: "Είναι ένα παιχνιδίσμα, ένα στολίδι που ομορφαίνει τον στίχο." Palamas as a sonneteer in his own poems is very consistent in the use of rhyme. Palamas as a sonnet translator is not consistent at all, but usually does not keep the rhyme of the sonnets he translates. Examining the twenty-five sonnets translated by Palamas we can observe that the lack of rhyme occurs in almost all, except from seven sonnets where there is some kind of rhyme (Appendix 5). Generally, Greek poets are consistent in the use of rhyme in sonnets (Mitsakis 1962). Only Petros Vlastos did not conform to this rule:

Η υποχρεωτική ομοιοκαταληξία στο σονέττο έγινε σεβαστή από όλους τους νεοέλληνες ποιητές μας εκτός από τον Πέτρο Βλαστό [...]. Ο Βλαστός όμως

¹⁷¹ For a detailed discussion on the mechanisms Palamas implements in Prudhomme's poems and the way he translates Verlaine can be found in the next chapter where a micro-level analysis takes place.

¹⁷² Palamas many times considers Prudhomme a philosopher poet (i.e.11: 207).

δεν είχε συνεχιστές και έτσι η περίπτωση του μπορεί να χαρακτηριστεί σαν μοναδική στην ιστορία του ελληνικού σονέτου (Moraitis 1987: 18).

The decision not to employ rhyme widely in his sonnets is clearly supported by Palamas himself writing that: “Βέβαια δεν είναι μόνο γνώρισμα του σονέτου ο αριθμός των στίχων του, με τις σταυρωτές κανονικά ρίμες των τετραστίχων του και των τριστίχων, αλλά είναι το κυριώτατο” (7: 303). So, Palamas considers rhyme as one of the main features of sonnets, but not the only one. He also notes that the sonnet has passed through many changes for centuries, but withstands to every transformation: “Αλλ’ από τον καιρό που μας παρουσιάστηκε, αιώνες τώρα, δεν ησυχάζει. Αντέχει σε κάθε μεταβολή” (7:303). Moreover, Palamas' opinion on the unrhymed sonnets in Vlastos' poem “Argo” is I think an adequate comment on his own sonnet-writing production: “ποίηση που προσθέτει στη δόξα του σονέτου, χωρίς τις ρίμες του, όμως αρκετού για να του δώσει και τ'όνομα του και τη σφραγίδα του· γιατί του φτάνουν οι δεκατέσσερες στίχοι του” (Palamas, 1931:309). Besides the absence of rhyme in Vlastos' sonnets, there are other poetic elements in the fourteen lines which are more than adequate to preserve the sonnet's character according to Palamas.

Finally, in the cases where Palamas keeps the rhyme in his translations, he does not keep the same rhyme scheme as in the STs, as I show in the appendix 5. A striking example is the sonnet “Ave, Dea” which is one of the few sonnets translated by Palamas

that have rhyme. The kind of rhyme in this poem which has the form of aabb/ccdd//efe/fgg, is different from the ST's kind of rhyme which comes in the form of abab/abab//ccd/eed.

To conclude, for some people, Palamas' inconsistency to produce the rhyme of the STs could be considered as serious translation unfaithfulness. In this respect Palamas would be considered as free translator. However, Palamas creates rhyme only when it is necessary and he creates other sources of harmony which in his view are more important for the recreation of the STs' musicality and general effect. It is the freedom not to use rhyme which he allows himself, that permits him to be more faithful. Palamas' translated sonnets are still sonnets, though unrhymed. Palamas has unshackled himself from the chains of rhyme, and this seems to me a fair bargain insofar as the musicality of the STs is still preserved.¹⁷³

¹⁷³ The way Palamas preserves the musicality of the STs is discussed in chapter 4 and in section 5.2.c of chapter 5.

3.5. The sonnet

The reasons of Palamas' preference in translating sonnets

Taking into account Palamas' total collection of translated poems, we can easily conclude that the form that dominates in Palamas' translations is the sonnet: Palamas translated 98 poems, if we include «Η Ελένη της Σπάρτης» and almost a quarter of them can be categorized as sonnets. This is expected considering that of the 215 Greek sonnet-writers, Palamas is the most prolific (Moraitis 1987).¹⁷⁴ Palamas' preference for the sonnet is clear even from his own words: “το Σονέττο δεν εγεννήθηκε για να πετά ελεύθερο στα τετραπέρατα· ήρθε για να κελαηδή στο δεντρί του. [...] η αιώνια, πάντα ίδια και πάντα μία, Ποίηση, πάντα κρατά το Σονέττο στον ίσκιο της απαρσάλευτο.” (7:303). At this point there emerges the question: why does Palamas prefer writing and indeed translating sonnets?

Palamas' treatment of the form reflects the importance of form in his own poetry, as with the Parnassians. The “value of form” is one of the basic principles of Parnassianism (Marmarinou 1976:102). The Parnassians believed that Poetry could not exist without form any more than the soul could exist without the body; accordingly, they seek perfection of form via the persistent editing of the verse (Mortelette 2005).

¹⁷⁴ According to Mitsakis (1994), Palamas wrote 170 sonnets and translated 23, so his total number of sonnets is 193. Athanasopoulou (2011: 64 and 69) does not agree with this number and she claims that Palamas wrote more than 180 sonnets and only 15 of his translations are sonnets. However, as proved by this study (Appendix 3) and earlier mentioned by Samouil (2007) Palamas translated twenty-five sonnets.

That's why the sonnet was so favoured by the Parnassians, mainly by Leconte de Lisle and Jose Maria de Heredia (Marmarinou 1976).¹⁷⁵ Palamas has a materialistically sensuous relation with the poem which is influenced by this basic principle and he “was the first Greek critic clearly to expound Parnassian ideas” (Sofroniou, 1959: 167). Therefore, it is natural for Palamas, following the example of the Parnassians to use the form of the sonnet very often and, inasmuch as he translates mainly the poems of French Parnassians, it follows that most of these poems are sonnets.

Palamas' preference for sonnets also has to do with the structure of the sonnet in relation to what is called dualism (“δυσαικτικότητα” or “διπολικότητα”) of Palamas. Palamas many times in his works admits that there is a mental duplicity inside him and he wrote a poem about this in *Η Πολιτεία και η Μοναξιά* with the title *Ύμνος της Διπλής Ψυχής* (5: 376). Angelos Doxas (1959:199) analyses the reasons of Palamas' contrasting expressions and argues that not only Palamas' life but also his work is filled with this contrast and even if sometimes “τυγχάνει να επικρατήσει ο ένας από τους δύο συντελεστές της αντίφασης, τούτο δεν αποκλείει και τη συνύπαρξη του άλλου, ή, πίο καλά, την συνεκδήλωσή του”. Karandonis (1932: 29) also speaks of “ο δυαδισμός των εσωτερικών δυνάμεων της Παλαμικής ιδιοσυγκρασίας”. Sofroniou (1959: 172) agrees with this by saying that Palamas believes in the “Hegelian antithesis and the beauty of

¹⁷⁵ It is indeed surprising that Palamas does not translate any sonnet by Heredia whose sonnets were distinguished (Reid 1976).

contradictory truths.” Tsatsos (n.d.) and Chourmouziος (1960) also speak about Palamas' “αντιφατισμό” whereas Dimaras (1943) draws our attention to the titles of Palamas' books where this contrast exists between the words, for example *Ίαμβοι και Ανάπαιστοι, Η Πολιτεία και η Μοναξιά, Η Ασάλευτη Ζωή* etc. Despite the fact that many accused Palamas of his “αντιφατισμό”, Doxas (1959: 202), however, correctly pinpoints that: “Ο Παλαμάς μέσα από τον αντιφατισμό του μας έδωσε την υποκειμενική του αλήθεια.” This subjective truth, or better subjectivity, is a key element to Palamas' work and hence his translations. Undoubtedly then, the use of the sonnet form helps Palamas to present us truth through contradiction, as the classic sonnet is organised in two parts, the octave and the sestet, and these two parts can be set against each other intellectually or emotionally (Samouil 2007:144).

Palamas' choice and preference to sonnets has to do with musicality too. According to Bermann (1988), the sonnet arose at a time when rules of versification were bound to rules of rhetoric and when accepted phonic and even musical patterns were deemed essential to poetic expression. The sonnet is a kind of poem characterised by its musicality and its name comes from the latin word "sonus" which means sound (Moraitis 1987). Zakythinος (1928: 369) also considers sonnet as “μουσικότατον τούτον στιχουργικόν σύστημα”. Taking into account the strong relation Palamas has with

music, his preference for translating sonnets is natural.¹⁷⁶ This preference serves his priority in writing his collection of translated poems, that is the rearrangement of the STs' music.

Moreover, the sonnet in the process was established by Dante as an eloquent lyric expression and sonnets such as “Tanto gentil” elaborate themes of erotic and spiritual love unique to the lyric tradition (Mitsakis 1994). Saralis (1991:160-161) also identifies this: “...κείνο που πρέπει να κυριαρχή στα σονέττα, είναι ο καθαρός λυρισμός [...] Είναι χαριτωμένο και λεπτό είδος που πρέπει ολόκληρο να πάλλεται από άκρατο λυρισμό και να λάμπει από κάθε είδους στολίδια που μας διδάσκει η ποιητική τέχνη.” So, as Mitsakis (1994) correctly jots, Palamas through sonnet-writing showed the breadth of the human soul and his unparalleled skill as a lyricist. Consequently, the sonnet form serves Palamas’ target of *MR*, which is to show a piece of his lyric self expressed in 1929 (11:202 and 215), in the preface. Palamas himself writes in these terms in the introduction to *Τα δεκατετράστιχα* (1919):

Και με τα προκείμενα Δεκατετράστιχα δηλώνεται κυκλικά ο πολυειδής κόσμος, πρόσωπα και πράγματα που συγκινεί τον ποιητή. Ενθύμησες και προσδοκίες, φαντάσματα που γίνονται πλάσματα, όνειρα που είναι για τον ποιητή πραγματικότητες, γεγονότα που εξαυλώνονται [...] Όμως μαζί και μεστώνονται τα σονέτ’ αυτά με την απήχηση που φέρνουν στον ποιητή περιστατικά της εσώψυχης ζωής του (7: 18).

Few years later he will write that *Τα δεκατετράστιχα* (1919) is “το πιο πλούσιο βιβλίο

¹⁷⁶ For Palamas’ close relation and love for music see chapter 5

του και η ζωή του όλη και η διαθήκη της” (7: 22).

The form of sonnets in MR

Leafing through *MR* the volume reveals a transformation of the sonnet form: Some translated sonnets are divided into stanzas, others are set out as a continuous whole. Only in ten of the twenty-five sonnets are the stanzas separated with spaces (Appendix 3). This is a way of a Palamisation practice on the macro-level, inasmuch this is a practice that occurs in Palamas’ own poetic oeuvre *Τα δεκατετράστιχα* (1919).

Nevertheless, we can observe that in some of Palamas' translated sonnets, the classical distinction between the two parts exists even though stanzas are not divided. For instance, in the sonnet with the title “Η ζωή απο μακριά” there is an opposition between life's good picture of people who have not yet lived and life's negative picture of people who lived. We notice that this opposition in the content of the sonnet corresponds to the differentiation of octave and sestet (though octave and sestet are not visually differentiated in stanzas) and hence, according to Samouil (2007) the two opposite poles of its content, correlate with human thought.

However, in some of the translated sonnets, there is no such distinction. For example in the sonnet titled “Το παιδί που πεθαίνει”, it may be observed that there is a

progress in the meaning of the sonnet, but not an intense opposition. The unfolding of the meaning does not create surprises. The fact that the progress of the one, substantially, meaning of the sonnet is not impressive, allows us to characterize it as “γραμμικά αναπτυσσόμενο” (Samouil 2007:187). However, the two systems of sonnet still exist.

By contrast, in the sonnet “Πού Πάνε;” the two sections do not exist because of the syntax: the end of the sentence of the second quatrain does not finish at the end of the verse but it continues in the tercet that follows. Even if the distinction of the two systems disappears, we can say that another opposition exists that separates the two systems: the communicative one. In the octave there is an address in speech and a change into the second singular person whereas in the sestet we have third singular person, there is no direct speech, no question and there is no address in speech.

This example prompts one to examine if there are other translated sonnets which present differentiations in their expected syntactic organization, which indicates the distinction of sonnet in two quatrains and two tercets. We may classify the twenty-five translated sonnets, into sonnets that follow the traditional separation of the stanza and into sonnets that follow any other syntactic division (Appendix 3).

From this observation, we realize that in seven out of the twenty-five sonnets, any other syntactic division, apart from the one in which the syntax would coincide with the limits of the stanza, is followed. This is characteristic of the renewal of the sonnet form that Palamas attempts. At this point, it must be highlighted that the perturbation of syntax between the octave and sestet is powerful, whereas the perturbation between quatrain and tercet is less powerful. In the six translated sonnets the syntactic disturbance is less powerful, as it becomes between quatrains and tercets, with the exception of the sonnet “Πού Πάνε;” by Prudhomme (11:289) in which, as we mentioned, the barrier between the two sections of the sonnet disappears because of the powerful syntactic disturbance. Examining all the translated sonnets by Palamas, it can be observed that in fourteen out of the twenty-five sonnets, the syntax does not coincide even with the limits of certain individual verses. As a result, they are syntactically broken, multiplying the phrases in their interior (Appendix 8).¹⁷⁷

Completing the observations of this last part of the work, it should be reported that the sonnet II of the unit “Στίχοι κατα τον 'Αϊνε” is structural organized in three quatrains and one final couplet. This consciously makes a Shakespearean sonnet.¹⁷⁸ In addition, the sonnet “Σε κακοστρομμένα μονοπάτια” constitutes a unique translation for

¹⁷⁷ This is something that applies not only to sonnets but to other translations in *MR* as I noted at the end of the previous section (3.3.).

¹⁷⁸ For the form and artistry of Shakespeare's sonnets see Edmondson & Wells (2004).

its form. As Samouil notes (2007:222) Palamas translates in the form of a sonnet a poem of Verlaine that was written in four tercets and one last line (notably this is the form of Palamas' poems in *Σατιρικά γυμνάσματα* 1912) and creates with his translation not a usual sonnet but a deviant one, that is a "sonetto rovesciato". This is not accidental according to Samouil (2007), because Verlaine's *poèmes saturniens* begin with this kind of sonnet form. Still Samouil wonders why Palamas did not translate Verlaine's tercets with tercets and he preferred the form of a sonetto rovesciato while he could just translate one of the sonettos rovesciatos by Verlaine, Baudelaire or Mallarmé. The sonnet is written in verses of varying lengths, in antithesis with the majority of Palamas' translated sonnets, which come out mostly in fifteen-syllable forms. It is also one of the seven translated poems of Palamas where there is rhyme. The kind of rhyme that exists is abc/bac//ddee/ffgg.

So, generally we can observe that in many cases, Palamas does not follow the traditional form of the sonnet in his translations. His unfaithful practice towards the poetic genre of sonnet could engender a divergent review. A negative criticism would be that the Petrarchan sonnet is a poetic form that has been naturalized in Greece from the Italian original so there is no reason for Palamas to depart from this form as from something foreign to the Greek language and Greek literary tradition. The positive criticism would be that, this form was a vehicle for major poetic statements in Greece in

previous centuries but was conspicuously not such a vehicle in nineteenth century and so it may be that the nineteenth century Greek-reader regards the sonnet form as old-fashioned and not serious enough.¹⁷⁹ That is why Palamas is not so strict in following the Petrarchan sonnet and he makes alterations to its form. Connolly (1998:21-22) has the same opinion:

Η σημασία μιας ποιητικής μορφής αλλάζει με το πέρασμα του χρόνου και τη μετατροπή των κοινωνικών αξιών, και σπάνια μπορεί να έχει τον ίδιο αντίκτυπο σε μια άλλη εποχή και σε ένα διαφορετικό πολιτισμό. Λόγου χάρι, το σονέτο δεν έχει την ίδια σημασία για τον σύγχρονο βορειοαμερικανό αναγνώστη μ'αυτήν που είχε για τους σύγχρονους του Πετράρχη τον 14^ο αιώνα στην Ιταλία. Έτσι η χρησιμοποίηση του ίδιου μορφικού τύπου για να μεταφράσουμε στη σύγχρονη εποχή, σε ένα διαφορετικό πολιτισμό [...] παράγει ίσως το αντίθετο από αυτό που θα αποκαλούσαμε πιστή απόδοση. Μια λύση σε τέτοια προβλήματα είναι η αναζήτηση πολιτισμικών ισοδύναμων ή χρονικών ισοδύναμων.

The same opinion is expressed also by Bonnefoy (1979:376).

¹⁷⁹ Here I presented possible arguments both for and against keeping the sonnet form in translation, based and in accordance to Davies's arguments when commenting on Valéry's sonnet translations made by Janet Lewis (1975:24).

Conclusion

A macro-level approach towards Palamas' translations demonstrates that he is a faithful translator. Palamas translates the titles of the poems in a literal manner; in fact, most of them are word-for-word translations. In only very few instances does Palamas change the titles and he does this either because he wishes to make them look like his own poems—to integrate them into his own poetic corpus (such as in the case of the poem “Το παιδί που πεθαίνει»)—or because he thinks that the translated title is more appropriate to the sense and subject of the translated poem than the original title. We cannot furthermore exclude the hypothesis that Palamas had lost the original title and he must invent a new one.

Palamas is not consistent in representing the rhyme, but his inconsistency is vindicated. He only reproduces rhyme when he believes that it is a core element of the ST, otherwise he caters for bringing in translation the other musical sources of each poem that he considers more necessary. He then cannot be accused for unfaithfulness inasmuch as he still cares to preserve the musicality of the ST by reproducing in his translations the musical qualities that he considers the most important.

Palamas faithfully follows the poetic form of the STs in his translations as concluded in the discussion on metrical norms (section 2.1.). Most of the foreign

poems are sonnets (and the reasons of Palamas' preference for choosing to translate sonnets were developed in section 3.4.) and that is why most of Palamas' translations are of this poetic genre. But Palamas proposes a new form of sonnet, which does not distinguish between stanzas and does not have rhyme. Consequently, he challenges the conventions of the sonnet form. The fact that some sonnet strophes are not distinguished can be considered as a Palamisation strategy because it is a practice found in Palamas' *Τα δεκατετράστιχα* (1919). Even if Palamas does not keep the traditional characteristics of the sonnet form in his translations, they still belong in the category of sonnets inasmuch as the basic distinction between the octave and sestet exists in other ways (i.e. in their antithetic meaning) as we observed.

Palamas also restores the Greek iambic fifteen-syllable. Scholars consider Palamas' derogations of the fifteen-syllable as an important renewal and innovation of the metrical Greek poetic canon. This Palamas' effort is vigorously imported through his translation practice too. Palamas' use of the fifteen-syllable is both a domesticating and a Palamising strategy because this metre dominates not only in the Greek poetic production but also in his entire oeuvre. It also proves Palamas' fidelity in translation because the most corresponding appropriated metre to the French Alexandrine is the Greek iambic fifteen-syllable line, which was considered by the demoticists as the national verse.

Chapter 4: Palamas and the foreign poets: case studies comparing STs and TTs

Introduction

After the macro-level examination, a micro-level analysis is required in order for someone to formulate a complete view on Palamas as a translator.¹⁸⁰ In this introduction I will present the methodology, the approach and the structure of this chapter.

Methodology

This micro-level analysis will be made on a comparative basis between the STs and TTs. Through this comparison the similarities and differences are going to be marked on the aspects shown in the table on the next two pages:

¹⁸⁰ For this study's methodological approach see the Introduction

DEVIATIONS	
Syntactic level	<p>change of syntactic order</p> <p>transformation of the syntactic role of the nouns (i.e. from possessive genitive into nominative)</p> <p>omission of conjunctions ➡ creation of <i>asyndeton</i></p>
Grammatical level	<p>turning the singular form of the noun into the plural form</p> <p>noun translated as participle (αρματωμένος)</p> <p>turning from passive voice into active voice</p> <p>change of verb tenses (i.e. uses of future tense instead of a conditional)</p> <p>use of direct speech</p>
Vocabulary	<p>omissions, additions, replacements, removals of words- change of word order</p> <p>predilection for compounds</p> <p>use of words specific to the Greek language and culture</p> <p>use of emphatic words</p> <p>use of scholar language and high-registered words</p> <p>careful selection of appropriate adjectives</p> <p>capitalisation of the first letter of words ("Τίποτε", "Ανάγκη")</p>
Punctuation	<p>addition of semicolon and exclamation marks</p> <p>replacement of question marks with full stop</p> <p>omission of exclamation marks (<i>Το παιδί που πεθαίνει</i>)</p>

	<p>use of punctuation for the creation of the poetic features of <i>asyndeton</i> and <i>auxesis</i></p>
Stylistic level	<p>plain poetic style → simplicity of writing of the second Athenian school</p> <p>use of compound words</p> <p>use of repetition</p> <p>use of alliteration and assonance</p> <p>use of vocative case and exclamatory tone</p> <p>preservation of the foreign poems stylistic devices like irony (i.e. <i>Un Bonhomme</i>) and melancholic tone (<i>Dernières vacances</i>)</p>
Emotional level/ sentimentality or sensibility	<p>"υποκορισμός": diminutives (Un bonhomme) or derogatories (in De Lisle's "Hypatie" and "les Montreurs")</p> <p>presence of possessives (in "Ave Dea", and in some poems by Lerberghe)</p> <p>compliments ("un Bonhomme")</p> <p>personal verbs</p> <p>exclamation phrases</p> <p>presence of quantitative indicator (i.e. πολύ)</p> <p>transposition of neutral into subjective characterisations</p> <p>conversion of a verb's indicative into imperative.</p>

The levels on which I am going to concentrate are chosen for their importance on a micro-level basis. The first level, syntax, is perhaps the most stringent and least flexible of all the constraints a translator must work under, since it regulates the order of the words to be translated and because few liberties can be taken with that order, before the text veers into the unintelligible (Lefevere 1992). Tsigkou (2011) correctly points out that syntax imprints the logic of language. Like French (Tellier 1989, Maingueneau 1994, Roberge 2000), Modern Greek is a right-headed language (Mackridge 1985, Theofanopoulou 1989, Laskaratou 1989).

The translator may often have to recur to shifts in grammatical categories to safeguard the tone of the originals or to create a more vivid effect. So I will attempt to mark the various deviations on the grammatical level in Palamas' translations, to justify them and to explain their consequences for the TT.¹⁸¹

Special attention will be given on the level of lexis in Palamas' translations. It is now a commonplace of linguistic theories of translation that the meanings and meaning structures of one language do not match those of another (Baker 1998). From a linguistic point of view, one could almost say that each language is full of gaps in relation to other languages. The meaning that is transferred in translation is usually

¹⁸¹ For an essential grammar of Modern Greek see Holton 2004.

contextual and often involves some form of loss. Taking into account that sameness cannot exist between two languages, there emerges the question what is loss or gain in the translation process. An effort is made to find the answer to this question regarding Palamas' translations through this micro-level analysis.

The fourth aspect on which I will focus is punctuation, which is very important because it reveals the way a poet administers a sentence structure in relation to a verse structure (Davie 1975). The punctuation marks declaring a fixed-term pause are utilised by the poet just as the composer handles the musical pauses in a piece of music, indicating where a reader should stop and take a rest. These are places where the reader's mind and imagination can rest rather than the voice (Davie 1975). Each punctuation mark has different conventions and a poet uses it according to the effects his poem wishes to have. Often punctuation marks are used to lend emphasis and vividness to a ST's meaning something that applies in Palamas' case, as we shall see.

In Palamas' time, a dominant way of assessing verse translation was to see how far the feeling of the ST was preserved in the TT. A representative example of this way of thinking comes from the classical scholar Simos Menardos (1924:23):

Αληθώς αι ποιητικαί μεταφράσεις τούτον έχουν τον σκοπόν, να μεταδώσουν εις την ψυχήν του αναγνώστη όχι λέξεις,-δεν είναι καθαράί εξηγήσεις-αλλά συναίσθημα όσον το δυνατόν ομοιότερον προς την έμπνευσιν του ποιητού.

Hence, I will attempt to discuss the means by which the feeling is expressed in both of its realizations- the positive and negative. In the first embodiment there are words that express tenderness and their diminutives -which include diminutive and affectionate nouns, and in the second case there are reducers- expressions negatively stained (Antoniou n.d.). I will also try to distinguish cases where properties relatively neutral become a more subjective designation as a result of an intense emotional involvement of the subject (Antoniou n.d.). As for the cases which are labeled as multi emotional D.Perret (1967) indicates the presence of a possessive: Compliments indicate a positive evaluation, an admiration, an assessment and a distinction contributing to the promotion of a positive face of the recipient and express the deep emotional involvement of the writer who is trying to create a relationship of intimacy and solidarity. The personal verb constitutes a vehicle of more intense emotionality/subjectivity than the impersonal verb while with the impersonal syntax is held a distancing of the speaker and the emotionality of the original is not ascribed to the translation. Another mechanism that makes the translation emotionally stronger is the use of the exclamatory proposal and the presence of quantitate indicators in the adjective e.g. very. The replacement of the indicative mood with the imperative mood intensifies the emotional coloring of the original utterance (Antoniou n.d). This is the volitional function of language according

to Jakobson (1990). Connolly (1998: 22) emphasizes the pragmatic dimension of translation that requires a dynamic equivalence for the achievement of the same impression and sensing to the reader, because poetry “acts as a feeling on the reader” and brings a “wholistic communicative result”.

In this micro-level analysis, style is also going to be discussed, which is an aspect that embraces all levels. A special mention must be made on style for this is one of the features that distinguishes literary translation from other translation forms (Baker 1998, Connolly 1998). Some scholars consider poetic translation successful only if style has been conveyed together with the content (Beaugrande 1978:98, Boase-Beier 1995:184, Connolly 1998:20) and a stylistic analysis can help the translator to establish priorities in the decision-making process on the micro-level. Lefevere (1975) suggests that the reason why most translations are unsatisfactory is that they do not concentrate on the ST as a whole, presumably because of an inadequate stylistic analysis. Thus, a thorough stylistic analysis of the text is a prerequisite in poetry translation and it is often carried out unconsciously or intuitively by translators and sensitive readers (Baker 1998). Such a stylistic analysis involves examination of various stylistic manners/ devices. One powerful stylistic device which has to be clearly identified and kept in translation is repetition as Boase-Beier (1995) notes. Repetition is behind repeated words, but also is behind alliteration, rhyme, or concepts and repeated syntactic features which are found

aplenty in Palamas' translation as we shall see later. The different stylistic devices (see aforementioned table) will be identified in Palamas' translations analysed in this micro-level study.

Approach

Inevitably, in this micro-level analysis observations on the semantic level of the poem are going to be made. Semantics as branch of semiotics, shows the relation between signs and the things to which they refer; their *denotata* (Gutiérrez-Rexach 2003). Words are going to be examined on both the linguistic patterns of *signifier* and *signified*.

Palamas is aware of the multidimensional composition and function of the words:

Κάθε λέξις είναι ένας ήχος κ' ένα περιεχόμενο, μια σκέψις, μια ιδέα, ένας πόθος, μια εντύπωση κάτι τελospάντων που εκφράζει μια κατάσταση, κάποτε μάλιστα έναν ολόκληρο κόσμο. Και δεν είναι σπάνιες οι περιπτώσεις που κλείνει στα λίγα φωνήεντα και στα σύμφωνα της τον άνθρωπο που την edιάλεξε μέσ' απ' όλες τις άλλες λέξεις της γλώσσας του, τον χαρακτήρα του, τα όνειρα του, τις πεποιθήσεις του (14: 319).

In the quotation above Palamas speaks about the sound of language revealing the aspect of musical qualities of a language. More importantly, as Bonnefoy (2000) argues, when it comes to the translation of poetry, the language must be equivalent to both the poem's spirit and its musicality.

So, my approach will be linguistic only insofar as the deviations made by Palamas

have strong implications for the meaning of the ST, something that will help me gain insights into the issue of Palamas' faithfulness as a translator.

Structure

From all the poets in *MR* I chose to analyse in more detail the poems of five poets: Victor Hugo, Leconte de Lisle, Sully Prudhomme, Paul Verlaine and Charles van Lerberghe. The main criterion by which these poets were chosen is because they are the most fully represented in the book *MR* (Appendix 2). This allows the analysis of many poems written by one poet, it therefore permits a comparison not only among poets but also among poems of the same poet. Apart from this, Sully Prudhomme was chosen because he is Palamas' favourite poet, he has a close affiliation with Palamas as a thinker and he is a winner of the first Nobel Prize in Literature. Hugo, Leconte de Lisle and Verlaine are of course major poets. Verlaine has particular importance because he is a self-consciously musical poet. Finally, the way Palamas treats the work of van Lerberghe, a symbolist poet, is also of particular interest. The order in which they are presented follows the order these poets are presented by Palamas in *MR*. This individual examination will enable us to study Palamas' interventions close up, and draw provisional corollaries about Palamas' global translation strategy.

The structural unit of analysis will be the sum of the poems that Palamas chose

from each poet, except in the case of Prudhomme and Hugo, because of the big number of their poems presented in *MR*. From the thirty poems by Prudhomme I have chosen to analyse six and from the eleven poems by Hugo I have chosen to analyse two. The criterion for my selection was the significant interest of the comparative study between STs and TTs on the five levels (syntax, grammar, vocabulary, punctuation and style) of the micro-level analysis that were previously mentioned. I explain my selection for each poem specifically inside my analysis.

I begin each analysis with summary of the paraphrasable content of each poem and end it with a conclusion of the main findings. Also in the sections about Hugo and Prudhomme where I analyse individual poems, I present both the whole French poem and its translation by Palamas at the beginning. The edition I used to find these poems is the same as the source used by Palamas which he had in his library, as we can be informed from the catalogue of Palamas' library created by Xourias et al. (2010).

4.1. Victor Hugo

1. AVE, DEA moriturus te salutat

La mort et la beauté sont deux choses profondes
Qui contiennent tant d'ombre et d'azur qu'on dirait
Deux soeurs également terribles et fécondes
Ayant la même énigme et le même secret;

Ô femmes, voix, regards, cheveux noirs, tresses blondes,
Brillez, je meurs! ayez l'éclat, l'amour, l'attrait,
Ô perles que la mer mêle à ses grandes ondes,
Ô lumineux oiseaux de la sombre forêt!

Judith, nos deux destins sont plus près l'un de l'autre
Qu'on ne croirait, à voir mon visage et le vôtre;
Tout le divin abîme apparaît dans vos yeux,

Et moi, je sens le gouffre étoilé dans mon âme;
Nous sommes tous les deux voisins du ciel, madame,
Puisque vous êtes belle et puisque je suis vieux

Promenades dans les rochers (IV)

AVE, DEA

Ο θάνατος και η ομορφιά, τα δύο βαθιά του κόσμου
τόσο ίσκιο, τόσο φώς μαζί σκορπούν που ο λογισμός μου
τα λέει αδέρφια, καρπερά δυό αδέρφια και τρομαχτικά,
και με τα ίδια αινίγματα και με τα ίδια μυστικά.

Λάμπει' εσείς, πεθαίνω εγώ, μαύρα μαλλιά, ξανθά, ματιές,
φωτιές, γυναίκες, του καημού του γόη και χάρες και σαϊτιές,
μεσ' στα μεγάλα κύματα ριχτά μαργαριτάρια,
πουλιά, του μαύρου του δρυμού φεγγόβολα βλαστάρια.

Dea, οι δύο μοίρες μας κοντά πόσο είν' η μια στην άλλη!
Κανείς τα δύο μας πρόσωπα να καταλάβη δε μπορεί,
στα μάτια τα δικά σου θεία κ'η άβυσσο προβάλλει,

στο βάραθρο το μέσα μου τρέμουν των άστρων οι χοροί,
γιατ' είμαστε των ουρανών, κυρία μου, γείτονες κ' οι δυό,
Dea, γιατ' είσαι ωραία εσύ και νέος γιατί δεν είμ' εγώ.

Ξανατονισμένη μουσική (1930)

Hugo's poem "Ave, Dea, moriturus te salutat" which Palamas translates as "Ave, Dea", is the first poem presented in *MR* by Palamas and this is not accidental.¹⁸² This poem is more or less an admission of the incompatibility of old age and youth (a theme found in Hugo's early poetic dramas), which is expressed in the last verse of the poem (Frey 1999). It is also about beauty that is connected with youth. In the first place, Hugo with the use of religious language in the title of this poem (Ave Dea means hail goddess) and the reference to the name Judith inside the poem reminds Judith of the *Book of Judith* (a deuterocanonical book of the Old Testament). However, out-of-poem information uncloaks who real Judith is in the poem. She was Judith Gautier (1845-1917), a French poet and historic novelist who was daughter of Pierre Jules Théophile Gautier and Ernesta Grisi. On July 12, 1872, Hugo sent this sonnet to Judith Gautier; Hugo, who appeared that was courting Judith, was then seventy and Judith twenty-two (Frey 1999).

The first time the poet refers to the beautiful woman in the poem, calls her with

¹⁸² For the reasons see also 1.2.a

her name, Judith (v.9). However this name is nowhere mentioned in Palamas' translation. Instead Palamas prefers to address her with the noun Dea. However, when Hugo invokes the charming woman for a second time using "madame", Palamas is not boggled to address her with the Greek corresponding "κυρία μου".¹⁸³ Palamas avoids the name Judith maybe because he does not wish to specify the female poetic subject but to give a more general character to his poem. It must be noted that Palamas invokes the woman three times ("Dea", "κυρία μου», "Dea") so the invocation "Dea" is repeated twice in the translated poem (at the beginning of the first and last verse of the sestet), whereas Hugo addresses her only 2 times ("Judith", "madame") and the word Dea does not exist but only in the title of the ST.

Also, Hugo addresses her using the plural (i.e. "dans vos yeux", "puisque vous êtes belle"). The use of the plural is a typical feature in French literature all the way to early 20th century. On the other hand, Palamas speaks to her in the singular, because plural is not used in Greek lyric poetry. So this is a sign of domestication: Palamas does not preserve the characteristic of the foreign text but complies with the rules of his home system literature. Nevertheless, because of this grammatical deviation, in Palamas' translation there is a more personal tone, a closer and friendlier relation with Dea, who is presented not as unapproachable as in the French poem for the Greek

¹⁸³ Here Palamas could use the word "κυρά μου» instead, but he prefers "κυρία μου" as a respect to the ST's polite character and in order to create synizesis which so much likes using in poetry

reader. The same phenomenon occurs in Verlaine's «Σε κακοστρωμένα μονοπάτια» (section 5.5) which is also a lyric poem.

Not only Palamas makes Hugo's poem more general and more personal but he also offers more vividness to the poem, revivifying it through his translation. He achieves this again through deviations on the grammatical and vocabulary level. In the second verse instead of translating the verb "contiennent" as περιέχουν, Palamas chooses to use the transitive verb "σκορπούν". This means that beauty and death do not just contain but diffuse the light and shadow and so they impact on something. Thus, by this change, Palamas gives a more energetic character to the meaning of the verse. Moreover, in the same stanza, Palamas puts the nouns "énigme" and "secret" into the plural and by this change, the mysterious character of beauty and death is stressed, as they don't have one, but many secrets and mysteries. Palamas replaces the nouns "voix", "éclat", "amour" and "attrait" using equivalent but not literal words and phrases. Therefore, in a way the meaning is preserved, but it also becomes more intense. By choosing, for example, to use the word "φωτιέζ" instead of λάμψη, Palamas not only creates internal rhyme with the noun «σαῖτιέζ», but also he manages to express the meaning of the word "éclat" in a more intense way. Similarly, the nouns "χάρεις" and "σαῖτιέζ" have stronger meanings than the corresponding words of the ST. Specifically, the noun "χάρεις" has a more multidimensional meaning than the ST's word "attrait",

whose meaning alludes only to the attractive outer beauty. The noun “σαϊτιέζ” refers to the arrows of Cupid, it is then inextricably linked with the noun “amour” of the ST and together with the phrase “του καημού του γόη» the power of love with its consequences becomes more intensive on the semantic level.

Insofar the word “σαϊτιέζ” reminds us of the God Cupid, whose history starts in ancient Greece,¹⁸⁴ we can say that the choice of the noun “σαϊτιέζ” was made in the context of Palamas’ domestication strategy. Another sign of this Palamas’ translation strategy is found in verse four, where Palamas omits the verb “ayant” and adds the conjunction «και» making the phrases of the two half-lines syntactically and grammatically similar. Actually the first half-line is repeated in the second half-line except from one word. This reminds us of folk songs, where there is repetition of the meaning of the first half-line in the second half-line. Finally, the Solomian colour of Palamas’ poem reaffirms his effort to domesticate the ST in the Greek environment.

Palamas not only domesticates Hugo’s poem but he also Palamises it. In the second verse, we notice that in order to translate the word “azur” (γαλάζιο), Palamas uses the word “φώς”. Through this deviation, an antithesis is created between the noun

¹⁸⁴ There are many versions in Greek mythology about him and he is represented in many forms, but the predominant one is the one given to him by Romans: Cupider is represented in the form of a winged baby with arrows in his hands.

“φώς” and the noun “ἴσκιον” preceding in the same verse. The antithesis is found regularly in Palamas’ poetry.¹⁸⁵ So this is an example of Palamas’ dualism.

Palamas also makes deviations on the level of punctuation. In Hugo’s poem, there are two exclamation marks in the second quatrain, whereas in the translated poem by Palamas, there is only one exclamation mark in the third stanza. In the ST, more emphasis is given to verses six and eight because of the exclamation mark. Palamas also tries to give emphasis to verse six by placing it at the beginning of the second stanza. However, he avoids using an exclamation mark at the end of verse eight or emphasizing it by any other means, maybe because he does not feel that the meaning is so important to be stressed. On the contrary, he considers the meaning of verse nine important enough and he wants to draw our attention by adding an exclamation mark at the end of it. As Davie correctly proclaims (1975:17), “but to look at the punctuation is to see that despite appearances the poem is not structured in that way at all; its form- so we might want to say- is more like a piece of music than a piece of architecture”. And Palamas as a translator has the right to bring out his own music.

Not only punctuation makes a poem seem like a musical piece but also the presentation of musical elements in its verses. Palamas deviates from the ST in order to

¹⁸⁵ See 3.5.

create musicality in his translation. In the second stanza he reverses the order of the nouns: he places the word “γυναίκες” after “μαύρα μαλλιά” and “ματιές”. The resulting effect of this word change is that Palamas achieves internal rhyme between the nouns “ματιές”, “φωτιές” and “σαϊτιές” that does not exist in the ST. The addition of “Dea” in the last verse creates internal rhyme with the word “ωραία” and for this purpose Palamas leaves the word “Dea” untranslated. Dea also matches in sound with the Greek word νέα, which coincides with beauty and contrasts with the French “vieux” (“νέος γιατί δεν είμαι εγώ»), hence the last verse of Palamas’ translation better reflects the main subject of the poem which is based on the antithesis youth and beauty/ old age and death. Apart from internal rhyme, repetition and alliteration are created by Palamas, which are additional sources of musicality. In verse three, there is a repetition of the noun “αδέρφια” in the same verse, a repetition that is absent from the ST. Due to this repetition, the alliteration of r is created between the words “αδέρφια”, “καρπερά”, “αδέρφια” and “τρομαχτικά”. Palamas here changes the gender and puts “αδέρφια” (brothers) instead of αδερφές (“soeurs” which means sisters) of the ST because the Greek language grammar demands it.¹⁸⁶

All the aforementioned musical features- alliterations, internal rhymes and repetitions- are different sources of harmony in the translated poem which together with

¹⁸⁶ The word death in Greek is masculine “Ο θάνατος» while in French it is feminine «la mort», so its Greek plural with the word beauty «ομορφιά» must be in the masculine form.

the non-ordinary use of language based on their unexpected combination, fulfill the reader's expectations. There are some cases, however, where Palamas fails to reproduce the ST's musical characteristics, but he manages to replenish this sense by other means. For instance, in verse seven of the ST, Hugo produces the assonance of -e between the words “perles”, “que”, “mer”, “mêle” and “ses” in an impressive way. This is something that Palamas fails to reproduce in his translation. He, however, succeeds in keeping external rhyme between verses seven and eight by adding the word “βλαστάρια” that does not exist in the ST.

Overall, we can say that Palamas creates a great translation which stands decently towards Hugo's famous poem and is faithful to its meaning. The next poem I chose to analyse is designed to illustrate other aspect of Palamas' technique because of its particular poetic design/structure. I also chose it because it is in a different form, which possibly was harder to translate.

2. Mes vers fuiraient

Mes vers fuiraient, doux et frêles,
Vers votre jardin si beau,
Si mes vers avaient des ailes,
Des ailes comme l'oiseau.

Ils voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes,
Des ailes comme l'esprit.

Près de vous, purs et fidèles,
Ils accouraient nuit et jour,
Si mes vers avaient des ailes,
Des ailes comme l'amour.

Les contemplations

Οι στίχοι μου

Στο λαμπρό σου κήπο οι στίχοι μου,
λεπτοκάμωτοι, ιλαροί,
θάφευγαν, αν είχανε φτερά,
φτερά σαν και το πουλί.

Θα σπιθοβλούσανε προς τη
γελαστή γωνίτσα σου, ώ!
αν οι στίχοι μου είχανε φτερά,
φτερά σαν το λογισμό.

Θα πετούσανε νυχτόημερα,
πιστοί, αγνοί, σ'εσέ κοντά,
αν οι στίχοι μου φτερά είχανε,
σαν τον έρωτα φτερά.

Ξανατονισμένη Μουσική (1930)

This poem is about poetry and love. Actually the poetic subject repeats in every stanza that if his verses could had wings they would be all the time next to the woman he loved. In the poem “Mes vers fuiraient” we note that a clear poetic structure is consistently followed. It is based on the grammatical shape of three past conditionals, each one found in the three stanzas. Each stanza has only one verb (if we exclude the main verb of the past conditional 'avaient'/'είχαν' which is repeated once in each stanza) and there is one simile at the end of each stanza. Palamas keeps this poetic structure unchanged in the TT and this testifies to his fidelity towards the ST’s structure and form.

The verbs of each stanza (here I am referring to the verbs excluding the main verb of the past conditional), though synonyms, differ in intensity. These are presented in the ST in an upward escalation starting with the less emphatic and ending with the more vivid: fuiraient, voleraient, accouraient (would flee, would fly, would flock). In the TT, the first verb is translated in a literal way but this does not happen with the other two. Instead of translating the second verb as 'θα πετούσαν', Palamas choses to replace it with 'θα σπιθοβολούσανε' (would sparkle). He sacrifices the accurate translation of the word in order to use a compound verb which is more lyrical than the corresponding French verb.¹⁸⁷ Overall, Palamas’ obsession with compounds (see also discussion in 2.4. and 5.2.) is something that has wide implications for his translation strategies, as we

¹⁸⁷ The lyricalness offered by the use of compound words is developed in chapter 5

will see later on, and his pursuit of use of compound words in his translations is also a sign of the phenomenon of Palamisation. The general meaning of the ST's verse, however, remains the same because this compound verb was created by the combination of the ST's verb and its following noun (voleraient, étincelles/ would fly, sparks). As for the third verb, we witness a weakness in Palamas' translation as "accouraient" becomes simply "θα πετούσανε" (would fly) instead of "σπεύδω», «προστρέχω» (Mandeson 1972). In this way, the intense and vivid meaning of this verb is not reflected. Palamas manages to compensate for this loss in a skilful way by making another deviation that has to do with the verse sequence. Palamas reverses verses nine and ten and in this way the verb 'θα πετούσανε' is found at the beginning of the verse and of the whole stanza, thus, releasing an emphatic breath and colour in his effort to create equally the same effect of vividness.¹⁸⁸

Not only does Palamas manage to preserve the vividness of the ST while remaining faithful to the meaning of the ST, but he also creates even more emphatic and intense verses. Emphasis is created, for example, in the last stanza of this poem by the alternation between the verb and object on the syntactic level as the following table shows:

¹⁸⁸ For a linguistic explanation on the production of emphasis through word order and syntax see (Adger 2003)

1 st str.	Φτερά σαν / des ailes comme	Αν είχανε φτερά/ si mes vers avaient
2 nd str.	Φτερά σαν/ des ailes comme	Αν (οι στίχοι μου) είχανε φτερά/ si mes vers avaient
3 rd str.	Σαν (τον έρωτα) φτερά/ des ailes comme	Αν (οι στίχοι μου) φτερά είχανε/ si mes vers avaient

While Palamas in the first two stanzas follows the standard syntactic shape of the French poem, in the last stanza he reverses it and this results in focusing the attention of the audience on that point. This syntactic deviation is in accordance with the general meaning of the poem constructed over the wish lines to obtain wings like the ones of 'oiseau, esprit and amour' (bird, spirit and love). Like the verbs of this poem, the nouns are each one presented in each stanza respectively, in an upward escalation with the notion of the last noun (love) to be the most important and the strongest. By altering the syntactic structure Palamas wants to offer even more emphasis to the already strong noun of love. The image of the wings of love here evokes Cupid, something that we have already seen happening in the previous Hugo's poem "Ave Dea".

Finally, Palamas' treatment of the adjectives in Hugo's poem conforms to his strategy to remain faithful and at the same time create vividness in the TT. The transliteration of adjectives in the translation process is central because it exposes a real difficulty for any translator: "It is less the difficulty of finding an equivalent as the difficulty of finding an affinity of outlook" (Ricks 1990: 278). Palamas achieves both,

as we conclude from his manipulation of all the adjectives in the poem: “doux” is rendered “ιλαρός” which has overtones of liturgical language and describes in a faithful and poetic way the meaning of the French epithet,¹⁸⁹ “frêles » is translated with the compound adjective «λεπτοκάμωτοι» which is more delicate and lyrical than its literal translation εύθραυστος. Also «beau» is turned into «λαμπρό» (bright) which is more intense than its literal translation όμορφο, «purs et fidèles» are literary translated into «αγνοί and πιστοί» respectively. So Palamas manages to remain faithful to the sense and meaning even of the elusive adjectives of the ST.

In conclusion, Palamas is proved to be a maternal translator of Hugo, as this micro-level analysis shows. He proceeds to deviations (i.e. replacements, word's and verse's change order) on many levels like syntax, grammar, vocabulary, punctuation but these deviations result to the creation of vividness and musicality in his translated poems. In the first poem we watched how he managed to give the impression of a more personal tone to his poem for the Greek reader augmenting the erotic atmosphere whereas in the second poem we saw how he managed to remain faithful even in a poem with such a particular poetic structure and so many elusive adjectives. Moreover, from the analysis of both poems we conclude that Palamas Palamises and rather domesticates than foreignises (if we want to use Venuti's terms) the poems he translates.

¹⁸⁹ Doux in the poem “Un Bonhomme” is translated by Palamas as 'πράος'.

4.2. Leconte de Lisle

Palamas gives us an indicative picture of Leconte de Lisle's total oeuvre in *MR*, as he chooses to translate poems from all his poetic collections – two poems from the first collection and one poem from each of the other collections, in total five:

Leconte de Lisle's Collections	Palamas' translations
Poèmes antiques (1852)	1. <i>Υπατία</i> 2. <i>Κλεαρίστη</i>
Poèmes barbares (1862)	1. <i>Οι ξεσκέπαστες</i>
Poèmes tragiques (1884)	1. <i>Θεοφάνεια</i>
Derniers Poèmes (1895)	1. <i>Τελευταίοι στίχοι</i>

«Hypatie», the first poem analysed in this section, belongs to *Poèmes antiques*. It is also one of the Greek-themed poems written by Leconte de Lisle, illustrating how he made use of history and legend to convey an exemplary stance or attitude for imitation. So here he uses the historic legendary figure of Hypatia as an example of braveness and courageous resistance to the status quo. Hypatia was a scholar of mathematics and astronomy of considerable prestige in Alexandria and (tradition has it) a beautiful Greek woman who revived the teachings of Plato (Dzielska 1995). She was killed by a mob incited through the bishop Cyril's denunciation against her because she instigated and encouraged the persecution of Christians in AD 415. In this poem we find an exposition of Leconte de Lisle's attitude towards religion. Besides the fact that the poet's beliefs

converge with Hypatia's cult of the Greek gods and of Greek thought and her antipathy to the Church, Leconte de Lisle defends all divine cults (Brown 1924).¹⁹⁰ As Denomé (1973: 52) announces, Hypatia in this poem "represents the last though futile expression of faith in an ideal" and it is because of this representation of Hypatia, that de Lisle has an emotional identification with her.

Simultaneously De Lisle has fashioned Hypatia into a symbol of beauty. His cult of the ideal of feminine beauty is also found in the next translated poems by Palamas entitled “Κλεαρίστη” and “Θεοφάνεια”. In Palamas' translation, the sanctification of beauty is manifested in the following verse where beauty is put in capitals something that does not happen in the ST: "L'hymne mélodieux de la sainte beauté!/ τον ύμνο το μελωδικό της άγιας Ομορφάδας" (v.72).¹⁹¹

In the verses below, the omission of the imperative "dors!", of the noun "rien" and of all auxiliary verbs, is dictated by the conservation of the fifteen-syllable.¹⁹² Because of these omissions the emphatic effect caused from the use of the imperative and the

¹⁹⁰ This is apparent in verses 9-10 of the poem: "Toujours des dieux vaincus embrassant la fortune/ Un grand cœur les défend du sort injurieux;"

¹⁹¹ A similar cult of beauty and its conception of holiness is found in Palamas' translation of Hugo's poem *Ave Dea* analysed in the previous section. The word “Ομορφάδα» here is a characteristic noun used in Mavilis' sonnets (Sakellariadis 1976:15).

¹⁹² There are plenty of omissions in order to keep the fifteen-syllable i.e. "au fond de" (11th stanza), "tes regards" (13th stanza).

noun "rien" is lost in translation. Palamas replenishes this loss by making other deviations which congest the creation of emphasis: the addition of the phrase "τίποτε σαν πρώτα" which adds a more intensive colour to the verse's meaning than just the noun "rien", as well as the addition of the conjunction «και» which makes more emphatic the two characteristics of beauty and its significance in the world (and also helps preserve the fifteen-syllable).¹⁹³

69: Les dieux sont en poussière et la terre est muette :
70: Rien ne parlera plus dans ton ciel déserté.
71: Dors! mais, vivante en lui, chante au cœur du poète
72: L'hymne mélodieux de la sainte beauté!
73: Elle seule survit, immuable, éternelle.

Στάχτη οι θεοί, βουβή και η γη πια τίποτε σαν πρώτα
στο ρημασμένο σου ουρανό δε θα ξαναμιλήση.
Μα ζήσε μέσα στου ποιητή τα σπλάχνα, εκεί τραγούδα
τον ύμνο το μελωδικό της άγιας Ομορφάδας.
Μονάχα απάνου απ'όλα ζή και ασάλευτη και αιώνια

Another kind of deviation at the vocabulary level made by Palamas is the change of word order in the ST:

v. 21: O vierge, qui, d'un pan de ta robe pieuse,
v.22: Couvris la tombe auguste où s'endormaient tes dieux:

Των πεθαμένων σου θεών το μνήμα, εσύ, Παρθένα,
που μ'ένα φύλλο σκέπασες από το φόρεμά σου,

Because of the change in the sequence of words there is a delay in the appearance of the

¹⁹³ Wherever possible, Palamas creates even more emphasis that does not exist in the ST: i.e. addition of the adjective "άσβυστη" that emphasises the meaning of the adjective "παντοτινή" that follows (v. 28).

adjective which is hence emphasised in the TT- as happens with the adjective "πρωτόφαντο" in verse 8: "Vers un jeune soleil flotte l'esprit humain;/ προς ήλιο ο νους ο ανθρωπινος πρωτόφαντο αρμενίζει". Sometimes the epithet is removed at the beginning of a following verse making the meaning of the verse more intense. An example of this projection is found in the following verses where the epithet "χυδαίος" is moved offering more emphasis to the characterisation of Jesus:

v.61: Le vil Galiléen t'a frappée et maudite,

v.62: Mais tu tombas plus grande! Et maintenant, hélas!

V.61: Χτύπησε, αναθεμάτισε κ' εσένα ο Γαλιλαίος

V.62: χυδαίος, μα πιο μεγάλη εσύ σωριάστηκες· και τώρα

Another consequence of the removal of words is the creation of enjambments. In the previous verses, the noun "Γαλιλαίος" is segregated from its adjective "χυδαίος", something that does not happen in the French poem. This is not the only time in this poem when Palamas creates more enjambments than the ones found in the ST (while of course he keeps the existing ones), as we see in verses 10-11:¹⁹⁴

Un grand cœur les défend du sort injurieux :

L'aube des jours nouveaux le blesse et l'importune,

και από της μοίρας τη χτυπιά τους διαφεντεύει πάντα
καρδιά μεγάλη· νέα κ' η αυγή τη θλίβει, την πληγώνει

The use of enjambment is one of Palamas' translation strategies extensively found in his

¹⁹⁴ More enjambements are found in verses 10-11, 19-20, 35-36, 38-39

own poetry and in his translations of other poets' work as I will show later.¹⁹⁵

Another thing in common at the lexical level with the rest of Palamas' translations and his own poetry is his predilection for compound words.¹⁹⁶ These words are found scattered in the poem *Hypatie*: "φεγγαροπρόσωπη", "αστραποκαμένοι", "τρεμοσαλεύουν", "ανεμόδαρτο", "λωτοστέφανο".¹⁹⁷ Also these specific words belong to Palamas' vocabulary and are frequently found in Palamas' own poetry (see Nakas 2004). Also the word «ασάλευτη» resonates with the title of Palamas' whole poetic collection *Η ασάλευτη ζωή*.¹⁹⁸ We are henceforth in front of a sign of Palamisation strategy performed on the vocabulary level.

At the level of style, Palamas' predilection for the stylistic and aesthetic poetic mechanism of repetition is found in «Υπατία». Repetitions are not extensively used by De Lisle taking into consideration the great length of the poem. Palamas, wherever possible preserves the ST's repetitions, and creates even more. So for example the word pure in Palamas' translation is found three times αγνή/ πάναγνη/ αγνά (in sixth,

¹⁹⁵ This is in accordance to Palamas macro-level strategy developed in 3.3.

¹⁹⁶ see also 2.4. and 5.2.

¹⁹⁷ Lotus is a religious symbol of chastity, a symbol of the four elements of nature and a symbol of reincarnation. Also cf *Lotus-Eaters* of Homer.

¹⁹⁸ The word is also found in many translations i.e. in the translations of Lerberghe's poems, see footnote 229.

fourteenth and fifteenth strophe respectively) whereas in the ST this repetition is not found.¹⁹⁹ Conversely, in the verses below, the pronoun "leur" is found twice in the same verse of the ST, something that does not happen in the translation. But Palamas creates an additional repetition of the noun "σοφού" which in fact is found in consecutive verses- hence these two verses are linked through this mechanism:

v. 37: Comme un jeune lotos croissant sous l'œil des sages,

v. 38: Fleur de leur éloquence et de leur équité,

Κάτου απ' το μάτι του σοφού σα νέος λωτός που ανθίζει,
της δίκαιας γνώμης του σοφού βλαστός και της γλυκιάς του

At the syntactic level, Palamas' tendency to alter the way some words are determined by others in the ST, is notable. So, in the TT the adjective "προφητική" characterises Hypatia and not the tripods, the adjective "φιλιτσένιος" characterizes Olympus and not the Parthenon. Palamas does not hesitate to change the syntactic role of a word, i.e. the epithet "beaux" turns into the adverb "ωραία" to describe the verb "murmurent" and not the noun "noms": Les poètes en chœur murmurent leurs beaux noms;/ Τα ψιθυρίζει ο ποιητής ωραία τα ονόματά τους (v.18). These are incidents of Palamas' unfaithfulness on the syntactical level in this poem which though do not importantly alter the general meaning of the ST.

Contrarily, Palamas is very faithful on the grammatical level. Especially in the

¹⁹⁹ The word «πάναγνη» is characteristic of Mavilis' sonnets (Sakellariadis 1976:15).

use of verbs, we see that he maintains the ST's verb tenses, even the mood of verbs like the optative in verses 13-14:

Pour un destin meilleur qu'un autre siècle naisse
Et d'un monde épuisé s'éloigne sans remords:

Για πιο καλά μοιρόγραφα καιροί ας προβάλλουν άλλοι,
κι από ένα κόσμο γέρικο ξέγνοιαστοι ας αλαργεύουν

Another example of his faithfulness is that he deputizes the absence of the grammatical form of infinitive in Greek language preserving the meaning of the ST's verse:

v. 39: Tu faisais, sur la nuit moins sombre des vieux âges,
v. 40: Resplendir ton génie à travers ta beauté!

γλώσσας, το πνεύμα σου έλαμπε μέσ' απ' την ομορφιά σου
στη νύχτα των παλιών καιρών, και αραίωνεν η μαυρίλα

The tone of the French poem is a sorrowful one with some flares of rage at certain points. The sadness in the poem rests on the fact that Hypatia, this great mind and beautiful woman, was murdered. The historic Hypatia turns not only into the symbol of a "dying pagan civilization" (Denommé 1973: 51) but also of the whole thought-world of the Hellenic East.²⁰⁰ The poet's anger has as its target "Le vil Galiléen" who was the cause of Hypatia's doom.²⁰¹ But within this anger and sadness there is optimism based on Leconte de Lisle's view that though the body will die, the mind will remain eternal

²⁰⁰According to Denommé (1973: 51) "the sadness projected in both poems emanates from de Lisle's realisation that the imminent extinction of Greek Polytheism underscores the irreconcilability of man's limitless aspiration and his limited achievement".

²⁰¹As Brown (1924) claims that, by "vil Galiléen" Leconte De Lisle does not mean Christ, but his misguided followers. In disagreement with this claim I believe that here de Lisle refers to Christ.

like Hypatia who still survives in the human soul (Brown 1924).²⁰² The French poem's sad tone is augmented by the use of many invocations- some of them subversively echoing liturgical language- like "ô vierge", "O sage enfant", "O noble front", and exclamations like "hélas!", "va!". Contrarily, in Palamas' translation there are not any exclamations. Yet he keeps the invocations of the ST. Notably he creates an emphatic invocation when the poetic subject refers to Hypatia, patently echoing Solomos: "Παρθένα μεγαλόπρεπη, χαίρε, έρωτά μου, χαίρε!" (v. 21), at a point where this salutation is not as direct in the corresponding French verse: "Je t'aime et te salue, ô vierge magnanime!".

The difference in the frequency of use of exclamatory tone in the two poems is reflected in their punctuation. In the French poem there are sixteen exclamation marks in total, whereas in the translation there is only one exclamation mark. Palamas opts to create a more modest atmosphere in the translation, which is fulfilled by the absence of exclamation marks, presumably because he thinks that this is the best way to reproduce the dour tone and the sad effect of the ST on the reader.²⁰³ So, though he avoids the use of exclamations in the translation the tone of sadness is also predominant in Palamas'

²⁰² Elle seule survit, immuable, éternelle.

La mort peut disperser les univers tremblants,

Mais la beauté flamboie, et tout renaît en elle,

Et les mondes encor roulent sous ses pieds blancs!

²⁰³The same attitude is followed by Palamas in his translation of the poem "Dernières vacances" by Sully Prudhomme.

translation.

Another translation deviation at the level of punctuation is the replacement of the question mark with a comma at the end of the verse 50: "Ne possédais-tu pas cet idéal cherché?"/ "Δικό σου εσέ το ιδανικό που αποζητούσαν άλλοι". The omission of the question mark takes place in the context of Palamas' effort to create certainty in the meaning of the verse. The assuredness in the poem's meaning constitutes one of Palamas' translation strategies also identified in his translations of Sully Prudhomme's poems, as we shall see later.

What is unprecetended in this poem is Palamas' recourse to the inherited language of pastoral. This is obvious in the transliteration of the ST's biblical and liturgical adjectives: "πάναγνη", "άχραντο", "ευλαβητική", "επαγγελμένα", "μεγαλόπρεπη". Such vocabulary is repeatedly found in Palamas' general oeuvre (see Hirst 2005) and it is also found in some of his translations.²⁰⁴

²⁰⁴ i.e. Biblical and litouurgical language is found in the poem «Η ξένη» analysed in section 4.4.

Other poems by Leconte de Lisle

Not coincidentally, “Hypatie” is followed by the poem “Klearisti” in *MR*. Both belong to the same collection *Poèmes antiques*. In both poems the protagonist is a beautiful woman, and the singing of her praises is one of their themes. The only difference here is that apart from the beauty of Cleariste, the beauty of Sicily's landscape is also lauded and these two beauties are merged together: "the beauty of the dawn above the fields is blended inseparably with the beauty of the sweetly laughing Sicilian girl" (Brown 1924). The poet chiefly expresses himself through descriptions of nature – not only does he use the landscape to objectify his emotions, but he uses it to delight the senses.

The ideal of beauty is expressed through the use of many adjectives in the French poem, which are faithfully transferred to the TT by Palamas. i.e. *Et, sur son cou flexible et blanc comme le lait,* / λιγερός είναι σαν το γάλα ολάσπρος ο λαιμός της (v.4). Palamas implements the use of many compound words, too, offering a lyric character to these descriptions: "γοργοτινάζεται", "καλόφωνος", "δροσοουρανό", "γλυκογελούσα", "φεγγοβολούνε". Interestingly Palamas from a noun he creates the participle "μαργαριταρωμένη" which is more poetic (and someone could easily say it is too poetic, a poeticism) than the equivalent French phrase "en perles" (v. 12). This word belongs to Palamas' poetic idiom (see Nakas 2004). Also as Nakas (2004:174) discusses, Palamas

in his poetry, unlike in folk songs, used to put participles in –μενος at the end of the verse in order to create rhyme. This is the case in this translation as we can observe (κρυμμένοι/μαργαριταρωμένη). This practice, together with the use of words specific to Palamas' vocabulary and the use of compound words show how Palamisation takes place in Palamas' translations.

As in the poem “Υπατία» here too Palamas manages to create more vividness. In the French poem there is only one enjambment in verse 5-6 between the adverb "où" and the verb "voit". Though this enjambment is not found in Palamas' translation, Palamas fashions two enjambments that do not exist in the French poem (verses 2-3 and 8-9). These enjambments stress the adjectives "μαύρα" and "καλόφωνος", emphasising the description of the beautiful girl's eyes and the mellifluous lark's singing. With the grammatical change of the verbal phrase "on voit" into the second singular person "βλέπεις" the verse directly addresses the reader and thus becomes more emphatic than the French one. The repetition of the question "Ποιός ξέρει;" twice (in v. 16) in the translation also creates emphasis - something that does not happen in the ST.²⁰⁵

“Klearisti” has a companion piece in Palamas' collection of translations: “Epiphanie”, the last translation by Palamas from Leconte de Lisle entitled

²⁰⁵ This repetition also serves the preservation of the fifteen-syllable: "Ποιός θα το πη; Ποιός ξέρει, ω φώς, ω καλλονή, ποιός ξέρει" (v. 16)

“Θεοφάνεια”. Dawn provides the same temporality in the two poems, and as in “Klearisti”, in “Epiphanie” a beautiful landscape is depicted transporting us to a dream world of the far North.²⁰⁶ Brown (1924) considers the poem unique in modern French literature – for a parallel, he asserts, one must go to Plato and Dante – adding that in Epiphanie grace and delicacy is combined with strength and depth and the spiritualisation is complete. So this poem is interesting because it leads us to ask how Palamas will handle a hyperborean theme.

Two main characteristics of this poem are its rhyme and its language-as in “Hypatie”, there is religious language: “ανέσπερης” and anti-realism is strongly present: “της πεταλούδας το βουβό φτερό/ άφραστη τέφρα/ ανέσπερη Αυγή”. A third characteristic is the accurate and felicitous choice of verb and adjective. By only using a suggestive verb “Elle passe, tranquille, en un rêve divin”/ “Διαβαίνει ονειροφάνταστη, γαληνεμένη, θεία”, the poet offers the sense of evanescence that characterises Epiphanie. The verb “διαβαίνει” is repeated three times in Palamas' translation (verses 1, 7 and 19) whereas in the French poem it is found only once. In the following example it is the qualifier “πανήσυχα” that gives interest to the verse: “τα μάτια αυτά πανήσυχα στον ουρανό υψωμένα”(v.16), which has stronger meaning than the French “calmes”. In these paradigms, someone could say that Palamas' language is over-emphatic and

²⁰⁶ In the poem Klearisti at the end (v.22) the reader understands that this was an image of the Hybla shepherd's dream as that time the sun was rising in the horizon.

unrestrained. From this perspective Palamas could be considered an unfaithful translator towards the ST. Nonetheless, comparison and metaphor are under the employment of the verb and adjective both in the ST and TT:

Le sang rose et subtil qui dore son col fin
Est doux comme un rayon de l'aube sur la neige

Τον κοντυλένιο της λαιμό αίμα ρόδινο χρυσώνει
Σαν την αχτίδα γλυκερό την ορθρινή στο χιόνι

Comparison is used to give clarity and force to the image and not to embellish it. The accumulations of metaphors and comparisons do not abandon their imaginative faculty in both the poem and the translation.

Furthermore, Palamas' predilection for the use of adjectives is distinct in this poem, as evidenced by his consistent replacement of several of the ST's phrases or nouns into adjectives: "de l'aube"/ "την ορθρινή" (v.4), "Dans l'étincellement et le charme de l'heure"/ "ώρα μαγεύτρα, φεγγοβολημένη!" (v.6), "Purs d'ombre et de désir"/ "αθόλωτα, ανερώτευτα". Another of Palamas' penchants is the use of compounds: "ονειροφάνταστη", "κρυφομουρμούρισμα", "φεγγοβολημένη", "αχνογάλαζη".

“Les montreurs” is one of the poems which belongs to the last cycle of *Poèmes*

barbares and "Modernisme",²⁰⁷ showing de Lisle's estimation that nineteenth-century sacrificed spiritual and intellectual values – among them natural and artistic beauty – on the altar of material goods and the acquisition of power (Denommé 1973). In *Les montreurs*, the poetic subject is likened to a chained animal who parades his enslavement for the low entertainment of a vulgar public. The implementation of this form of allegory conveys the poet's indictment of the masses –the new barbarians– who in order to appease their morbid curiosity require that authors openly avow their personal lives, something which constitutes nothing less than a prostitution of art.

In contrast to “Épiphanie”, in the poem “Les montreurs” there is realism. This is obvious in the images of the poem, which are quite brutal:

v.1.: Tel qu'un morne animal, meurtri, plein de poussière,

v.2.: La chaîne au cou, hurlant au chaud soleil d'été,

v.1: Σαν τ'άθλιο το ζωντόβολο στη σκόνη, πληγιασμένο,

v.2: με το κρικέλλι σφίγγει το λαιμό του, ουρλιάζει στο λιοπύρι,

Palamas is very faithful in transferring the brutal character of the ST's descriptive images. Sometimes the images become even more intensive in the translation by virtue of the translator's deviations. In the aforementioned example, in Palamas' poem the chain is not just around, but also tightens, the neck. He employs the word "άθλιο ζωντόβολο" for "morne animal" (that is a beast of burden, that is why Palamas does not

²⁰⁷ For this categorisation see Vianey (1955: pp.7-19)

literary translate it as such and neither translates it as just ζώο). The word «ζωντόβολο» has a strong emotive dimension in the context of Greek naturalism. Karkavitsas uses it many times for example in his novel “Ο ζητιάνος” 1897. Moreover, Palamas omits the phrase "plein de poussière" and replaces it with the phrase "στη σκόνη, πληγιασμένο", which is as intensive as the French expression and keeps the plosive.

Together with realism, the poem features a vigorous emotion. But here especially, there is a heroic violence of implacable and categorical sentiments.²⁰⁸ The poem itself is permeated with intense feeling and sensitivity, all the stronger for being restrained. The poem's sharp vocabulary evokes this sentiment (i.e. "morne", "ensanglante", "hébète", "volupté", "mal", "banal", "histrions", "prostituées"), and Palamas opts to literally transfer their meaning and sense in the translation ("άθλιο", "σπαρασμένη", "αδιάντροπα", "ηδονή", "πόνους", "πρόστυχα", "παλιάτσους", "πόρνες"). He is so much concerned with being close to ST that he sometimes chooses a Greek word with a similar sound to the French equivalent, i.e. "hurlant"/ "ουρλιάζοντας", "huees"/ "γιούχα". This feature can also be seen in Palamas' translations from Prudhomme (i.e. “La vie de loin” see 4.3). These two possibilities are the two dangers of Benjamin's case of the translator's task being to effect “an echo” of the foreign (or source) language in the target one as part of creating what he calls “the pure language” (Lehto in Perloff &

²⁰⁸ This is the case with all the poems included in *Poèmes barbares*, which are also less impersonal than *Poèmes antiques* (Denommé 1973).

Dworkin 2009: 50).

Again there are some cases where Palamas' verses are even more intense than the ST's. The verb "voudra" of the French poem expresses simply the meaning of volition. What is more, just before this verb in the translation there is a striking enjambment that highlights its already accentuated meaning. Intensiveness builds in verse ten, where Palamas adds an exclamation mark at the end. In verse six of the translation the adjective "grossière" is missing, but its meaning is not lost as it is integrated in the meaning of the verb "ορέγεται". The most apparent difference in the degree of intensity between the ST and the TT is found in the last verse of the poem. The final stanza contains two negatives in the French poem, whereas the translation comprises three negatives due to the addition of the negative word "όχι" in the poem's last line. The translated poem closes with a negative word followed by a full stop, stressing this negative reaction more definitively. In this way, the animal's refusal to yield to the satisfaction of the vulgar public's desires becomes more bold and categorical:

Je ne livrerai pas ma vie à tes huées,
Je ne danserai pas sur ton tréteau banal
Avec tes histrions et tes prostituées.

τη ζωή μου στα χούγια σου δε θα την παραδώσω,
στα πρόστυχα σανίδια σου δε θα χορέψω απάνου
μαζί με τους παλιάτσους σου και με τις πόρνες σου. Όχι.

In the poem “Toi par qui j'ai senti”, by contrast, there is a discernible attenuation or softening of the kind of harsh expression encountered in the previous poem.²⁰⁹ As Denommé (1973:114) correctly marks: "the mood and tone which pervade the poem are representative of the kind of tempered emotions that inform the *Derniers Poèmes*". This poem is the shortest of all Palamas' translations of De Lisle's poems.

Palamas is faithful on the macro-level in that he keeps the rhyme and the metrical norms of the ST. As for the micro-level there are few deviations on the level of punctuation and vocabulary. Firstly, Palamas omits the initial phrase that the poem starts with, and replaces it with another phrase, followed by a full stop on the eighth syllable – at the place where the main caesura in a fifteen-syllable line is found, separating the verse in two hemistichs:

Toi par qui j'ai senti, pour des heures trop brèves
Ευλογημένη να είσαι εσύ. Σε μια γοργότερη ώρα

This deviation emphasises the noun "Ευλογημένη" and creates repetition in verse three of the same stanza:

Sois bénie à jamais! J'aime, je puis mourir;
Ευλογημένη! Αγάπησα! Ας έρθει ο Χάρος τώρα

In the previous lines, Palamas in order to translate the verb «mourir» he puts the phrase

²⁰⁹ This is a general antithesis between *the Dernieres poèmes and the Poèmes tragiques* (Denommé 1973).

«Ας έρθει ο Χάρος» offering a Greek touch to the verse.²¹⁰ Also, he adds two exclamation marks in the same verse, after the noun and the following verb. Palamas seeks to underscore not only these two key words ("Ευλογημένη", "αγάπησα"), but also the whole verse, which sums up De Lisle's philosophy that identifies love and beauty as man's only solace in existence. As in his other translations, here too Palamas generally remains faithful towards the ST. Besides the different deviations on various levels marked on the micro-level, the sense, tone and letter of the French poems are literally transferred.

If we compare Palamas' translations of Leconte de Lisle to those examined in the previous sections we see that there are some broad translation strategies implemented by Palamas. These are: the use of compounds and enjambments, the change of word order, the creation of more active, certain and intensive verses. However, the difference in relation to previous translations is that here there are no alliterations or assonances. Palamas respects Leconte de Lisle's special characteristics and arranges to reproduce them all in his translation. Still we can identify some signs of Palamisation and domestication strategy.

²¹⁰ Charos means death and has been personalized in Greek folk tradition (Babiniotis 1998:1961).

4.3. Sully Prudhomme

1. Un Bonhomme

C'était un homme doux, de chétive santé,
Qui, tout en polissant des verres de lunettes,
Mit l'essence divine en formules très nettes,
Si nettes que le monde en fut épouvanté.

Ce sage démontrait avec simplicité
Que le bien et le mal sont d'antiques sornettes
Et les libres mortels d'humbles marionnettes
Dont le fil est aux mains de la nécessité.
Pieux admirateur de la sainte Écriture,

Il n'y voulait pas voir un dieu contre nature;
A quoi la synagogue en rage s'opposa

Loin d'elle, polissant des verres de lunettes,
Il aidait les savants à compter les planètes.
C'était un homme doux, Baruch de Spinoza.

Sully Prudhomme *Les Épreuves*

Ένας Ανθρωπάκος

Πράος ανθρωπάκος είτανε με κλονισμένη υγεία,
μα εκεί που δούλευε, γυαλιών μαστορευτής για μάτια,
τη θεία ουσία την έβαλε σε τύπους μέσα τόσο
καθάριους και χεροπιαστούς που τρώμαζε τον κόσμο.

Με λόγια απλά ο σοφός αυτός μας έδειχνε πως ήταν
και το καλό και το κακό γερόντων παραμύθια
κ' οι τάχα ελεύθεροι θνητοί συρμένες μαριονέττες
απ' τις κλωστές που τις βαστάν τα χέρια της Ανάγκης.

Θαύμαζε την Αγία Γραφή πάντα μ' ευλάβειαν· όμως
κ' εκεί δεν ήθελε το θεό έξω να ιδή απ' τη φύση,
για τούτο και η Συναγωγή με λύσσα του αντιστάθη.

Μακρὰ κι απ' τη Συναγωγή, γυαλιών για κιάλια εργάτης,
στον πλανητών το μέτρημα βοήθαε τους αστρονόμους.
Είτανε πράος ανθρωπάκος ο Βαρούχ Σπινόζας.

23/10/19

Prudhomme's poem *Un Bonhomme* is presented first in the sixth section of *MR* where all thirty of the translations of Prudhomme's poems are found. This poem is about the philosopher Spinoza whom Palamas mentions many times in his oeuvre (17:571) and also writes an article for him (see 13: 153).²¹¹ Undoubtedly then, Palamas decided to translate this poem because he was attracted by its content. Within the poem there are several deviations made by Palamas at different levels and this is interesting for a micro-level analysis.

At the syntactic level there are cases where Palamas inverses the ST's syntactic order. One example is found in verse five, where instead of the adjective "σοφός"- which is a translation of the French "sage"- the phrase "με λόγια απλά" - which is a translation of the adverb "simplicité"- is displayed at the beginning of the verse. This syntactic alteration serves Palamas' intention to emphasise the notion of simplicity in the verse, which implies not only the simplicity of Spinoza's character but also the

²¹¹ Palamas' poem Σπινόζας (13:153) is the same poem with "un bonhomme" but with a different title

simplicity of Palamas' general poetic style.²¹² Similarly, in verse 3 the syntactic object "τη θεία ουσία" is moved at the beginning of the verse and thus it is emphasised.

Apart from these syntactic shifts, Palamas deviates from the punctuation of the ST. An example of a punctuation change is found in verses nine and ten, where Spinoza's belief of God who is not segregated from nature, is presented. The opposition between God and nature in the ST is attributed by the word "contre" while in the TT Palamas puts just the word "ἐξω" that is different from "contre" and not as strong. But by adding the antithetic conjunction "ὁμῶς" together with the addition of a semicolon just before it, the contrast becomes more conspicuous and intense than the one of the ST. Hence all the aforementioned shifts contribute to Palamas' effort to create more dynamism in his translation than in the ST, while remaining faithful to the sense and meaning of the ST.

Palamas takes some liberties at the lexical level too. One example is the addition of the word "ταχα" that emphasises the shortage of people's freedom as verses seven and eight express. However, he faithfully translates any emphatic words wherever possible, as in verse eleven where he manages to find an equivalent word for "rage"

²¹² Palamas translates this poem into the plain style of the second Athenian school although it consists of a portrait of an intellectual. The reason for this Palamas' general trend, according to Athanasopoulou (2011), is that he opts for an alternative poetic origin for himself in relation to the first Athenian school.

using the Greek word "λύσσα" which has exactly the same vigorous meaning as the French one. In addition, Palamas makes many "[optional] shifts" (Toury 1980: 115 and Broeck 1985: 57) by using vocabulary items specific to the Greek language and culture. This comprises one domesticating strategy in this poem's translation by Palamas. The following list of words exemplifies this strategy:

Words in the ST	Words in the TT
Doux	πράος
le fil	Κλωστές
nécessité	Ανάγκη

Palamas chooses the word "πράος" instead of "γλυκός" which is the literal translation of the French word "doux".²¹³ The notion of meekness (πραότητα), is reminiscent to the Christian Orthodox tradition and also to a school of Hellenistic philosophy: Stoicism.²¹⁴ Instead of translating "le fil" as νήμα he chooses "κλωστές" evoking Fates. In Palamas' poem "Ανάγκη" is written with a capital A and is personified, whereas in Prudhomme's poem "nécessité" is not. The use of "Ανάγκη" carries a sense from Greek tragedy.²¹⁵ Palamas' choices at the lexical level specific to

²¹³ This is according to the Dictionnaire historique de la langue française (2000: 1132) "Le mot se rattacherait au grec glukus de meme sense (glucose)" although the meaning of doux partially includes the sense of ήπιος (gentle) which is similar to πράος (meek).

²¹⁴ For the emotion in Stoicism see (Graver 2007).

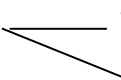
²¹⁵ "Ανάγκη" alludes the idealized anthropomorphic deity; particularly Aeschylus 1st chorus in Agamemnon includes a famous example. For a translation of the 1st chorus see Georgousopoulos (1992).

the Greek language and culture, conform to a domestication strategy. Yet generally he uses a simple language as the ST which also presents a philosophical genius in a non-philosophical way.

Another translation mechanism employed by Palamas is the use of enjambments. Palamas uses enjambments in verse nine between the conjunction "ὁμως" and the verb "δεν ήθελε", in verse three between the word "τόσο" and the adjective "καθάριους" which emphasises the meaning of the latter giving vividness to the verse. The most striking enjambement in the whole translation is found across the caesura in the last line, where the word that creates the enjambement is also the title of the poem.

Furthermore, Palamas' predilection for the use of the stylistic device of repetition as a translation mechanism is faintly distinct in this poem as in translations of Hugo and de Lisle examined in the previous sections. In the ST the adjective 'nettes' (clear) is emphasised due to its repetition in verses three and four. In the translation although this repetition is not produced, Palamas manages to replenish this loss by creating another repetition, which does not exist in the ST, in verses eleven and twelve with the word "Συναγωγή". The existence of this word especially in the v.11: "A quoi la synagogue en rage s'opposa" presents Spinoza Christ-like. Palamas prefers to miss this repetition of the phrase "en polissant des verres de lunettes" in verses two and twelve, in order to

offer variation in the TT and to conform the verse to the corresponding stanza's meaning: the first time Spinoza is presented as an expert of optical lenses and then as an expert of binoculars that help astronomers. Hence, he translates the same phrase of the ST in two different ways as shown below:

en polissant des verres de lunettes (verse 2 & 12)  γυαλιών μαστορευτής για μάτια (verse 2)
γυαλιών για κιάλια εργάτης (verse 12)

Palamas also preserves the image in this poem found in verses eleven and twelve.

Prudhomme -mainly in his first poetic collections- makes an extensive use of graphic images and this is one of the main characteristics of Parnassianism. In these two verses, there is the image of people likened to marionettes manipulated by the hands of the personified necessity. Palamas, by changing "humbles" into "συρμένες" emphasises the sense of manipulation.

In the micro-level analysis of this poem we can conclude that Palamas makes deviations on the level of syntax, punctuation and vocabulary. Due to these deviations Palamas creates more emphasis. Yet he generally remains faithful to the meaning and the simple style of the ST. Finally, if we again want to use Venuti's terminology, we could say that Palamas domesticates and naturalises the poem into the Greek environment.

2. L'art sauveur

S'il n'était rien de bleu que le ciel et la mer,
De blond que les épis, de rose que les roses,
S'il n'était de beauté qu'aux insensibles choses,
Le plaisir d'admirer ne serait point amer.

Mais avec l'océan, la campagne et l'éther,
Des formes d'un attrait douloureux sont écloses;
Le charme des regards, des sourires, des poses,
Mord trop avant dans l'âme, ô femme! il est trop cher.

Nous t'aimons, et de là les douleurs infinies:
Car Dieu, qui fit la grâce avec des harmonies,
Fit l'amour d'un soupir qui n'est pas mutuel.

Mais je veux, revêtant l'art sacré pour armure,
Voir des lèvres, des yeux, l'or d'une chevelure,
Comme l'épi, la rose, et la mer, et le ciel.

Sully Prudhomme *Les Épreuves*

Η τέχνη λυτρωμός

Αν ο ουρανός κ' η θάλασσα μόνα είτανε γαλάζια,
μόνα ξανθά τα στάχια, μόνα ρόδινα τα ρόδα,
αν η ομορφάδα στ' άψυχα φεγγοβολούσε μόνο,
του θαυμασμού κ' η απόλαψη πικρή δέ θά είταν. Όμως
αντάμα με τις θάλασσες, τους ουρανούς, τους κάμπους,
θωριές ανθούνε με γητιές που συφορές γεννούνε.
Κορμοστασιές, χαμόγελα, ματιές, το μάγεμά σου
μας τρώει κατάβαθα, ω γυναίκα, ακριβοπλήρωτο είναι.
Τις πίκρες τις απέραντες η αγάπη σου τις φέρνει.
Γιατί ο Θεός που μ' αρμονίες την έπλασε τη χάρη,
γέννησε από ένα στεναγμό που αντίχτυπο δεν έχει,
τον έρωτα. Μα με την τέχνη αρματωμένος θέλω
να ιδώ τα μάτια, τα χρυσά μαλλιά, τα χείλια, σάμπως
να είν' ουρανοί και θάλασσες, τριαντάφυλλα και αστάχια.

This poem is about the art of Poetry. Prudhomme in this poem refers to poetry as a sacred and redeeming art and he considers it an armour for a poet who can praise love and feminine beauty as well as the beauty of nature through it. What in the poem seems to be the main challenge for the translator is the existence of many adjectives and nouns that follow one another. It is interesting to see how Palamas can translate these in a faithful way and simultaneously create musicality in order to replenish the absence of rhyme in his translation.

The poem “L'art sauveur” starts with a negative conditional sentence which Palamas translates as a positive conditional sentence and because of this deviation, the word “μόνα” is repeated three times in the first two verses. Thus, verses one and two of the translation are linked by the stylistic and aesthetic poetic element of repetition (Myers 1989; Boase-Beier 1995), something that does not happen in the ST, while the meaning of the ST remains unchanged. Palamas also preserves the repetition of the words “rose” and “roses” in verse two by choosing two words in Greek “ρόδινα” and “ρόδα” which have the same meaning with the ST's words. Moreover, in the French poem we can notice that all the nouns of the two first verses are found in the last verse of the poem. In the translated poem we can behold that all these nouns are repeated in verse five too, with an exception: “τριαντάφυλλα” instead of “ρόδα”, for reasons of

variety and for keeping the iambic fifteen-syllable. So, Palamas keeps the ST's repetitions and creates even more, without losing the meaning of the ST.

Apart from repetitions, we can also find many examples of internal rhyme in Palamas' translation. For instance, in the sixth verse there is internal rhyme between the verbs “ανθούνε” and “γεννούνε”. Between the noun “γητιές” and the noun “ματιές” in the next verse internal rhyme is achieved too and in this way, the sixth and seventh verse are rhythmically linked. In order to achieve all the aforementioned internal rhymes, Palamas does not hesitate to make some changes, as we observe in the sixth verse: two verbs “ανθούνε” and “γεννούνε” instead of the one verb “écloses”, the noun “συφορές” instead of the adjective “douloureux”, grammatical change of the noun “d'un attrait” which turns into the plural form “γητιές” and change of its syntactic role: from possessive genitive into nominative. However, he keeps the meaning of the words wherever possible i.e. the nouns “regards”, “sourires”, “poses” are literally transferred.

There are notably some more deviations at the lexical level in Palamas' translation. For example, in the third verse of the poem the verb “était” is translated as “φεγγοβολούσε”. This lexical deviation strengthens the meaning of the third verse and makes it more intense. The creation of more emphasis is not always a good practice in

translation and Palamas could have received negative criticism for this.²¹⁶ In the next verse the word “point” which means “καθόλου” is omitted in the translation, as Palamas wants to keep the iambic fifteen-syllable. Palamas could also put *ωκεανούς*- which is the literal translation of the French “ocean”- rather than “θάλασσες” but this choice is implemented in order to keep the repetition of “θάλασσες” in verses 5 and 14 that exists in the corresponding verses of the ST with the noun "la mer". This deviation is part of his effort to domesticate the poem, as the picture of sea is more familiar to Greek readers whereas if he had chosen *ωκεανούς* it would have had a different resonance for Greek readers.²¹⁷ So the significance of his choice is that he goes for a more everyday, folksy, familiar word, rather than one with literary and mythological connotations. Moreover, in verse 5, the word “*éter*” which is a French semantic loan from the Greek language, instead of been translated as *αιθέρας* which is also more poetical,²¹⁸ is translated as “*ουρανούς*”. Palamas makes this deviation in order to achieve the repetition of the word “*ουρανούς*” in verses 5 and 14 which is correspondingly found in

²¹⁶ I present my commentary on Palamas’ general practice of offering more emphasis and making more vivid verses in the conclusion of this chapter

²¹⁷ For the perception of Okeanos see the mythology of Okeanos (Smith 1849) and Kalvos’ ode *X O Ωκεανός* (1997: 159).

²¹⁸ According to the *Dictionnaire historique de la langue française* (2000: 1325): “*éter* est un emprunt ancien au latin *aither*, lui même emprunt au grec *aithêr* 'région supérieure de l'air' [...] Repris en français avec le sens du grec, *éter* designe poétiquement l'air le plus pur, les espaces célestes [...] Dans ce sens *éter* a des dérivés littéraires.” So thought phenomenically different, the word Palamas chooses, faithfully translates “*l'éter*” into Greek.

the ST.²¹⁹

Apart from lexical deviations, Palamas deviates at the syntactic and grammatical levels too. At the syntactic level there is a change of the word order in verse 5: instead of “l’ ocean, la campagne et l’ether”, Palamas puts “τις θάλασσεσ, τουσ ουρανούσ, τουσ κάμπουσ”. In the same verse a grammatical deviation is also made as all nouns are put in the plural form. With this deviation the word “θάλασσεσ” matches with the words in verses 6 and 7 which end in -εσ and is repeated in verses 5 and 14 like the noun "ουρανούσ" as previously mentioned.

A notable grammatical deviation is found in verse 12 where Palamas translates the noun “armure” (πανοπλία) with the participle “αρματωμένοσ”.²²⁰ This change has many consequences. First, with the use of a participle a personal character is given and in this way the meaning becomes more emotionally charged. Secondly, he creates the same alliteration between the Greek and French word (armure, αρματωμένοσ). Thirdly, the word άρμα is a medieval word (Babiniotis 1998:285) and Palamas’ verse has more heroic echoes of folk song and the medieval romance, whereas “πανοπλία” might sound

²¹⁹ The noun "ουρανούσ" like the noun "θάλασσεσ" are found in the singular form in the first verse and in verses 5 and 14 in the plural form.

²²⁰ The word "armures" is also found in the poem “La vie de loin” and Palamas translates it as “άρματα” instead of πανοπλίεσ: “les grands chocs d’armures” for “βρόντουσ τρανούσ αρμάτωσ” instead of μεγάλεσ συγκρούσεισ πανοπλιών (verse 3).

more like St Paul. Nevertheless, we can say that the general meaning of the verse is not altered by this word change and so Palamas remains faithful to the ST's meaning.

Not only Palamas draws vocabulary from the different epochs of Greek literature (like medieval words as we have seen) but he also draws in different Greek precursors in order to find a fit idiom to translate French poets. So, in order to preserve the richness of the ST, Palamas employs the Solomian in colouring verb “φεργοβολούσε” for “était”. This verb is also a compound and augments the effect of the equivalent word “ήταν” would have. These are signs of a domestication strategy. An additional evidence of the ST’s domestication into the Greek culture is the affiliation Palamas’ translation has with Mavilis’ sonnets. Specifically, the word «αντάμα» is one of the most important words of the vocabulary in Mavilis’ sonnets, the verb “ιδώ” which keeps ι though it is toneless and the use of the asyndeton are core characteristics of Mavilis’ sonnets (Sakellariadis 1976: 21, 13, 10).

In “Η τέχνη λυτρωμός” we witness an extent use of compound words not only as a lyrical device but also as a mechanism of intensification of the ST. Palamas translates many words as compounds that multiply the effect of the ST like “κορμοστασιές”, “κατάβαθα”, “ακριβοπλήρωτο”, “αντίχτυπο”. Compounds beginning with “κατα-” also intensify the effect of the second part of the word. More often than not, compounds

offer the translator the opportunity to express the meaning in a compressed way, i.e. the French verse “Mord trop avant dans l’âme” is faithfully translated with only three words because of the use of compound “μας τρώει κατάβαθα”. So Palamas exploits the synthetic capacity of the Greek language for brevity and in order to create a more solid verse.

To conclude, in this self-reflexive poem there are many deviations, some of which are warranted by Palamas' effort to keep the iambic fifteen-syllable and enrich it by creating more sources of harmony.²²¹ An important source of harmony is the creation of internal rhyme wherever possible, and this, along with the use of enjambment, compensates for the loss of fixed rhyme scheme. Other sources of harmony are repetition, alliteration and the extent use of compounds as a lyric device by Palamas. Some of these compounds are specific to Palamas' idiom in his own poetry and this allows us to speak about a Palamisation strategy. The Solomian colour of this translation cannot go unnoticed and together with the use of words drawn from different epochs of Greek language allow us to speak about a domestication strategy too.

²²¹ For a definition of the term "sources of harmony" see next Chapter of this study

3. La vie de loin

Ceux qui ne sont pas nés, les peuples de demain,
Entendent vaguement, comme de sourds murmures,
Les grands coups de marteaux et les grands chocs d'armures
Et tous les battements des pieds sur le chemin.

Ce tumulte leur semble un immense festin,
Dans un doux bruit de flots, sous de folles ramures;
Et déjà, tressaillant au sein des vierges mûres,
Tous réclament la vie et le bonheur certain.

Il n'est donc pas un mort qui, de retour dans l'ombre
Leur dise que cet hymne est fait de cris sans nombre
Et qu'ils dorment en paix sur un enfer béant,

Afin que ces heureux qui n'ont ni pleurs ni rire
Ecoutent sans envie, autour de leur néant,
Le tourbillon maudit des atomes bruire?

Sully Prudhomme *Les Épreuves*

Η ζωή από μακριά

Αυτοί που δε γεννήθηκαν κι αυτοί που θάρθουν αύριο
βούϊσμα δυσκολοξάνοιχτο μισογορικών μακρυάθε,
βαριά χτυπήματα σφυριών, βρόντους τρανούς αρμάτων,
κι από τα πόδια που πατάν και περπατάνε, κρότους.
Κι αυτή η βοή, τους φαίνεται γιορτάσι απέραντο, ένα
κυμάτων γλυκανάσασμα κάτω από χλωροκλάδια,
κ' οι αγέννητοι στα σωθικά σκιρτώντας των παρθένων,
τη διακονεύουν τη ζωή σα βέβαιη ευτυχία.
Κανείς νεκρός δε βρίσκεται στη νύχτα γυρισμένος
για να τους πη:- «Ο ύμνος αυτός που ακούτε, είν' από μύρια
σκουξίματα, κ' εσείς κοιμάστε απάνου από 'ναν άδην ολάνοιχτο!»
Να πάψουν πιά οι ευτυχισμένοι εκείνοι,
οι αδάκρυτοι κ' οι αγέλαστοι με αποθυμιά ν' ακούνε,
στο που τους ζώνει τίποτε, το αφωρεσμένο σκούσμα.

This poem consists of two antithetical philosophical ideas about life. From the point of view of those who have not been born yet or are about to be born, life seems like a feast (“γιορτάσι”) and it is consubstantial to happiness. Those who lived and left life have a totally contrary view: they are well aware that life is full of unhappiness and hardships as this is conveyed by the cries of agony (“σκουξίματα”). Such antithetical ideas are a recurrent theme in Prudhomme’s poetry, who as a philosopher-poet has the ambition to exhaustively develop the theme of his poem by dealing with all its possible sides, all its aspects and possible extensions (Marmarinou 1976). A similar trend is found in the poetry of Palamas, since he also tends to negotiate ideas that are opposite or contradictory - he himself admits this (see 1: 76, 77, 492 and 522). According to Dimaras (1962), Palamas' dualism is due to the deeper duality of his temperament. Marmarinou (1976: 342-343) adds that Palamas' familiarity with “λόγον και αντίλογον” is also an effect of his preoccupation with the work of Prudhomme. Palamas chooses to translate this poem apart from his attraction from the antithesis in the poem, because it is also a challenge for Palamas to prove that the demotic is capable to appropriately express complex ideas such as the philosophical ideas of this French poem. The rendition of the ST's images by Palamas to describe this binary view about life is a distinctive characteristic of this poem. As we shall discuss later, these images are accompanied by enjambments and alliterations used by Palamas with such dexterity as

to intensify the positive notion of life on the one hand and increase its hard and negative view on the other hand.

Already in the first line of this poem a basic translation strategy is identified: the use of repetitions. In order to achieve this, Palamas deviates on the level of word:

v.1 les peuples de demain

Literal translation: οι λαοί του αύριο

Palamas' translation: αυτοί που θάρθουν αύριο

Due to this deviation the word "αυτοί" is repeated at the beginning of the two hemstitches. So, an equivalent syntactic structure is created between the two parts of the same verse which are also connected with the addition of the conjunction "κι" that does not exist in the ST. Not only the syntactic structure but also the meaning of the two hemstitches of the verse is the same. This is another characteristic of the traditional Greek folk songs called "isometric parallelism" (Kiriakides 1990) according to which the second hemistich repeats the meaning of the first hemistich with synonymous words.

The next verse of the ST consists of six words. Palamas succeeds to give the meaning of this verse using only four words. Consequently, a more solid and robust verse is created than the corresponding verse of the ST. The fact that Palamas gives the meaning of this verse using fewer words than the words in the ST, is again achieved by

the use of compound words, as we also saw in the previous analysed poem. The compound word “δυσκολοξάνοιχτο” (verse 2), is an adjective defining the noun “βούϊσμα”. Such adjectives are found aplenty in Palamas' poetry as Marmarinou (1976) annotates. So this is a sign of a Palamisation strategy.

The alliterations found in this translated poem are impressively characteristic. In the third verse, Palamas by changing the phrase “grands chocs d'armures” (μεγάλες συγκρούσεις πανοπλιών) into “βρόντους τρανούς αρμάτων” achieves the alliteration of r and t in the whole verse (βαριά, σφυριών, βρόντους, τρανούς, αρμάτων). The same alliteration exists in the same verse of the ST between the words grands, marteux, grands, armures. So, Palamas manages to preserve the alliterations of the ST. Not only does he preserve them, but he also enhances them as we can see in the next verse where there are alliterations of k, p and t (κι από τα πόδια που πατάν και περπατάνε κρότους), whereas in the ST there is only the alliteration of t in only two words (tous, battements). In both the aforementioned examples we can see that a sense of hearing is created: with the alliteration of r it is as if we hear the sound of hammers and shields and with the alliteration of p and t Palamas manages not only to describe but also to revive and reenact the footsteps. With these sounds the negative picture of life is described.

On the contrary, the positive picture of life is described using pleasant sounds

both in ST and TT. In the ST there are alliterations of l and r. Equivalently, Palamas translates the phrase “folles ramures” with only one compound word: “χλωροκλάδια”. With this deviation, the alliteration of γλ, χλ and κλ is created between the words “χλωροκλάδια” and “γλυκανάσασμα”. Alliteration can create a pleasant sound when liquids are repeated i.e. λ, ρ. (Stavrou 1992), and these pleasant sounds add an effect of jubilation in a poem. These acoustic effects (which are more in Palamas’ poem) also compensate for the lack of rhyme. They moreover have many important consequences according to Vayenas (2004: 65):

Αυτό που δημιουργεί το νόημα σε μια ποιητική λέξη, αυτό που τη φορτίζει με συγκίνηση, είναι ο τρόπος με τον οποίο συνδέεται με τις άλλες λέξεις. [...] Στον ποιητικό λόγο βλέπουμε το εξής περίεργο: με όσο περισσότερους, δυνατότερους και βαθύτερους δεσμούς συνδέεται η μια λέξη με την άλλη, τόσο περισσότερο διατηρεί τη μοναδικότητα της και τόσο πιο βαθιά μένει καρφωμένη ακέραια στη μνήμη μας.

In verses ten until twelve we have four consecutive enjambments that do not exist in the ST. The first two are considered strong enjambments because the adjective is separated from the noun: “μύρια/ σκουξίματα” and “άδην/ ολάνοιχτο”. The compound word “ολάνοιχτο” intensifies more the meaning of the verse than the equivalent “béant” (ανοιχτό) does. This intensification augments due to the enjambment and the exclamation mark that follows.

The phrase “qui n'ont ni pleurs ni rire” is attributed by Palamas with the adjectives

"αδάκρυτοι" and "αγέλαστοι". These two adjectives belong to the category of Parnassianism's negative adjectives and specifically are included in the adjectives indicating "έλλειψιν συναισθήματος και συμμετοχής" (Marmarinou 1976: 384).²²²As Marmarinou (1976) and Nakas (2004) correctly point out,²²³ these adjectives *ont fait fortune* in Palamas' work. So as we have seen so far, again here Palamas Palamises the poems he translates insofar he uses lexical items belonging to his specific poetic idiom which is moulded from different sources-here the French Parnassianism. Another source from which Palamas draws vocabulary, as evident in this translation, is the Greek folk songs. This is revealed by the use of the word Hades in translation while in the ST this word is not found. Also, again in this poem reminds Mavilis' sonnets: the change of vowel into another vowel at the end of a word ("κάτου»), or in the middle of the word ("αφορεσμένο») and the use of many elisions ("είν' από", "από' ναν') are characteristics of Mavilis' sonnets (Sakellariadis 1976).

In the last verse of the translation, Palamas creates an oxymoron that does not exist in the ST. He accomplishes this by putting in capitals the first letter of the word "Τίποτε" and hence he gives substance to the nil. In this way he highlights and emphasises the non-existence of the people who have not come into life yet. Giving

²²² It also enhances a philosophical tinge (Halliwell 2008)

²²³ Nakas (2004) of course in more general sense speaking about the use of negative words in Palamas' poetic idiom adding that this is a characteristic of Greek folk songs.

substance to the non-existent is something people want in poetry according to Palamas' words: “Είναι στιγμές που μας φαίνεται πως ο κόσμος χάλασε. [...] Και πως για τούτο είναι ψυχές που θέλουν να βλέπουν αναστημένο στην τέχνη το ανύπαρκτο (8:23).

Perhaps the key difference between “La vie de loin” and “Η ζωή από μακριά” is that the French poem ends with a question whereas in Palamas' translation there is not any question at all. In this way the meaning becomes more glaring and more certain than that in the ST. Thus, the opinion of the negative picture of life is stressed and emphasised and so the contrast between the octave (where a positive picture of life is presented) and the sestet of the sonnet becomes more intense.

Even at the lexical level, there is more intensification in the words Palamas chooses. For example the word “murmures” of the ST is translated as “βοούισμα” instead of μουρμουρητά. The adjective “grands” is translated as “τρανούς” and not just μεγάλους, but also the word τρανός was common in the poetic language of the period. The adjective “maudit” which means καταραμένο/μισητό, is translated as 'αφωρεσμένο'.²²⁴ Moreover, the word “cris” is translated as “σκουζίματα” which is a stronger and more intense word than just φωνές or κραυγές. All these examples reveal that the language used by Palamas in the translated poem has a more violent and more

²²⁴ Here I use the word “αφωρεσμένο” as it is in the first edition of *Ξανατονισμένη Μουσική*. In the Katsimbalis' edition the word is “αφωρισμένο”.

intense meaning than the language in the ST. So, we see that Palamas is so masterful in using the Greek language that can subordinate the language in poetry according to the topic and his technique.

But the most important thing in this translation is the way Palamas subordinates language in order to create acoustic effects and new sounds that do not exist in the ST reviving its meaning and resetting its music.²²⁵ This matters for the content of the ST because the two antithetic images are mostly presented through the antithesis of their sounds: through words whose meaning imply a sound and through words which make sound themselves i.e. alliterations. On the one hand the good picture of life is described as *bruit des flots* and evoked with sounds of pleasure. On the other hand the bad picture of life is a *cris* and it is represented with the alliteration of the consonants *r* and *t* in ST whereas in Palamas with *r*, *t*, *p* and *t*. So we saw that Palamas meets the challenge of this poem's translation as I mentioned at the beginning.

²²⁵ For the relation of Palamas with music and for a definition of the term *music* see next Chapter

4. Oὐ vont-ils?

Ceux qui sont morts d'amour ne montent pas au ciel:
Ils n'auraient plus les soirs, les sentiers, les ravines,
Et ne goûteraient pas, aux demeures divines,
Un miel qui du baiser pût effacer le miel.

Ils ne descendent pas dans l'enfer éternel:
Car ils se sont brûlés aux lèvres purpurines,
Et l'ongle des démons fouille moins les poitrines
Que le doute incurable et le dédain cruel.

Où vont-ils? Quels plaisirs, quelles douleurs suprêmes
Pour ceux-là, si les cœurs au tombeau sont les mêmes,
Passeront les douleurs et les plaisirs sentis?

Comme ils ont eu l'enfer et le ciel dans leur vie,
L'infini qu'on redoute et celui qu'on envie,
Ils sont morts jusqu'à l'âme, ils sont anéantis.

Sully Prudhomme *Les Épreuves*

Πού πάνε;

Όσοι χαθούν από έρωτα, στον ουρανό δεν πάνε.
Τις ρεματιές, τα μονοπάτια, τις βραδιές δέ θάχουν,
και μέλι στις παράδεισος δέ θα χαρούν τη γλύκα
που να τους κάμη του φιλιού το μέλι να ξεχάσουν.
Στον άδη τον παντοτεινό δεν κατεβαίνουν, ούτε.
Τί κάηκαν απ' τα κόκκινα χείλια, και του δαιμόνου
το νύχι δεν τους τα τρυπάει τα σωθικά στον άδη
σαν την αγιάτρευτη υποψία και σαν τα καταφρόνια
σκληρά...Πού πάνε; Ποιές χαρές υπέρτατες, ποιοί πόνοι,
κι αν απομένουν οι καρδιές και μεσ' τους τάφους ίδιες,
θα ξεπεράσουν και χαρές και πόνους που αισθανθήκαν;
Μια που όλα τα είχανε στη ζωή, τον ουρανό, τον άδη,
τ'απέραντα που αποθυμάς, τ'απέραντα που τρέμεις,
χάνονται, πάνε σύψυχοι· στο τίποτε περνάνε.

As in the poem “La vie de loin”, the idea of the continuity of life after death exists here as well. It is however examined from a more specific angle: the case of those who die of love. The theme of this sonnet is the power and the consequences of love. According to the idea expressed in the sonnet, the joy and the pleasure that people who are in love feel, are more intense than the happiness offered in heaven, and similarly, the pains they feel are stronger even than those of hell. Another similarity with the aforementioned sonnet is that again Prudhomme develops two opposite views. At the beginning, he supports the view that “ceux qui sont morts d'amour” do not go to heaven. Afterwards, he claims that they do not go to hell either.

After Palamas - just like Prudhomme - explains and supports the two opposing views in the sonnet, we eventually reach a conclusion about where people who die of love go. This conclusion is expressed in the last verse of the sonnet: “χάνονται, πάνε σύψυχοι· στο τίποτε περνάνε”. As in the poem “Η ζωή από μακριά”, the noun “τίποτε” is used, which again signifies the notion of non-existence.²²⁶ What is really impressive is that, if the first half-line of the first verse is joined with the last half-line of the last verse, a full iambic fifteen-syllable is created: “όσοι χαθούν από έρωτα, στο τίποτε περνάνε” that gives a completed answer to the question which arises in the sonnet (v.9)

²²⁶ The only difference is that here the word τίποτε is not written with capital T, because Palamas- unlike in the previous poem- does not want to emphasise to the notion of non-existence

and has already been formulated in the title: “where do they {people who die of love} go?”. This is also the case in the French sonnet.

However, in the translated sonnet, the opposition of the two antithetical ideas is more intense. In verses two and three of Palamas' translation, the grammatical form of the verbs is changed. Palamas uses the future tense, while in the French sonnet a conditional is used (δέ θάχουν, δέ θα χαρούν cf. *Ils n'auraient, ne goûteraient pas*). With this grammatical deviation, the meaning of the translated verses becomes more definite and certain than that in the ST.

What is more, in the second verse, impressively all nouns are stressed on their last syllable and that they are put in such a sequence in a way that until the word “βραδιές” there are stresses on every four syllables (4th, 8th, 12th). Therefore a rhythmical verse is created. In order to accomplish this Palamas chooses the word “ρεματιές” for translating the French word “ravines”. Even with this lexical choice Palamas remains faithful to the letter,²²⁷ while he manages to convey in an unrhymed ‘sonnet’ the poignancy of the original sonnet.

Palamas also manages to keep the different forms of speech found in the ST like

²²⁷ Although he translates the word “ravines” as “streams” instead of torrents, nobody could accuse him of changing the meaning of the original because gullies most times become torrents.

metaphors and personifications - “le miel du baiser”, “Car ils se sont brûlés aux lèvres purpurines”, “le doute incurable et le dédain cruel fouille les poitrines”, while remaining very literally faithful in the meaning of the ST. Keeping the metaphors in translation is very important because as Lefevre (1992: 37) suggests: “Concepts that do not normally belong together are linked in such a way as to increase the illocutionary power of the passage, preferably without overly straining the reader's credulity or sense of propriety.”

Also, in the French sonnet there is repetition of the word "miel" and Palamas manages to keep the repetition of the corresponding Greek word “μέλι”. The word “μέλι” is found in two consecutive verses (in the third and fourth) and not in the same verse as in the French poem, hence these two verses are linked by the stylistic figure of repetition. Also the word “enfer” is repeated twice in the ST whereas in Palamas’ translation the word «άδη» is repeated three times.

Apart from keeping the figure of repetition and the forms of speech, Palamas is also concerned to preserve the two images of the French poem's second stanza in his translation. Not only does he manage to transfer faithfully these two images, but he also enlivens them. The element used to achieve this is the enjambment. Initially, there is an enjambment in verse six, as the possessive genitive “του δαιμόνου” separates from the noun “το νόχι”. Then, there is another enjambment, a weaker one this time, as the verb

“τρυπάει” is in the seventh verse and the adverb “σκληρά” is in the ninth verse. According to Stavrou (1992: 19), a poet uses enjambment “για να χρωματίσει εντονότερα μια λέξη, βάζοντας την σε θέση ξεχωριστή”. It follows that, with the use of enjambment, the word "σκληρά" is emphasised and in combination with the signs of ellipsis that follow, the word is stressed even more. Therefore, the image's sense of cruelty here increases and the emotional intensity is heightened.

Palamas creates much alliteration in the translated poem which is really noteworthy. In verse nine, we have alliteration of π (“που”- “πάνε”- “ποιέζ”- “υπέρτατες”) that does not exist in the ST. Also, with the repetition of the word "αέραντα" at the beginning of the two half-lines in verse thirteen, the alliteration of απ is created between the words “αέραντα”- “αποθυμάς”- “αέραντα” which again does not exist in the ST. Although the repeated word "αέραντα" has the same form, it has the opposite meaning: The first instance of the word “αέραντα” refers to the sky, to paradise, whereas the second one refers to hell.

A more striking change that can be observed in verse thirteen is that Palamas uses the second person singular instead of the first person plural used in the ST. With this change, directness and vitality are achieved, inasmuch the *poetic subject* directly addresses to a *poetic receiver*. In this way, the sentiment of fear becomes a more

personal issue for each reader, whereas in the French poem it is more general.

Finally, the last verse of the translated sonnet is syntactically separate, since we have three punctuation marks that are put *seriatim* according to their 'strength': firstly there is a comma, then a semicolon and finally a full stop, that is a more powerful punctuation mark than the other two. With the colon the limits of the two half-lines become more visible. With these three punctuation marks, the iambic fifteen-syllable is divided into three parts. These three parts correspond to three graded *seriatim* actions. In other words, Palamas creates an *auxesis*,²²⁸ while there is a tautology at the respective point in the French sonnet. This poetic figure is a very common characteristic of Greek traditional folk songs termed the "rule of three"²²⁹ (Romaïos 1963; Beaton 1980), the implementation of which here constitutes an example of Palamas' domestication strategy. Interestingly in this verse, the three parts of the "pattern of three" present a sequential increase of the *signified* (*χάνονται, πάνε σύψυχοι, στο τίποτε περνάνε*), of the *signifier* (in the number of syllables: 3, 5, 7) and of punctuation marks.

The poem analysed here consist of two antithetical arguments, such as generally

²²⁸ *Auxesis* is a figure of argumentation or a figurative expressions indicating a gradual increase in intensity of meaning and it is a related term for amplification (Myers 1989: 28).

²²⁹ The "pattern of three" or the "rule of three" in Greek is called by Sifakis (1988: 45) "τριμελής ή τρίκωλον αυξητικό σχήμα".

appeal to Palamas. On the one hand, there is reference to the underworld of Hades,²³⁰ which is described in the darkest terms: exaggerating epithets (αγιάτρευτη, σκληρά, αφωρεσμένο), embellishing nouns (αποθυμιά, σκούσμα, δαιμόνου νόχι) and emphatic verbs (τρυπάει, αποθυμάς, τρέμεις, χάνονται). On the other hand, there are positive images describing a lover's paradise. A special issue that conforms to a domestication strategy in this poem is the use of the expressive figure of *auxesis* that is a characteristic feature of Greek traditional folk songs called "the rule of three". Palamas' preference for internal rhyme, compounds, repetitions, enjambments, direct speech and alliterations was discerned. He also opts to create musicality wherever possible in the verse. Once again Palamas is proved to be a faithful translator as he manages to keep the repetitions, the forms of speech and the images of the ST, offering more assuredness and more emphasis in some cases than the one in the ST. This matters because insofar the antithesis in the poem is bolder, the meaning is faithfully and clearly brought out in the translation.

²³⁰ The nouns "σωθικά" and "άδηγ" are also found in the poem *Η ζωή από μακρυά*.

5. Dernières vacances

Heureux l'enfant qui meurt dans sa septième année

Avant l'âge où le coeur doit saigner pour jouir ;
Qui meurt de défaillance, en regardant bleuir
Sous les orangers d'or la Méditerranée!

On ne tient plus son âme aux leçons enchaînée,
Et, libre de s'éteindre, il croit s'épanouir.
Plus de maîtres ! c'est lui qui se fait obéir,
Et sa mère est pour lui comme une soeur aînée.

Par sa faiblesse même il fait céder les forts ;
Il prend ce qu'il désire avant qu'on le lui donne,
Et sa pâleur l'absout avant qu'on lui pardonne.

Indocile et choyé, paresseux sans remords,
C'est en suivant des yeux la fuite d'un navire
Qu'un soir, pendant qu'il rêve un voyage, il expire.

Sully Prudhomme, *Les Épreuves*

Το παιδί που πεθαίνει

Ευτυχισμένο το παιδί που εφτά χρονώ πεθαίνει
προτού για την απόλαψη να ματωθή η καρδιά του.
Πεθαίνει από μαράζωμα μια θάλασσα κοιτώντας
ανάμεσ' από τις χρυσές πορτοκαλλιές, γαλάζια.
Δεν του κρατάν πια την ψυχή στο μάθημα δεμένη,
κ' ελεύθερο για να σβυστή, πιστεύει πως ανθίζει.
Δεν το βαραίνει δάσκαλος, προστάζει και το ακούνε,
σα μεγαλύτερη αδερφή στο πλάϊ του στέκει η μάννα.
Τους δυνατούς η αρρώστια του ν' αποτραβιένται κάνει,
παίρνει ό,τι αν επιθυμεί, προτού να του το δώσουν.
Το συμπαθά η γλωμάδα του πριν το χωρέσουν οι άλλοι.
Χαϊδεμένο, ανυπόταχτο, ξέγνοιαστα οκνό, ένα βράδι
το δρόμο κάποιου караβιού καθώς ακολουθούνε
τα μάτια του, κ' ένα ταξίδι ονειρεύεται, σβύνει.

This poem is about a seven-years-old child who is going to die.²³¹ This poem has two different challenges for a translator in relation to the previous poems discussed so far. One challenge is the paradox that drives the poem: the mournfoul mood the reader has because he is aware that a child is going to die is opposite to the fact that the dying child has never felt so in command, so alive. The other big challenge is that in the ST there is the characteristic figure of asyndeton.²³² It is interesting to see how Palamas addresses these two challenges.

Palamas is very faithful in keeping asyndeton in his translation. Looking through the verses of the translated poem, we can discern the array of phrases and words which are lined up only with commas, as any conjunctions are omitted. A glaring example is verse 12: “Χαϊδεμένο, ανυπόταχτο, ξέγνοιαστα οκνό, ένα βράδι». With the use of *asyndeton* Palamas goes against any traditional writing of the iambic fifteen-syllable. In this poem the asyndeton enables an effect of retardation and lassitude, but meanwhile it offers a consistently sad sense making both the SP and the TT sound like an unremitting *elegy*.²³³

²³¹ More on the content of this poem is found in section 3.1.

²³² The asyndeton implies an unconnected manner of phrases' or words' presentation within the verse. Words or phrases are not joined by conjunctions but they are presented in series, separated only by commas. Homer and Aristotelis used asyndeton, but the figure was especially favored by baroque poets in France, Spain and Germany and also used by many modern poets, like Pound (Myers 1989; Preminger etc 1993).

²³³ *Elegy* is a formal poem lamenting the dead and has come to indicate a type of mood poem rather than

Palamas opts to enhance this mournful mood wherever possible in the TT. Therefore, in the first verse of the first and second quatrain, internal rhyme is created between the words "πεθαίνει" and "δεμένη". This internal rhyme adds to the overall impression of wistfulness and maybe inevitability too, the incongruous pathos of a child looking back on life and forward to death. Due to the assonance of ε, this impression becomes even more augmented than the one in the ST.

Also, in the translation, 'not' is getting attached to the following verb twice so we have repetition of δεν and two negative sentences

v.5: Δεν του κρατάν πια την ψυχή στο μάθημα δεμένη,

v.7: Δεν το βαραίνει δάσκαλος, προστάζει και το ακούνε

In the ST there is not even one negative sentence but there are two exclamation marks which are omitted by Palamas in the translation, perhaps because he covets to balance the rough impression caused by the two "not" with a gentle, muted and less ironical impression. In the poem the argument that the child is happy "heureux"- "ευτυχισμένο" to leave life so early is developed. So we can say that there is an effort to present this tragic event in an optimistic side, which is of course in a way ironical and a paradox as I noted at the beginning. This optimistic side reminds the previously discussed poem Πού πάνε; where people who are alive believe that life after death is a pleasant situation.

a form (Myers 1989). Here I prefer to use the term elegy instead of dirge or threnody and monody which are forms of dirge, because "elegy is more meditative than the outpourings of the dirge" (Myers 1989:84).

The different moods in the poem culminate in the last verse where the crucial moment of the child's death takes place during night. In this verse Palamas does not use the verb "πεθαίνει" but the verb "σβύνει". This verse reminds us of the Cavafian verse "σα μουσική, την νύχτα, μακρυνή, που σβύνει" found in the poem "Φωνές" (Cavafy 1904). There are many similarities with this verse: Cavafy uses exactly the same verb, at the end of the last verse like Palamas does, he also makes use of the asyndeton and like in Palamas' poem the fact described happens during night. So we can say that Palamas translates the French verse in such a way so as to submit an emotional atmosphere to the reader.

Not only does Palamas manage to preserve the meaning, but also the rhythmic features of this verse. In the French poem, "bleuir" is separated from its subject "la Méditerranée" with an enjambment. Looking at the corresponding verse in the translation, we see that Palamas also creates an enjambment separating the noun "θάλασσα" from the adjective "γαλάζια". Palamas, however, opts to create more enjambments than in the ST. So, in the last stanza of the TT there is a strong enjambment between "μάτια" and "ακολουθούνε".²³⁴ Palamas achieves this enjambment by moving the word "μάτια" to the last verse. This happens *metri causa*. But also a

²³⁴ It is a strong enjambment because the subject 'μάτια' (eyes) is separated from the verb 'ακολουθούνε' (follow).

reason for this is to give emphasis to the eyes of the child. The eyes are a strong indication of a person's death. While the eyes are open, the child is still alive.

Apart from enjambments, the mechanism of repetition is a key feature in P's recreation of the SP. Palamas manages to keep all the repetitions of the French sonnet. In the first and third verse of the ST the verb 'meurt' is repeated and in the corresponding verses of the TT there is the repetition of the verb "πεθαίνει". Because of these repetitions, the seven-year-old child's impending death is emphasised. This notion is further accentuated in Palamas' poem because the verb "πεθαίνει" comes at the beginning of the third verse after a full stop and not after a comma as in the French sonnet. Due to the replacement of the comma with the full stop, the reader makes a prolonged pause, giving more attention to the verb "πεθαίνει" that follows. So with Palamas' deviations at punctuation level, more vividness is created and by keeping the repetitions, the TT's basic structure is maintained.

In this translation Palamas' predilection for certain mechanisms like repetition, internal rhyme and enjambment are clear. The deviations at different levels were also discussed. With his deviations especially at the level of punctuation and with the creation of more enjambments, vividness is created in his translation. Palamas preserves the meaning, the stylistic feature of repetition and the rhythmic features of the ST. But

apart from these preservations, the most significant thing here is that Palamas manages to reproduce the melancholic tone, the irony (except in the case of the title) and the mourning feeling of the ST while implementing the stylistic device of *asyndeton*. In other words, he offers the reader the "overall effect" (Brooks and Warren 1979: 298) of the TT. The fact that he translates the word and the sense of the ST leads us to his characterisation as a faithful translator. Finally, Palamas tries to make his translation more universal when he replaces the word Méditerranée with θάλασσα (this is something we also observed in Hugo's «Ave, Dea» in 4.1.). But also the Mediterranean would be the place for a warm climate for someone from Northern France, whereas the Aegean is always warm.

4.4. Paul Verlaine

J'allais par des chemins perfides

J'allais par des chemins perfides,
Douloureusement incertain.
Vos chères mains furent mes guides.

Si pâle à l'horizon lointain
Luisait un faible espoir d'aurore;
Votre regard fut le matin.

Nul bruit, sinon son pas sonore,
N'encourageait le voyageur.
Votre voix me dit: " Marche encore! "

Mon coeur craintif, mon sombre coeur
Pleurait, seul, sur la triste voie;
L'amour, délicieux vainqueur,
Nous a réunis dans la joie.

La bonne chanson

Σε κακοστρωμένα μονοπάτια

Σε κακοστρωμένα μονοπάτια
περπατούσα αναποφάσιστα θλιμμένα...
Τα χεράκια σου μου έγιναν οδηγοί.

Στ' ακροούρανα τα πολυμακρεμένα
κάτι χάραξε θαμπό· τα δύο σου μάτια
μ' είδανε και μούγιναν αυγή.

Όλα ολόγυρα βουβά στον πεζοδρόμο.
Μόνο του λιγότευε τον τρόπο
της περπατησιάς του ο ρυθμικός
χτύπος· μα η φωνή σου του είπε: - Εμπρός!
Ακόμα!

Η καρδιά μου η φοβισμένη, η ζοφερή-μοναχή
έκλαιγε στην έρμη στράτα μοναχή.
Μα κ' η αγάπη, μελιστάλαχτη κυρά,
μας αντάμωσε νικήτρα στη χαρά.

26.6.16.

Palamas' translations of Verlaine are of particular importance, and any micro-level examination has to involve a discussion on the musical issues which Palamas foregrounds through his book title. Palamas translates poems from the following three very important collections *La bonne chanson* (1870), *Romances sans paroles* (1874) and *Sagesse* (1880).

The poem I first chose to examine is “J'allais par des chemins perfides»/ «Σε κακοστρωμένα μονοπάτια” which is an inverted sonnet. Looking at the French poem in its whole, we notice how Verlaine worked out its structure and how he paid attention to every detail of the verse, thus constructing a really virtuosic masterpiece especially when it comes to its musicality. Even the way the stanzas end is of particular interest. At the end of each one of the first three stanzas, there is a reference to the hands, glance and voice (“vos mains”, “votre regard”, and “votre voix”) respectively. The order in which these are presented exemplifies the importance of each one for Verlaine: starting from the hands, it ends to the one with more importance, that is the voice. The importance of these three features is obvious by their charm and their effect on the

poetic subject: hands are the guides, glance is the aurora that lights the way and voice has the psychological function to encourage one to move on, thus it matters most, although the contribution of all is undoubtedly essential in the poem. The appearance of these characteristics evokes an erotic mood, which culminates at the end of the last stanza with the reference to love (“L'amour”) and happiness (“joie”). Simultaneously, by the correspondingly similar way the stanzas finish, a kind of structural unity is achieved in the poem. Palamas fails to achieve this structure in his translation because even though these nouns exist in the translation they are not put in the last verse of every stanza. So the translation does not fully follow the organized structure that Verlaine’s poem has.

In the first verse, Palamas starts with the phrase “κακοστρωμένα μονοπάτια” instead with the verb “περπατούσα” and by this syntactic movement the noun “μονοπάτια” and its adjective “κακοστρωμένα” are highlighted. The choice of the word “κακοστρωμένα” is very successful. The French word “perfidés” literally means treacherous and in Greek it can be attributed with the word “δόλιος”, “επίβουλος” or “ολισθηρός» (Manderson 1972). Here, Palamas uses a compound word that expresses the meaning of the word perfides in an appropriate way, giving emphasis to the difficulty of the pass over the pathway. Not only this, but Palamas also manages to create internal rhyme between the word “κακοστρωμένα” and the word “θλιμμένα” in

the next verse. A kind of sound repetition exists at the same point of the verses in the French poem, by the repetition of the phoneme 'ai', between the words “allais” and “incertain”.

In the next verse, the words are literally translated; however, there are some deviations in word order and punctuation. Palamas reverses the order of the words, putting the word “αναποφάσιστα” (uncertain) first and then the word “θλιμμένα” (painfully). Maybe this way of order is in accordance with the scale of emotion: he leaves the word that is most emotionally charged to the end. The word “θλιμμένα” becomes even more intense because of the punctuation: Palamas uses signs of ellipsis instead of a full stop after it. There is also a suggestion that the mournfulness is itself unmotivated, the product of ennui.

Another deviation in the first stanza is the phrase “chères mains” which Palamas translates using only one word: “χεράκια”. The word “χεράκια” is a diminutive of the word χέρια and hence in a way it encompasses the meaning of beloved and precious hands. We find the phrase “chères mains” many times in another Verlaine's poem “Les chères mains qui furent miennes” but there Palamas translates the phrase as “τα χέρια τ'ακριβά” (11: 308) maybe because in the next verse the adjectives “ωραία” and “μικρά” appear, so the use of the word “χεράκια” would be redundant. The notion of

small hands is often found in Greek literature, i.e. in Drosinis' poem “Τα μικρά σου χέρια”, hence we can say that this is another example of domestication on Palamas' part. Generally, Palamas often uses diminutives in his translations.²³⁵

In this poem, once more we notice Palamas' predilection for compound words that offer him the opportunity to compress meaning and simultaneously intensify the poem's lyrical aspect: namely, in the second stanza: “l'horizon lointain - ακροούρανα τα πολυμακρεμένα”. Also the word “ακροούρανα” has a more heavenly implication as compared with ορίζοντας. The lyrical aspect is also reinforced by the use of the noun “αυγή” (dawn) - instead of the noun το πρωί that is the literal translation of le matin - as the word “αυγή” is a more poetic word than πρωί. Of course, by this replacement, the meaning of the ST remains unchanged. The use of this word by Palamas is again a way of domestication taking into account that the existence of the word dawn is very frequent in Greek poetry and Literature i.e. Giannis Ritsos wrote a poem entitled “Αυγή”²³⁶ and in Solomos' poetry it is found many times: “της αυγής το δροσάτο

²³⁵ For example, in De Lisle's poem *Toi par qui j'ai senti* there is the phrase *chers yeux que j'adore*, which Palamas translates as *ματάκια αγαπημένα* (11:260).

²³⁶ Γιάννης Ρίτσος, «Αυγή»
Λιόχαρη μεγαλόχαρη
της άνοιξης αυγούλα
και που `χει μάτια να σε ιδεί
να σε καλωσορίσει
Δυο κάρβουνα στο θυμιατό
και δυο κουκιά λιβάνι

ύστερο αστέρι” (in “Η Ημέρα της Λαμπρής”), “και τὴν αὐγή μου ρίξανε τὴ μάνα στὸ πηγάδι” (in “Ὁ Κρητικός” 1833). In his translations Palamas consistently translates the noun “le matin” as “ἡ αὐγή”.²³⁷

Besides this replacement, we note some omissions as well as additions in the same stanza. The verse “Luisait un faible espoir d'aurore” is translated as “κάτι χάραξε θαμπό”. Basically, only the verb “luisait” is kept in the translation, but although Palamas uses different and fewer words, he still achieves to preserve the meaning. On the contrary, in the next verse, Palamas adds some words in his translation: “votre regard”- “τα δύο σου μάτια μ' εἶδανε”; in this way the verse is more descriptive than the equivalent verse in the ST, offering a higher degree of emotion to the reader.

In the next stanza Palamas continues being more descriptive and explanatory than Verlaine. For example, in the French poem there is the phrase “nul bruit” which Palamas translates as “ὄλα ολόγυρα βουβά στον πεζοδρόμο” (everything around is mute). So, again he achieves to create an atmosphere of theatricality (setting the scene), hence intensifying the mood of quietness in the poem. In addition, he intensifies the voyager's emotion of fear, with the reference to the word “τρόμος” (terror) in the phrase

κι ἓνας σταυρός ἀπὸ καπνιά

στ' ἀνώφλι τῆς πατρίδας

²³⁷ See for example verse 5 of the translated poem *Τελευταῖοι Στίχοι* (Palamas, 1930: 260)

“λιγότευε τον τρόμο”, as a way of translating the verb “n'encourageait”. Palamas carefully chooses the words he adds. Specifically, the addition of the word “πεζοδρόμος” contributes to the creation of rhyme between “πεζοδρόμος” and “τρόμος” (and this is maybe one reason he moves the accent of the word πεζόδρομος one syllable after). So in these two verses we can observe that Palamas prefers to transfer the effect of the negative sentences of the ST, using a more bold vocabulary rather than translating them as negative into Greek.

There is only one limitation that can be discerned in this stanza of Palamas' translation. In verse seven of the ST there is alliteration of the letters n and s and an antithesis between the phrase “nul bruit” and the word “sonore”. These two characteristics are not produced in Palamas' translation. However, Palamas creates an enjambment between the adjective “ρυθμικός” and the noun “χτύπος”, one that does not exist in the ST. Immediately after the enjambment, there is a semicolon. In this way, the main caesura of the verse is left out and another caesura is found after the second syllable. This is in accordance with the context of Palamas' effort to avoid monotony and of his effort to seek new rhythmical ways.

In the last stanza, we notice that Palamas translates all the adjectives in a very literal way. In the ST, there is a repetition of the word “coeur” in the same verse,

something that proves once again Verlaine's characteristic as a supremely musical poet and the strong relation of his poetry to music (see section 1.3.a). However, Palamas replenishes the lack of repetition in this stanza as he creates musicality in another way: by changing the word order of some nouns and adjectives, he manages to create a kind of rhyme between the words “ζοφερή”-“μοναχί” and “κυρά”-“χαρά”. Palamas deviates on the punctuation level, and instead of a colon he uses a full stop after the word “μοναχί”. As previously mentioned, on the lexical level, Palamas is generally faithful despite some deviations, additions and omissions of adjectives and nouns which do not influence the general meaning of the poem.

One of the most impressive things in Palamas' translations of Verlaine's poems is how he achieves to reproduce their musicality, which is a challenge for him. In the poem “Il pleur dans mon Coeur” musicality is found in its greatest grace, glory and sovereignty. As Waldrop (in Perloff & Dworkin 2009:62) correctly notes:

The poem is almost sheer melody woven out of very few notes. It works by constant repetition, of the opening “statement” (with small variations), of whole words (especially the key word heart), and of sounds. It is the latter that is a problem for the translator.

But this problem did not intimidate Palamas. In order to see how Palamas artfully managed to surpass it, we have to examine the poetic mechanisms of Verlaine's poem and compare them with the mechanisms on the micro-level implemented by Palamas in translation. These mechanisms are in both cases musical, based on sound creations. So

we have to analyse how sound is used and more generally what is going on in the poem, what Benjamin (1923) called its “mode of intention” and what Waldrop (in Perloff & Dworkin 2009) called the poem’s “genetic code”.

In each stanza of Verlaine’s poem the last word of the first line is repeated at the end of the stanza. These words always rhyme with the word on the third verse. For example in stanza 2:

Ô bruit doux de la pluie
Par terre et sur les toits !
Pour un coeur qui s'ennuie,
Ô le chant de la pluie !

Also, “coeur” occurs in every stanza, and as Waldrop (in Perloff & Dworkin 2009:62) aptly points out:

In stanza 3, it comes doubled (with grammatical variation: ce coeur qui s'écoeur) and intensifies the listlessness to disgust, dejection, discouragement. The repetition of the same sound makes for a monotonous, melancholy music that perfectly embodies the situation.

Also, “pleure” is found twice in the first stanza (though in another grammatical form “pleure”-“pleut”) and as a result there is internal rhyme with “coeur” and “langueur”.

“Pleure” is also repeated in the third stanza and as a noun in the second stanza (“la pluie”).

In the Greek poem though “καρδιά» (for “coeur”) is not found in every stanza, it is found in the first and third. The verb «κλαίει» (for “pleure”) is not repeated. But the mournful mood is produced because Palamas creates a repetition in another place which

is not found in the ST between the words “πονό» and “πόνος» (pain) found in the immediately following verse. The key words “καρδιά» and «κλαίει» have little sound in common than the French “coeur” and “pleure”, so their connection is less convincing, but this has to do with the restrictions of the Greek language and not with the translator’s capacity. On the other hand Greek language has rich possibilities to offer which Palamas exploits by creating the compound «γλυκοστάζει» to describe the sound of the raindrops which is sweet. So when Palamas fails to reproduce the sound impact of the ST he makes an effort to replenish the musicality in another place in his translation. In this way with his translation he approximates the sound effect of Verlaine’s poem.

What I consider as the greatest achievement in this poem by Palamas is the fact that he managed to reproduce the ST’s three rhymes in every stanza²³⁸ (καρδιά μου/βροχή/ αιτία/ περίσσος at the end of the first and last verse of each strophe) without any sacrifice on the lexical, stylistic and emotional level. The meaning of each line is just the same as the meaning of the corresponding line in Verlaine’s poem. As for the punctuation, it is characteristic that Palamas prefers the use of a question mark, a full stop, a semicolon or a comma instead of an exclamation mark. With the use of the question mark instead of an exclamation mark in verse eight the poetic subject that

²³⁸ Only in the first stanza there is not normal but approximate rhyme: “καρδιά μου, αλλοιά μου, καρδιά μου» and in this way the personal pronoun «μου» is repeated too.

suffers is addressed to the rain and the meaning becomes more vivid. Also the addition of ellipsis sign after the question mark in verse eleven attracts more the attention of the reader in relation to the French poem. The only exclamation mark in the translated poem is found in “αλλοιά μου!» (verse 3). This interjection is a filler for the metre in Palamas’ poem, that does not exist in Verlaine’s poem. But its choice is successful as it augments the state of weeping and heavy heart in Palamas’ poem. The melancholy of the poem is also produced on the syntactic level by the mechanism of the asyndeton: «στη γή, στα κεραμίδια» (verse 6) which is not found in any verse in Verlaine who prefers the use of paratactic syntax.

Finally, in Palamas’ translation the weeping becomes more personal: “ce deuil est sans raison” is translated using the first person singular verb “πονώ”. In the last stanza suddenly the person changes into the second singular whereas in Verlaine’s poem it remains the same: “Να μήν ξέρεις γιατί, σε καίει καημός περίσσος»/ «Mon coeur a tant de peine!». In this way again Palamas makes the heard suffering a personal situation of each individual reader and the poem becomes not only an expression of the emotional situation of the poetic subject alone. It thus becomes ecumenical, universal. A similar deviation is found in the previous poem too where there is the change of the persons in the pronouns: In the third stanza of Verlaine's poem, there is a reference to the third person (“son”, “le voyageur”) but at the end he uses first person (“me dit”) whereas

Palamas translates using only the third person. The grammatical change of person is a big deviation, according to my view. However, here it emerges the question of legitimacy in translation. Is Palamas allowed to make these changes? The answer is probably yes but they definitely consist a translation unfaithfulness on the level of sense, emotion and tone.

My conclusion is that Palamas' translation approximates the effect of the original when it comes to musicality and sound, and he seems probably right to place that above all else in his Verlaine versions, in a way that would not be justified, say, with Prudhomme. In the cases it is difficult for him to reproduce the repetitions and all rhymes he creates other repetitions i.e. «πονώ», «πόνος», in order to replenish the absence of the repetition of «coeur» for example, but in places it overpasses it on the emotional level. Because Verlaine bases the production of feeling on the musical pattern only (which he handles in an unrivalled artistic way) Palamas as we saw implements not only as many sound patterns possible but also other additional mechanisms activating all the micro-levels and making the feeling sometimes more intensive and vivid. The way Palamas treats Verlaine's poems is of special interest. The fact that the sound is primary in the poems of the supremely musical poet Verlaine, is not a problem for a musical translator and a musical poet like Palamas.²³⁹

²³⁹ Palamas' relation to music and its importance for his poetry are examined in chapter 5.

4.5. Charles van Lerberghe

Charles Van Lerberghe (1861-1907) is a Belgian poet writing in French whose reputation rests largely on two collections of poems: *Entrevisions* (1898; *Glimpses*) and his masterpiece *La Chanson d'Ève* (1904; "The Song of Eve"). He is also a Symbolist poet; as Lerberghe himself recognises when he comments on this oeuvre in his letter to Émile Lecomte (in Trousson 2001:291): "je crois qu' aujourd'hui nous sommes revenus à la bonne voie: celle de la poésie vraie, de l'universel symbolisme de la nature, de son interprétation libre et infiniment multiple au gré de toutes les âmes". Palamas translated five of his poems, from the following collections: "Barque d' Or" in *Jeux et Songes* of *Entrevisions*, "Toutes blanches et toutes d'or" and "O blanche fleur des airs" in *La tentation of La Chanson d'Ève*, "L' hôte" in *La Roulotte*, "Offrande" in *Vie Nouvelle*. None of these five poems address ambitious themes, nor do they build on learned subjects in the way that Sully Prudhomme's poems take philosophical subjects.²⁴⁰ Instead, these poems are characterised by great elegance. It is their technical construction that compels Palamas to translate them. He is also attracted by their motifs, such as the theme of death in "Νεκρώσιμη προσφορά", or the leitmotif of erotic and love in "Τα φτερά", and the presence of Mercury/Hermes, god of travellers in Greek mythology.

A phenomenon found twice in Palamas' translations of Lerberghe, which we have not met so far in micro-level analysis, is that of a verse ending with the same phrase with which the following verse starts. This occurs in the poem "Η Ανατολή":

Dans une barque d'Orient	Μέσα σε μια βάρκα της Ανατολής
S'en revenaient trois jeunes filles;	γύριζαν τρεις παρθένες,
Trois jeunes filles d'Orient	τρεις ανατολίτισσες παρθένες
S'en revenaient en barque d'or.	σε μια βάρκα γύριζαν χρυσή

and in the poem «Φεγγάρι» with the difference that in the latter poem this phenomenon occurs only in Palamas' translation and not in the ST:

Dans un ciel solitaire;	και καθώς ο θάνατος, πώς λάμπεις! Όλη η γή,
De toi toute la terre	κι όλη η γή τη νύχτα ετούτη

This is a poetic mannerism of Palamas found mostly in *Ο Δωδεκάλογος του Γύφτου* (1907). Henceforth, it is a sign of the phenomenon of Palamisation.

The phenomenon of Palamisation is also found on the lexical level, specifically in the use of liturgical language in these translations. In the first poem the noun "Παρθένες" is used instead of "jeunes filles", and in the poem "Η ξένη" Palamas adds the exclamatory phrase "Κυρά Ελεούσα!" in order to translate the phrase "Comme un divin exaucement". Palamisation is also patent in the following verses of the poem "Ανατολή":

Nous rapportait des gestes d'ange,
En son immobilité!

σαλέματα μας έφερνεν αγγέλων,
ασάλευτη!

Palamas chooses to translate the word "gestes" - meaning gestures (χειρονομίες) - with the word "σαλέματα", and the following verse with just one word, characteristic of Palamas' poetry "ασάλευτη".²⁴¹ With the lexical opposition of the words "σαλέματα" and "ασάλευτη", the antithetical meaning of these verses becomes more prominent and forcible than in the French poem. Another example of a vocabulary use specific to Palamas' lexicon and with special importance for him is the word "ανύπαρχτου" in the poem "Φεγγάρι".²⁴² Palamas does not hesitate to invert the sequence of the two first verses of the French poem in order to emphasise this word:

Ô blanche fleur des airs,
Fleur de l'inexistence,

Ω του ανύπαρχτου λουλούδι
άσπρο ανάερα εσύ που ανθείς

By choosing to start the poem with the flower's characterisation as 'inexistent'²⁴³ instead of the description 'white' of the ST, he produces a more mysterious and metaphysical atmosphere in the target language, piquing the reader's attention and

²⁴¹ This word is found as an adjective "ασάλευτα" in the translation of Lerberghe's poem "Φεγγάρι" in the 3rd verse of the first stanza for the French "immobiles"; and as a verb "σαλεύουν πάντα αργά" in the poem "Τα φτερά" as a translation of the French "sont toutes lentes". With this lexical deviation Palamas' translation is closer to the meaning of the ST, which becomes stronger as the word "σαλεύουν" emphasises the impression of the slow movement of the wings ("lentes").

²⁴² This word is associated with the word "τίποτε" whose special meaning for Palamas is discussed in the micro-level analysis of the poem "Où vont-ils" by Sully Prudhomme (4.3.).

²⁴³ A flower of the air cannot mean anything but lust and licentiousness (Guillaume 1962). That is why it is linked with death which is signed to bring rest athwart desire, cf. the noun in the following verse "inexistence" and the phrase "au-delà de la vie" which closes the poem.

interest.²⁴⁴

Palamas often resorts to replacing many lexical items with compounds. Some examples exemplifying this strategy are: "radieux"- "φεγγόβολη" and "blanche fleur"- "Ασπρολούλουδο" (in "Φεγγάρι"); "Toutes blanches et toutes d'or"- "Ολόλευκα, ολόχρυσα" (in "Τα φτερά").²⁴⁵ In the poem "Ανατολή", the opposition between the verbs "levant" and the foregoing "tombaient" is lost in translation, due to the use of the compound in the phrase "ως του πρωτόβγαλτου ήλιου" for the ST's "Comme du soleil levant". What is sacrificed is small compared to what the translation gains, as all these compounds express the French equivalents in a faithful way; yet simultaneously offer a more lyric character to the poem. In the poem "Η ξένη", the compound "θα τ'αλαφροστεφανώσω", which transliterates the verbal phrase "je mettrai", reflects Solomos' compound "αλαφροίскиωτε" in *Ελεύθεροι Πολιορκημένοι* (1826-1844). Another example is the word «ανάερα» (v.2. in «Φεγγάρι») found in Solomos, «Ο Κρητικός» (1833) for example.²⁴⁶ Palamas' choice, then, creates connections with the

²⁴⁴ Some other words which keep evolving in Palamas' translated poems and are frequently found in his oeuvre (Andriotis 1943, Katsiki 1985, Nakas 2004) are: τριαντάφυλλα-τριανταφυλλιά, μαργαριτάρια-μαργαριταρωμένα, ολόχρυσα, ολόλευκα, αγνά.

²⁴⁵ In Greek there are two ways to translate the word "blanche": "άσπρο" and "λευκό". The former is used as a prefix and that is why in the first poem Palamas uses "άσπρο" in the compound. Also "άσπρο" refers to the colour of the flower which symbolises the moon (Guillaume 1962). The word "λευκό" is used in metaphoric concepts in Greek. In the second poem the adjective "blanche" is less perceived under the cover of beauty rather than opposite of Love (Guillaume 1959 and 1962).

²⁴⁶ Palamas regularly uses words drawn from Solomos' vocabulary both in his poetry and in his

home system that are perceptible here. So, the use of compounds is not only a way of Palamising strategy (Palamas in his whole oeuvre consistently uses compounds) but it is also a domestication strategy, as we generally find many compounds in Greek poetry, especially of Palamas' times.

On the emotional level, Palamas conserves the sentimentality and emotion of the ST, whether that may be humorous or melancholic. An example of the first case is found in the translated poem "Τα φτερά" where, as with the ST, there are elements of humour (i.e. *αράδα-αράδα, τριανταφυλλένια*). But Palamas' choice to end his translation with the verse "*καρδούλες μοιάζουν*" intensifies the already facetious spirit.²⁴⁷ Significantly, there is an impression of continuous mobility propelled by Mercury's wings (or Cupid's wings as the attributes "*pieds...ailes*" implies) that are supple, restless and never at peace (even the gentle and slow movement of the feathers does not withstand impatience). This unsteadiness is reflected in the poem's metre with its varying and unpredictable number of syllables.²⁴⁸

translations as well as we have seen so far: Characteristically, the verb "*τρεμόφεγγε*" in the poem "*Η ξένη*" is reminiscent of Solomos' same verb in "*Ο Κρητικός*" (1833); this evinces his admiration and apprenticeship to Solomos and his poetry.

²⁴⁷ Palamas likes to use the diminutives of the noun "*καρδιές*" (*καρδούλες*) not only in his translations but also in his rest poetic work, i.e. in the poem "*Η γέννηση του κρίνου*": "*οι καρδούλες για να ζευγαρωθούν*" (in "*Αρχαίοι Θεοί*" of *Τα μάτια της ψυχής μου* 1892).

²⁴⁸ This continuous mobility is disturbed sometimes by enjambements i.e. "*où s'ouvre/ le baiser du soleil*" which is faithfully transferred by Palamas at the same point in his translation but not between the same words "*την ώρα/ που τη λιγώνουν*". Generally there are not many enjambements in these five

Palamas transfers the melancholic mood in the same masterful way. This is apparent in the poem "Offrande", written in memory of Gabriel Vostermans. Here, silence has a psychological affinity with night (Guillaume 1962) and Palamas' translation emphasises the poem's woebegone mood through the addition of the word "τίποτε", which signifies loss – the cause of sadness.²⁴⁹ A mournful spirit also exists in the poem "Φεγγάρι", which rests with the words "plainte"-*"μοιρολόϊ"* and "sanglot"-*"λυγμοί"*. This is what exactly the moon expresses in Palamas' poetry: melancholic and simultaneously erotic mood *"κάτι ολόλαμπρο μαζί κι ερωτικό και παθητικό και καθάριο και λαγαρό και ολόχυτο· [...] με την ανέκφραστη μελαγχολία της ολόαχνης γλύκας του"* (4: 301) Generally Palamas does not like elegies but he has a special preference for the metaphysical element in a poem: *η Μούσα μου δεν αγαπούσε και πολύ τα παθητικά μοιρολόγια στο είδος του* (4:431).

A noteworthy case where Palamas not only preserves, but in some cases increases this emotional weight is found in the poem "Η ξένη". For this purpose Palamas makes different deviations in order to employ the intensifying mechanisms:²⁵⁰ the addition of

Lerberghe's poems.

²⁴⁹ cf. sadness in Hypatie (4.2.) and the word "τίποτα" found in the last line of both "Η ζωή από μακριά" and «Πού πάνε;» by Prudhomme (4.3.).

²⁵⁰ For the various significant elements which emotionally charge the poem see discussion in the introduction.

the quantitative indicator "παν-"("πανώρια" instead of just ωραία "bel"), of the exclamative phrase "Κυρά Ελεούσα" and of compliments "τ' ωραίο το μέτωπό σου".²⁵¹ Moreover the replacement of the phrase: "sois salué" with the courteous exclamative phrase "Χαρά μου!" and the presence of the possessive pronoun "μου". These are paradigms showing that Palamas prefers to stay faithful to the sense of the ST rather to the letter.

Apart from the emotional effect Palamas retains in his translations, he also closely attends to matters of style. It is notable how he reproduces the oppositions of the STs as if they exist in images.²⁵² "La barque d'or"'s theme of the coming of light from the East (Guillaume 1962) and its structure is based on the stages of this arrival, and it is respectfully treated in Palamas' translation. In both poems, the crescendo of light as the day moves westward, which may correspond to the description of the three girls' hair ("μαύρη», «μελαχρινή», «ξανθή»)²⁵³ that gradually lightens from dark to light, is disproportionately apparent in relation to the decrescendo of action "tenait", "tenait", "dormait". The poem "Φεγγάρι" represents another example of Palamas' faithful

²⁵¹ This adjective is very frequently used by Palamas even in his prose (see word Πανωραία in 4:377 & 379). Another noteworthy deviation on the vocabulary level is that Palamas changes the gender to feminine, in his characterisation of the female figure in the poem "Η ξένη": "ὁ bel Enfant"- "Μα πανώρια παιδούλα"

²⁵² Oppositions can be stylistic mannerism when they are often implemented in a poem.

²⁵³ These three colours apply more to the hair rather than the skin colour of the three girls (Guillaume 1962).

treatment of the poem's special style. In this poem, oppositions are found to such a degree that the element of antithesis becomes its structural poetic element, and, remarkably, Palamas translates them all.²⁵⁴

Another stylistic matter is that he conserves the French poem's repetitions to a large degree. In this poem's first stanza, the words "barque", "trois" and the phrases "s'en revenaient", "jeunes filles" and "d' Orient" are repeated twice. Palamas retains all the repetitions except from "d' Orient". Instead of translating it as "της ανατολής" – a choice that would offer a rhyme between the first and third verse as in the ST– he renders it into the adjective "ανατολίτισσες".²⁵⁵ This could be described as an unfaithfulness towards the ST on the syntactic level, but a minor one as the meaning remains unchanged and another rhyme is created between «παρθένες».

Dans une barque d'Orient	Μέσα σε μια βάρκα της Ανατολής
S'en revenaient trois jeunes filles;	γύριζαν τρεις παρθένες,
Trois jeunes filles d'Orient	τρεις ανατολίτισσες παρθένες
S'en revenaient en barque d'or.	σε μια βάρκα γύριζαν χρυσή

Likewise, in the poem "Τα φτερά", the word "φτερά" is repeated three times and in the two last stanzas Palamas replaces the word with "φτερούγια", whereas in the French poem only the word "ailes" is repeated five times. Palamas fails to keep all of the repetitions, but this is a justified deviation *metri causa*. He compensates, however, by

²⁵⁴ These oppositions are: "frisson"-*"immobiles"*, "calmes rivages"-*"immobiles mers"*, "calmes-tremblant", "rivages-flots" (the first one refers to the sea and the latter to the ocean) and "sauvage" found in the jealous heart is opposed to the calm of the moon (Guillaume 1962).

²⁵⁵ Palamas' translation also misses the inclusion of "or" in "orient"

creating repetitions that do not exist in the SP: In the last stanza of “Φεγγάρι” the pronoun “μας” is repeated twice. Also there is a type of repetition between the words “λιγώνουν” in stanza 2 (a less faithful but more poetic translation of the verb “s'ouvre”) and “λιγερά” in stanza 4 (a faithful translation of the adjective “agiles”). In this way the translation’s second and last stanzas are linked. Finally, he creates a repetition in the poem “Φεγγάρι” that does not exist in the ST by adding the phrase “όλη η γή”:

Comme la mort tu luis	Στο μοναχικό τον ουρανό σου
Dans un ciel solitaire;	και καθώς ο θάνατος, πώς λάμπεις! Όλη η γή,
De toi toute la terre	κι όλη η γή τη νύχτα ετούτη
Est pâle, cette nuit.	σαν εσένα είναι χλομή.

In the above stanza, we can also note a deviation from the second verse’s punctuation where Palamas adds an exclamation mark. This exclamation mark draws the reader’s attention to the glow of the moon and emphasises its likeness to death. A similar case is found in the poem “Η ξένη”. Here, Palamas adds three exclamation marks: at the end of the first stanza and at the beginning of the fourth and fifth stanzas. In the first two cases the exclamation mark has an emotional function: it preaches the poetic subject’s bursting enthusiasm as he addresses and salutes the female figure. In the last case, Palamas adds an exclamation mark to enliven the dialogue, rendering it more vivid. It also affects the poem's meaning because, together with the addition of the interjection “να”, the dialogue is re-enacted, as it appears to the reader that the female figure shows and is willing to offer the pearls and roses to her interlocutor. This is not

depicted in the ST, where the female figure simply supplies information about what she holds in her hands, answering the question of her interlocutor. Another change on the punctuation level is found in the poem "Η ξένη", which ends with a question mark instead of the ST's exclamation mark. The use of the question mark invigorates the dialogue between the two people. In this way, Palamas imbues the SP with a more vivid colour. This colour is however too vivid and someone could accuse Palamas for translation unfaithfulness because of this.

Palamas takes some liberties in order to create rhyme or "approximate" rhyme²⁵⁶ (Perrine and Arp 1992: 380) in his translations. For instance, in the first poem he translates the phrase "aux roses essences" (7th verse) with only one word "τριανταφυλλιά" in order to make rhyme with "σιγαλιά" (9th verse). In the poem "Η ξένη" he translates the phrase "comme un divin exaucement" with the exclamation phrase "Κυρά Ελεούσα!", yearning to create rhyme with the preceding "τραγουδούσα". Similarly he adds the exclamation "να!" and changes the order of the consecutive verse's nouns and consequently creates rhyme with "γαλανά". Notably, in the last stanza he creates more rhyme than that found in the ST: ώρα-τώρα, ιδές- κλαίς. In the French poem there is only one rhyme between "heures" and "pleures". In the subsequent poem "Φεγγάρι" the following remarkable change occurs: each second verse shares the same

²⁵⁶ Found for example between the words "μελαχρινή"- "παννί", "μαλλιά της"- "βλέφαρά της", "εμπρός- φως" (in the poem "Ανατολή").

last-syllable sound as the fourth verse of the same stanza and there is found one *perfect rhyme* between "σπαράζουν"- "αράζουν" in the penultimate stanza. The most frequent use of rhyme is found in the poems "Τα φτερά" and "Νεκρώσιμη προσφορά", something perhaps to be expected if we consider that these two poems are the smallest in length.²⁵⁷ Rhyme, then, is the only thing that provides structure in these poems, so Palamas is forced to find solutions to rhyme and takes creative directions. This is also the case, to a lesser degree, for the other poems translated from Lerberghe; hence it is natural that Palamas respects their technical characteristics and attempts to create rhyme whenever possible, finally managing to create a comparable effect. The fact that rhyme is not found in each stanza of the translated poems (unlike in the STs) means that the reader is kept alert to the changes.

Like Palamas' translations discussed in the previous sections, his translations of Lerberghe are also marked by certain appropriative strategies. The choice of vocabulary is strictly demotic, deviates from the SP, and, embodied in the target language, illustrates his domestication strategy and Palamisation. In these translated poems, we witness the same abundance of compound words that we first noted in his translations of other poets. Generally, Palamas captures the spirit of the ST; he is quite faithful in all the levels examined. The few liberties he takes are implemented boldly and he translates

²⁵⁷ For a discussion in the use of rhyme in Palamas' translations see section 3.4.

more informally than in other cases. This is resulted by the fact that he chooses a minor poet so that he feels more free to make some deviations, which though bold, are not major and do not affect neither the meaning nor the ST's special poetic character.

Conclusion

To conclude, in this chapter, the poems of five French poets translated by Palamas, and each of value to him in different ways, have been analysed at the micro-level. All these poems were examined in comparison to their STs. The different deviations at the levels of syntax, grammar, vocabulary, punctuation and style were marked. The record of these deviations showed that Palamas does not hesitate to make changes like replacements, omissions, removals and additions, in order to replenish the absence of rhyme, keep the iambic fifteen-syllable, create vividness and other sources of musicality.²⁵⁸

Regarding the creation of vividness, we noted that Palamas creates a TT as intense and emphatic as the ST. According to Bassnett (1995) when a translator can enrich, clarify, revive and offer a more intensive character to the source language, the act of translation can be beneficial for the ST translated. In some cases however, which I noted in my analysis, Palamas creates too vivid verses in relation to the ST and

²⁵⁸ For the sources of musicality see chapter 5.

overemphasises its meaning. This practice can be considered as illegitimate from Palamas' part challenging his faithfulness as a translator. But any excessive vividness and emphasis derives from Palamas' theoretical views on vividness and translation discussed in 2.2. As far as Palamas' translation target is this, we must accept it and not judge him, according to the theory of *Skopos* (see the Introduction). Surely, however, one is allowed to judge, *Skopos theory* does not absolve the translator of all his translation "sins". Nevertheless, the *Skopos theory* was challenged as having limitations as a translation theory (see Pym 2010).

Regarding the creation of repetition, there can be two types of criticism. Repetition is a stylistic feature that has a strong effect in the TT. For example in the poem "Το παιδί που πεθαίνει", because of the repetition of the verb "πεθαίνει" the notion of the seven-year-old child's death is accentuated and the poem's emotional effect becomes more intense. On the other hand, the persistence on creating repetition frankly seems a rather unsatisfactory move on his part, because Palamas' own poetry could be accused of being repetitive.

As for musicality, all these changes were confidently coordinated by Palamas so as to create musical elements like internal rhyme, alliterations etc. We also noticed the way Palamas subordinates language in order to create acoustic effects analogous to or

differing from the ST's sounds -sometimes he even creates more new sounds that do not exist in the ST- reviving its meaning and resetting its music. We saw that in order to maintain equivalence of sound patterns, Palamas usually sacrifices equivalence on the other levels (mostly on syntactic and vocabulary level). This means that he gives special importance to the preservation and the enrichment of musicality in his translations and does not hesitate to make losses elsewhere in order to achieve this.

In some cases what was often seemed to have been lost from the ST context was replaced in the TT context. The fact that in most cases the loss resulting from one constitutive shift was restored at some other point in the poem shows that the structure of the French poem was clear in Palamas' mind. Thus, an important aspect of Palamas as translator is that he yields to the differences by being eager to make up for the losses. Not only the poetic structure but also the language structure of a poem is understandable for Palamas:

Η γαλλική γλώσσα από την οποία κυρίως μετέφρασε ο Παλαμάς είναι γλώσσα δουλεμένη μέσα στα βιβλία. Γι' αυτό και στις μεταφράσεις του επιτυγχάνει όπου το κείμενο είναι ιδιαίτερα δυσπρόσιτο γλωσσικά ή ιδιαίτερα ευαίσθητο υφολογικά. Στην πρώτη περίπτωση ένας καλύτερος γνώστης της γαλλικής γλώσσας, αλλά με λιγότερο πάθος για τη γλώσσα την ελληνική, θα αποτύγχανε ίσως, συρόμενος από τη φαινομένη σημασία της λέξης (Tsoutsoura 1997:378).

I do not consider Palamas' deviations of major importance within the framework

of the overall composition of the STs, for these deviations do not alienate the translations' general meaning in relation to their ST. When for example Palamas manages to keep the repetitions by changing the word order of the nouns, this is considered unfaithfulness at the syntactic level, but the general meaning is not altered and simultaneously the ST's stylistic feature of repetition is preserved. This entails that certain of Palamas' unfaithfulnesses make him a more faithful translator. Palamas is particularly interested in offering the emotional effect of the ST. This was mainly evident in the poems “Φεγγάρι» (11:342), «Νεκρώσιμη προσφορά» (11:345) and “Το παιδί που πεθαίνει” (11:291), where the melancholic feeling of the ST was reproduced in Palamas' translation, but again without losing the meaning of the poem. Other examples of Palamas' faithfulness are that the various stylistic devices (repetitions, irony, tone), the forms of speech (i.e. metaphors) and the images of the ST are preserved in translation without Palamas making decisive interventions in the TTs.²⁵⁹ His faithfulness as a translator applies to all the different poets (Tsoutsoura 1997).

This micro-level analysis also unveiled Palamas' strict use of the demotic (see also 2.4.). His strict use of the demotic language is obvious from his strain to avoid any words belonging to katharevousa. His persistence in using the demotic- something that is observed in his original work too- is linked with the Language Question in Greece. It

²⁵⁹ For the translation categories see introduction.

is also related to his decision to acclimatize the poems he translates. Above all, it is a part of his anticipation to prove that the demotic is capable to express even the complex philosophical thoughts (i.e. in the poems by Prudhomme) and lyrical expressions (emotions- see previous paragraph) of French poetry. This practice also conforms to his general translation strategy mentioned earlier, to give emphasis and vividness to the ST and he admits that in the Preface to *MR* (1930: 205): "Ίσως και με τη χάρη της δημοτικής μας του βάζεται παραπανιστά κάτι σα ζωογόνο χρώμα που λείπει από το πρωτότυπο".²⁶⁰

Of particular importance is that throughout this micro-level analysis we witness Palamas' predilection for certain translation devices and mechanisms. Each one of these has many operations, but here I will mention only what seems to be the most important for Palamas' translations. Palamas uses the enjambment extensively in his translations, something that does not reflect the use of the iambic fifteen-syllable in the traditional Greek folk songs, in order to create emphasis. Palamas implements internal rhyme mostly in order to replenish the absence of rhyme in his translations. What is more, with the use of alliteration and assonance Palamas manages to revive the meaning of the ST and create acoustic effects. Compound words are used as an effective stylistic device by Palamas that augments the poem's lyrical aspect. Also by the use of compounds

²⁶⁰ A discussion about why Palamas supports the use of the demotic in translation takes place in 2.4.

Palamas manages to achieve compression. This is in accordance to the Parnassians' pursuit of precision through the use of appropriate adjectives, as Marmarinou (1976) explains.

All the aforementioned translation mechanisms are also poetic mechanisms implemented by Palamas in his own work. For example Palamas extensively uses compounds, as many scholars highlighted.²⁶¹ In Palamas' translations there are also certain key words which mean something in his own work i.e. «ασάλευτη». There are also similarities with the characteristics of Greek folk songs, as in his own poetry as Katsiki (1985: 78-79) proved in her detailed study:

Η πηγή της γλώσσας του Παλαμά είναι η δημοτική ποίηση. Αλλά ο Παλαμάς και στη γλώσσα, όπως και στο περιεχόμενο και στην τεχνοτροπία, δε μιμείται δουλικά το δημοτικό τραγούδι [...] Στη μορφολογία της νεοελληνικής παρατηρούμε ότι ο Παλαμάς ακολουθεί κατά βάση τη γλώσσα των δημοτικών τραγουδιών. Δέχεται όλους τους γραμματικούς τύπους που χρησιμοποιούνται σ'αυτά με κάποιες εξαιρέσεις, άλλοτε για λόγους ύφους και άλλοτε από την ανάγκη του μέτρου.

The diction Palamas uses together with some poetic habits, things that are specific to his own art, sufficiently allow for the criticism that Palamas does Palamize the STs. However, there are cases where somebody may take the impression that Palamas over-Palamises the STs. Still, this must not be seen as unfaithfulness because it is today accepted in translation studies that a translator always and inevitably appears in the

²⁶¹ See discussion in section 2.4

translation sometimes more or sometimes less and this does not necessarily mean that the ST undergoes a major alteration. Nevertheless, somehow or other, the ST is always changed in translation.²⁶²

What I could undoubtedly say is that in Palamas' translations there are examples of his strategy to make his translations read like original poems in Greek. Palamas' diction in his translations echoes, especially, folk song and Solomos (as in his own poetry) as well as Mavilis.²⁶³ Vocabulary items specific to the Modern Greek language i.e. the use of compounds appear many times in his translations as we saw. The fact that there are many characteristics of Greek traditional folk songs in Palamas' translations, such as the rule of three, constitutes another example of a domestication strategy.²⁶⁴ The treatment of the demotic songs as an alleged beginning for Greek literature and one which could bestow a national character upon it can be seen in the songs' impact on the poetry of the late nineteenth century. For demoticists, literary modernity meant a denial of tradition so they tried to combine those two, like Palamas did "Palamas, for instance, tried to bring together Parnassianism and Symbolism with the demotic songs and the fifteen-syllable line with *vers libre*" (Tziovas 1986:386). This explains why Palamas

²⁶² For this discussion also see sections 2.

²⁶³ On the similarities between Palamas and Solomos see Karandonis (1979).

²⁶⁴ Generally, Palamas' oeuvre has many associations with the work of Solomos as Dimaras (2000) supports. Also Palamas' relation to folk songs is very close: "το {ποιήμα} μεστώνει ο θαυμασμός μου και η τελειωτικά γυρισμένη μου συνείδηση προς το δημοτικό τραγούδι» (8:19).

brings so frequently characteristics of demotic songs in his translations, bringing together in the most clear way the modern European literary movements (Symbolism, Parnassianism etc.) with the Greek demotic tradition. So, the fact that Palamas embodied the STs in the target language and poetic culture with his translations, mainly through his vocabulary and folkloric elements, illustrates a way of a domesticating strategy according to Venuti's terms.

However, the contrast foreignizing/domesticating is not as simple as it appears. I would agree with Loulakaki's (2010) view that Venuti's binary distinction between 'domesticating' and 'foreignizing' translating methods should be avoided for its simplification and the confusion this may produce. I believe that if we attempt to categorize Palamas as a translator simply in terms of a polar distinction between target-oriented (domesticated) and source oriented (foreignized), we will find such terms inadequate.²⁶⁵ Domestication would suggest submission to traditional poetics, something that Palamas does not do as we saw in this micro-level analysis. Palamas preserves the ST's poetic characteristics and respects each poet's special way of writing in each poem. For example he respects Prudhomme's clarity of form, precision in expression, representational images, successful selection of adjectives, etc. and transfers

²⁶⁵ However, we can speak of Palamisation which may be a kind of but different from domestication (see definition in 2.6.).

them in translation with care.²⁶⁶ Conversely, the respectfulness and preservation of foreign characteristics does not mean that Palamas' translations are excluded by dominant cultural values and so they cannot be characterised as being the products of a foreignisation translation strategy. As Tsoutsoura (1997:377) correctly observes: “έτσι συμβαίνει και με την ποιητική μετάφραση του Παλαμά: φθάνει στο χαρτί βιωμένη, αφομοιωμένη σαν πρωτότυπη ποίηση με δυνάμεις μέσα της αρχέγονες, πρωτόγονες, originelles”.

Another way of disavowing Venuti's view will be to say that, through the governing idea of music, Palamas has found a way to do something that escapes Venuti's polar opposition. This is because music is Palamas' priority and so he does not care so much about bringing the ST into the Greek culture as he cares about reproducing their music. He cumulatively builds up a sense that music is important, and of the STs' lyric essence as he sees it. In this chapter we have sought to give an impression of how Palamas gives importance to musicality in his translations but this and other contiguous themes will be thoroughly discussed and supported in the following chapter.

²⁶⁶ The latter two are general characteristics of Parnassianism (Marmarinou 1976)

Chapter 5: Music in Palamas' verse translations

Introduction

The previous chapter's practical comparative analysis between the original French poems and Palamas' translations of those poems, as well as Palamas' treatment of the STs on the macro-level (chapter 3), let appear that music is very important in Palamas' translation practice. This is an issue which requires further and focused examination that will verify or not the first chapter's argument that Palamas prioritised musicality in his translations. In fact, Palamas titled his collection of translations *Music Reset*. The title in and of itself demonstrates why we must provide an in-depth analysis of the musicality inherent in Palamas' translations and reflecting a preoccupation of his entire oeuvre. In the whole chapter I consider and use the word music as a cover term for musicality, sound, harmony and rhythm.

In order to understand the complex role music plays in Palamas' poetry, we must examine the subject on both a theoretical and practical level. In order to analyse the music in Palamas' collection of verse translations, we must first become aware of Palamas' musical poetics.²⁶⁷ As such, this chapter is divided in two sections. The first

²⁶⁷ Cf. Tambakaki's (2007) work for George Seferis' musical poetics.

section examines Palamas' experience of music. Then, it discusses his references to musical terms elsewhere in his oeuvre to find out how he defines music in general and musical concepts in particular. Moreover, on a theoretical level, the section develops the importance Palamas places on music in poetry and the ways in which he believes music can be useful in poetry in general. In particular it theoretically supports how important music is for Palamas' poetry.²⁶⁸ Finally, this theoretical examination will provide a literature review of the scholars who have studied musicality in Palamas' poetry.

The second section provides a practical investigation of the presence of music in Palamas' translation anthology. In it, I argue that the presence of musical references throughout *MR*, both in the introduction and within the poems, is significant for understanding how Palamas defines music and how important music is in *MR*. Accordingly, this section analyses the musical features in the selection and arrangement of poems and poets in *MR*. Finally, this section concludes by viewing musicality in practice inside Palamas' verse translations. Understanding the cumulative manners in which music is produced and rearranged in comparison to the French STs demonstrates the specific forms musicality takes in Palamas' translated poems.

²⁶⁸ The valuable contributions of Theodoropoulou (1936), Garandoudis (1991), Tambakaki (2010), Karandonis (1971) have examined the importance of music in Palamas' poetry. However, they do not present any detailed analysis on a both theoretical and practical level and they do not take into account Palamas' *MR*.

One of my project's main objectives is to understand if Palamas' theoretical views on music in poetry conform to his conception of music in his translations. This chapter offers the chance to see how Palamas uses and defines the term music in relation to poetry and how he defines music in his translations. This study is the first scholarly attempt to investigate in depth and all told (including *MR*) how Palamas employs the term music. As such, this study compares the role of music in his translations in relation to its role in his poetry. In other words, what does music mean to Palamas? This chapter concludes by asking the means through which Palamas produces musicality in his translations in relation to his own original work and in relation to the methods implemented by the foreign poets in the STs.

5.1. Music in poetry: the views of Palamas

a. Palamas' relation to music

The story of Palamas' devotion to music is well known and has been frequently recounted (Theodoropoulou 1936, Garandoudis 1991, Tambakaki 2010, Karandonis 1971). Yet Palamas who had such a close relation to music did not receive music education and he did not attend any conservatory (Karandonis 1971, Tambakaki 2010). Tambakaki (2010) writes that Palamas neither played any musical instrument. However, as Karandonis (1971) notes, Palamas as a child played the guitar very well and he was singing the songs of his epoch with an evocative voice. Palamas neither had any music lessons at school and he grew up before the advent of the gramophone (Tambakaki 2010). He himself confesses that he did not study music and the art of music is something foreign to him:

–Αλλοίμονο! Ακατήγητος της θείας τέχνης στέκομαι βέβηλος μπροστά της και βουβός· όσες φορές μου δόθηκε να κοινωνήσω μαζί της καθώς μου λείπει η τεχνική αγωγή που χρειάζεται, για να την εκτιμήσω και να τη χαρακτηρίσω, ποτέ δεν τόλμησα να πιστέψω πως μια προσωπική εντύπωση, ας είναι και από ένα ποιητή για έργα μουσικής θ'άξιζε να ειπωθή, και πολύ περισσότερο να ριχτεί στο χαρτί (1925, 1:334).

He repeats this confession occasionally: “Η μουσική αγωγή μου είναι, δυστυχώς, ελλειπέστατη, ένα τίποτε...” (12: 467), “Και επειδή δεν έχω τίποτε μέσα μου που να μου δίνει τη συνείδηση ενός μουσικογνώστη, και επειδή κακοσυνήθισα να ζώ με τα βιβλία...” (12: 285).

The environment where Palamas grew up was very lacking when it came to classical music and Palamas' relation to music was limited to the liturgy and folk songs; consequently, in his poetry the presence of folk songs is paramount (Tambakaki 2010). Although he did not have any close relationship with classical music he could still receive some knowledge through listening to music and reading which explains why he refers so often to classical music in his poetry and even more in his prose. In his article “Ακούοντας Μπετόβεν” (12: 282) we have evidence which shows that he read books on music such as the book *Ιστορία της Μουσικής* by Theodoropoulou. Tambakaki (2010) argues that music in his poetry and even more in his essays seems to have a more abstract and symbolic character which is connected with Western music: a characteristic sample of this use is found in the two last verses of the poem «Η μουσική» “να πάη μια μουσική/ μπετόβεια τ'όνειρό μας” (in *Περάσματα και Χαιρετισμοί*, 9: 319).

Palamas' perception of music was affected by the romantic musical aesthetic.²⁶⁹ Around the middle of the decade, because of his acceptance of Parnassianism, he connects poetry to “πλαστικότητα” (plasticity) as well as musicality and he is interested in the coupling of these two opposite elements (Gkrekou 2000). Later, being influenced by the symbolist idea of music -originating from the romantic idea and hence

²⁶⁹ On music and poetry in romantic period see Donelan (2008)

converging with symbolist theory- Palamas accepts the overwhelming role of musical poetry (Gkrekou 2000). So in Palamas' critique, pure poetry (γνήσια, ανόθευτος και άδολος) reconciles the characteristics of the romantic and symbolist theories of poetry on the one hand with the plasticity (πλαστικότητα) of Parnassian poetry on the other.

Obviously then, Palamas was affected by the musical movements of that time in France and their influence on literary culture, but he was also influenced by the musical environment of that time in Greece. The cultural phenomenon of composing music to already existing poems -which first appeared in the Ionian Islands when the "Hymn to Liberty" was set to music (Mitsakis 1997)- was gradually taking place in Greece, so the relation between music and poetry was becoming closer. But Palamas had always been swayed by the musical thought in ancient Greece and he was perennially having in mind Solomos' paradigm and Kalvos' "πολύτροπος αρμονία".²⁷⁰ So both the Greek and European (mainly French) environment contributed to Palamas' configuration of poetic theories around music.

Controversially, Palamas becomes the forerunner of theories on pure poetry

²⁷⁰ This is clear in his article «Μουσική και λογική στην ποίηση» (12:464). "Polytropos harmony" is a very specific aspect of Kalvos' metrical form (see Garandoudis 1995 *Πολύτροπος αρμονία: μετρική και ποιητική του Κάλβου*) as historically seen by Palamas.

developed in France (Karandonis 1971).²⁷¹ According to Gkrekou (2000) Palamas' following statement is the first, maybe unconscious, but extensive presentation of the issue of pure poetry in Greece: “Υπάρχει βέβαια, μια μουσική και μια καθάρια ποίηση. Αλλά η ποίηση αυτή είναι, απλούστατα, ιδέα· [...] Δεν μπορεί να υπάρξει παρά σύνθετη και ανάκατη” (12: 469). But Palamas here approves of the existence of pure poetry as an Idea; according to his views there is no καθαρή ‘pure’ and μη καθαρή ‘not pure’ poetry: “δεν υπάρχει καθαρή ποίηση. Υπάρχει μόνο ποίηση, απλά και στρογγυλά, χωρίς κανένα επίθετο που να της είναι απαραίτητο. Καθαρή ή ακάθαρτη, χωρίς διακοσμητικό, [...] υπάρχει μόνο η Ποίηση. Εκεί υπάρχει ανεξίτητα και η καθαρωσύνη”.²⁷²

b. Defining music and its relation to poetry

Poetry and music have always been closely connected and have never stopped interacting with each other.²⁷³ For Palamas the relation music has to poetry is so close that the two arts are almost identified. He defines poetry as: “ο λόγος που πάει να γίνη τραγούδι” (1: 334) and the substantial grace of poetry is nothing but music: “Η ποίηση

²⁷¹ Palamas' definition of pure poetry is: «Κάθε ποιητής έστηνε ιδανικό του τη δράση και τους πόρους της ορχήστρας. Και βάλθηκε να καθαρίζει την ποίησή του από όλα τα διανοητικά στοιχεία που είναι ανήμπορη να εκφράσει η μουσική. Αυτό θα ειπή καθαρή ποίηση. Ποίηση και μουσική. Πόε και Μπωντελαίρ» (12:478).

²⁷² At the beginning of the '30s, the pre-war poets agreed with Palamas' views -except Kazantzakis and Sikelianos who were younger- (Gkrekou 2000)

²⁷³ A more detailed description of the connection between poetry and music is found in Sideras (1986: 37-38) and Mitsakis (1977: 27-29) as well as in Preminger (1993).

στην ουσιαστική της χάρη, δεν είναι παρά μουσική” (12: 465). Despite their close connection, poetry and music are two different arts for Palamas which are never identified. Palamas’ argument, developed in his essay “Μουσική και λογική στην ποίηση” (12:464), is that poetry consists of both music and logic.

The way Palamas perceived music (always in relation to poetry) is also clearly summarized and expressed in the Preface to *Ο Δωδεκάλογος του Γύφτου* (1907):

“Μουσικήν ποίει». Οι αρχαίοι, μεστώνανε από νόημα τη λέξη μουσική. Μουσική γι'αυτούς και η ποίηση, μουσική και η φιλοσοφία, η μέγιστη μουσική. Μουσική και κάθε τι που σύμμετρα και καλόρρυθμα μορφώνει τη ζωή και την τέχνη· μουσική, κάθε παιδεία της ψυχής. Οι νεώτεροι περιώρισαν το νόημα της λέξης μουσική, μα το βαθύνανε πιο πολύ. Η ψυχή του γύφτου είναι μουσική· και το γνώρισμα τούτο πρέπει να το νοήσωμε όλως διόλου με το νεώτερο νόημα, *αισθηματικό*, και αόριστα και ανήσυχα ιδεολογικό και απέραντο (3:299).

From this quotation some very important strands of thought can be drawn out. The first is that Palamas realises that in ancient Greece the term music was used in a wider sense than in his times. Notably he pronounces that the definition of the ancient Greek notion of music involved two main characteristics: symmetry and eurhythmy. Palamas (2:67) distinguishes between *ρέοντες* and *εύρυθμοι* (running and eurhythmic) verses saying that one of the characteristics of the latter is the extensive use of synizesis and the avoidance of hiatus: “αλλά {the eurhythmic verses} ρυθμίζονται οργανικότερον, ποικίλως συμπλεκόμενοι και με αρμονικάς αντιθέσεις, δια της απταιστού διαδοχής των τόνων, της ευρείας χρήσεως των συνιζήσεων και της παντελούς έλλειψης των χασμωδιών»

(2:67). For Palamas synizesis is actually a source of harmony: «...η συνήζησης δεν είναι καμιά ποιητική άδεια για να την υπομένεις συγκαταβατικά [...] αλλά νόμος γλωσσικός και ρυθμικός, στοιχείο του στίχου, πηγή αρμονίας» (6:147). Apart from the use of the synizesis Palamas encourages the use of the uncontracted in poetry because they are melodious: «Με τί απαλήν μελωδίαν θωπεύουν τα αυτιά μας εκείνα τα ασυναίρετα» (2:66).

A second interesting conclusion from the previous quotation is that Palamas is aware of the ancient and modern definition of music and he adopts the modern version as we understand from his declaration: “{το μουσικό γνώρισμα} πρέπει να το νοήσωμε όλως διόλου με το νεώτερο νόημα”. The definition of the modern term of music for Palamas is clearly linked with feeling and ideology, as we can notice from his last sentence in the previous quotation: “και το γνώρισμα τούτο πρέπει να το νοήσωμε όλως διόλου με το νεώτερο νόημα, αισθηματικό, και αόριστα και ανήσυχα ιδεολογικό και απέραντο.” The connection between music and logic (weaved with ideology) was also mentioned by Hölderlin: “poetry becomes the reflection of the melopoesis of the Greeks [...] and combines the concrete, representational qualities of the visual arts with the inner, spiritual qualities of music through language” (in Donelan, 2008: 30 and 92). Hölderlin, like Palamas, speaks about the spiritual qualities of music but he refers to language as the mean through which these qualities are presented in poetry.

Palamas moreover adopts Veron's (1890: 415) scientific definition of the term music: "De même que la musique peut être considérée comme le langage naturel des sons porté à son maximum d'intensité, le langage poétique n'est autre que l'exaltation de la langue conventionnelle par l'exagération de tous les moyens d'expression qu'elle possède." The translation of Veron's quotation by Palamas is the following: "όπως μπορούμε να ορίσωμεν την μουσικήν ως την φυσικήν διάλεκτον των ήχων εξηρμένων εις το μή περαιτέρω της εντάσεως, ούτω και περί της ποιήσεως δυνάμεθα να είπωμεν ότι είναι η έξαρσις της γλώσσης δια της εξογκώσεως όλων των μέσων της εκφράσεως των οποίων είναι δεκτική" (1890, 2:62). So here music is defined as not just the language of sounds but the intensity of these sounds.

This is briefly how Palamas defines the general notion of music in relation to poetry. A definition of how Palamas understands some more specific musical qualities and how he uses these terms must take place as well. At this point I will discuss Palamas' perception of musicality, "πολύτροπος αρμονία" and lyricism,²⁷⁴ which are the core terms linked with music and poetry in Palamas' writings.

The notion of musicality is central for Palamas. According to Palamas, the soul of

²⁷⁴ The three terms are examined here in exactly this series, which is accidental and does not reflect their degree of importance for Palamas

the poet is like the wall of Apollo; any impression that touches it, generates a sound: “ὅποια εντύπωση την αγγίζη, της γίνεται μουσικός αντίχτυπος” (7: 439). So Palamas defines musicality in terms of nothing else than just sound. And indeed as we shall see in the next section, Palamas interprets whatever he hears into music (bird’s chirping, rustling of the leaves, the gurgle of water). However there is a difference between a good and a bad sound. The bad sound is mere sound, and only the good- sweet sound is music and melody (see next section). According to Donelan (2008: 91): “Poetry shares the medium of sound with music”. Musicality is a component of music and poetry but musicality and music are so identical for Palamas, that sometimes he uses the wider word music instead of musicality. Many specialists (Thomson 1956, Jousse 1974) consider music and musicality to be the same thing, but these two terms are de facto distinguished. Musicality is a more primitive form than music; It is even called “η μήτρα μάλιστα της μουσικής” (Skartsis 1997: 236). Also, there are cases where Palamas uses the term melody for musicality.²⁷⁵

The second musical term, linked to the notion of melodiousness is *πολύτροπος*. The word *τρόπος*, *the last* component of the aforementioned compound term, stands for ‘*tone*’ in Ancient Greek music terminology. So *πολύτροπος* really means *πολύτονος*, *πολυμελωδικός* (‘with many tones’ or ‘with many melodies’). But the word *πολύτροπος*

²⁷⁵ Jousse (1974) in his anthropological approach also uses the term melody instead of musicality and deems it as a powerful and spontaneous form of language.

might also be a rendition of the French term “vers polymorphe” (Katsigianni 1987:162). The main characteristics of the *πολύτροπος* verse were identified by Katsigianni (1987), Garandoudis (2005: 40) and Karandonis (n.d.) and are related with those of the liberal verse.

Πολύτροπος in Palamas is used to correspond to the notion of Kalvos’ *πολυτρόπος αρμονία* and it was only in 1900 that he used the aforementioned term as separate from the word *harmony* for the first time (Garandoudis 2005). Apart from the term “harmonious” some other terms used by Palamas to explain the word “πολύτροπος” are “ποικίλως συμπλεκόμενος, οργανικώς εύρυθμος, καινότροπος, πολυειδώς εκφραστικός” (Garandoudis 2005).

Generally, Palamas supports the use of the “πολύτροπος” verse in poetry (c.f. sections 3.3. and 5.1.a) and in translation too. Palamas’ comments on Souris’ translation of Aristophanes’ *Clouds* imply his belief that when the original poem has a “πολύτροπο” verse, then the translator must keep this characteristic in the translation:

Ο μεταφραστής με τον εύκολο τον χορευτικό και το μονότονο κάπως στίχο του, έφτασε να ισοσυγιάσει τους πολυκίνητους, σοφώτατους ρυθμούς του πρωτοτύπου; Τάχα δεν είναι κάπου πίο ωχρός; κάπου πιο φτωχός; αλλού ανοιχτότερος και ταπεινότερος;” (1900, 14:46).

This quotation leads us to the conclusion that as far as Palamas is concerned, the

term *πολύτροπος* means an expressively varied verse involving many methods (Garandoudis 2005). Moreover, as Garandoudis (2005) correctly comments, Palamas uses the term *τρόπος* with the meaning of musical clef:²⁷⁶

Εκεί που χρειάζετ' ευγένεια και ζέστη και ρυθμός και της συγκίνησης η τρεμούλα και το μελωδικό και σχεδόν το ψαλτικό εκείνο ανεβοκατέβασμα και μέτρημα της φωνής που βρίσκεται ανάμεσα της απλής κουβέντας και του έντεχνου τραγουδιού, και νά η γλώσσα του στίχου! Νά ο *τρόπος*! (10: 101).

The third musical term is lyricism, which for Palamas is threefold, divided into three categories: “the lyricism of we”, “lyricism of I”, and “lyricism of all” (10: 497).

The analogy here is not only arithmetic but as stated by Palamas himself, each of his lyricisms matches with a theme. Thus the “lyricism of ego” is the lyricism of the low tone, introversion, and often quietism or even defeatism. The “lyricism of we” is combined with national and necessarily historic issues. Finally, the “lyricism of all” refers explicitly to some “philosophical” claims. But there is another distinction of lyricism in Palamas’ introduction in *MR* between plastic lyricism and musical lyricism: “Στον πλαστικό λυρισμό είναι ό,τι είναι στο μουσικό λυρισμό το «Τραγούδι της Εύας του βέλγου {Lerberghe}» (11:205).

In Palamas' perception, lyric thought is closely linked to feelings; actually it is

²⁷⁶ In later years Seferis (1975) also used the word *τρόπος* in that meaning (Garandoudis 2005).

itself a feeling. In the preface to *Ο Δωδεκάλογος του γύφτου* he declares this: “Η σκέψη {lyric thought} είναι το ίδιο το αίσθημα σε ανώτερο βαθμό και σε όλη του τη δύναμη [...]” (3: 295). Music is the poetic element which invite us to be moved. The word "emotion", after all, comes from ex-movere, Latin for "moving out {of its place}" or "stirring up". Thus lyric poetry as the most musical type of poetry is more susceptible to emotional elements.

Taking into concern the previous analysis of the musical terms we can say that music for Palamas is an organised pleasant/sweet sound, linked with logic and “πολύτροπος αρμονία”, and evokes feeling/emotion. For Palamas rhythm and metre are two musical elements. Finally music in Palamas’ view could be triune and plastic. Of course, Palamas adopts the modern definition of music of his times which is inextricably linked with poetry.

c. The importance of music in poetry for Palamas

The role of music in poetry is crucial for Palamas. In this section I will elaborate on this point and then move on to the reasons why Palamas considers music to be so important in poetry. I would like to clarify that in this part I will refer both to the significance of music in Palamas’ poetry and to its significance in poetry in general as far as Palamas is

concerned. The implications of this for Palamas as a verse translator and anthologist, with particular reference to *MR*, will be drawn out in 5.2.

The big importance Palamas gives to music can be observed by the numerous poems which have musical titles or in which music is their central theme. Musical titles are found, for example, in the poems “Ορφικός Ύμνος” (3:91), “Το τραγούδι” (5:370), “Αρμονία” (5:405), “Η μουσική” (9:319). This is documenting the fact that Palamas really cares about music and *Music Reset* is not just a label. Even in the titles of whole collections an acoustic effect is imposed: *Τραγούδια της πατρίδος μου* (1886), *Ύμνος εις την Αθηνάν* (1889), *Η φλογέρα του Βασιλιά* (1910), *Οι νύχτες του Φήμιου* (1935).

Furthermore, in his critical writings and poems he tends to speak in musical terms to describe, define or refer to poetry -as I noted in section 5.1.b.. This also shows how important is music for him. Palamas also uses a variety of musical metaphors in discussions of poetry. Very often he considers the poem to be song and he goes as far as to call himself a meditative singer instead of a meditative poet. The identification of a poem as a song signifies that Palamas deems musicality as the most important element in the poem.

So, Palamas considers music as highly important in poetry. The question is where

does this significance reside, in other words, how is this significance justified in Palamas' opinion. First, music is important for poetry in Palamas' view because it makes a poem attractive with the delight it offers. He considers "...the joy of rhythm and the richness of rhyme..." (8:23) to be very important in poetry. If sounds are combined in a certain way, they can offer harmony and indeed this is the case with some of Palamas' translated verses, as we have seen in Chapter 4 (i.e. section 4.3.).²⁷⁷ Musicality and melody that stay in the mind create beautiful feelings. And the creation of music (harmony-melody) in Palamas' translations in its turn has other consequences: to entertain and to be memorable.

Another reason why music owes its importance to poetry according to Palamas, is for the creation of sentiment and feeling in the reader.²⁷⁸ For Palamas, lyricism is equated with sense and emotion²⁷⁹ and lyric thought is indispensable for poetry: «δεν μπορεί λαμπρότερα να εκπληρώσει τον προορισμό της η ποίηση παρά με τη λυρική σκέψη» (3: 295). Namely what Palamas theoretically upholds is practised in his poetry: musicality impacts on Palamas' poetry for it helps in the creation of feeling. Papanoutsos (1977: 63) recognises the connection between lyricism and emotion in

²⁷⁷ Rarely the opposite happens: the sounds are used to transmit a bad situation i.e. poem "La vie de Loin" by Prudhomme (11: 279)

²⁷⁸ Examples of recent studies that prove the emotional power of music are Juslin & Sloboda (2011) and Cochrane et al (2013), cf. discussion in chapter 1

²⁷⁹ See section 5.1.b on his definition of what is lyrical and on lyrical thought as production of feeling

Palamas' work: “Η λυρική σκέψη, δηλ. η σκέψη η συνταιριασμένη αχώριστα με τη συγκίνηση, ποτίζει ως τους λεπτότερους ιστούς της την παλαμική ποίηση”.

Theodoropoulou (1936) adds that music is a confession of the soul and that is why Palamas' poetry is music, because the whole of it is a confession. Palamas' translations are no exception, as I showed in chapter 4 and I will show in the following section.

5.2. Palamas' musical poetics implemented in translation

a. Musical references in *MR*

In this section I will address first the allusions to music in Palamas' introduction and notes of *MR* and then the musical references in the translated poems. A theoretical discussion of these references' thematic function and semantics will follow. This will allow us to shape a clear picture of how Palamas had perceived music until 1930 (the date when he publishes the book) and compare these perceptions with his poetic perceptions of music in the rest of his oeuvre, discussed in the previous section. It will also give us the chance to see if music is equally important in his translations as in his rest oeuvre.

In the introduction to *MR* a poem is a song (11: 210), and a poet is a singer (11: 209), a metaphor which is found in Palamas' rest oeuvre (see 5.1.c). So again in *MR* Palamas' perception of music is closely linked with poetry. This is also obvious from the fact that Palamas describes poets and poems using musical adjectives. First a comparison between Sappho and Pindar takes place: «Η μοναχική κιθάρα της λέσβιας ψάλτριας και οι σοφοί χορικοί θίασοι του Θηβαίου λυρικού όμοια τρυπούν τις μουσόληπτες καρδιές» and then between Verlaine and Foscolo: «Ο «Γάσπαρ Χάουζερ»,

το λιγότερο τραγούδι του Βερλαίν και οι *Τάφοι* του Φώσκολου. Στους ναούς των Μουσών υπάρχει πάντα τόπος όμοια πλατύς για τα δύο αυτά και πόσο ανόμοια τοιχογραφήματα”. Whereas in the first sentence he likens their poems to songs, in the last sentence he compares them to murals and he refers to the world of Muses. Thus a tension can be discerned to assimilate poetry with other arts apart from music- here with the art of painting. As in his theoretical views on music (section 5.1.b) here too Palamas seems to share the separation between the arts of poetry and music by adopting Lemaitre's quotation on Sully Prudhomme who overcame the borders of poetics in order to pass into the borders of the art of music: “παρατηρεί πως πέρασε τα σύνορα της ποιητικής για να μπη μέσα στις μουσικής τέχνης τα σύνορα” (11:207). He generally sympathizes with any criticism on Sully Prudhomme which speaks in musical terms: when referring to Prudhomme’s translations he quotes Droin’s musical description “μουσικά μετάφρασε με λόγια το νοσταλγικό Πλάτωνα περισσότερο από τον περήφανο Λουκρήτιο” (11:208).

Palamas moreover, in the Preface, speaks with musical terms when he refers to poems as well. He describes his translated poem «Βραδιανός διαβάτης» by Verhaeren as a "δυσκολοσύγκριτη περιπάθεια και των παλμών και των ρυθμών". In order to depict Baudelaire’s poem he uses a stanza from an unpublished poem from *Περάσματα και Χαιρετισμοί* (1931) «που χρόνια τώρα με τα μάγια του ρυθμού σαν από μέσα από ‘ναν

άδη τά ‘κοψε για μας ο δαντικός ποιητής» while in his comments on «Παθητικός προσκυνητής» by Moréas he uses the adjective melodious: “ανθολογημένους αρχαϊσμούς με τα μελωδικά των ξαφνίσματα, βερλαινικά κατά βάθος και με όλες των τις μάσκες».

Also in the Preface, there is reference to the charm of music: “Μουσική γοητεία» (11: 212). Some musical references are mentioned like the musical adjective “συντονισμένους”/ “concerted” (11: 200) here used to mean organized worded. This is in accordance to his view on symmetry and eurhythmy mentioned in 5.1.b. In the next page Palamas speaks about “αϊδιότητα” of Poetry, which shows that around 1930 he still believes that musicality is an integral poetic element.

A distinction between musical instruments is found in the Preface where Palamas chooses to use the most representative one which best describes the sound for each case according to his view. The cithara is mentioned for Sappho’s poetry which plays an antithetic music to the lyre of Pindar. Later on he refers to Francis Jammes as a player of the flute and not the guitar or the lyre (11: 213). He also uses lyre to describe Anglosaxon and Modern Greek poetry (11: 212), but it is the violin that is more appropriate to represent the music of French poetry (11: 215). However, in the translated poems guitar par excellence represents French poetry (see p.334).

Not only in the introduction but also in the rest of *MR*'s peritext the presence of music is distinctly felt. In the note on “*Ἡ Ελένη της Σπάρτης*” he calls Verhaeren’s volumes as “*κελαηδήματα*” (11: 490), «*ὅλη ἡ Φλάντρα ηχολογάει μέσα της σαν ἕνας κόσμος*» (11: 491) and his verses are «*μουσικά εξαγγελτικά μοτίβα*» (11: 491). Specifically for “*Ἡ Ελένη της Σπάρτης*” Palamas uses the word harmony to characterize it. Therefore, musical references are prevalent in the peritext of *MR* as well as in the Preface to *MR*. The reader who comes to the volume through the Preface and the peritext is prepared for what is contained inside the anthology.

*

Inside *MR* music is again prevalent. Though *MR* does not contain any poems which have music as their main theme,²⁸⁰ there are cases where musical terms are used in the titles of the translations. There are six cases of poems in *MR* having a title that suggests a musical dimension: “*Το τραγούδι της άσχημης αδερφής*” by Marie Noël, “*Preludio*” by Carducci, “*Λαλητής και αντίλαλος*” by Palamas himself, “*Ένα τραγούδι*” by Oscar II, “*Ο Ελληνικός Ύμνος του Μιστράλ*” and “*Ο ψαλμός της μετανοίας*” by Mistral. This phenomenon of course also exists in Palamas’ own poetry, as we saw in section 5.1.c. But I think the strongest musical reference affirming a strong musical

²⁸⁰ Only the poems, “*Λαλητής και αντίλαλος*” has sound as its main theme, but this poem is not a translation; it is a concluding poem of the anthology

character, is the translation collection's own title: *Music Reset*.

The importance of music in *MR* is also obvious from the striking number of musical references that exist in the translated poems. Twenty-two poems teem with words like "ψαλμός, ύμνος, τραγούδια, μουσική, ρυθμός, ήχος, ρίμα, μονότονος", musical instruments (φλογέρα, τύμπανα, βιολί) and references to "αηδόνι" and "Μούσα" ("nightingale", "Muse").²⁸¹ The musical term most frequently referred to in the poems of *MR* is the word "sing" and its nouns "song" and "singer"; these are found in thirteen translated poems.²⁸² Palamas translates as «τραγούδι» and «τραγουδώ» the equivalent ST words "chant", "chanson" and "cante" in Occitan. There is exceptionally one case where Palamas translates "songs" for the French word "rimes".²⁸³ Also, in the STs nowhere the word "singer" is found, whereas in Palamas' translations it is found once in the poem "Η υποδοχή" by De Regnier instead of the participle "chantant" in the French poem: "Car c'est pour cela que, chantant/ Mon rêve, après l'avoir conçu en mon esprit: Γι'αυτό κ'εγώ/τραγουδιστής του ονείρου του δικού μου αφού,/ το γεννώ πρώτα

²⁸¹ For these references see appendix 10. Though «αηδόνια» could be associated more with poetry and «ψάλλει» with religion they still have musical connotations. The word musicality is not mentioned in *MR* neither πολύτροπος but μονότροπος and βάρβαρος exist. The reason is that musicality is a plainly scientific term used in a prose context, whereas the word music is more poetic and therefore more fit to be mentioned in a poem.

²⁸² See appendix 10.

²⁸³ Dans la grave douceur de tes divines rimes/ με τα γλυκά, με τα βαθιά, τα θεία σου τα τραγούδια ("Εριφύλη» 11:313).

μέσ’ από το λογισμό μου” (11:318). A singer had been considered a sacred person and Palamas’ determination pursuance to inject the word “τραγουδιστής” in his translation elevates the poet to a sacred vocation. Not only in the cases of the words sing and song does Palamas replace the musical terms of the STs with other musical words. An example is the replacement of the word “cadence” with “music” in the poem «Στο διαβάτη μιας βραδιάς» by Verhaeren (11:334):

Pour apaiser l’émoti et la double cadence De nos deux coeurs battants.	Να μας πραύνη εκείνη τη συγκίνηση Κι από τα καρδιοχτύπια μας διπλή τη μουσική
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This lexical deviation shows that rhythm for Palamas is a musical element in a poem. This is in accordance with his theories on his rest oeuvre as we have concluded (section 5.1.b).

Some other terms which clearly carry the idea of music but not so directly are “the Muse” and “the birds”. The reference to the Muse and to birds, especially to the nightingale, has been a common feature in Greek poetry.²⁸⁴ The increasing centrality of the nightingale in particular as a means of figuring poetic “singing” is also apparent in later medieval literary culture as a whole (Leach 2007).²⁸⁵ In *MR* there are many references to birds and bird-song (among which one reference to the nightingale), with a

²⁸⁴ In Palamas’ poetry: «Το αηδόνι είναι για τον Παλαμά το ενιαίο, ζωντανό σύμβολο της φωνητικής μουσικής, του καθαρού ερωτικού τραγουδιού και του λυρικού στίχου. Πολλά είναι τα ποιήματα του Παλαμά που στους στίχους του κελαϊδεί κάποιο αηδόνι.» (Karandonis 1971:112).

²⁸⁵ Music-theoretical testimony bears witness to the converse of a metaphorical impulse: to praise the good singer’s voice by likening it to birdsong conceived positively as natural music, and to characterise singers as birds (Leach 2007).

potentially disruptive use of birdsongs to be diagnosed, both as a verbal example and as a mimetic musical one, in relation to human song.²⁸⁶ The reference to the Muse takes us back to the tradition of Greek myth. Muses were deities of music, poetry, dance, drama and generally protectresses of arts and letters. In general use, the word Mousa is met also in the sense of music, song, or arts and culture in general (Michaelides 1978). So here Palamas' perception of music which is affected by the ancient Greek and Modern Greek notion of music is evident and in agreement with our previous interference drawn from Palamas' theoretical views in his rest oeuvre (section 5.1.a and 5.1.b).

The importance of music is also directly expressed in Palamas' translations. In the poem "Ένα τραγούδι" by Oscar II (11: 403) rhythm is considered something immortal: «Μ' έναν αθάνατο ρυθμό να πάη, προς τους αιθέρες» and in "Preludio" by Carducci the acquisition of rhythm makes poetry special (11: 365): «Μισώ την ποίηση την κοινή· το αφήνει/ [...] Δική μου είναι η στροφή που πάει, χορεύτρα,/ ρυθμικά και σκιρτά, σαν την παινεύουν.» In "Η υποδοχή" by De Regnier (11: 318) rhythm is considered very important because it is memorable: «πέστε μου δε βοηθήσαν τα τραγούδια μου/ με το ρυθμό τους που δε λείπει από τη μνήμη σας». Apart from rhythm, Palamas in the poem «Σ' ένα νέο πολιτευτή» (11:243) by Gautier, presents rhyme as something also

²⁸⁶ Mimetic not in the sense that there are words which remind the sound of birds but with the references to birdsongs a picture of sound is created in the reader's imagination and fantasy where the birds are singing

important in poetry which makes things in the world “brilliant”: “όλα στον κόσμο είναι λαμπρά, φτάνει τη ρίμα νά’χουν”, and not just “good” as in the French equivalent verse: “Sinon que tout est bien, pourvu qu’on ait la rime.” These references bear out the importance of music for this volume in particular.

Furthermore, references to musical instruments appear frequently in the translations of *MR*. Specifically, Palamas mentions four instruments: the lyre, the guitar (or, is seen as the ancient instrument, the Cithara), the flute and the drums.²⁸⁷ Notably, these are the instruments mentioned in the rest of Palamas’ work. Almost nowhere in his poetry do we find a reference to the unambiguously modern Western piano, mandolin, harp, trumpet and laouto for example.²⁸⁸ This is a strong indication that *MR* is an integrated piece that is perfectly fitted and domesticated in Palamas’ corpus. This indication becomes even more evident when Palamas refuses to literally translate the musical instrument of the ST because it does not belong to his aforementioned band of instruments:²⁸⁹ “Que sur le luth français j’ accorde pour vous deux”/ “και να ταιριάζω

²⁸⁷ Among all the musical instruments in *MR*, the lyre is the instrument most frequently mentioned. This is not surprising insofar the lyre was the pre-eminent national instrument of ancient Greece, the most important and most widely known of all instruments, synonymous with poetry itself. Lyre gives us the term ‘lyric’, and becomes the title of many poetry books in Greek, i.e. Sikelianos’ *Λυρικός Βίος* (1969-1992), Tsirkas’ *Το λυρικό ταξίδι* (1938), Christopoulos’ *Λυρικά* (1970).

²⁸⁸ With exception the “violin” which is mentioned many times in Palamas’ work but astonishingly not in the poems of *MR*.

²⁸⁹ Palamas wants to avoid the modern furniture of the poems of the next generation. For example, there are many symbolist poems on harmonica but for him *φυσσαρμόνικα* is too modern in antithesis to Atras

για τους δύο στη γαλλική κιθάρα» (“Εριφύλη” by Moréas, 11:316).

Palamas uses the guitar to typify the musicality of the French poetry in the aforementioned verse. Just as I noted earlier referring to the Preface, in his translated poems Palamas uses each instrument to describe a different musical sound. So, the sound of flute best represents love; it is an expression of something bucolic (11:328), because it only occurs when descriptions of nature appear in the poems of *MR*. Mistral sings with a lyre (and never with a guitar or harp for example), because he as a Provençal poet possesses the spirit of ancient Greece. Each time an instrument is mentioned, then, we can concur that it produces a special sound which describes a different kind of music. Thus, Palamas’ choice of instruments for each case is not accidental. Palamas finds the heavy, deep sound of drums dissonant (see poem “Εριφύλη” by Moréas, 11:314).²⁹⁰ So there is duplicity between sweet sounds—“melodies” and “music” (performed with the violin, guitar, lyre and flute)—and unpleasant sounds (drums). The latter is simply not music for Palamas. Music, in this context, merely symbolizes a pleasurable sound. This is in accordance to Palamas’

and Karyotakis who use iconic instruments of the modern generation, especially the harmonica. Another reason might be that for him some instruments are not familiar to him, *laouto* for example might sound too Oriental.

²⁹⁰ This is in accordance to his theoretical views in his prose writings: «Δεν ρυθμίζονται όπως κρούεται το τύμπανον ή όπως η σφύρα καταφέρεται επί του άκμονος με διηνεκή μονοτονίαν κινήσεως, η οποία δεν έχει τι το καλλιτεχνικόν και λυπεί την αίσθησιν» (2:67).

definition of music in his rest oeuvre as we concluded in the previous section. The first element is well-discerned in the poems “Φθινοπωρινή λύπη (11:288)» and «Αυγή» (11:266) where the adjective «γλυκόλαλο» is mentioned as well as in the poem “Εριφύλη» (11:314) where drums produce bad music for him.

Every sound is music for Palamas insofar as two prerequisites apply. The first is what we have just concluded: the sound must be sweet (pleasant). The second is that the sound must be organized (articulated). This element is clearly found in «περίπατος στα βράχια» by Hugo (11: 231): “τη συλλαβή του λέει καθείς, μόνος εγώ τη λέξη/τραυλίζουν ήχους όλοι τους, εγώ τους συναρθρώνω». Also the word “συντονισμένους» (mentioned in the introduction to *MR*, 11:200) or «συναρθρωμένη» relates to the title «ξανατονισμένη».²⁹¹ The first term is actually a precondition of the second: it is implicit that he could not “ξανατονίσει” if he would not “συντονίσει” first.

Many musical references in *MR* suggest a view which links music to eroticism, sensuality and the female figure, often more associated with musical performance. In “Σ’ εκείνη που στέκεται σκεπασμένη” by Hugo, the sweetness of the woman’s song is an indication of her beauty (11: 227).²⁹² In “Hypatie” by De Lisle (11:255) the poet is presented as capable of singing the melodic hymn of the saint of beauty; through music

²⁹¹ For the definition of the term ξανατονισμένη see chapter 1 (section 1.1.).

²⁹² Sweet song was also the song of siren.

he aesthetically describes Hypatia's beauty, whose soul sings on her beautiful lips.²⁹³ Here, sensuality is represented in musical terms.²⁹⁴ Further, in the poem "Αυτό το βράδι" by Baudelaire (11: 252) the female figure is likened to a muse and music as a hymn to praise her; song is a gift given to a woman. Palamas' entire poetic corpus pivots around this latter perception: through his songs, that is his poems, he praises the beauty of the feminine figure.²⁹⁵ This is one additional similarity between Palamas' poetry and his translations- which give the impression of original poems directly written in Greek by Palamas without the interference of any ST.

Furthermore, in *MR* music is envisioned as a tool for achieving the union of the lover and his object of love.²⁹⁶ Music's erotic potential and potency is clearly found in "Η ξένη" by Lerberghe (11:344), where the poetic subject waits for a woman. He sings, pleadingly, hoping the object of his desire will hear his song and come, and the musical power wins, the woman heard his singing and came. In Prudhomme's poem

²⁹³ Metaphorically music comes from the heart and so it is linked with the soul, which is why it produces feelings.

²⁹⁴ Palamas' equation of musical sensibility with a state of erotic love and experience is both corporeal and mental: in the poem «Ένα τραγούδι» by Oscar II (11:402), the pleasant rhythm magnetizes the woman's thought and induces cravings in her.

²⁹⁵ The issue of the presence of woman in Palamas' poetry is abyssal. Several scholars discussed it like Doxas (1959), Puchner (1995), whereas Sakellariadis (1964:214) presented many examples on Palamas' eroticism and love for women even during his early age and characteristically wrote: "...κάποιες άλλες παιδιάστικες αγάπες του Παλαμά, όλες χαρακτηριστικές του ακόρεστου ερωτισμού του, που τόσο νωρίς του παρουσιάστηκε και εξακολουθούσε ακοίμητος συνέχεια και κατόπι να τον εξουσιάζη ως τα τελευταία χρόνια της ζωής του».

²⁹⁶ This is exactly the case in Rossetti's (1901) sonnets *The House of Life*.

“Les chaînes”, rhythm binds the poetic subject to the melodic sound—“La cadence m'enchaîne à l'air mélodieux”. However, in Palamas’ translation sound acts stronger and is described as intoxicating the poetic subject: “Με το μελωδικό ο ρυθμός μεθάει κ’εμέ τον ήχο” (11:297). Palamas presents music as a temptation, as something magnetic, attractive and uplifting, but when music is linked to love for a woman, the consequences can be sometimes negative and dangerous for the lover.²⁹⁷

Music’s link with sensation is a traditional association (Weliver 2005:83): “A number of musicologists have recently proposed that music constitutes sexual and, more broadly, personal identity, including memory and emotion”. The representations of music in late nineteenth-century poetry, which convey these forces, anticipate this insight. “The prevalence of musical allusions in *fin-de-siècle* poetry might equally be explained with reference to Paterian or Symbolist aesthetic theory [...] or to the prominence of musical references in poetry (such as that of Charles Baudelaire or Paul Verlaine) by which a number of *fin-de-siècle* poets were particularly influenced” (Acquisto 2006:23), among them Palamas.

In the musical references in *MR* there are also connections between music and imaginative – possibly illusory – experience too. While Gautier in his poem “À un jeune

²⁹⁷ The most representative example is the poem “Ο σκλάβος» by Heine where love brings death to the lover.

Tribun” considers poets as dreamers, segregating them from musicians—“Des poètes rêveurs et des musiciens”—in Palamas’ translation both poets and musicians are considered as "ονειροπλέχτες" (people who crochet dreams, 11:243). Hugo’s poem “Σ’ εκείνη που στέκεται σκεπασμένη” (11:226) repeats this image; and the word “song” frequently accompanies “dream”.²⁹⁸ The poet not only weaves the dreams of others but is presented to sing his/her own dreams, which are born in the mind: “...chantant mon rêve, après l’avoir conçu en mon esprit”/“Τι’ αυτό και εγώ/τραγουδιστής του ονείρου του δικού μου/ αφού το γεννώ πρώτα μέσα από το λογισμό μου” («Η υποδοχή» by De Regnier, 11: 318). For Palamas music and poetry have the same effect on people insofar as poets and musicians share the same ability to fabricate oneiric sensations. Dreams are unconscious states. *MR* presents poetry and music as arts of the unconscious, enabling people to access the dream world. Controversially, not only music and poetry produce an unconscious effect, but as Hubert (in Weliver 2005) argues, these forms are inspired by the unconscious, too. That is why in the poem “Σ’ εκείνη που στέκεται σκεπασμένη” (Hugo, 11: 226) the song takes place at night: “από το βάθος μου μιλάς ενός ονείρου/μακρυά, με τ’άστρο, με την κουκουβάγια/ το νυχτογέννητο τραγούδι τραγουδώ”.

Bringing together all the strands of meaning that cluster around the musical terms

²⁹⁸ Εγώ είμ’ ο σκεπασμένος ξεγραμμένος ονειροπλέχτης/ έλα να δείς και τον ονειροπλέχτη.

in the references of *MR*, we can form a definition of music and its relation to poetry, what Palamas means when he uses the word music and song. Palamas defines music as pleasant and well-organised sounds, and this definition is also presented in his remaining oeuvre (see section 5.1.b). For him music is linked to the female figure, erotic love, beauty and sensuality. He presents music as having an intoxicating power and ability for fabricating oneiric sensations. Also, the interference of the previous section is reaffirmed: Palamas is affected by the ancient and Modern Greek way of perception of music (Muse, nightingale, instruments) as well as from the French movements of Romanticism, Parnassianism and Symbolism (music and sensuality). Finally, music in *MR* is of equally great importance, as in Palamas' rest oeuvre. We understand this from the musical titles, the many musical terms in the translated poems (which sometimes are more than the musical terms in the STs) and the references inside the translated poems (which directly exclaim that rhythm and rhyme are very significant in a poem).

b. Musical features in the selection and arrangement of poems and poets in *MR*

An important criterion for Palamas' choice of poems is their musicality.²⁹⁹ Palamas finds poems where musicality is characteristically expressed, closer to his poetry and so they touch him more. The fact that Palamas selects poems in which the element of musicality prevails is nicely summarized in the following words he uses to explain why he chose to translate poems of Lerberghe: “σα να γυρεύη κάπως να υποδηλωθή και η αγάπη μου, στα κυριότερα γνωρίσματα του ποιητικού ωραίου, για ό,τι κυμαίνεται αγνά και μουσικά αιθέριο, ήχος περισσότερο παρά στίχος” and “Στον πλαστικό λυρισμό είναι ότι στο μουσικό λυρισμό το *Τραγούδι της Εύας* του Βέλγου” (11:204-205). The musicality of some poems inspired Palamas to translate them as he confesses: «Δεν ηξεύρω από ποίαν λυρικήν κατάνυξιν ή από ποίαν βυζαντινήν σκέψιν συρόμενος ενεθυμήθην σήμερον τον εξαίσιον *Ψαλμόν της μετανοίας* τον οποίον ετόνισεν κατά το 1870 ο μέγας φίλος μου, ο Φρειδερίκος Μιστράλ...». Music is an inspiration for Palamas in writing his own poems as well (Karandonis 1971). But it is not these poems' musicality alone that attracted Palamas to translate them, but also the fact that some of them had been set to music. So he translates the work of Heine, of Prudhomme, a great part of which had been set to music i.e. the poem "La persue", and the work of

²⁹⁹ See also discussion in chapter 1 (section 1.3.c). The distinctive musicality of the poem “Μια βραδιά στη Βερόνα”, for example, was identified by Petridis (1930), who characterised the poem as a nightingale's singing: “το θαυμάσιο "Μια βραδιά στη Βερόνα" της Noailles- ερωτικό αηδονολάλημα ξεχειλισμένο από πάθος” (in *Nea Estia* 1930: 161).

Baudelaire which had many musical adaptations i.e. the French composer Claude Debussy set five poems from Baudelaire into music in 1890: “Le Balcon”, “Harmonie du soir”, “Le Jet d'eau”, “Recueillement” and “La mort des amants” (Graham 2000).

Another musical feature in the selection of poems in *MR* is that Palamas mostly chooses to translate poems with a musical form. A striking example is the poem “Madrigale” by Pascoli (11:368). Madrigal is:

a poetic and musical form of 14th –century Italy; more importantly, a term in general use during the 16th century and much of the 17th for settings of various types and forms of secular verse [...] It set the pace for stylistic developments that culminated in the Baroque period, particularly those involving the expressive relationship between text and music... (NG 2nd ed., v.15: 545).

Another example is that Palamas chooses to translate the poem “Preludio” by Carducci. Prelude “in its original usage, indicated a piece that preceded other music whose mode or key it was designed to introduce; was instrumental (the roots ludus and Spiel mean played as opposed to sung); and was improvised...” (NG 2001 v.20:291). Accordingly, the overwhelming number of sonnets in *MR* owes its presence to the bold characteristic of musicality this poetic form has.³⁰⁰

Palamas is attracted by the musical title some poems have: “Το τραγούδι της άσχημης αδερφής” by Marie Noël and the poems “Ο Ελληνικός Ύμνος του Μιστράλ”,

³⁰⁰ See macro-level analysis section 3.5.

“Ο ψαλμός της μετανοίας” by Mistral and “Ένα τραγούδι” by Oscar II which are found in the “Επίμετρο». These poems have as their titles a name of a musical poetic kind. Regarding the first and last of the aforementioned poems, we can interestingly observe that their structure is indeed so musical that tends to approach the structure of a song as their title indicates. In both “Το τραγούδι της άσχημης αδερφής” and “Ένα τραγούδι” there is a phrase “Ένα τραγούδι!” or a stanza “Τί θα κάμουμε...θα μ’αγαπάς”, respectively, which is repeated like a refrain throughout the other stanzas.

It is, however, notable that there is no adoption of ballad modes in *MR*. Literary ballads “marked a significant phase of influence during the Romantic period” (NG v.2:541), whereas in the nineteenth century it was cultivated by the middle classes in Britain and North America. So the ballad tradition explains why it was considered a worn-out weathered genre in France during symbolism and this is presumably a reason why Palamas did not translate any. Also, perhaps Palamas considers the ballad not strictly lyrical or maybe he thinks Greek literature has enough of them, and that it is better to translate poems of a kind that do not, yet, exist in Greek in the best form. It is surprising that Palamas does not translate odes either, as the ode in nineteenth century was “interpreted as a musical form, with either the line or the stanza playing the role of the fundamental metrical unit” (Sampson 2011:83). Nevertheless, odes would be out of place in this book, not least because 1927 had seen Karyotakis’ famous parody of

Kalvos.

Music is a significant criterion in the selection of poets, too.³⁰¹ This explains why Palamas translates a relatively large portion of Verlaine, who is considered a musical poet, poems of Pomairoles, whom Souday compared to César Franck “το σεραφικό πατέρα της νεώτερης μουσικής” – a comparison shared by Palamas (11: 205) and poems of Hugo who is considered by Palamas a magnificent lyric poet “λυρική μεγαλειότητα» (11:202). This also explains the conclusion in chapter one that most of the poets in *MR* are Symbolists: “Never before had music played such a large role in a literary movement’s definition of poetry despite the fact that none of the poets of the symbolist movement was in fact a musician...” (Acquisto 2006:1). A group of poets called “Symbolistes-Instrumentalistes” was headed by René Ghil, who established a new intellectual scientific connection between poetry and music.³⁰² Music was the domain of intertextuality through which the symbolist movement emerged, and the vehicle through which symbolist poets released poetry from its associations with Idealism (Acquisto 2006). Specifically, some Symbolist poets contributed especially to music in relation to poetry: the critics have rightly associated the term musicality above all with Verlaine, Baudelaire’s ideas on music in his essay on Wagner and his lyric

³⁰¹ See 1.3.a

³⁰² He found scientific correspondences among consonants, vowels, orchestral instruments, sentiments and colours (Acquisto 2006).

poetry formed post-Romantic aesthetic theory. Mallarmé, too, regarded music as “spectacle and performance rather than as Ideal”, and Villiers de l’Isle Adam was “an amateur music-maker” (Acquisto 2006: 9-10).

Apart from the process of selection, Palamas has a musical structure of poems and this is found through their way of arrangement in the anthology *MR*. We saw in Chapter 1 that the sonnets in *MR* communicate the subject of love (either unity in love or loss), of the poetic art and of philosophical ideas about life and death. The use of recurrent themes is as natural to poetry as to music. In this *MR* “aspires towards the condition of music” since “sequencing is essential to determining meaning in formal music analysis: it is the sequential order in which themes are presented, return and transform that the attentive listener is supposed to be able to reproduce in his mind, as well as the relations and developments that occur between themes, as based on this order” (Weliver 2005:196).³⁰³

A musical structure also determines the way each poem is presented in the books’ arrangement. In most cases Palamas cites the first line of the ST, followed by the name or surname of the poet before the translation, immediately below the translated title.³⁰⁴

³⁰³ For a comparison of musical structure to narrative in literature, see Weliver (2005:196).

³⁰⁴ In some cases Palamas did not give the complete first line, but only part of it, i.e. in the poem “Θεός αν είμουν” by Prudhomme (p. 273), “Μόλις τη δήτε” by Henri de Regnier (p. 321). However, in the poem

According to Loulakaki (2010:5) this practice “makes the citations function like mottoes to his own poems”. Loulakaki uses the term “motto” to refer to the short, suggestive expression of a guiding principle for the written material that follows. But motto has another meaning that is musical: A motto is a phrase which recurs throughout a musical work and has symbolical significance.³⁰⁵ By the same token, printing the first line of the original can give it a function analogous to a musical theme through which a later composer sets out variations. It is as if Palamas gives the musical key of his piece.

Key is:

the abstract arrangement of musical phenomena such as melodies, harmonies and cadences around a referential or tonic pitch class [...] as a metaphorical ‘key’, the tonic ‘unlocks’ or clarifies the arrangement of pitch relations that underlies the music. A tonic thus unifies and coordinates the musical phenomena within its reach: in the key of C major, for example, there is an essential ‘C-ness’ to the music. The idea that a piece or a passage lies ‘in’ a given key may reflect a cultural inclination to conceptualize key as a musical container. A key in this sense involves certain melodic tendencies and harmonic relations that maintain the tonic as the centre of attention (*NG* 2001, 13:509).

This confirms that Palamas’ target is to give a musical translation to the reader and, by extension, create a musical anthology, like a piano album (*NG* 2001)³⁰⁶ with a variety of

“Αυτή που ήρθε” by Henri de Regnier not only the first but the two first lines are presented.

³⁰⁵ As defined in (*NG* 2001, 17: 232-233), motto is:

A term used for a brief phrase or motif that recurs at various points in a work [...] In the 17th and 18th centuries, it is commonly applied to a figure at the beginning or an aria (see *DEVIENARIE*) where the ‘motto’ is stated by the voice and followed by the opening ritonello [...] In music of the 19th century, it may apply to a phrase that dominates a composition or recurs within it, generally appearing at the opening and decisive moments in the course of the movement of the work.

³⁰⁶ “The term was first applied to a collection of 78 r.p.m. discs used to record a long work, such as a

pieces, keys, tempi etc.

Finally, we can derive an idea of how fundamental musical analogies are to Palamas in this book from the placement of a closing poem for the anthology, written by Palamas entitled “λαλητής και αντίλαλος” (Sound and Echo). This poem expresses the prime reason that led Palamas to bring together the book: to reset and rearrange the music of the STs. The acoustic dimension of this poem suggests that musicality is what matters to Palamas above all. The association of “λαλητής και αντίλαλος” with the anthology’s title and the anthology’s scope in general, is clear enough. It is reinforced by a declaration exalted in the book’s Preface (11:208): “Οι βιβλιογραφικές αυτές πληροφορίες για την αξία του ποιητή μπορεί να μην πρόσφεραν και πολύ στο βάρος του δικού μου του θαυμασμού, αν δεν τους παρουσίαζα σαν απλά αντιλαλήματα του θαυμασμού μου που χύνεται όλος προσωπικός, εγκάρδιος”. At the same time, this poem implies that Palamas has a very important theoretical approach concerning the act of translation: translation should be like the echo of a sound; in other words, translations retain something from the original, but create new poems. The same view is interestingly developed by Karandonis in the Preface to his collection of translations *Ηχώ* (1982:17):

symphony, that would not fit onto a single disc [...] the term was later adopted for long-playing records of over 30 minutes of music, and later again also denoted the aesthetic qualities of the music contained within. In the mid-1960s albums were often a collection of songs organized around one central theme” (NG 2001, v.1: 326).

αν δεχτούμε πως η ηχώ ή αντίλαλος, δεν είναι μια πρωτογενής, αλλά δευτερογενής έννοια, γιατί δεν αντανακλά ή διασώζει παρά εξασθενημένη την πρωτογέννητη φωνή. Και κάθε ποίημα, είναι μια πρωτογέννητη φωνή, που όσο πιστά και ζωντανά κι αν μεταφερθεί σε μια άλλη γλώσσα και μιαν αλλότρια ποιητική τεχνική, στην μετάφραση δεν διατηρείται παρά σαν εξασθενημένη φωνή και μάλιστα περιορισμένη (συμβολικά) στις τελευταίες συλλαβές του ποιήματος, δηλαδή σ' ένα μικρό μέρος ενός συνόλου.

c. Transferring sound and silence: Music in practice in the SPs and the Greek poems

I borrow the term “transferring” from Lehto (in Perloff & Dworkin 2009:49) as being more meaningful than “translating”, something which is in agreement with Waldrop too, suggesting that: “It is impossible to translate the sound in poetry because the union of sound/sense will not be the same in any other language” (Perloff & Dworkin 2009:60). In this section I will mostly (but not solely) refer to musicality and rhythm. Musicality is considered to be an intrinsic component of *poeticism* and it should not be confused with rhythm because rhythm is an external morphological element of the poetic language (Skartsis 1997). The rhythm mainly depends on tonality and vocality, whereas musicality concentrates on less tangible elements like feelings, emotions and meanings (Skartsis 1997). In addition, rhythm depends on a pattern produced by emphasis and duration in music or by stressed and unstressed syllables in the case of words, which does not characterize musicality (Skartsis 1997). Both are of course

indispensable constituents of a poem. But if musicality and rhythm are the internal and external characteristics of poetry respectively, then both of them should be thoroughly discussed. There are many ways of creating musicality, prosody and rhythmical effects in verse, and as we have seen in our macro and micro analysis Palamas employs many means of creating music in his translations. The gathering of all these musical sources will be combined with a discussion on how these are produced in the TTs and how music is rearranged or reset in comparison to the French STs.

In the macro-level analysis (chapter 3) we have noticed that Palamas rearranges music by changing the metre (from the French Alexandrine into the iambic fifteen-syllable). Nevertheless, no Greek poet has ever used the Alexandrine; still Palamas could translate the poems into the twelve-syllable or thirteen-syllable which are closer to the Alexandrine (see section 3.3.). Metrical change is one of the most serious changes for a translated poem and can be interpreted as a daring decision of a translator because changing the metre is like changing the music key of the whole poem. In the same way the key gives the tone to the song's melody, metre is one of the core units (or the most core unit) for a poem's existence; it is on the metre where the poem relies and all the other musical sources are built on it, based on it and in reference to it. The metre change automatically leads to the music and sound change of a poem as the French Alexandrine has other sources of harmony different than those which can be created in the Greek

iambic fifteen-syllable.³⁰⁷ Of course there are some similar musical sources too as we shall see below.

In his use of the iambic fifteen-syllable, Palamas takes up some metrical innovations which alter the music of the verse in the translated poems (cf. 3.3.). False starts or dead ends are examples of the most productive and innovative areas of metrical structure in Palamas' verse translations, with which "the metre is concretely brought to the attention of the reader as a voice that is even more important than the syntax" (Weliver 2005:200). Here, I would like to note that it is more obvious and easier for a Greek reader to understand the conventions of the fifteen-syllable in Palamas' translated sonnets and thus its sound, as the very existence of metrical effects always depend on a shared conception of the metre's covenants between poets and readers (Phelan 2012).

His theoretical opinion about the use of the synizesis and the avoidance of the hiatus (see 5.1.b) is put into practice in his translations: we rarely meet hiatus whereas there are many cases of fusion of the vowels a, i and e.³⁰⁸ By this practice, Palamas offers a certain kind of melody in his translation verses.³⁰⁹ A suchlike kind of

³⁰⁷ For the poetics of French verse see Scott (1998) and Grammont (2002).

³⁰⁸ For an example see appendix 4.

³⁰⁹ Commenting especially on the use of coprecipitations, Garandoudis (2005) said that coprecipitation over the middle caesura of the fifteen-syllable is found in totally 172 verses. He, then, explains that the use of coprecipitation is Palamas' conscious choice, which except from helping him to find metrical

melodiousness is also found in the French STs because in the French Alexandrine hiatus is as well undesirable (Scott 1998).

Another way of transferring the sound in Palamas' translations is through accentuation. Accent or stress, was the basis of French as well as English prosody (Phelan 2012). But in French the lack of strong stress on the syllables necessitated other elements of repetition in order to be considered as verse: more or less regularity in length of sections, and rhyme (Phelan 2012). French poetry unconsciously adopted as the basis of its versification the six-syllable group followed by a rest (Scott 1998 and Grammont 2002). The section is marked off not only by a rest, but also by a change in the pitch of the voice, usually a rising inflection (Scott 1998 and Grammont 2002). The repetition of a raising or falling inflection at regular intervals in poetry gives an added element of design, or music (Scott 1998 and Grammont 2002). "The isochronous interval between metrical accents was a real and ineradicable part of the experience of reading poetry, just as the rhythm indicated by the time-signature was an irreducible part of the experience of listening to music" (Phelan 2012:9). This principle of isochrony established "a pattern of expectation which interacted with other elements of poetry to form complex counterparts and harmonies" (Phelan 2012: 9).

variety and providing a rupture of the regularity of the old fifteen-syllable, it aims at the euphony of the verse. The riper the poetry of Palamas becomes, the more frequent is the use of this kind of coprecipitation in his work.

Palamas in the accentuation of his translations, however, does not always preserve the principle of isochrony, which is in most cases infringed at the beginning of the verse.³¹⁰ This is justified, taking into consideration how labored is for a translator to choose the appropriate word in order to faithfully translate the meaning of the foreign poem and simultaneously keep the intervals between the accents more or less equal. However I think this was not the big problem for Palamas. As a capable translator he could easily overpass this obstacle. I think this Palamas' practice as translator is true to his practice as a poet: in his effort to renew the fifteen-syllable (see 3.5.). This is another way of resetting the musicality of the foreign poems in his translations and this way of resetting is renewing and reviving the sound of the ST as well.

On the level of lexis when it comes to terms with musical implications, a micro-level analysis reveals that Palamas implemented words to enable the Greeks to grasp, as an echo, the dynamics of the foreign poem. But Palamas did not go to great lengths to invent these; these words are compounds, hence these inventions were not foreign to the Greek tradition. In his study of Palamas' language, Andriotis (1943) highlights the function of compounds as an effective stylistic device of epic poetry, but in Palamas' translations, his predilection for compounds is a key part of his effort to build a demotic

³¹⁰ In most cases accentuation is made strange by the strong reverse stress in the words at the beginning of each line.

lyric poetry. Compounds as a lyrical device were also extensively and often fruitfully exploited by Sikelianos and Elytis (Loulakaki 2010). Further Palamas in his verse translations creates some sound-made words (like “αχάει» 11:245 and “λαλαγάη» 11:335). It must be noted that in the equivalent French verses, there are no such sound-made words: «Nous écoutons jaser la source à travers l'herbe»/ «θ'ακούσουμε να λαλαγάη τη βρύση μέσ' από τη χλόη» (Verhaeren, «Au passant d'un soir»); “J'ai perdu l'océan morose, son deuil, ses vagues, ses échos;”/ “εχασα την πικροκυματούσα, θάλασσα που αχάει σαν να πονή» (De Lisle-Adam, “L'Aveu”).

In his translations Palamas is attentive even to the smallest unit of a language's phonology: phoneme. In many STs there are alliterations and assonances. Nevertheless, the principle "repetition with variation" -repetition with variation of sounds and combination of sounds- is the basis of French prosody (Scott 1998). Palamas faithfully translates the alliterations and assonances of the French poems in his Greek poems and sometimes creates even more. In this way his translations aspire to be songs: “Bringing elements of language together is not only equated to metaphorically to song, but it will be used to communicate the unity of soul and body, and earthly love with divine love” (Weliver 2005: 200). An example of the assonance of *a* is found in the following verse: “μαύροι γιγάντιοι από γρανίτη δυνατοί πλασμένοι» (11:337). The most characteristic example of the resetting of alliterations is found in the following verses of the poem “La

vie de loin” by Prudhomme (11:279):

Les grands coups de marteaux et les grands chocs d’armures
βαριά χτυπήματα σφυριών, βρόντους τρανούς αρμάτων

Palamas not only preserves the alliterations of the ST but he also creates more where possible:

Et tous les battements des pieds sur le chemin.(alliteration of t)
κι από τα πόδια που πατάν και περπατάνε κρότους (alliterations of k, p and t)

Here the marching of feet is a straightforward kind of sound imitation. Sometimes Palamas achieves this link of sound and sense in his translations and these are the times we can speak of real success. Taking this into account I could not share Waldrop’s (in Perloff & Dworkin 2009) claim on the impossibility to translate the sound.³¹¹

Apart from repetition of vowels and consonants, which create assonance and alliteration, the stylistic mechanism of repetition is found in rhyme and internal rhyme. Moreover, there is repetition of syntactical structures, of rhythmic and metrical units or repetitions of whole words. In the verses below there is repetition of phrases (11:326):

-“Παραμάννα, ετοιμάστε μου το μνήμα!
Το μνήμα μου ετοιμάστε και το ξόδι μου
προς τη λαμπάδα τη χυμένη από τα παραθύρια,
προς τη λαμπάδα που γυαλίζει, λάμα από μαγνήτες

Palamas usually keeps the repetitions of the STs in his translations, and when he fails to reproduce them he creates repetition in another place. This shows how much important is the preservation and creation of repetition and its effects for Palamas. The following

³¹¹ See previous quotation on p. 357

stanza is characteristic for the many consecutive repetitions it includes, in the last verse of which Palamas adds a word repetition that is absent from the ST:³¹²

Que diras-tu ce soir, pauvre âme solitaire,
Que diras-tu, mon coeur, coeur autrefois flétri,
À la très belle, à la très bonne, à la très chère,
Dont le regard divin t'a soudain refleurì?

Αυτό το βράδι τί θα ειπής, φτωχή ψυχή ερημίτρα,
Καρδιά μου τί θα ειπής κ'εσύ, καρδιά παραδαρμένη,
Στην πió όμορφη, στην πιο καλή, στην πολυαγαπημένη
Που σε ξανάνθισ'έξαφνα το βλέμμα της, θείο βλέμμα;

Repetition is the most frequently used element of creating music in Palamas' translations- and one needs to read in the context of Palamas' poems to understand what repetition, whether verbal or phonemic -and its absence- can do. As Waldrop (in Perloff & Dworkin 2009: 60) correctly annotates: "a string of words related by sound may make an argument stronger than logic" and may make a feeling stronger too. So during the resetting of music more musicality is created in some Palamas' translations where

³¹² There are many other cases where Palamas creates even more repetitions than the ones found in the STs:
Demander tout d'abord à quoi tendent les choses
Et les analyser dans leurs fins et leurs causes ;

Και πρώτ'απ'όλα αναζητάς το νόημα των πραγμάτων,
Τα πράγματ'από που αρχινάν και τέλος που πηγαίνουν
(Théophile Gautier, «À un jeune Tribun» p.243)

Ridicule pendu, tes douleurs sont les miennes!
Ρεζίλεμένε, οι συφορές σου, οι συφορές μου, και όταν
(Baudelaire, «Un Voyage à Cythère»)

more repetitions are found.

Further, Palamas, wherever the metre permits it, tries to avoid contraction: “κλειίς» instead of “κλείς» (11:328), «βογγοαναστενάζει» instead of «βογγαναστενάζει» (11:326). This is in line with Palamas’ theoretical views on musicality which are once more applied to his translation practice (5.1.b). The use of uncontracted which is not found in the French language offers a different kind of musicality than the words in the STs and this melody is softer according to Palamas: «Με τί απαλήν μελωδίαν θωπεύουν τα αυτιά μας εκείνα τα ασυναίρετα» (2: 66).

Nevertheless, any discussion on music and sound in verse would be incomplete if it did not take into account the silence and the poetic figures that create it. Silence is the absence of sound and, like sound, it has an impact on the musicality and the rhythm of a poem as well. The way in which the French poets convey silence in their poetry is through punctuation (especially the use of ellipsis dots serve this function but also exclamation marks and semi-colons serve as a pause -and so a silent moment- to add a beat). Palamas also uses punctuation as an equivalent mean in his TTs whenever this is used in the ST. But silence in Palamas’ translations is produced with the implementation of additional means: the employment of more than one caesura within the verse and the use of internal intonation.

Contrarily, there are cases of abolishment of the figure of silence by Palamas in his translations. This is realized with the revamped stanzaic structure Palamas proposes for the sonnet. Palamas changes the French sonnet's temporal and spatial organization (see 3.5.). As in most of his sonnet translations stanzas are not laid out visually, he repeals the space and time of the STs.

Poetic space and time affects the musicality of the poem as pauses are a basic musical element in music and silence which occurs during the space between verses and stanzas is considered crucial with important musical effects. Pause and process, or a temporal understanding of 'structure', is linked to music. (Dworkin in Perloff & Dworkin 2009: 14).

Generally Palamas transfers in a faithful way the sound or silence effect of the ST. A good example is the poem «Les ailles» by Lerberghe (11:343). In this poem there are no full-stops in the interior,³¹³ instead only commas and one semi-colon are used to pass on this world of echo, music and harmony. Palamas here imitates Lerberghe, creating expressive flows and phrases of sound, rather than close statements. Hence, he manages to preserve the contagious, revitalising power of music in the Greek language poem which celebrates the power of music to exceed stable positions and contents of communication. On the contrary, Lerberghe's poem depends on the strength of its meaning on the wide use of full-stops at the end of each stanza. Palamas having identified this sound's function respects and follows it as much as possible in his

³¹³ They are found only at the end of each stanza.

translation. So the poem's musicality is very faithfully rearranged in the translation.

Some of the aforementioned means with which Palamas creates harmony and euphony rearranging the STs' music are also used to achieve rhythmic variety in his whole poetry: “η συνίζηση και αποφυγή της χασμωδίας, ο διασκελισμός, η υπονόμευση ή κατάργηση της τομής σε στίχους με σταθερή κεντρική τομή όπως ο δεκαπεντασύλλαβος, τα ποικίλα τονικά σχήματα και οι μεθοδευμένοι παρατονισμοί, η έντονη παρουσία της εσωτερικής στίξης” are -according to Garandoudis' study- these means (2005:112).³¹⁴ I would agree with the exposition that Palamas' musicality is personal- as Marmarinou (2003: 123) calls it “μουσικότητα του εγώ” (“musicality of I”) - and that the amalgamation of sounds of the Greek language system is a core means of achieving musicality. However, I strongly believe that this musicality would be deficient without the utilization of the aforementioned means of rhythmical variety (which Garandoudis noted); and it is exactly with the combination of these two elements that Palamas' musicality obtains its personal character.

I would like to end this section with a piece of biographical information which confirms Palamas' preoccupation in transferring the sound of the STs, the big

³¹⁴ Marmarinou (2003) comes into disagreement arguing that Palamas' musicality is not achieved through these metrical and rhythmical innovations. Instead, she declares that Palamas' personal musicality is achieved by exploiting the unlimited possibilities that the sounds of the language system offer.-

importance he offered to musicality and his dedication to the idea of music in *MR*. Palamas, who was fluent only in French, asked his very good friend Lily Zirini, who lived for many years in Germany, to translate for him Schiller's 'Knight' in Greek so he could later translate it. However, this was not enough for him. He asked Lily to read the original poem several times because he wanted to listen to the music of the German poem. As far as the Italian translations were concerned, he would ask his daughter to read the Italian ST aloud before he translated it. These facts prove that Palamas took sound into serious consideration in his translations. If Lanson (1906) judged Étienne de La Boétie's translation "Το Κἄθ' ἐνός" as not a translation but surely an echo, Palamas' poems in *MR* are surely both translations and echoes of the foreign poems.³¹⁵

³¹⁵ A study on Palamas' translations from other languages apart from French is important and requires a separate detailed research

Conclusion

This chapter explored the musical poetics of Palamas and the music in *MR*. It supported the idea put forth by Mitsakis' (1997), that the close connections between the arts of poetry and music enlightens the study of poetry, in two different ways. Firstly, regarding this thesis, implementing such a musical approach allowed us to interpret *MR* on both its macrostructure level and its specific content. In effect this chapter combined a theoretical level-analysis on music with a practical study on music to answer the chapter's core questions and targets. Secondly, insofar the musical composition of a poem is an interpretation of that poem and insofar the manner in which musical composition functions reveals the mystic operation of its internal structure and workings (Mitsakis 1997), Palamas' musical recreation of the STs (though is not exactly a musical composition) enlightens the study and reading of these STs.

Music is important for Palamas both in his poetry and in his translations. *MR* is arranged and structured around music. Music is evidenced in Palamas' translation practice, specifically in the undertaking of deviations in order to preserve the STs' musicality or produce even more musicality in the TTs (through alliteration, assonance, repetition and internal rhyme). Music is indirectly referenced in Palamas' numerous uses of musical terms in both the translated poems and in the introduction to *MR* (there are a number of words that refer to music in many of Palamas' translated poems: “ἦχος,

βούισμα, μελωδία, τραγουδιστής, τραγούδι, κιθάρα, μουσική, λαλητής και αντίλαλος”).

These terms are found scattered throughout both his poetry and his prose writings. The contexts in which Palamas employs musical terms illuminates how he understands and uses musical terms, and how music is defined in his thought. We can conclude that the general meaning Palamas gives to music in his poetry coincides with how he uses the term in his translations.

My study’s emphasis on the music of Palamas’ translations brings to the fore how Palamas reads music itself in relation to poetry. I address the music Palamas knew, the way that music functions thematically in his poetry, and Palamas’ set of textual and paratextual practices brought about around and through music. It is in this sense that my study both builds on and differs from past approaches to analyzing the importance of music for Palamas. The examination of music in his translations is useful and enlightening because it leads to conclusions both on the book *MR* itself but also for Palamas’ practice as a translator. Music is very important in *MR* and in Palamas’ practice as poet and as a translator- having as a priority the creation of an echo of the STs’ musical sounds.

Conclusions

This study of MR examines Palamas as an anthologist and verse translator. In that context it also engages in a detailed and informative discussion on the nature of MR as an anthology, on Palamas' translation theory and on his relationship with music, always taking into consideration his critical writings on each one of these topics. Hereby I will provide the relation between Palamas' theory and practice (comparison between chapters 2, 3 and 4) while making a general evaluation of Palamas' advantages and weaknesses as a translator. I will also explain how his role as an anthologist affected his role as a translator and conversely, something that proves the strong link between the chapters of this Thesis. More importantly I will discuss the aftertaste of his translations- what has the impact been to poets and translators after him but also to Palamas' own work, and finally highlight the overall contribution of this thesis. But first a brief summary of the individual chapters takes place.

Chapter 1 describes Palamas' attitude as an anthologist. He was quite broadminded and radical as an anthologist. In the Preface to *MR*, Palamas did not distinguish his self-presentation by outlining his working principles in the book, as anthologists typically do. Rather, he stated his objective, to offer a piece of his lyric self, and the factors that led him to begin translating. In the Preface, Palamas spoke not only

as an anthologist but also as a literary critic commenting on several French poets and informing the reader why he selected those specific poets and poems to translate.³¹⁶ He also spoke as a theorist of translation, expressing some of his basic principles, and as a theorist of literature (e.g. his opinion about originality, about the old and new in literature). *MR* includes a range of nineteenth century European schools and movements, and mainly major and minor French poets. Therefore, Palamas also acted with his background in the history of European, and particularly, French literature. From his poetic choices, we can understand his poetic sympathies. The literary schools presented in *MR* reflected Palamas' poetic ideology, and the fact that Palamas was a significant literary critic affected his choice of poets and poems. *MR* then uncovers a side of Palamas as a historian of his own history as a poet since his early years. It is, then, both an anthology and a personal collection analogous with a commonplace book or album.

As such, Palamas can be considered something between an anthologist and a private collector. Additionally, what distinguishes Palamas from many other anthologists, was how he cast himself as an author, inasmuch as he wrote all the versions contained in the book. In other words, he was an anthologist of his own work over a long career. Palamas also suggested the portrait of the anthologist as an artist,

³¹⁶ For the contents of the Preface and its commentary, see section 1.2.

particularly as a musician, for the way he structured the book revolves around music (see Chapters 1 and 5).

Apart from discussing Palamas' role as an anthologist, Chapter 1 describes the nature of the book and confirms *MR*'s status as, in its own way, an anthology. In fact, *MR* is an anthology in disguise as Palamas aspired *MR* to be a work that did not fall into established literary genres but transcended them.³¹⁷ The variety and diversity of poets from different European literary movements reflects their influence on Palamas' own poetry and confirms Karantonis' (1971:30) statement that Palamas' poetry was not submissive to a particular poetic school Classicism, Romanticism, Parnassism, Symbolism etc. As such, Palamas' manipulation and choices of poets and poems that formed him as a poet lends *MR* a retrospective character. However, *MR* does not formally constitute a final valediction to poetry, because one year later Palamas published *Περάσματα και Χαιρετισμοί* and in 1935 *Οι νύχτες του Φήμιου*.

Chapter 2 explores Palamas' main principles of translation found scattered throughout the sixteen volumes of his work. The chapter gathers and analyses his theories in relation to modern translation theories. As a theorist, Palamas supported something between faithful and free translations. In sum, he advocated for freedom with

317 This is what happens with the *Ο Δωδεκάλογος του Γύφτου* (1907) in which Palamas surmounts genres (Tziouvas: 2005).

limits in translation. He believed that translations have a vivifying function and that vividness is a sign of a good translation. This was the main reason he supported translation into the Greek demotic language. He also believed that a prerequisite of a successful translation was the temperamental affinity between the translator and the author. Finally, he believed that the presence of a translator's personal hue in his translations was inevitable and added that this was beneficial for the ST. Palamas approved the domestication strategy used by certain Greek translators but he was against any excessive domestication practice.

As Chapter 3's macro-analysis argues, Palamas was as innovative a translator as he was a poet. His manipulation of the sonnet, the use of rhyme and the fifteen-syllable reveal this conclusion. Palamas abolished the basic structure of the sonnet, which distinctively consists of two quatrains and two tercets. He often diluted features of the original poem and appeared more adventurous as a translator than as a poet regarding rhyme, as most times he did not use rhyme although he knew that it was an indispensable characteristic in sonnets. So Palamas renewed the poetic form of the STs and renewed the Greek iambic fifteen-syllable with the innovations he implemented.

Chapter 4 described in more detail and on a micro-level basis conclusions on Palamas' practice as translator of five French poets, explored Palamas' skills as a

translator and his faithfulness on the micro-level. Palamas' predilection for certain mechanisms such as the use of compound words, alliteration, and internal rhyme is obvious. Palamas was a very skilful translator insofar as he managed to maintain key poetic characteristics of the STs. Also, the micro-level analysis revealed that there are differences in the way Palamas translated each poet. We see that Palamas treated each poet in a different way. For example, in Verlaine's translations he employs more musical elements than in his translations from Hugo. In Lerberghe's translations enjambments are scarcely found compared to translations of the other French poets. Also, he manages to transfer the "sculptured form and solid content of Leconte de Lisle's poetry and the directness of approach in his verse to well-defined objects and rhythms" (Levi 1992-1994:683) on the one hand and the philosophical character of Prudhomme's poems on the other hand. Thus, he had the ability to recognise the specific character of each poet and render it in Greek. Even the poems from the same poets were treated in a different way (e.g. the poem "La vie de loin" has alliterations and Palamas creates them in his translation, whereas alliterations do not appear in his other translations from Prudhomme). In other words, he did not flatten all STs and did not translate them in the same manner; rather, he adjusted his translations accordingly. A good translator always respects the ST, and Palamas respected each poem's special features and was creative, while implementing stylistic choices of which he was fond in

his own poems (e.g. the creation of compound words).³¹⁸

Finally, chapter 5 explores Palamas' capacity as a lyrical and musical poet. This chapter also examines Palamas' views on the relation between music and poetry and how music was important for poetry. It employs a macro- and micro- level analysis to offer an empiricist model that allows some generalisations on Palamas' implementation of various means and mechanisms to create musicality in his verse and melodious translated poems. The chapter identifies not only his musical practice during translation but also the musical features of the book as a whole. *MR* has the most poetically effective order, unity and structure often modelled on an analogous musical one (especially with the use of mottoes as the musical key). Palamas was not only an author but also an editor. His role as anthologist was not to compile but to compose. This confirms that music was Palamas' highest priority as a poet and a translator. The concluding poem, written by Palamas "Λαλητής και Αντίλαλος," summarises the ethos of his translation practice: the creation of an echo of the sound of the ST. In other words, Palamas reset and rearranged the music of the foreign poems through his verse translations. The title «Ξανατονισμένη Μουσική» best characterises this view in his anthology.

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³¹⁸For creativity and translation see Leuven-Zwart (1991:91)

Palamas' translation practice on both macro- and micro- levels (Chapters 3 and 4), prove that his principles (Chapter 2) were generally in line with his translation practice. Specifically, in the comparative analysis of Chapter 4, we saw that Palamas managed to create vividness in his translations by implementing several translation mechanisms. The many references in Chapter 4 of the similarities of the STs in relation to Palamas' own poems indicates that Palamas had an affinity with the poets he translated, which existed both on the level of spirit and temperament and on the level of poetic art. Palamas' views on language in verse translations were put into practice in his own translation activity: Chapter 4 concludes that Palamas' theoretical support for the demotic language was reflected in his translation practice. While Palamas largely employed the demotic, his persistence is justified by his aim to acclimatise his translations into the home system and prove the capacities of the demotic as a literary language that could cope with the multiplicities of foreign ideas. His preference for the use of the fifteen-syllable, the national Greek verse, also indicates an effort to bring the poems he translated into the Greek culture. For the same reason, he adopted many characteristics of Greek folk songs in his translations.

Palamas was, then, following a domestication strategy. But he avoids the accusation of over-domestication. On the one hand, his use of the demotic and some

folkloric elements had the scope of acclimatisation of the ST and according to the *Skopos Theory* (see introduction) the scope of each translator must be respected.³¹⁹ Additionally, Greek is a minor language, so the perceived violence, which, in Venuti's view, English exerts over other languages, does not exist. Moreover, the fifteen-syllable is the equivalent of the French Alexandrine in which most of the STs were written, so he cannot be accused for using it. In other words, what Palamas wrote in his theories on domestication and the translator's presence was in accordance with his own translation practice. On the other hand, Palamas kept some elements of the foreign poems in his translations, signifying that he respected the foreign characteristics of the STs. For example, he introduced words as they were in the ST, such as the word "Dea" in the translation "Ave Dea" by Hugo. This was a foreignisation strategy. In conclusion, we cannot simply categorise Palamas' strategy as either domesticating/naturalizing or foreignising. Hence, the use of Venuti's terminology proves inadequate for Palamas' description as translator (for more reasons see discussion in the conclusion of chapter 4).

The term Palamisation can, however, be employed in describing his practice.³²⁰

Palamas' presence is obvious in his translations; in his opinion, the presence of the

³¹⁹ However, the *Skopos theory* can be challenged because if the scope of every translator is legitimate, then the fidelity towards the ST is jeopardised.

³²⁰ Chourmouziou (1960) was the first to note that.

translator in the TT was acceptable and unavoidable for all translators. His translations remind us of the translator to the point that we might readily take them for his own poems and reflected his personality as a poet.³²¹ While we cannot accuse him of overdomestication, we can argue that some of the translations go too far in the direction of Palamisation. Palamas admitted in the introduction to *MR* that he himself emerged much more than the authors of the translated poems. In some cases, his presence overshadowed the original author—particularly in the vocabulary he used—giving the impression that the TTs were his original poems and not translations.

Palamas' translation practice, what we have called *Palamisation*, contrasts with his translation theories, as he himself negatively criticised Alexandros Soutsos for promiscuously personalising the language of his translations. Hence, not all his theoretical views conformed to his translation practice. A second practical issue which did not reflect his translation theories is that of fidelity. While in theory he advocated for freedom with limits, in practice he was a quite faithful translator. In other words, Palamas in his practice as a translator was more conservative than as a theorist where he remained more open and daring. Palamas was faithful on the level of both word and sense. His translations then can be categorised as “translation proper” that includes the meaning of fidelity to the word and to sense. Though too broad to be of much use, the

321 However, there are wake of elements that are translations. Palamas does not hide the poet who created them.

term “rewriting” is another term that perhaps best covers what Palamas is doing, and is in a way closest in spirit to the title of his volume. Tsoutsoura (1997:378) uses Berman’s terms and evaluates Palamas’ translation practice as interpretative, that is a category of translations which combines free with literalness. According to their degree of fidelity, Palamas’ translations are not “beautiful infidels” nor “imitations”. However I believe that any attempt to put any translation under these categories is vague so I use the terms here in order to light the discussion on Palamas’ translations description. Palamas transferred the meaning of the ST while remaining as faithful as possible to the letter. What beauty he lost in some places, he added to others. When he faced the dilemma between maintaining the meaning of a word and its sound he chose the latter, a fact that demonstrates that sound was Palamas’ most important element, as his priority was the reproduction of the musicality of the poem. Even if his first aim was the preservation of the music of a poem, he did not severely sacrifice the meaning of the ST, so as to be considered a free translator. Rather, he gave the impression that he stayed faithful to the sense.³²² This said, Palamas’ verse translations are not “deviant”, neither “irrelevant” but can be considered “analogical”.³²³

As for the quality of his translations, Palamas meets the requirement of how a

³²² For example, in some translations, for Palamas to get his rhymes and consequently augment the musicality of the poem, he sacrificed the vocabulary, which for him is not as important as maintaining the rhyme.

³²³ For the definition of these terms see the Introduction.

good translation should be according to Bassnett (1980:97): "a translation of a poem should be at all events another poem". His translations remained poems, which is the highest achievement for a translator of verse translation (see also the Introduction, b. aims and purposes). Though they were poems that look as if they were written by Palamas, he informed the reader about the source of the poem, demonstrating his ethical attitude towards the poems he translated.³²⁴ However, according to Robinson's (2012:26) comments: "The aspirant translation could be poetry, but it wouldn't be so in its character as a translation. [...] Though poetry has been achieved, as it were, the contribution of translation as an activity has dropped out of the equation." Nevertheless this is not the case with Palamas' translations because Palamas recreates these works as poems in their own right in Greek, yet these poems invite comparison with their originals. The fact that there are no signs that these poems are translations into Greek does not mean that Palamas creates poems that are free translations. Palamas relies on the original as its ground plan and he faithfully approximates the STs' poetic characteristics as we have proved in the micro-level analysis (chapter 4).

For Lefevere (1975) the reason for most translators' failure is that they focus their attention to only one side of the ST and not to all its set of features. That is why different translations of the same poem can succeed what one translation cannot do

³²⁴ Palamas puts the name of the author before the translation and the date of translation under the translation. However, he is not always consistent in engaging in this practice.

alone videlicet to bring out different sides of the same poem (Gontcharenko 1985, Trahan 1988, Holmes 1988, Connolly 1998). Therefore, the assessment of a translation must be based according to how far the translator remained consistent on his translation targets and how far did he managed to meet those targets (Connolly 1998). Connolly (1998) adds that every target of a translator must be accepted inasmuch it is posed clearly at the beginning. For Palamas the highest translation target is the preservation or augmentation of musicality. I say the “highest” target because it is not the only one. Palamas works in a very detailed technical way in order to put the words together in such a way as to transfer not only the sound of the ST but also its form, meaning, style and emotion in the most faithful way. And he sufficiently succeeds it as I tried to present in the present thesis.

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I have argued that to view Palamas as an anthologist gives insight into his aims and practice as a translator. For example, my examination of Palamas as a translator unveiled the importance of his musical poetics to his translation practice, but the point extends further: as I argue in chapter 1, indeed music plays a great role in the arrangement of MR (see especially my discussion on mottoes) and on its selection of poets and poems. Again, to see Palamas as an anthologist is to give insight into how he chooses to translate the poems of poets he has an affinity with. This affinity is clear in his practice as a translator too, as we deduce from the similarities between the STs and

his original work and his deep understanding of the STs' poetic structure and devices which he seeks to reproduce in his TTs (see micro-level analysis).

We may add that the selection of poets is also influenced by Palamas' love for Greece (he is drawn to poems with Greek themes) and this is something that is confirmed by his translation practice because Palamas as a translator tries to paint the biggest part of the ST with a Greek color through his translations (see my discussion of domestication). Finally Palamas as an anthologist is influenced by his demoticist position during the Language Question as this influences him on his selection of poets. That is why he chooses Mistral for example, as I mentioned in chapter 1. So Palamas is to be seen as an anthologist and a translator together.

This point has implications for the study (beyond the compass of this thesis): the nature of Palamas as an anthologist and translator affects his own poems. I have tried to note some points of intertextuality between his translations with his own poetry in the micro-level analysis but beyond intertextuality there are other examples of influence. One example is Tsoutsoura (1997:381) postulates that verses of his translations were verbatim incorporated in his original poems:

όσον αφορά ιδιαίτερα στα ποιητικά κείμενα οι συναντήσεις αυτές άλλοτε περιορίζονται σε ένα ζανατονισμένο ποιήμα και άλλοτε συμπυκνώνονται σε

έναν και μόνο στίχο που ενσωματώνεται αδιαχώριστα στην πρωτότυπη ποίησή του, διατηρώντας την κρυφή εκφραστική ενάργεια μιας άλλης γλώσσας, ενός άλλου χρόνου.

Also, the selection of some of his translations worked as a source of inspiration for the creation of some of his original poems (for example, Palamas translated “Τα χέρια” in 1928 and then wrote a poem with the same title in *Περάσματα και χαιρετισμοί* 1931:320). Another kind of influence is that, through his translations Palamas attempts to renew the Greek iambic fifteen-syllable and this renewal passed in his own work.³²⁵ Moreover, his preoccupation with reproducing the musicality of the STs into the TTs augmented the creation of musicality in his poetry afterwards: *Περάσματα και χαιρετισμοί* (1931) and especially *Οι νύχτες του Φήμιου* (1935) were characterized by the bold presence of music. These are examples of how Palamas’ translations played an important role and influenced his poetic oeuvre but this is a topic that requires further research study. Another topic for future investigation derived from this thesis is the influence of each of these foreign poets on Palamas’ oeuvre, especially the role of Sully Prudhomme in his life and poetry. Furthermore, the influence of European movements in Palamas’ work needs to be investigated, apart from Parnassianism that Politou-Marmarinou examined. And there are other more themes for

³²⁵ For examples see the Thesis by Parides (2014).

investigation like the study and role of Palamas' intralingual translations for example "Β' Ολυμπιονίκος" by Pindar.

Palamas' translation activity affected not only his own poetry but also the work of other poets and translators. As Tsoutsoura (1997:379) states:

με το λεπταίσθητο διακειμενικό παιχνίδι από παλαιότερες μορφές της νέας ελληνικής γλώσσας στη *Φλογέρα του Βασιληά* και με την «Κασσιανή» των Βωμών ανοίγει το δρόμο μελλοντικά για τον Σεφέρη και τον Ελύτη. Η ποιητική «εκμετάλλευση» της διαχρονικότητας της ελληνικής γλώσσας αποδεικνύεται έτσι ως η πλουσιότερη μάλλον φλέβα της νεότερης δημιουργίας.

MR is perhaps the first freestanding book of translations by a major Modern Greek poet, and in that it influences Seferis' *Μεταγραφές* and Elytis' *Δεύτερη Γραφή*. Not only as a translator but also as an anthologist he influenced Seferis and Elytis, because of his choice of title: The title *Ξανατονισμένη Μουσική* affected Seferis and Elytis in choosing the title of their collection of verse translations (Karandonis 1982).³²⁶

This influence of Palamas as an anthologist and translator was limited, but its example remains important, as I have argued. This thesis is the first study on Palamas as a translator and the first study on Palamas as an anthologist. It is also the first study on MR as an anthology, a point that had been almost ignored. In particular, the thesis is the

³²⁶ See quotation 30 of this thesis

first study to examine Palamas' translation theory and practice together (the most detailed study, by Tsoutsoura (1997), discusses only one verse translation). No less importantly, it confirmed the importance of music in poetry for Palamas, showed the role of music on his translations and poetry in theory and developed how music is applied in practice on his (translated) poetry for the first time in such a detailed way.

In that respect, this thesis is an exercise in literary history from two aspects: first because it deals with theories of translations and challenges some of them i.e. domestication. Second, because it deals with the literature both in Modern Greece and also in Europe especially France. Palamas' abilities were sketched: as critic and above all a poet-translator alert to the music of poetry. It also sketches Palamas as a poet: “Το σύνολο των μεταφράσεων του είναι καθρέφτης που αντανακλά το έργο του ίδιου του ποιητή μας και το φωτίζει καθαρά σε όλες του τις πτυχές» (Papantsonis 1943:277) and “Είναι σωστός καθρέφτης της ίδιας της ψυχής του ποιητή μας (ibid:276)”. These are apparent especially from the selection of the poets and poems and the Preface to the book as I argued in chapter 1. The study of Palamas' verse translations shows us his reaction to other European poets, it confirms Palamas' influences by various poets and movements. The dates written after each poem show that “ο Παλαμάς δεν περιορίζεται στην ποικιλία της συγχρονίας, αλλά εκτείνεται επίσης και στη διαχρονία” (Tsoutsoura 1997:379).

As Tsoutsoura (1997:379) notes: «Χαρακτηριστικός της μεταφραστικής δραστηριότητας του Παλαμά είναι ο τρόπος με τον οποίο, όχι μόνον εντάσσει τη μετάφραση στην πρωτότυπη ποίησή του, αλλά και τον μεταφραστικό προβληματισμό στην κριτική του.» Palamas was interested and informed about the translation theories of poets, writers and translators at the time when there was not a developed translation theory in Greece. As I argued in chapter 2 his opinions were advanced and a big number of them converge very much with those of modern theorists. MR gives a vivid sense of Palamas' personality as a translator but also as an anthologist and critic.

Appendix 1

to be a purely theoretical problem, since we have to determine to what extent translations belong to a translational or to a literary system or to both. In fact, we are convinced that the study of translated literature, if approached from such a broad, systemic angle, will contribute substantially to a more dynamic and functional approach to literature as such, for there is no doubt that the analysis of literary translations provides an important key to our understanding of literary interference and historical poetics.

APPENDIX

A. Synthetic Scheme for Translation Description

1. Preliminary data:

- title and title page (e.g. presence or absence of genre indicator, author's name, translator's name,...)
- metatexts (on title page; in preface; in footnotes - in the text or separate)
- general strategy (partial or complete translation?)

These preliminary data should lead to hypotheses for further analysis on both the macro-structural and the micro-structural level.

2. Macro-level:

- division of the text (in chapters, acts and scenes, stanzas,...)
- titles of chapters, presentation of acts and scenes,...
- relation between types of narrative, dialogue, description: between dialogue and monologue, solo voice and chorus,...
- internal narrative structure (episodic plot?, open ending?,...); dramatic intrigue (prologue, exposition, climax, conclusion, epilogue); poetic structure (e.g. contrast between quatrains and tercets in a sonnet)
- authorial comment; stage directions;...

These macro-structural data should lead to hypotheses about micro-structural strategies.

3. Micro-level (i.e. shifts on phonetic, morphic, micro-syntactic, lexico-semantic, stylistic, allocutionary and modal levels):

- selection of words
- dominant grammatical patterns and formal literary structures (metre, rhyme,...)
- focus of speech reproduction (direct, indirect, free indirect speech)
- narrative, perspective and point of view
- modality (passive or active, expression of uncertainty,

- ambiguity,...)
- language levels (sociocult; archaic/popular/dialect; jargon,...)

These data on micro-structural strategies should lead to a renewed confrontation with macro-structural strategies, and hence to their consideration in terms of the broader systemic context.

4. Systemic context:

- oppositions between micro- and macro-levels and between text and theory (norms, models,...)
- intertextual relations (other translations and 'creative' works)
- inter-systemic relations (e.g. genre structures, stylistic codes,...)

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Appendix 2

THE POETS IN THE BOOK <i>MR</i>	NUMBER OF POEMS IN <i>MR</i>
Hugo	11
Gautier	1
De L'Isle- Adam	1
Baudelaire	2
De Lisle	5
Mistral	1
Prudhomme	30
Verlaine	5
Moréas	1
Regnier	2
De Noailles	2
Verhaeren	3
Van Lerberghe	5
Pomairoles	1
Angellier	2
Noël	1
Heine	1
Carducci	1
D'Annuzio	1
Graf	1
Pascoli	4
Dresden	1
Schiller	1
Heine	2
Maeterlinck	1

D' Annunzio	1
De Regnier	1
Oscar II	2
Baudry	2
Mistral	3
Psichari	1
Rilke	2
TOTAL NUMBER: 32	TOTAL NUMBER: 98

Appendix 3

Sonnets in which the limits of the stanzas exist – traditional dinstinction	Sonnets in which the limits of the stanzas do not exist – new dinstinction
AVE, DEA page 219 (1927) 4str. 15syllable	ΑΥΤΟ ΤΟ ΒΡΑΔΥ 252 4str. 15syllable
ΟΙ ΞΕΣΚΕΠΑΣΤΕΣ 259 4str. 15syllable	Η ΤΕΧΝΗ ΛΥΤΡΩΜΟΣ 278 1str 15syllable
ΕΝΑΣ ΑΝΘΡΩΠΑΚΟΣ 269 (1919) 4str. 15syllable	Η ΖΩΗ ΑΠΟ ΜΑΚΡΙΑ 279 1str 15syllable
ΣΤΟΥΣ ΠΟΙΗΤΕΣ ΠΟΥ ΘΑΡΘΟΥΝ 281 1str. 15syllable	Ο ΔΟΛΟΦΟΝΗΜΕΝΟΣ ΕΡΩΤΑΣ 280 1str 15syllable
Η ΦΙΛΟΣΟΦΙΑ 282 (1919) 1str.15syllable	Ο ΞΕΝΟΣ 286 1str 15syllable
ΕΡΩΤΕΣ ΤΗΣ ΓΗΣ 283 1str.15syllable	ΦΘΙΝΟΠΩΡΙΝΗ ΛΥΠΗ 288 1str 15syllable
ΟΙ ΑΠΙΣΤΟΙ 284 (1919) 1str.15syllable	ΠΟΥ ΠΑΝΕ; 289 1str 15syllable
ΤΟ ΠΑΛΕΜΑ 285 1str 15syllable	
ΤΑ ΦΤΕΡΑ 287 (1919) 1str 15syllable	
ΣΤΟΝ ΠΟΘΟ 290 (1917) 4str. NO	
ΤΟ ΠΑΙΔΙ ΠΟΥ ΠΕΘΑΙΝΕΙ 291 1str. 15syllable	
Η ΤΡΕΛΗ 292 1str.15syllable	

Η ΧΑΡΑ 293 1str.15syllable	
ΣΕ ΚΑΚΟΣΤΡΩΜΕΝΑ ΜΟΝΟΠΑΤΙΑ 309 (1916) 4str. NO	
ΤΑ ΦΤΕΡΑ 343 4str. NO	
Η ΧΩΡΑ ΠΟΥ ΓΕΝΝΗΘΗΚΑ 367 (1909) the oldest. 4str. NO	
ΣΤΙΧΟΙ ΚΑΤΑ ΤΟΝ ΑΪΝΕ ΙΙ 391 (1882) the oldest. 4 str. NO	
ΟΤΑΝ ΕΙΜΟΥΝΑ ΒΑΣΙΛΙΑΣ 408 (1910) 4str. fifteen-syllable- the oldest in fifteen- syllable	

ΠΟΥ ΠΑΝΕ;

Ceux qui sont morts d' amour...
Sully Prudhomme

τροχ-ζευ
 Όσο: χαθείν από έρωτα, στον ουρανό (δέν) πάνε.
 Τις ρεματικές, τὰ μονοπάτια, τις θραδέτες (δὲ) θάχου, και μέλι: στής παράδεισος (δὲ) θά χαρουν τή γλύκα που νά τούς κάμνη του φίλιού τὸ μέλι: νά ζήχασουν. Στον ἔδη τὸν παντοῦν (δέν) κατεδαίγουν, οὔτῃ. Τὴ κήτηαν ἀπ' τὰ κόκκινα χέλια, και τὸν δαιμόνιου τὸ νύχι δέν τὸς τὰ τρυπάει τὰ σωθικά στον ἔδη σαν τὴν ἀγιάρευτη ὑπόψια και σαν τὰ καταφρόνια σκληρά... (Που) πάνε; Ποιὲς χαρὲς ὑπέροτατες, (ποῦ) πόνοι, και ἂν ἀπομένουν εἰ καρδιὲς και μέσ' τὸς τάρφους ἴδιες, ἐξ ξεπεράσσουν και χαρὲς και πόνους που εἰσθανθήκαν; Μιά που όλα τὰ εἶχανε στή ζωή, τὸν σφραγὸν, τὸν ἔδη, τ' ἀπέραντα που ἀποθυμῶς, τ' ἀπέραντα που τρέμεις, τροχ-ζευ (χάγονται, πάνε σύμωχο: στο τέλοςτε περιῶνε.

OU VONT-ILS?

Ceux qui sont morts d'amour ne montent pas au ciel :
ils n'auront plus les soirs, les sentiers, les ravines,
Et ne goûteraient pas, aux demeures divines,
Un miel qui du baiser pût effacer le miel.

Ils ne descendent pas dans l'enfer éternel :
Car ils se sont brûlés aux lèvres purpurines,
Et l'ongle des démons fouille moins les poitrines
Que le doute incurable et le dédain cruel.

Où vont-ils ? Quels plaisirs, queiles douceurs suprêmes
Pour ceux-là, si les cœurs au tombeau sont les inémes,
Passeront les douleurs et les plaisirs sentés.

Comme ils ont eu l'enfer et le ciel dans leur vie,
L'inair qu'ou redoute et celui qu'on envie,
Ils sont morts jusqu'à l'âme, ils sont anéantis.

βαρβαρῶς (τροχ-ζευ)

Appendix 5

Translated sonnets in which there is rhyme	The kind of rhyme that exists
Ave Dea (1927) fifteen-syllable	aabb/ccdd//efe/fgg
Στον Πόθο (1917) without fifteen-syllable	-a-a/-b-b//cc/-dd *
Σε κακοστρωμένα μονοπάτια (1916) without fifteen-syllable	abc/bac//ddee/ffgg
Τα φτερά (----) without fifteen-syllable	-a-a/bcbc//dd/-ee
Η χώρα που γεννήθηκα (1909) without fifteen-syllable	abba/abba//cde/cde
Στίχοι κατα τον Αϊνε (1882) without fifteen-syllable	abba/cddc//effe/gg
Όταν είμουνα βασιλιάς. (1910) fifteen-syllable	aabb/ccdd//eef/ggf

*where there is the symbol – it means that the verse does not rhymes with any other verse

Appendix 6

TITLE *	ORIGINAL POEM	TRANSLATED POEM
ΕΝΑΣ ΑΝΘΡΩΠΙΑΚΟΣ	Sonnet 4 stanzas distinguished (D), 14 verses	Sonnet 4 stanzas distinguished (D), 14 verses
Ο ΑΠΙΣΤΟΣ	103 1	
ΔΕΙΛΙΑΣΜΑ	5 stanzas, 20 verses	5 stanzas, 20 verses
ΤΑ ΚΑΡΑΒΙΑ ΚΑΙ ΟΙ ΚΟΥΝΙΕΣ	165 1	
ΘΕΟΣ ΑΝ ΕΙΜΟΥΝ	3 stanzas, 12 verses	3 stanzas, 12 verses
ΤΟ ΡΑΓΙΣΜΕΝΟ ΑΝΘΟΓΥΑΛΙ	13 1	
Η ΩΡΑ ΠΟΥ ΕΙΣΑΙ	104 1	
ΕΔΩ ΚΑΤΟΥ	3 stanzas, 12 verses	3 stanzas, 12 verses
ΤΟ ΙΔΑΝΙΚΟ	46 1	
Η ΤΕΧΝΗ ΛΥΤΡΩΜΟΣ	18 2	
Η ΖΩΗ ΑΠΟ ΜΑΚΡΥΑ	-----	
Ο ΔΟΛΟΦΟΝΗΜΕΝΟΣ ΕΡΩΤΑΣ	54 5	
ΣΤΟΥΣ ΠΟΙΗΤΕΣ ΠΟΥ ΘΑΡΘΟΥΝ	Sonnet D	Sonnet ND
Η ΦΙΛΟΣΟΦΙΑ	61 5	
ΕΡΩΤΕΣ ΤΗΣ ΓΗΣ	85 3	
ΟΙ ΑΠΙΣΤΟΙ	Sonnet D	Sonnet ND
ΤΟ ΠΑΛΕΜΑ	Sonnet D	Sonnet ND

Ο ΞΕΝΟΣ	Sonnet D	Sonnet ND
ΤΑ ΦΤΕΡΑ	45 2	
ΦΘΙΝΟΠΩΡΙΝΗ ΛΥΠΗ	Sonnet D	Sonnet ND
ΠΟΥ ΠΑΝΕ;	-----	
ΣΤΟΝ ΠΟΘΟ	Sonnet D	Sonnet D
ΤΟ ΠΑΙΔΙ ΠΟΥ ΠΕΘΑΙΝΕΙ	46 2	
Η ΤΡΕΛΗ	Sonnet D	Sonnet ND
Η ΧΑΡΑ	Sonnet D	Sonnet ND
ΑΝ ΗΞΕΡΕΣ...	6 3	
ΕΡΩΤΟΓΕΡΜΑ	6 stanzas, 24 verses	6 stanzas, 24 verses
ΟΙ ΑΛΥΣΙΔΕΣ	4 stanzas, 16 verses	4 stanzas, 16 verses
ΣΤΗΝ ΑΙΩΝΙΟΤΗΤΑ		
ΤΑ ΧΑΪΔΙΑ	186 2	

* Only poems by Prudhomme are included

Appendix 7

Sonnets in which the limits of the stanzas exist – traditional distinction	Sonnets in which the limits of the stanzas do not exist – new distinction
AVE, DEA page 219	ΑΥΤΟ ΤΟ ΒΡΑΔΥ 252
ΟΙ ΞΕΣΚΕΠΑΣΤΕΣ 259	Η ΤΕΧΝΗ ΛΥΤΡΩΜΟΣ 278
ΕΝΑΣ ΑΝΘΡΩΠΑΚΟΣ 269	Η ΖΩΗ ΑΠΟ ΜΑΚΡΙΑ 279
ΣΤΟΥΣ ΠΟΙΗΤΕΣ ΠΟΥ ΘΑΡΘΟΥΝ 281	Ο ΔΟΛΟΦΟΝΗΜΕΝΟΣ ΕΡΩΤΑΣ 280
Η ΦΙΛΟΣΟΦΙΑ 282	Ο ΞΕΝΟΣ 286
ΕΡΩΤΕΣ ΤΗΣ ΓΗΣ 283	ΦΘΙΝΟΠΩΡΙΝΗ ΛΥΠΗ 288
ΟΙ ΑΠΙΣΤΟΙ 284	ΠΟΥ ΠΑΝΕ; 289
ΤΟ ΠΑΛΕΜΑ 285	
ΤΑ ΦΤΕΡΑ 287	
ΣΤΟΝ ΠΟΘΟ 290	
ΤΟ ΠΑΙΔΙ ΠΟΥ ΠΕΘΑΙΝΕΙ 291	
Η ΤΡΕΛΗ 292	
Η ΧΑΡΑ 293	

ΣΕ ΚΑΚΟΣΤΡΩΜΕΝΑ ΜΟΝΟΠΑΤΙΑ 309	
ΤΑ ΦΤΕΡΑ 343	
Η ΧΩΡΑ ΠΟΥ ΓΕΝΝΗΘΗΚΑ 367	
ΣΤΙΧΟΙ ΚΑΤΑ ΤΟΝ ΑΪΝΕ II 391	
ΟΤΑΝ ΕΙΜΟΥΝΑ ΒΑΣΙΛΙΑΣ 408	

Appendix 8

Translated sonnets whose single verses syntactically separate	
1. ΑΥΤΟ ΤΟ ΒΡΑΔΥ 252	9. ΣΤΟΥΣ ΠΟΙΗΤΕΣ ΠΟΥ ΘΑΡΘΟΥΝ 281
2. ΕΝΑΣ ΑΝΘΡΩΠΑΚΟΣ 269	10. ΤΑ ΦΤΕΡΑ 287
3. Η ΤΕΧΝΗ ΛΥΤΡΩΜΟΣ 278	11. Η ΧΑΡΑ 293
4. Η ΖΩΗ ΑΠΟ ΜΑΚΡΙΑ 279	12. ΣΕ ΚΑΚΟΣΤΡΩΜΕΝΑ ΜΟΝΟΠΑΤΙΑ 309
5. Ο ΔΟΛΟΦΟΝΗΜΕΝΟΣ ΕΡΩΤΑΣ 280	13. ΤΑ ΦΤΕΡΑ 343
6. Ο ΞΕΝΟΣ 286	14. Η ΧΩΡΑ ΠΟΥ ΓΕΝΝΗΘΗΚΑ 367
7. ΦΘΙΝΟΠΩΡΙΝΗ ΛΥΠΗ 288	15. ΟΤΑΝ ΕΙΜΟΥΝΑ ΒΑΣΙΛΙΑΣ 408
8. ΠΟΥ ΠΑΝΕ; 289	

Appendix 9

Translated sonnets where the stanzas are separated with space
1. Ave, Dea
2 Αυτό το βράδι 252
3 Οι ξεσκεπάστες
4. Σε κακοστρωμένα μονοπάτια
5. Στον Πόθο
6. Ένας ανθρωπάκος 269
7. Τα φτερά
8. Η χώρα που γεννήθηκα
9. Στίχοι κατά τον Αϊνε II
10. Όταν είμουν βασιλιάς

*where there is the symbol – it means that the verse does not rimes with any other verse

Appendix 10

Ψάλλει 231 366	Ήχους 231 ηχολογάει 231 297
Λύρα 235, 328 337	Αηδόνια 243
Ρίμα 243	Μουσικοί 243
Ύμνους 252, 257, 279, 288, 335	Μούσα 252 316
Μονότονο 288	Γλυκόλαλο 288 366
Μελωδικό 297	Ρυθμός 297 318 ρυθμικά 365
Τύμπανα 316	Κιθάρα 316
Αρμονικέ 316	Φλογέρα 328
Σχέση μουσικής-χορού 365	μουσική 329 334
Τραγούδι τραγουδώ 226, 227, 235, 249, 255-257, 265, 281, 288, 316 318 335 337 344	

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