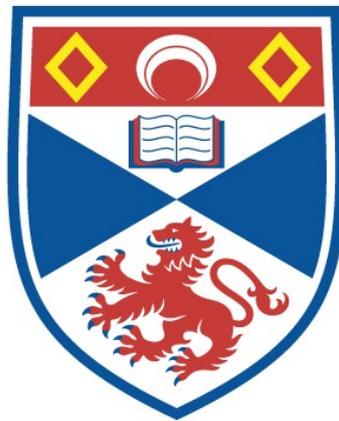


METHODOLOGICAL ISSUES RAISED BY TRANSLATING
PAUL ÉLUARD'S *LES SEPT POÈMES D'AMOUR EN GUERRE*

Michael Edward Botly

A Thesis Submitted for the Degree of PhD
at the
University of St Andrews



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ABSTRACT

Within the general field of translation studies, the translation of poetry has perhaps led to more discussion than any other single topic, as well as to a very wide and diverse range of translation approaches and strategies. However, it often seems that the more extreme of these approaches have been defined with greater clarity than the unsystematic, compromise approaches adopted in practice by most translators. This thesis examines a translation 'middle ground', proposing an approach to the translation of poetry which considers textual elements of content and expression not in isolation from one another but rather in terms of their functional interaction in the overall effect of both source- and target-text, aiming in this way to minimise translation loss in the translation of any given poetic source-text. This approach is developed and demonstrated in a practical way, through an examination of the translation of Paul Éluard's *Les sept poèmes d'amour en guerre*. Following the most comprehensive study of the seven-poem series yet undertaken, the thesis examines in detail two published translations of the series, analysing the strengths and weaknesses of the approach adopted by each translator. This then leads on to the practical application of this information, in the production and analysis of a new translation of the series using the 'middle ground' approach to translation advocated by the thesis. The appendices to the thesis include an alphabetic directory of published English-language translations of Éluard poems.

ABBREVIATIONS USED IN THE THESIS

- OC I* — Volume I of the Pléiade edition of Éluard's *Œuvres complètes* (1968)
OC II — Volume II of the Pléiade edition of Éluard's *Œuvres complètes* (1968)
ST — Source Text
TT — Target Text
SL — Source Language
TL — Target Language

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It is perhaps inevitable, with a piece of work of this size, that I should end by owing a debt of thanks to a great many people – far more than I have room for here. However, it is equally inevitable that a few of these debts should, for one reason or another, stand out from the rest. Accordingly, never forgetting all those others who are not specifically mentioned here, I should like in particular to thank the following people:

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INTRODUCTION

Translation has been described by Randolph Quirk as "one of the most difficult tasks that a writer can take upon himself" (Quirk in Bassnett-McGuire 1980, p. 5), while I.A. Richards once declared that in certain instances the translation process "may very probably be the most complex type of event yet produced in the evolution of the cosmos" (Richards in Gentzler 1993, p. 17). Many writers have gone further still, for example Arthur Schopenhauer: "Poems cannot be translated; they can only be transposed, and that is always awkward" (Schopenhauer in Schulte 1992, p. 33). The fundamental question of whether or not translation as such is possible, is one which haunted translators and translation scholars long before "translation studies" became recognised as a legitimate field of interest in its own right: the answer, of course, depends on how one views translation.

Attitudes towards translation have varied wildly from country to country and from century to century, as Susan Bassnett-McGuire describes in her useful introduction *Translation Studies* (1980). Perhaps more than any other single development, the move towards vernacular translations of the Bible gave particular impetus to early translation. This also presented translators with a problem, however, as a "mistake" in the translation of a sacred text was not simply unfortunate, but was rather heresy; the question of accuracy in translation thus became, quite literally, a matter of life or death. Because of this, the translator's quest became one for the perfect translation, for total equivalence in translation. The belief that a perfect translation was possible, that there was a "correct" way to translate, shaped thinking and theories for centuries; thus even the apparent openness of I.A. Richards' practice-orientated workshop approach of the 1920s concealed (as described by Gentzler) "the aim of [...] establish[ing] new educational techniques that would lead to 'perfect understanding' of the text and result in a unified and correct response" (Gentzler 1993, p. 13). Despite Bassnett-McGuire's assertion that "the purpose of translation theory [...] is to reach an understanding of the processes undertaken in the act of translation and not [...] to provide a set of norms for effecting the perfect translation" (Bassnett-McGuire 1980, p. 37), elements of dogma are still visible in some modern works such as

Peter Newmark's *A Textbook of Translation* of 1988:

...literal translation is correct and must not be avoided if it secures referential and pragmatic equivalence to the original.

(Newmark 1988, pp. 68-9)

...a translator should get rid of clichés of any kind [...] when they are used in an 'anonymous' text viz. an informative text where only facts or theories are sacred.

(Ibid., p. 107)

Indeed, R. Bell was moved to declare in 1991 that:

Translation theory finds itself today seriously out of step with the mainstream of intellectual endeavour in the human sciences [...] The fundamental cause of this state of affairs is [...] the normative approach - the setting up of a series of maxims consisting of do's and don't's - which can be traced back to [Alexander Tytler's *Essay on the Principles of Translation* of 1791].

(Bell 1991, p. 10)

Whether or not one wholeheartedly agrees with this somewhat emphatic assertion, it is clear that the quest for a definitive translation of any given text, for total equivalence, is one which presents the translator with impossible obstacles. Not least of these is defining equivalence itself in any useful manner. Lefevere, for example, quotes Rieu in his 1975 book *Translating Poetry*, opting for an "equivalent effect":

[The translator] should, in a word, try to achieve an 'equivalent effect': 'that translation is the best which comes nearest to creating in its audience the same impression as was made by the original on its contemporaries'.

(Lefevere 1975, p. 103)

Such an approach is, however, dismissed by Susan Bassnett-McGuire:

The principle of *equivalent effect* which has enjoyed great popularity in certain cultures at certain times, involves us in areas of speculation and at times can lead to very dubious conclusions.

(Bassnett-McGuire 1980, p. 26, her italics)

James Holmes takes this a stage further, declaring any search for equivalence in translation to be "perverse":

No translation of a poem is ever 'the same as' the poem itself. It can't be, since everything about it is different: another language, another tradition, another author, another audience [...] Nor is a translation of a poem really 'equivalent' to its original, at least in any strict sense, however fashionable that term has become.

(Holmes 1988, p. 53)

Or, again, Bassnett-McGuire:

Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL [Target Language] versions of the same text, let alone between the SL [Source Language] and the TL version.

(Bassnett-McGuire 1980, p. 29)

If translation is viewed as a quest for "sameness", then, it is ultimately doomed to failure¹. In an insightful essay from 1971, Octavio Paz underlines the size of the task which confronts any translator:

The world is no longer a world, an indivisible whole; there is a split between nature and civilisation, a split compounded by further subdivisions into separate cultures [...] For more than two centuries, philosophers and historians, and more recently anthropologists and linguists as well, have been accumulating examples of the insurmountable differences between individuals, societies and eras [...] Within each civilisation [...] the language that enables us to communicate with one another also encloses us in an invisible web of sounds and meanings, so that each nation is imprisoned by its language, a language further fragmented by historical eras, by social classes, by generations [...] With all this,

one would have expected translators to accept defeat, but this has not been the case.

(Paz in Schulte 1992, pp. 153-4)

Indeed, translation goes on; but if languages are truly too different, too fragmented, for "sameness" in translation ever to be a possibility, then a new aim becomes necessary.

This need for a more limited aim in translation can be addressed through the concept of translation loss. If sameness in translation is viewed as an impossibility, then it follows that changes – losses – must form part of every transfer of information from Source Text (ST) to Target Text (TT), that is of every translation. In their book *Thinking Translation*, Sándor Hervey and Ian Higgins express this idea through analogy with engineering:

All engineering is based on the admission that the transfer of energy in any mechanical device necessarily involves a certain degree of 'energy loss'. A machine that permits energy loss is not a theoretical anomaly in engineering: engineers are not puzzled as to why they have not achieved perpetual motion [...] By analogy, believing in translation equivalence in the sense of 'sameness' encourages translators to believe in the elusive concept of a perfect translation [...] But it is much more realistic to start by admitting that the transfer of meaning from ST to TT involves a certain degree of translation loss.

(Hervey and Higgins 1992, p. 24)

It is important to realise that this loss which forms part of translation is measured relative to the ST, thus that translation loss encompasses not only elements which are lost in the TT but also elements which are gained. This was explained by Popovič in his 1970 discussion of the neutral term "translation shift", which I take here to be an expression of translation loss:

All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift.

(Popovič in Holmes [ed.] 1970, p. 78)

The concept of translation loss thus makes possible a fundamental change of outlook for the translator. The engineers evoked by Hervey and Higgins do not

seek perpetual motion machines, rather they seek "to design machines with increased efficiency, by reducing energy loss" (Hervey and Higgins 1992, p. 24); in the same way the translator no longer needs to seek strict equivalence, sameness, but can rather concentrate on minimising loss:

Once one accepts the concept of inevitable translation loss, a TT that is not, in all important respects, a replica of its ST is not a theoretical anomaly, and the translator can concentrate on the realistic aim of cutting down on translation loss, rather than the unrealistic one of seeking the ultimate translation of the ST [...] [The assumption], then, [is] that the translator is striving to reduce translation loss, to minimise difference rather than to maximize sameness.

(Ibid., p. 24)

With this fundamentally practical and realistic aim in mind, translation ceases at least to be an impossibility: perhaps the translator is not, after all, doomed to failure.

However, even when a wholly practical attitude is adopted towards translation in general, literary translation (and especially the translation of poetry) has often been viewed as something completely different, something which even when it is seen as succeeding does so only through something approaching black magic. For example Jean Briat, in his introduction to an anthology of Yeats in French, comments that:

...traduire n'est pas, ne peut pas être, dire la même chose, et dans le passage d'une langue à l'autre s'opère une savante alchimie dont les recettes ne peuvent se codifier.

(Briat 1989, p. 9)

Many attempts have been made to define what it is that marks out a literary text as being in a class of its own. Jean Delisle, in clarifying his definition of the "pragmatic" texts with which he specifically concerns himself in his 1988 book *Translation: An Interpretative Approach* (itself a translation of the original French text published in 1980), has proposed a series of six criteria by which he identifies a literary text:

- 1) In a literary work, the writer communicates *his vision of the world*, his personal perception of the reality he has chosen to describe [...]
- 2) An imaginative and creative work also has the *power to evoke*. Not all of the message is explicit. A large part of it remains unexpressed, hence the major role played by connotation in literature. The order of words, the rhythm of sentences, and the patterns of sound may all have an evocative power that is relevant to the message and must be conveyed by the translator [...]
- 3) In a literary work, *form is important in and of itself* [...]
- 4) Literary works *are not restricted to a single interpretation*. The richer a work of literature is, the more levels of meaning it contains and the more interpretations are possible [...]
- 5) Literature is also characterised by a certain *timelessness*. Although it is the product and mirror of a certain era, a great literary work transcends space and time. It may be re-translated periodically, but that is to preserve its content and give new life to its form [...]
- 6) Lastly, a work of art stands the test of time because it is informed by *universal values* [...] Love, death, religion, the human condition, the agony of existence, and relationships with others are themes for all places and all times.

(Delisle 1988, pp. 14-16, his italics)

I will return to the issues raised by the third of these criteria later, and I would also argue that, whatever "timelessness" and "universal values" it displays, a literary work still exists in function of culture and context (if only because the "human condition" is, of its very nature, in part a political and social condition) – Resistance poetry, for example, draws much of its strength and interest from the context of war within which it was created. Nonetheless, these criteria would generally seem to offer a useful working definition of literary texts which, with the above reservations, I am willing to accept.

Even within the general field of literature, poetry has generally been held at an extreme: this is why Bassnett-McGuire can state that "within the field of literary translation more time has been devoted to investigating the problems of translating poetry than any other literary mode" (Bassnett-McGuire 1980, p. 81), and this too is why poetry has so often been declared "untranslatable". Octavio Paz neatly illustrates this view:

The greatest pessimism about the feasibility of translation has been concentrated on poetry [...] Some years ago the critic and linguist Georges Mounin wrote a book about translation. He pointed out that it is generally, albeit reluctantly, conceded that it is possible to translate the denotative meanings of a text but that the consensus is almost unanimous that the translation of connotative meanings is impossible. Woven of echoes, reflections, and the interaction of sound with meaning, poetry is a fabric of connotations and, consequently, untranslatable. I must admit that I find this idea offensive [...] Not everyone shares my view.

(Paz in Schulte 1992, p. 155)

Given the controversy which is generated by literary, particularly poetic, translation, it is perhaps unsurprising that translation strategies which have been used to approach it display enormous diversity. This is illustrated by Louis Kelly in his 1979 history of translation *The True Interpreter*, where he highlights views as contrasting as those of Tytler and Fry:

To attempt therefore a translation of a lyric poem into prose, is the most absurd of undertakings: for all those very characters of the original which are essential to it and which constitute its highest beauties, if transferred to a prose translation, become unpardonable blemishes.

(Tytler in Kelly 1979, p. 191)

Poetical translations of classical poetry are all right as a literary exercise or a technical tour de force. As a guide to the poetry itself they are an abomination.

(Fry in *ibid.*, p. 192)

Implicit within the contrast offered by these views is perhaps the basic question of what is meant by "poetry", and in particular of the role played by form in poetry. Is the form "important in and of itself" as suggested by Delisle and, if so, to what extent and in what way? Alternatively, is the form simply a flexible and decorative shell into which a basic literal message is placed (cf. an unnamed student quoted by Lederer, "Poetry is when every line starts with a capital letter and doesn't reach the right-hand side of the page" [Lederer 1993, p. 17])? This question is of obvious importance in translation, as its answer will inevitably

greatly influence the chosen translation strategy. This is demonstrable by two strategies which can perhaps be identified as extremes. The first of these is the self-styled "absolute accuracy" demanded by Vladimir Nabokov, requiring literalness above all else and whatever the consequences:

If such accuracy sometimes results in the strange allegorical scene suggested by the phrase 'the letter has killed the spirit', only one reason can be imagined: there must have been something wrong either with the original letter or with the original spirit, and this is not really a translator's concern.

(Nabokov in Schulte 1992, p. 141)

I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity. I want such footnotes and the absolute literal sense.

(Ibid., p. 143)

At the other end of the scale is the quasi-interpretative approach advocated by Yves Bonnefoy, which tends towards the methodologies proposed for non-literary texts by Seleskovitch and Delisle (see below, p. 14):

On ne peut pas traduire un poème. Mais tant mieux, car un poème, c'est moins que la poésie, et autant s'en trouver privé, c'est une stimulation. Un poème – un certain nombre de mots en un certain ordre sur la page, c'est une *forme*, où s'abolit le rapport à l'autrui, à la finitude: le vrai [...] Qu'on sache voir, en effet, ce qui motive le poème; qu'on sache revivre l'acte qui à la fois l'a produit et s'y enlisse: et, dégagées de cette forme figée qui n'en est rien qu'une trace, l'intention, l'intuition premières (disons une aspiration, une hantise, quelque chose d'universel) pourront être à nouveau tentées dans l'autre langue [...]

(Bonnefoy 1981, pp. 96-7, his italics)

Despite apparent extremes such as these, most critics and translators have for many years assumed form and content in poetry to be inseparable components of a greater whole, each implying and requiring the other. Thus form in poetry is

far more than a simple mould or shell, but at the same time it is nothing on its own. This is expressed by Octavio Paz:

Every word holds a certain number of implicit meanings; when a word is combined with others to make up a phrase, one of those meanings is activated and becomes predominant. In prose there tends to be a single meaning while, as has often been noted, one of the characteristics of poetry [...] is the preservation of a plurality of meanings [...] Critics have devoted a good deal of attention to this disturbing peculiarity of poetry, but they have disregarded the equally fascinating peculiarity that corresponds to this kind of mobility and ambiguity of meanings; the immobility of signs. Poetry radically transforms language, and it does so in a direction opposite to that of prose. In one case, the mobility of characters tends to fix a single meaning; in the other, the plurality of meanings tends to fix the characters. Language, of course, is a system of mobile signs that may be interchangeable to some degree; one word can be replaced by another, and each phrase can be expressed (translated) by another [...] Yet once we move into the terrain of poetry, we find that words have lost their mobility and their interchangeability. The meanings of a poem are multiple and changeable; the words of that poem are unique and irreplaceable [...] Poetry is expressed in language, but it goes beyond language.

(Paz in Schulte 1992, p. 159)

Thus I would argue that poetry is more than just content or just expression, but needs rather to be viewed as a synergetic whole in which content and expression operate in relation to and depend upon one another. Form is of importance not "in and of itself" as suggested by Delisle, but rather in, and as a result of, its functional interrelationship with content. It can perhaps be argued, to some extent, that content and expression work together to form a greater whole in every literary text; however, the degree of interdependence appears greater in poetic texts, perhaps to the extent of being the defining characteristic of 'poetry'.

This interrelationship can perhaps most effectively be illustrated through a brief analysis of a piece of poetry. For this purpose I have selected a short poem by the Irish poet Michael Longley:

In Aillwee Cave

There must be grazing overhead, hazel thickets,
 Pavements the rain is dissolving, springs and graves,
 Darkness above the darkness of the seepage of souls
 And hedges where goosegrass spills its creamy stars.

The poet implicitly situates himself with his opening words: he is in the cave, as suggested by the title of the poem, visualising all that stretches above him. The image of "grazing" suggests both the greenery of the countryside – so the grazing land – and the act of grazing itself; the poet thus begins by evoking normal countryside life, an obvious rural scene, and then moves beyond this as his thoughts develop. The poem makes marked use of juxtaposition, the first example of this being the juxtaposition of the pavement and the rain in l. 2. "Pavement" here seems likely to be a reference to the 'limestone pavements' which are a striking natural feature of Western Ireland (this possibility being reinforced by the fact that limestone dissolves in water as described in the poem), but it also clearly suggests artificial human influence on the natural environment: thus the image of the rain dissolving the pavement comes also to suggest the idea of nature overcoming the artificial, reclaiming the earth. In gradually dissolving, the "pavement" is slowly returning to the ground beneath: this provides a clear link with the "graves" of l. 2, where the bodies too are slowly returning to the ground (hence the "seepage of souls" of l. 3). The suggestion of a theme of life and death is made more explicit by the juxtaposition of "springs and graves" in l. 2: the spring as a beginning, a source of water (which is a fundamental of life in its own right), and the grave as an end. This idea of enclosure, of beginning and end, is perhaps also suggested by the assonance on /erɪv/ ("pavement" and "grave") which acts to enclose l. 2, this use of sound itself being reinforced by the /eɪ/ of "grazing", "hazel" and "rain".

Line 2 of the poem features images of water in "rain" and "springs", these perhaps being reinforced by the use of "hazel" in l. 1 (through this latter's association with water divining). These images then contribute to the sense of liquidity which is created around the description of the "seepage of souls" in l. 3, the souls becoming a dark liquid and combining with the darkness of the earth.

The idea of "seepage" as a continuous, inexorable process (following on from the "dissolving" of l. 2) is underlined in several ways. Firstly, ll. 1-2 are both punctuated with commas where ll. 3-4 are not; this leads to the third line of the poem, in comparison with its partially 'broken up' opening lines, appearing to take on an air of flowing which suggests that which it describes. The repetition of "darkness" within the line, along with its striking use of prepositions (there are almost as many in l. 3 as in the whole of the rest of the poem), perhaps slows the reader; it also acts to spread the assonance and alliteration on /s/ across the entire line, these two effects (the slowed reading and the background 'hiss' of the repeated /s/) between them acting to reflect and suggest the "seepage" which is evoked in the line.

If ll. 2-3 appear to indicate that death is an end in itself, however, the poem taken as a whole perhaps implicitly suggests otherwise: just as it starts with an image of countryside life in "grazing" so, following its images of death and the grave, it ends with a further image of the living countryside in the goosegrass flowers of l. 4. This seems implicitly to suggest that, however much death may appear to be an end, it in fact forms part of a cycle: the "souls" of l. 3 are not simply "seep[ing]" away, but are rather feeding back into the natural world. This is underlined by the image of the flowers as "creamy stars": the double darkness of l. 3 is not empty but is rather a kind of space, with its own stars providing light as the "souls" nourish the life above them. The vitality of this life is emphasised by the move from "seepage" in l. 3 to "spill[ing]" in l. 4: the image of "goosegrass spill[ing] its creamy stars" in l. 4 is less syntactically cumbersome than l. 3, and its alliteration and assonance on /s/ is less dilute, the added momentum which this gives the line contributing to a sense that the "seepage" of death is feeding into a gushing torrent which is life.

In this brief and far from exhaustive analysis of a short poem, it is already clear to what extent the full effect of the text relies neither on content nor on expression taken in isolation, but rather on the interrelationship and intermingling of the two; inevitably, the longer and more complex the text or series of texts, the more complex this interrelationship will become. Faced with such a network of content and expression, in which every element operates (and must be viewed) in relation to every other, most translators of poetry have attempted in practice to chart a middle course between extreme strategies of whatever kind. However,

when attempts have been made to analyse and define such approaches they have generally become rapidly lost in a haze of creativity, the "savante alchimie" of Jean Briat. For example, Carmela Moya of the British Institute follows Bonnefoy in comparing the translator's task directly with that of the original poet:

Seamus Heaney compares the poetic voice to a fingerprint, which is unique, inimitable and affirms that the secret of being a poet lies in the summoning of energies of words. And so it is with the translation of poems, some of which 'collaborate' and some of which, using their right of autonomy, do not.

(Moya in *Franco-British Studies* 10 [1990], p. 63)

Christine Pagnouille, affirming her belief that a translator of poetry "should be able to hear and feel the poem from within and to conjure up something similar in the target language, that is, that they should be open to some sort of poetic sensitivity" (in *Babel* 1992, p. 140), is more lyrical still:

Words can be misleading. There is in fact no ferrying, no carrying through or across. Languages, even such closely related languages as English and French, work along different lines. The poems have to be penetrated, experienced to their core of music, to their marrow of sounds, and then recreated on the different score of the other language.

(Ibid., p. 139)

A more rigorous approach is that of André Lefevere in his 1975 book *Translating Poetry* in which he examines seven possible strategies for the translation of a single poem, his aim being "literary translations" which he defines as "translations which both can exist as literary works of art in their own right and can give the reader an accurate impression of what the source text is like" (Lefevere 1975, p. 95). His chosen strategies were phonemic, literal, metrical, prose, rhymed, blank verse and interpretative translation, his ultimate conclusion being that none of these is wholly adequate because each strategy tends to create its own distortions within the TT: this, then, was support for some sort of hybrid approach designed to "comprehend the source text as a whole, as a total structure, rather than [...] concentrating on a single aspect" (ibid., p. 101). However, most of the translations considered by Lefevere being ones consciously and specifically

manufactured with the book in mind, little progress is made in relating this finding to what is actually being done by translators 'in the field': thus Lefevere is able to condemn the deliberately biased translations produced for that purpose, but beyond recommendations (he is careful to avoid any list of rules) he does not consider in action any 'hybrid' or 'middle ground' translation strategies.

This thesis can be seen as a fresh assault upon the middle ground. Through close and detailed study of translation losses and problems in two published translations of a given work, Paul Éluard's *Les sept poèmes d'amour en guerre*, it aims to build up a picture of the practical translation strategies which have been employed by each of the translators, their strengths and weaknesses: this information is then used to develop and inform a fresh translation strategy leading ultimately to the production of a new TT. Being both grounded in and ultimately aiming towards the actual practice of translation, this work follows on from that of researchers such as Lefevere, as recognised by Edwin Gentzler:

Because translation 'is played out on center stage', certain misrecognitions and 'shifts' from the source text can be defined and analysed. Using translated texts to better understand subjective translation strategies, Holmes, Popović and Lefevere suggest examining precisely those shifts to pursue such an investigation. Because of its unique nature, translation gives us access to those very unconscious and 'out of sight' manipulations which result in mistranslation and misrecognition.

(Gentzler 1993, p. 195)

The translation strategy which develops in the course of this thesis, as with Lefevere's recommendations, is not a list of rules: since "perfect" translations are mythical, and translations are as varied as source texts, this would be ridiculous. The aim is to "minimise difference", to lose as little as possible whatever the text, and accordingly the strategy is characterised by its flexibility and willingness to adapt. Flexibility itself is not a new idea, of course: Anne Cluysenaar, for example, has commented that the translator should not work with a generalised view of what to retain or echo from an ST but should rather consider "each individual structure, whether it be prose or verse" because "each structure will lay stress on certain linguistic features or levels and not on others" (Cluysenaar in Bassnett-McGuire 1980, pp. 76-7). As early as the ninth century, King Alfred, in

the preface to his translation of the *Cura Pastoralis*, claims to have translated "hwilum word be worde, hwilum andgiet of andgiete" ("sometimes word by word, sometimes sense by sense", see Bassnett-McGuire 1980, pp. 50-1), certainly a form of flexibility however roughly defined. However, in its focus upon a single, complex series of poems and its willingness, within a rigorous framework, to adopt a truly flexible hybrid of interpretative overview and close, detailed linguistic reading, I believe that this work does represent at least a step towards a fresh view of the translation of poetry.

An example of this can be found in the translation of 'complex' imagery. This I would define as being imagery which is particularly rich in connotation and/or polysemy, and which accordingly presents the translator with a particular challenge if major and multiple translation losses are to be avoided: the combination of the potential multiplicity of the ST content and its relatively compact form (for it is in part this combination, itself a part of the overall interaction of content and expression, which gives that multiplicity its effect for the ST reader) can seem to be simultaneously pulling the translator in two or more different directions, the demands made by each clashing with those made by the other. This type of imagery demands a different, hybrid approach to translation; that is, an effective union of close, rigorous analysis and more 'interpretative' work.

In outlining their interpretative approaches to translation, Jean Delisle and Danica Seleskovitch both underline the fact that they intend their methodologies to be applied only to those types of text defined by Delisle as being "pragmatic": journalistic, legal, and other "message orientated" texts (see Delisle 1988, pp. 16-18). This type of text, they argue, frees the translator from any concern for the form of the message or for its individual SL components: thus the aim becomes simply the recreation of the univocal ST content, with any close analysis actually getting in the way of this. As Seleskovitch herself puts it (Seleskovitch 1984, p. 28):

La fidélité au mot, voilà le grand obstacle à la traduction.

Even Bonnefoy, who advocates something approaching an interpretative approach for the translation of poetry, seems to accept that everything which can be gleaned

from a close reading of the ST will be lost during transfer to the TT to be replaced by something completely different, a view of translation as "la poésie recommencée":

Et le meilleur lecteur est [...] celui qui aime le poème, oui: mais comme on ne peut aimer un être, par rapport aussi aux finalités dont il se réclame, au *sens* qu'il porte. Pas d'idolâtrie pour l'écrit; et pas davantage d'ailleurs d'aversion iconoclaste, cette idolâtrie retournée. Au plus fort, lire est compassion, existence partagée. Et quel saccage, en un sens! Toutes ces 'richesses' du texte, ambiguïtés, paragrammes, polysémies, etc., privées du droit de nous imposer leurs mots croisés [...] Mais en compensation, voici ce que nous n'arrivions pas à saisir, à retenir: la poésie d'autres langues.

(Bonnetoy 1981, p. 97, his italics)

However, in the translation of complex imagery as defined above, where any simple transfer is deemed to incur too great a translation loss, I would argue that close, detailed reading – minute assessment of every element of the "richesses' du texte" written off by Bonnetoy, the connotations and ambiguities of every word working in relation to every other – can go hand in hand with an interpretative approach. Once the translator is as aware as possible of all that the ST image carries with it, on all of its levels, then an interpretative approach can be adopted to carry as much of this as possible into a new TL image: this can be seen as building upon Octavio Paz's overall view of the poetry translator's task as being that of "dismantling the elements of the text, freeing the signs into circulation, then returning them to language [...] [with the aim of] producing analogous effects with different implements" (Paz in Schulte 1992, pp. 159-160). Such a process will, of course, involve losses, but loss is inevitable so this need not be downheartening: the aim is not perfection, but minimal loss. This, then, is a truly hybrid approach, a marriage of extremes in the form of the closest study possible and of interpretative translation.

For such work to be successful it is essential that analysis and assessment of both ST and TT should be rigorous and effective. A framework through which this can be achieved is provided by the approach to translation proposed by Sándor Hervey and Ian Higgins in their book *Thinking Translation* (1992). Once the concept of inevitable translation loss is accepted, they argue, it is necessary to

systematically assess the features of an ST so as then to be able to judge their relative importance. This allows for them to be prioritized so that, when combined with any special demands which are being made of the TT (a specialist target audience who are interested in only one aspect of a text, for example), the translator can build up a series of "strategic decisions" prior to translation: these are decisions concerning the overall style, form and meaning of a TT, priority features of the ST which have also to be viewed as a particular priority in the construction of the TT. Such large-scale decisions are then combined with smaller-scale "decisions of detail" once translation is under way (see Hervey and Higgins 1992, p. 14), the ultimate aim being as always to minimise the final losses incurred. This is a "middle ground" approach because textual features are not considered in themselves, but rather in terms of their functions and in relation to one another.

Hervey and Higgins visualise this process of assessment as being analogous to passing the text through a series of "filters", each one capturing a different textual feature: these filters can be seen in diagrammatic form on p. 18. Hervey and Higgins emphasise the wide applicability of this approach:

It should also be said that STs are not the only texts which can be passed through the elements of the proposed series of filters: tentative TTs can be similarly processed before they are finalized, and their features compared with those of the ST, as a means of evaluating their success. It is also possible to evaluate published TTs by the same process.

(Hervey and Higgins 1992, p. 244)

The filters are employed in all three of these roles within this thesis. It should be emphasised, however, that such an approach does not make translation into a mechanistic task:

The analogy of filters is a mechanical one, and in this lies a serious danger of misunderstanding. We do not wish to imply that our schema is intended as a means of 'mechanizing' the process of translation [...] The schema of filters is not a mechanical device but a 'mnemonic' one: it reminds the working translator of what features to look for in a ST, as well as of the need to rank these features in order of relative textual relevance, as part and parcel of working out a strategy for translating the ST [...] [It] is

worth noting that, through practice, the scanning of texts in the manner suggested by the schema quickly becomes habitual.

(Ibid., p. 245)

If the filters are thus used as a mnemonic or checklist rather than as a step-by-step process, any attempt to present the results of an analysis of a text filter-by-filter becomes unnecessary, even counter-productive. Accordingly this is not done in the thesis, rather the mnemonic is assumed and the textual analyses are presented in a more natural, organic manner.

Any methodology for the analysis of a TT, however efficient, is of little value without a set of criteria by which the text can be evaluated: without this no clear judgement can be made as to its success or failure as a translation, nor can it be compared with any other translation in any effective manner. The question of the criteria by which a translation should be judged is one to which answers have varied greatly over the years, reflecting differing attitudes towards translation in general and developments in discussions of matters such as "equivalence": thus, to use earlier examples, it is clear that Nabokov and Bonnefoy would have disagreed quite profoundly in evaluating a given TT. My own evaluation criteria ultimately stem from the fundamental aim of minimising translation loss: they will accordingly vary to some extent from ST to ST, reflecting the particular features of each text and so the particular demands which each makes of a TT. This is, in part, the role of the "filters" proposed by Hervey and Higgins: to break down the features of a text and to enable a translator to prioritize them, establishing which of them he considers fundamental enough to be preserved at all costs. These features, and a translator's success or failure in preserving them, then become points of evaluation in their own right for any TT. Simple retention of information cannot, however, be enough on its own: that way Nabokov lies. Rather I would recall Lefevre's definition of literary translations as being "translations which both can exist as literary works of art in their own right and can give the reader an accurate impression of what the source text is like" (Lefevre 1975, p. 95). With this in mind, I would argue that information and textual "richesses" need to be combined, if translation loss is to be minimised, with "performability".

It should be emphasised, however, that in the case of *Les sept poèmes d'amour en guerre* this represents far more than simply the old cry for a translation which "reads well" or "flows". Rather, it is a specific call for the translator always to consider the demands of an oral performer, a reader of the poems. Complexity is no bar to performance: thus Rachmaninov's piano music, however fiendishly complex it may sound, is said by top pianists always to 'fall well to the hands', to be well suited to the demands of performance. In the same way Éluard's poetry, despite being frequently characterised by its extensive and complex use of sound and sound symbolism, tends in performance to 'fall well to the mouth'. In practice this gives the poet an additional means of expression: a line which is more difficult to perform, a 'tongue-twister moment', will tend in performance to stand out from the overall texture of the poem, often giving it added emphasis.² Such devices are not confined solely to Éluard's poetry, of course, or even solely to French: Gerard Manley Hopkins, for example, also uses complexities of sound for emphasis, such as here in the opening lines of "The Windhover":

I caught this morning morning's minion, kingdom of daylight's dauphin,
 dapple-dawn-drawn Falcon, in his riding
 Of the rolling level underneath him steady air [...]

(Hopkins 1930, p. 29)

I would argue that this is of significance in dealing with all poetry, because performability as an overall concept can be subdivided into "inner" and "public" performability: thus poems do not have to be read in public performance in order for their resonance and use of sound to be of significance, it can be equally clear (and perhaps expressed with more freedom) in a 'silent' reading – a performance in the reader's head. Accordingly, if this is ignored by a translator, an important aspect of the poetry is being lost. In the case of *Les sept poèmes d'amour en guerre*, the demands of performability – and especially of public performability – are perhaps of particular importance. The poems display Éluard's usual sensitivity to sound but, in addition to this, their extensive use of the relatively unusual heptasyllabic line can be seen as suggesting a link between them and early oral traditions stretching back to the rondeau and even to liturgical Latin (see Lote

1951, Vol. 2, p. 59; Deloffre 1969, p. 64). Since this series was written as Resistance poetry, and published clandestinely, it is perhaps not surprising if it was expected that oral performance would form at least a part of its transmission to the French public: performability is thus not an added extra with these poems, nor simply an artistic touch, but rather it is a practical and even fundamental part of what they are.

Performability, even with its recognition of moments of tension or difficulty within a ST performance, can be interpreted as a call for "fluency" (to use Venuti's term, see below) in translation. This leads on to the more general issue of domestication and foreignness in translation (and in particular in the translation of these poems), a subject which has recently been brought to prominence by Lawrence Venuti (see in particular Venuti 1995). In translating this Éluard ST, I do aim for a degree of fluency because I feel that the ST, as a SL text, is itself fluent. In this instance, this is perhaps a part of performability: the target is to use "strangeness" (an image or phrase which, linguistically or phonetically, stretches the TL in some way) only when such strangeness is recognisable within the ST, and so within the SL. However, I do not feel that this aim is necessarily in conflict with Venuti's demand for "translation that signifies the linguistic and cultural difference of the foreign text" (Venuti 1995, p. 189). In translating a modern text, any attempt to mark its foreignness using archaism or deliberate syntactic oddness in the TL appears very superficial: indeed, it amounts to deliberate and conscious translation loss. Furthermore, Éluard being a very influential and widely-translated poet, it seems unlikely that Venuti would admit a fluent translation of Éluard to be what he considers "resistance":

...choosing to translate a foreign text, for instance, that is excluded by prevalent English-language translation methods or by the current canon of foreign literature in English and thus forcing a methodological revision and a canon reformation.

(Ibid., p. 203)

However, I nonetheless feel that a good translation of *Les sept poèmes d'amour en guerre* is, in a very real sense, a 'foreignizing' translation. The reasoning behind this lies in the Sapir-Whorf hypothesis.

The Sapir-Whorf hypothesis has been much discussed: in essence it argues a link between language, thought and reality such that not only do different realities lead to different languages, but also different languages shape different realities. In the words of Octavio Paz, "each language is a view of the world, each civilisation is a world" (Paz in Schulte 1992, p. 153). This idea is taken up by Henry Schogt:

In its most extreme form the so-called Sapir-Whorf hypothesis leads to the view that communication between two people who do not share the same native language is impossible, even if one of them has learned the language of the other [...] This is a typical example of a clash between theory and practice: nobody accepts the Sapir-Whorf hypothesis completely and yet it is difficult to deny that the language one speaks focuses on elements of the outside world and creates abstract notions that other languages may leave either unnoticed or, in the case of abstract notions, unconceptualised.

(Schogt in Schulte 1992, p. 194)

If the Sapir-Whorf hypothesis is accepted, even in this more limited form, then it can be argued that every successful act of interlingual translation, every translation which conveys something of the view of the world expressed by its ST, brings something new and broadening to the TL and to the TL culture: an expression of foreignness without superficiality. In the present case, this can be expressed in very concrete terms: as Resistance poetry written under Occupation, the ST evokes a situation and a range of emotions which, beyond the Channel Islands, have been alien to the TL culture since the Eleventh Century. If a TT can capture something of what it is to be under Occupation, then in and of itself this is "translation that signifies the linguistic and cultural difference of the foreign text" as demanded by Venuti, at least for the aware reader.

Paul Éluard's poetry has been translated widely (see for example Mathieu [1971], or Appendix One [which offers a partial directory of Éluard translations in English]), but opinions on the complexity of this task have shown marked contrast:

La poésie d'Éluard se traduit très bien en anglais: l'absence de rimes, la simplicité et la beauté des images favorisent une transposition où la version anglaise demeure un poème proche de l'original.

(Mathieu 1970, p. 180)

Éluard is extremely difficult to translate, even in poems of simple statement, because of the original way in which he uses the French language.

(Editor's Note, *New Directions* 9, 1946, p. 333)

In some ways this is perhaps appropriate, as Éluard's poetry is itself often built on contrast. This is true linguistically, as Éluard's surrealist background sometimes leads to poetic effects being obtained through use of what Jean-Pierre Jacques has labelled "une syntaxe de jaillissement", direct juxtaposition of images:

De fait, dans ses moments de grâce, la 'parole' éluardienne semble 'glisser' en souplesse. Et pour que rien n'arrête son 'cours naturel', tous les obstacles sont levés: plus de ponctuation, plus d'agrafes grammaticales, plus de verbe – ce noyau dur dans la phrase. Le poète ne connaît alors que le bonheur de *dire*.

(Jacques 1982, p. 70, his italics)

Contrast within the poems goes beyond this, however, with themes and vocabulary recurring time and again which bring out the tension of reflected opposites – light and dark, intimacy and openness, solitude and togetherness – to the point that Robert Nugent has declared that "the doctrine of opposites forms the basis of Éluard's poetics" (Nugent 1974, p. 94). Daniel Bergez traces part of this back to the couple, to "l'amour [...] [qui est] pour Éluard l'expérience inaugurale de l'être":

Dans toutes les 'catégories' premières de l'existence éluardienne que nous avons étudiées, c'est bien la même ambivalence qu'on a vu jouer: en combinant l'unité et la dilation de l'être, le 'bonheur' éluardien coïncide toujours avec un sentiment d'intégrité existentielle conjoint à une valeur de diffusion expansive. Le temps, l'espace extérieur [...] sont chez Éluard comme autant d'échos où se répercute uniformément le bonheur inaugural qu'induit la relation amoureuse [...] Car c'est bien cette expérience initiale qui est chez

Éluard le modèle générateur de cette dialectique constante de la clôture et de l'ouverture, de l'intimité et du jaillissement.

(Bergez 1982, p. 163)

Certainly Éluard is perhaps best known as a love poet, and love in this intimate sense is at the heart of much of his writing – hence his recurring image of the woman as sun:

C'est par toi que je parle et tu restes au centre
De tout comme un soleil consentant au bonheur

("Poésie ininterrompue", *Œuvres complètes* [OC] II, p. 35)

Je suis ensoleillé car elle est le soleil

("Les souvenirs et le présent", OC II, p. 320)

Elle est le plein soleil sous mes paupières closes

("Le don", OC I, p. 572)

However, just as Éluard saw a need for "la poésie de circonstance" to move to "la poésie éternelle" (OC II, p. 931), so he acknowledged that this intimacy and intensity should be allowed to generate a more outward, universal love, for example:

Toi qui fus de ma chair la conscience sensible
Toi que j'aime à jamais toi qui m'as inventé
Tu ne supportais pas l'oppression ni l'injure
Tu chantais en rêvant le bonheur sur la terre

Tu rêvais d'être libre et je te continue

("Dit de la force de l'amour", OC II, p. 223)

In *Le temps déborde*, Éluard expresses the same idea in reverse by suggesting the way in which the loss of Nusch (his second wife) prevents him from moving beyond the confines of himself:

Mes yeux soudain horriblement
 Ne voient pas plus loin que moi
 Je fais des gestes dans le vide
 Je suis comme un aveugle-né
 De son unique nuit témoin

("Les limites du malheur", *OC II*, p. 109)

It is such a development from intimacy to universality, and its role in Resistance, which is traced in *Les sept poèmes d'amour en guerre* (which can be found, along with the various TTs studied in this thesis, as pull-out inserts inside the thesis back cover).

Éluard's poetry has been described as "transparent"; or, in the indignant words of Jean-Pierre Jacques:

Il court sur Éluard un vilain bruit: ce serait un poète 'facile'.

(Jacques 1982, p. 76)

Raymond Jean suggests that this may be explicable simply in terms of the passing of time:

...il est une époque encore relativement proche où [la poésie d'Éluard], marquée de certains traits de la langue surréaliste, paraissait déroutante, obscure, insolite, elliptique à beaucoup. Mais presque tous les obstacles qui s'interposaient entre Éluard et son lecteur ont été levés. Nous avons là l'exemple assez exceptionnel [...] d'une poésie difficile qui est devenue insensiblement une poésie *facile* parce qu'elle avait pour vocation première d'amener le lecteur à elle, [...] bref de lui apprendre à lire, à regarder et à entendre autrement, c'est-à-dire mieux, qu'il ne savait le faire.

(Jean 1968, p. 11, his italics)

A view of Éluard's poetry as "facile" perhaps also stems in part from his use of vocabulary, as described by Marilyn Kallet in the introduction to her translation of *Les derniers poèmes d'amour*:

Éluard usually relies on a basic vocabulary, one in common usage. We are not distracted by the words in Éluard's poetry and therefore through their combinations words are free to deliver up the poems' incantatory power.

(Kallet 1980, p. xix)

This apparent simplicity belies the constant lyricism of his poetry, however, a fundamental lyricism which Éluard acknowledged in a conference speech in 1952:

La poésie c'est le langage qui chante [...] Langage qui chante, langage chargé d'espoir, même quand il est désespéré [...]

(OC II, p. 931)

Éluard was able to bring out the complexity of even his simplest vocabulary, to make full use of the "plurality of meanings" and connotations identified by Paz as being "perhaps [the] distinguishing trait" of poetry (Paz in Schulte 1992, p. 158), and always this was combined with an awareness of sound and of its impact upon a reading of the poem. These, along with the frequent occurrence of certain major images and themes within the poems (notably the lover as a mirror, eyes and the importance of "le regard", the mouth and the kiss, the anguish of solitude) are perhaps the traits which have led many critics and commentators to identify a specific "voix" which runs throughout the corpus of Éluard's work:

On l'a souvent noté: la voix d'Éluard se fait entendre dès les premiers grands recueils, et ne cessera d'être fidèle à elle-même, jusqu'à la fin.

(Bergez 1982, p. 10)

While Éluard's poetry has been translated a great deal, notably in America (Marguerite Mathieu provides an invaluable bibliography of French poetry in translation in the USA from 1900 to 1967 as a part of her 1970 PhD thesis, a partial development of which is offered in Appendix One to the present thesis), very little has been written by the translators about their work. Even major works of translation have been published with no word at all on how the task of translation has been approached: this is the case, for example, with Marilyn Kallet's 1980 translation of *Les derniers poèmes d'amour* (first appearing as part

of a thesis in 1978). Apart from a little oblique information in the Editor's Note which introduces the Goodman translation of *Les sept poèmes d'amour en guerre* (see below, pp. 93-94), and a word of thanks from Lloyd Alexander to Éluard himself, it is also the case with each of the published TTs studied in this thesis. When translations have been introduced by some comment, it has generally been negative in tone: for example, the introduction to the seven translations which appeared in *New Directions* No.3 (1938) is disarmingly scathing:

These poems have been translated, very imperfectly, by Charles Henri Ford and the Editor. Having thoroughly slaughtered the French texture it seems best to append a sample of the original so that the reader who knows any French can see something of what goes on in the original language. The poet requested that the translations be not too literal, that the poems be felt and then recreated. This was done. But the method, or any method, still leaves much wanting. There is no way to suggest the sound effects of the other language [...] Again, the subtleties of sense, the logic of language, cannot be captured.

(*New Directions* 1938, n.p.)

In its discussion of "sound effects" and "subtleties", this appears to provide a good example of an approach to translation which treats textual features in isolation, regarding them in terms simply of themselves rather than in terms of their relation to one another (so of their function) as proposed by this thesis. Another example of this apparently 'isolationist' approach to translation is provided by Herbert Read's Preface to *Thorns of Thunder*, a selection of Éluard poems by various translators, which expresses concern about the "music" of the poetry:

Éluard is the most lyrical of modern French poets. The pure music of his verse has already given him a place in that select pleiad which includes Rimbaud and Baudelaire. But this music is not [a] quality [...] which can be presented in a translation, though something of his felicity does seem to me to survive in the following pages.

(Read in Reavey [ed.] 1936, p. viii)

In a more recent translation, of *Capitale de la douleur* (*Capital of Pain*), Richard Weisman attempts briefly to lay out his aims and expectations, but does so without any particular clarity or definition:

As translator I have kept close watch on the original text, while working toward an English equivalent that is both faithful and poetically intelligible. It is unfortunate American poetry has never experienced a Surrealist phenomenon, for many of Éluard's peculiar turns of diction, or his accretive, cinematic imagery are indigenous to their milieu. To some extent, however, all great poetry is ultimately accessible at all times and places to the reader whose hands are free.

(Weisman 1973, p. ix)

In 1950, Stephen Spender and Frances Cornford worked together to produce a translation of *Le dur désir de durer* (*The Dour Desire to Endure*). To a certain extent the same charge of lack of definition can be levelled against Spender's "Translator's Note" as against Weisman's introduction: no indication is given of what is meant by "poetic intensity", for example. However, the note remains an interesting insight into a collaborative translation:

When I undertook to translate these poems by Paul Éluard, I had little idea of the complexities involved. I thought that all that was necessary was to make a literal translation line by line which, when it was printed on the opposite page of Éluard's original, would help the reader. But I soon found that a literal translation of such poetry as this, if it fails to reproduce something of the poetic intensity of the original, means nothing at all [...] I therefore sent my rough draft to my friend Frances Cornford [...] She entirely rewrote my draft, clarifying the meaning and introducing rhythm, which mine lacked. After this we met and rewrote her draft together.

(Spender and Cornford 1950, n.p.)

To date, however, the most detailed discussion of the process of translating Éluard's poetry is found in the "Considerations for Translation" section of the introduction to *Ombres et Soleil / Sun and Shadows*, a selection of writings by Éluard presented by Cicely Buckley as part of a PhD in 1986 at the University of Massachusetts. Buckley starts from the premise that a translation "is inevitably a

new poem inspired by, and more or less faithful to, the original" (p. 25). Pointing out that "the interpretation of the semiotic and sensual qualities of words will differ according to the cultural background and personal associations of both translator and reader [...] [and that] word images of one language only approximate definition of their 'equivalents' in another" (p. 26), she suggests a view of the translator as 'interpreter-performer', "recognising the creative aspect of translation in the recreation of a poetic world" (p. 27):

Translators must first attempt to 'get under the poet's skin' to understand the conditions of a poem's inception, including the events which may have directly or indirectly motivated it. In order to allow for the interpretation of a poem by the individual reader, they must then attempt to render as accurately as possible the poet's response to his world, inherent in his language, still using words and concepts familiar to today's audience.

(Ibid.)

She also considers the question of performance in translation, making clear its importance albeit in a somewhat understated way:

A prose translation with minimal formal organisation may quite accurately convey ideas, especially with added explanations. However, poetry of the oral tradition – the 'chant poétique' – must be heard: mood is conveyed by tone as well as ideas. It would be unfortunate not to attempt a parallel orchestration of a poem that depends on the sound and rhythm into which its essential language is cast, while avoiding the constraints of identical form.

(Ibid., p. 28)

Finally, Buckley details her own very practical translation method:

The method of translating poems by Éluard, acquired through trial and error, using both intuition and analysis, is something like the following:

- 1) To fully appreciate a work of art, the translator, like any reader, must be 'disponible', open to unexpected ways of seeing the world, sensitive to the esthetic, social and psychological facets of the experience the poet has translated into words [...]
- 2) One must 'hear' the poem as if read aloud to hear the overall tone [...]

- 3) Acquire knowledge of the background in which the poem was conceived.
- 4) Read from the poet's other works. Only by reading poems from different periods of his life can one begin to grasp the values he attributes to [...] [the] essential imagery that makes up his view of the world.
- 5) Reread the poem to catch references missed on the first readings. Make a 'naïve' quite (literal) translation [sic]. Imagery and order need to be altered only for tone or clear meaning. Restore lost elements, find alternate, even circuitous language to avoid ambiguity, unwanted connotations, or an unnatural voice in English.
- 6) Reread the original poem for the cumulative effect of the interplay of sounds and ideas as orchestrated by the poet.
- 7) Read the English version as a whole poem; try to come closer to the tone and meaning of the original.
- 8) Return to steps 1-5 for further refinement.

(Ibid., pp. 28-9)

This is combined with two "goals [which] must be kept in mind":

- a) to convey the poet's view of the world, his joy and sorrow, his tenderness or anger, his trust or mistrust. In the case of Éluard, the tone reflects a quietly insistent voice with an objective awareness of subjective feelings [...]
- b) to 'bring the poems alive' in English, so that they may be enjoyed for themselves. In the process of trying out new combinations of words to convey the sense and mood of the original, the English may even deepen or clarify what might have been missed in the French. A new poem has its own integrity, a fresh voice.

(Ibid.)

Buckley's approach to translation appears in some ways to be forward-looking: for example, in comparison with Charles Henri Ford and Herbert Read she has a very positive attitude towards what she terms the "chant poétique", recognising the importance of the "orchestration" of a poem. In addition, while her methodology arguably lacks the focus which is provided by the conscious prioritization by a translator of a poem's various interconnecting features, her attempt to capture "the cumulative effect of the interplay of sounds and ideas as orchestrated by the poet" seems to come close to a middle-ground approach as

advocated by this thesis. However, I would argue that it is difficult for a translator both to "attempt to render as accurately as possible the poet's response to his world" and also apparently to view any "deepen[ing] or clarif[ication]" of the ST in the TT as a positive thing: as starting points for translation these appear fundamentally incompatible. In addition, any quest for "the poet's response to his world" would seem to carry with it the same problems of conjecture as did the search for "equivalent effect": the judgement as to what the poet's response actually is would seem to be a purely interpretative one, a reading of the ST amongst other readings.

While in some ways Buckley's "method of translating poems" would thus appear to be an effective attempt at a middle ground approach like the one suggested above, it seems, especially in the criteria by which it judges its TTs, to lack clarity. Equally, Lefevere's attempt to define such an approach, intended to "comprehend the source text as a whole, as a total structure, rather than [...] concentrating on a single aspect" (Lefevere 1975, p. 95), seems inadequate because of the artificial nature of his study (see above, pp. 12-13). Other approaches studied thus far seem to fall down either on their lack of focus or, more commonly, on their insistence upon the treatment of individual textual features in isolation from one another, missing what Buckley termed "the cumulative effect of the interplay of sounds and ideas as orchestrated by the poet" (Buckley 1986, p. 29). This thesis aims to take all this work a stage further. Working on a manageable corpus of poetry, I aim systematically (using the translation "filters" proposed by Hervey and Higgins) to assess two practical translation approaches each of which, in its own way, lacks a "middle ground" view. I then aim to attempt a new TT: this will involve testing a practical middle ground strategy drawn partly from direct analysis of the ST and partly from the information gleaned from the study and assessment of the earlier TTs. The thesis is thus grounded both in rigorous and systematic study and in the actual practical business of translation.

Les sept poèmes d'amour en guerre provide an ideal subject for this work. The first reason for this is purely pragmatic: the different translations which have been undertaken of the series, each treating the series in its entirety and each by a different translator, offer ample material for a comparative study to be effective. Beyond this, however, the series is exceptionally well suited to the work in hand.

As a complete series of seven poems, it provides a translation exercise which is limited enough to be studied in detail. This remains, however, an exercise of some complexity since, as well as standing alone as a complete poem in its own right, each poem is also bound into the series through a progression of theme and of imagery. To successfully translate the series a translator has to operate simultaneously on three levels: close work on details of each individual poem (such as imagery, versification and phonic devices), a wider view of movement and development within each poem taken as a whole, and finally an overall view of development across the entire series. The translator thus faces both intratextual and intertextual difficulties within a single, limited translation exercise. In its use and awareness of imagery, vocabulary and sound the series is characteristic of much of Éluard's writing, providing an effective testground for any approach to the translation of his poetry; within this, however, it displays a clear progression of styles, with the intimate intensity of the opening poems moving to a high, rhetorical style in the call to Resistance which ends the series. In this way it provides a hybrid of love poetry and of Resistance poetry, calling for awareness and flexibility on the part of the translator: in sum, it presents the translator with a task which is limited in size yet complex, characteristic of Éluard yet varied in style.

The thesis consists of four chapters and a conclusion. The first chapter is the most detailed study yet undertaken of the Éluard ST: this is work of academic value in its own right but it is also a vital precursor to any comparative study of translations which have been made of the ST, and indeed to the production of a new TT. Prior to this thesis the most detailed assessment of the ST is contained in an article by Robin Adamson, "The theme of duality in Paul Éluard's *Les sept poèmes d'amour en guerre*" (*Language and Style*, Carbondale, XIX, 1986, pp. 293-308): this is a valuable study, dealing in a detailed manner with the important theme of duality in the series. However, in confining itself to a single aspect of the poetry, it is inevitably limited in its approach. It focuses above all on structural duality in the series, considering semantics, syntax and overall structure in turn, and is largely based on an "index, frequency count and concordance produced with the help of a computer" (Adamson 1986, p. 294). This leads it to concentrate, as Adamson herself freely admits, on what she sees as the "structural climax" of the series (Poem IV) rather than the "final [...] climax" of Poem VII

(*ibid.*); the result of this, in my view, is an excessively static view of the overall series, in which the apparent structural duality of the series is allowed to overrule the process of evolution and change which I see occurring in the lovers' relationship (see Chapter 1). In addition, the theme of duality itself is not pursued (because of the restricted space available to Adamson) beyond 'surface' or simple duality, even when ambiguities are considered: thus the complex interrelationship, almost interdependence, of (for example) the "navire" and the "vent" of Poem I, ll. 1-2 (see below pp. 41-42) or the "lampe" and the "nuit" of Poem II, ll. 11-12 (see p. 54) is not touched upon. While undoubtedly useful, Adamson's article is thus clearly limited.

In examining the ST, I assume the standpoint of a modern reader who is generally familiar with Éluard's work but who has no prior knowledge of the ST itself: this assumed naïvety allows for a clearer presentation of the cumulative effect of the ST poems, since the reader's view of the individual poems changes as they gradually build into a complete series (see below, pp. 87 ff.). Chapters 2-3 of the thesis involve a rigorous and detailed study of two published translations of the ST, analysing their strengths and weaknesses: following on from the approach adopted for the study of the ST, the TT series are examined not only as individual poems but also in terms of how those individual poems build into complete series, so of the interaction between them. This examination of the TT series effectively combines two readings: the TTs are read and assessed both from the standpoint of a purely TL reader (adopting a similar 'naïve eye' to that used in the study of the ST), and in terms specifically of their strengths and weaknesses as TTs. All the information gleaned in the individual studies of ST and TTs is then applied practically in chapter 4, in the production and analysis of a new TT. Copies of the ST, and of each of the TTs examined in the thesis, are provided in Appendices Two and Three below.

The thesis is in some ways unorthodox, particularly in its focus and depth of detail. Fundamentally, it is a study of translation method. This, and the particular demands of the 'middle ground' approach to translation which is my ultimate goal, necessitates exceedingly detailed studies of the ST and of the different TTs: the texts have to be studied in terms not only of individual textual variables but also of the functional interactions of those different variables, as explained above. The effect of this is that, while the translation method which is

developed in the thesis aims to be flexible enough to be applied to far more than simply the seven poems treated here (indeed the seven poems are selected partly because, in their imagery and range of styles, they are characteristic of much of Éluard's wider corpus of poetry³), space in the thesis precludes the testing of the approach on a wider selection. If the approach which is developed in the thesis proves to be effective, however, it is to be hoped that it will open the way for a wide range of work, both in the analysis of translations which have been done in the past and in the production of new TTs. A research tool to facilitate some of this future work is supplied in Appendix One, a partial directory of English and American TTs of Paul Éluard's poetry (in part an adaptation of information from Mathieu 1970, see Appendix One below). Appendices Two and Three, the ST and TTs under examination in this thesis, can be found as pull-out inserts inside the back cover of the thesis.

¹Translation 'equivalence' is not always defined in terms of 'sameness' in translation, but I adopt it as my definition here in an attempt to ensure clarity in the outline of my own approach to translation; for a fuller discussion of the various ways in which equivalence has been defined see Snell-Hornby (1988 pp. 13-22) or Toury (1980 pp. 63-70).

²Here a musical analogy can again be drawn, as modern musical theatre, taking as an example *Les Misérables*, frequently marks extremes of emotion through the use of extreme vocal efforts, to the point of creating severe problems for even professional performers when involved in a long run of a show.

³There have been many studies of Éluard's work, ranging from studies of individual poems to complete overviews. Jean (1968) provides an extremely useful introduction, both to Éluard's life and to his work. Juillard (1972) and Bergez (1982) are both valuable studies of certain vital themes and strands of imagery within his poetry. Mingelgrün (1977) offers a wider insight into 'l'évolution esthétique' of Éluard's writing, adopting the "double point de vue" of "peinture et langage" and tracing a path through the poetry from its beginnings (before Paul-Eugène Grindel took on his maternal grandmother's maiden name of Éluard) to its end in 1952. Gateau (1988) is more explicitly biographical, but it offers an interesting picture of Éluard as a man and of the circumstances behind much of his poetry. The Pléiade *Œuvres Complètes* are, of course, also invaluable.

LES SEPT POÈMES D'AMOUR EN GUERRE

Les sept poèmes d'amour en guerre were first published at Saint-Flour in 1943 as a clandestine series of Resistance poetry, with the identity of its author Paul Éluard being protected beneath the pseudonym "Jean du Haut". It is possible to speculate, however, that this attempt at concealing the author's identity would have been largely or wholly undermined by a note which introduced the poems in a later (1944) edition¹, and which contained the titles of two well-known Éluard works:

Jean du Haut est le pseudonyme de l'un de nos plus purs poètes, actuellement en France envahie. Nous révélerons l'identité de Jean du Haut après la guerre. Mais déjà ces poèmes qui nous parviennent de la Capitale de la Douleur contiennent assez de Poésie et Vérité pour qu'on reconnaisse l'auteur.

The title of the series appears significant in a number of ways. It not only provides the reader with an immediate introduction to the two themes which are to feature most prominently in the poems which follow, namely "amour" and "guerre", but it also introduces the series in such a way as to clearly suggest to the reader that it should be viewed as a complete and self-contained unit (through the poet's choice of a definite article, implying these to be the only "poèmes d'amour en guerre" in existence). It can also be argued that the poet, in choosing to make this a series of seven poems, imbues the poems with a certain air of the mystical or the supernatural, since seven has for centuries been viewed as a magical number (for example the seven seals of Judgement Day, perhaps an appropriate image if this is poetry of Resistance); this is perhaps reinforced by the widespread use in the series of the relatively unusual heptasyllabic line. Further to this, the use of the grammatically ambiguous "en" within the title immediately raises a question within the reader's mind. The primary sense of the phrase is clearly that of love being itself physically "at war" (although this could be either a war with something else, such as hate, or else a war within itself, such as in the breakdown of a relationship), but it can also suggest the idea of love simply existing during wartime. Because of this ambiguity and the uncertainty it creates, the reader initially approaches the series with some trepidation: this trepidation can be seen

as reflecting that which inevitably accompanies the start of any relationship. The fact that we are reading the series implies that we are interested in what is to follow, but we as readers are uncertain of what we will find just as those embarking on a love affair can never be certain where it will lead them. The risks inherent in any relationship become far more pronounced when it is set in a context of wartime, as the lovers have constantly to face the possibility of violent separation: as the reader approaches this series the context of physical warfare is obviously made a very concrete one by its date of publication (1943). Assuming a knowledge of Éluard's other work, it is possible to confidently predict that this is Resistance poetry: even without such an assumption, however, such a conclusion is suggested by the series epigraph. This presents the reader with a scene not merely of "ordure", but also of manipulation (by an unnamed "on", perhaps a presage of Poem IV) and of deprivation, with "les hommes" being deprived of food, water and companionship (since they are "dans le silence"). The epigraph is furthermore written by another noted Resistance poet, Louis Aragon (listed in some editions as "François la Colère", one of Aragon's Resistance pseudonyms).

Poem I

The poems themselves are thus set for the reader within a clearly defined context of war, which combines with a certain expectation of overt Resistance: it is therefore something of a surprise when Poem I makes no reference to physical conflict at all. Instead there is an immediate shift of focus onto love, and specifically onto "tes yeux". While there is no specific suggestion that this "tu" is the poet's lover, the combination of the second-person singular and of imagery of the eyes is very characteristic of Éluard's love poetry (for example, "La courbe de tes yeux" [OC I, p. 196], "On ne peut me connaître" [OC I, p. 493] and "Un seul sourire" [OC II, p. 73]), so that such an assumption appears reasonable. The lover's eyes are shown in Poem I to have almost magical properties: they are not only personified (the implication perhaps being that the eyes are able somehow to capture or to encapsulate the lover's entire spirit), but they also contain an entire world for the lovers. The poet's depiction of this world brings into it a description

of the attributes both of the lover's eyes and of the lover herself, and this broadens at the end of the poem into a discussion of the attributes of love itself.

The poet's description of this world within his lover's eyes is given added force by the implicit comparison which is made in the series between this verdant, fertile world and the contemporary realities of wartime Europe. This comparison can be seen as beginning straight away in the contrast which is drawn between the land described in the epigraph (where the poet is actually writing) and the "pays / Que l'on retrouve en un instant" in the lover's eyes. A similar use of contrast can be identified in the opening line of Poem I: in the epigraph the use of "parquer", a verb generally associated with livestock, suggests that "les hommes" are being huddled together with neither space nor freedom, so that the image of the "navire dans tes yeux" of Poem I l. 1, with its overtones of enormous space and freedom of movement, gains immediate impact. The implication of this juxtaposition of images is perhaps that, while the enemy can deprive people of their physical liberty, he is powerless to affect the sense of liberty they carry with them.

The imagery of ll. 1-4 can, at least initially, appear somewhat paradoxical: if the eyes are a land, why do they contain "un navire"? "Navire" would generally be used of an ocean-going ship rather than of a boat which could be used on a lake or river, and it would have no possibility of becoming "maître du vent" if it were in dry-dock. A simple, albeit superficial, solution to this apparent paradox is found if the image of the "navire" and the detailed description of the "pays" are considered as being examples of purely descriptive, figurative imagery, used by the poet to capture or detail within the poem certain of the lover's attributes in addition to purely physical features of her appearance. An initial sign that this might be the case is found in the marked similarity in shape between the eyes, the ship and the valley of l. 11, but support for such a reading can also be drawn from the wider context of Éluard's other poetry. The image of "un navire" can be seen as symbolising independence and vitality within the character of the lover, but this is overlaid with other examples of ship and boat imagery found within Éluard's poetry giving it further connotations of security (protection from the storm, allowing in the third example below for "explor[ation]") and of a certain sensuality:

La courbe de tes yeux fait le tour de mon cœur [...]

Bateaux chargés du ciel et de la mer,

Chasseurs des bruits et sources des couleurs

("La courbe de tes yeux...", *OC I*, p. 196)

La barque de la bouche est menée par la langue;

Muette, tout humide, elle éclaire les flots.

("Répétitions tout près du sommet exigeant", *OC II*, p. 126)

Les barques des baisers explorent l'univers

("Tout est sauvé", *OC II*, p. 342)

Equally, the description of the lover in terms of a "pays", a scene from nature, provides her character with quasi-maternal connotations ("tendre", l. 12) as well as, once again, a sense of vitality and of life. The use of natural and of countryside imagery to describe the lover is, however, common in Éluard's poetry both before and after this series (as shown by the examples below) so, as with the ship, the use of such imagery here can also be seen as carrying with it the connotations of sensuality and fertility built up across his poetry as a whole:

Tu es l'eau détournée de ses abîmes

Tu es la terre qui prend racine

Et sur laquelle tout s'établit

("Tu te lèves l'eau se déplie", *OC I*, p. 459)

Des sources où tes seins

Font miroiter le jour [...]

Des bois où les oiseaux

Entr'ouvrent tes paupières

("Le paysage nu", *OC II*, p. 11)

Je suis devant ce paysage féminin

Comme un enfant devant le feu

("L'extase", *OC II*, p. 107)

Je grave sur un roc l'étoile de tes forces
 Sillons profonds où la bonté de ton corps germera
 ("Nous avons fait la nuit...", *OC I*, p.465)

However, in the case of "le pays / Que l'on retrouve en un instant", this alone is not enough to explain the entire effect of the image: for this, it is first necessary to attempt a reading of the poem as a whole, since a full understanding of the poem seems only to be possible when it is read in the context of the overall series. On an initial reading it is perhaps tempting to see "nous" within the poem as referring to the poet and his colleagues within the French Resistance: it would appear, after all, both that the events of the poem cover a wide area (witness the enumeration of ll. 6-9), and that whoever is being referred to as "nous" is, at the time of the poem, away from the lover (since the eyes are in the process of "[les] atten[dre]"). However, the emphasis on "amour" within this poem (and the intimacy of, for example, ll. 11-14), combined with the emphasis on the couple which is so evident within much of the series (eg Poem V), allows this initial reading fairly quickly to be abandoned in favour of one which sees "nous" as representing the poet and his lover.

Even once this has been accepted, however, it is extremely tempting to see "le pays" as representing an image of the pre-war world, perhaps made up of the lovers' memories of that world. The reasoning here would be that the eyes, and thus the lover, come to represent that peaceful world for the poet, reminding him of it and so of the cause for which he is fighting: in this way, ll. 3-4 would move beyond simple metaphor, taking on the sense of the eyes actually recalling "le pays" for the poet.

Elsewhere in Éluard's poetry it is clear that he credits love and the lover with a creative power over him and over the whole of his "univers", as can be seen from the examples below:

Et si je ne sais plus tout ce que j'ai vécu
 C'est que tes yeux ne m'ont pas toujours vu
 ("La courbe de tes yeux", *OC I*, p. 196)

Le 21 du mois de juin 1906

À midi

Tu m'as donné la vie

("N", *OC I*, p. 1116)

Je suis sur terre y serais-je

Si tu n'y étais aussi

("Ordre et désordre de l'amour", *OC II*, p. 68)

Indeed, it would appear that Éluard's belief in the creative power of love was more to him than a simple poetic device since it influenced him in even his purely platonic relationships, as can perhaps be seen in this brief extract from a 1917 letter from Éluard to Jules Gonon ("une sorte de mentor. . . et même un père spirituel adoptif" to Éluard during the years 1914-18, according to Jean-Charles Gateau [Gateau 1988, p. 44]):

Et ouvrez deux fois plus grands les yeux, pour moi qui ne vois pas les arbres, ni le ciel doux, quand je suis seul.

(Éluard in Bergez 1982, p. 98)

Following on from all this, then, one's understanding might be that this poem describes the memories and images evoked for the poet by the lover's eyes, with these memories being transformed into a concrete world for the lovers (an "asile" from the war around them) by the creative power of love, which is released when the lovers are finally reunited. This reunion would be seen as taking place in Poem II (marked by the change from past to present tense), with the creative power of love being visible in the increased energy and intensity of the world as described in Poem II (to be discussed later). Thus the pre-war world is "le pays / Que l'on retrouve en un instant", being found again in the sense that it is being recreated through the power of love.

Unfortunately, while this reading is undoubtedly plausible, as one progresses further into the series it becomes clear that it is also insufficient. The reason for this is first hinted at in the final line of Poem I ("immortalité"). The idea of love bringing with it a form of timelessness is reprised in l. 4 of Poem II

(where the lovers' eyes, apparently the focal point of their love, are described as "vainqueurs du temps"), but its full significance only becomes clear in Poem V where the poet reveals that love is itself timeless (ll. 5-6):

Nous n'avons jamais commencé
 Nous nous sommes toujours aimés[.]

This being the case, it suddenly appears absurd to consider the world which is being created for the couple, within the lover's eyes, in terms which are themselves clearly bound by the temporal: viewing this "pays" as being "pre-war" constrains it in a way which is simply inconsistent with the idea of it being timeless. The world of Poem I is complete and waiting, it is a love which is predestined; once the lovers meet they gain full access to the "immortalité" provided by love (they become "cuirassés d'audace" as in Poem V, l. 14), so the world within the lover's eyes cannot be awaiting their reunion, but rather their initial meeting. It is the effect of this meeting which is described in Poem II: the world is ready in Poem I, but it really only comes to life when the lovers meet. This explains the heightened energy and sensuality of the imagery in Poem II.

If the world of Poem I is never actually lost to the lovers, this leaves the question of why it is described in Poem I, l. 4, as being found again. The significant point here, however, would seem to be that it is not actually the lovers who are described as finding the world at this point, but rather it is an impersonal "on" which can be seen as including us as readers of the poem. Thus it is we who "retrouv[ons]" the lovers' world, through the medium of the poem and thus of the poet's voice: the "pays" is a reality for the lovers through the creative power of love, but we cannot share directly in their intimacy so we need the world to be recreated through the creative power of the poet's voice if we are to be able to experience it as they do.

The ST l. 1 image of the "navire" is clearly a crucial one. As has already been said, the fact of the lover's eyes containing "un navire" for the poet can be seen as an indication of the lover's independent, free-spirited nature: the ship is at liberty to move where it pleases (it is the "maître du vent"), this freedom contrasting with the closed, limited world of the epigraph (and perhaps also with the traditional 1940s socio-political view of women as purely dependent beings).

Since this ship makes use of the wind we can perhaps assume it to be an old-fashioned sailing ship. Such ships, through their association with all the supposed derring-do of exploration and piracy, create an air both of excitement and of a certain nobility for modern readers (and, I assume, for readers of 1943); at the same time, the ship here conjures up a picture of clean, sea air which contrasts once again with the epigraph's scene of "ordure".

The "navire" is portrayed as master of the elements and master of its own destiny, with the reflexive verb of l. 2 stressing that this status is being achieved through its own efforts rather than by chance: this acts again to set the lover (and thus the timeless world she represents) clearly apart from "les hommes" of the epigraph, who are controlled by their mysterious masters "on". "Se rendre maître" can of course also be used in a military sense of occupying a town or country; thus the lover is shown to be forcefully gaining her liberty and freedom in just the same way as the enemy is depriving the poet of his through the Occupation of France. This tension between liberty and occupation, between mastery and subservience, can be seen as reflecting a tension identifiable within the image of the ship itself, which is "maître du vent" at the same time as it is clearly dependent upon the wind. In turn, this perhaps reflects the duality already identified within the central image of "amour en guerre"². The overall question of mastery and subservience is one which is of obvious importance within the series, given its context of Occupation. It can be traced through to the very end of the final poem, where it finally becomes clear that the dominated are eventually to become the dominant (Poem VII, ll. 21-22):

Des innocents partout traqués
Et qui partout vont triompher.

The entire question can perhaps even be taken a stage further, since the relationship between liberty and occupation can arguably be seen as extending beyond one of simple dominance to reach a stage of interdependence, each being necessary for the other to be recognised and so to exist. This is significant as such interdependence forms a recurring theme within the series of seven poems (and indeed within Éluard's poetry as a whole: compare, for example, "Et je ne sais plus tant je t'aime / Lequel de nous deux est absent" [OC I, p. 238], where the

couple's interdependence has become complete indivisibility). Thus the lover's lamp resists the night at the end of Poem II even as the night provides it with its *raison d'être*, and "la pluie et le soleil" are born with the plant and child of Poem IV just as water and sunlight are themselves fundamental to the lives of the plant and child. Such interdependence can be seen as underlying the poems' final call to Resistance: everything and everyone is interconnected, so everyone must contribute if "[les] innocents partout traqués / [...] partout vont triompher" (Poem VII, ll. 21-22).

Lines 1-2 thus create an impression of excitement and of independence, with this sense of dynamism and of liberty carrying over to ll. 3-4 and so being associated also with the lovers' "pays / Que l'on retrouve en un instant". However, the second section of the poem to deal directly with the eyes' qualities (ll. 11-14) evokes a completely different set of attributes. Following on from the imagery of ll. 6-9, the eyes are described in this later section using images drawn from Nature and the countryside, beginning with "une vallée" (which, like the ship, visually recalls the eyes through its shape) and then continuing with images of "herbe", "soleil" and "moissons". Where the emphasis was previously on the lover as an independent free spirit, here she appears far more "tendre" and even maternal. The image of a "vallée" is still one which suggests a large area, like the ocean which is implicit within ll. 1-2 or the "pays" of l. 3, and this is perhaps a coded reference to the eyes' ability to reach out and touch the poet at a great distance: however, within this is retained all the tenderness of "un seul brin d'herbe". This tenderness could simply be attributed to the lovers' relationship, but a simple association of ideas between the "vallée [...] tendre" and the "enfants" of l. 9 leads to it also having maternal overtones. The combination of "vallée" and "herbe" here leads to a mental picture of verdant, fertile growth, contrasting with the "maigres moissons" of l. 14. These "moissons humaines" could also be seen as referring to children, but I feel that this would make it into an extremely clinical image with overtones of eugenics and accordingly I prefer to see the "moissons" as being of love or of happiness: this would explain not only why the "moissons" are "maigres" (since in wartime, especially in an occupied country, life is inevitably harsh), but also how it is that the lover's eyes, thus the lover herself, are able to increase the yield of the harvest for the poet:

Leur soleil donnait du poids
Aux maigres moissons humaines.

The "soleil" within the lover's eyes is an obvious continuation of the countryside imagery but can also be seen as alluding to the lover's vitality, dynamism and perhaps also intelligence, extending the common image of a spark or sparkle in the eye (for example "un pétilllement dans l'œil"). This provides the first example within the series of the poet associating the lovers with light, significant because the enemy is later to be directly associated with both moral and physical darkness. Such associations for light and darkness only become clearly defined in this series in the latter half of Poem III: until then, a deliberate ambiguity is maintained around the character of the night. However, inspired not only by the idea of moral darkness but also by the blackout conditions which operated across much of wartime Europe and by the black uniforms of several of the most notorious German regiments, they are common to much Resistance poetry (also in the general French image of the war years as "les années noires"). For example:

J'ai vécu comme une ombre
Et pourtant j'ai su chanter le soleil
Le soleil entier celui qui respire
Dans chaque poitrine et dans tous les yeux

(La dernière nuit VI, OC I, p. 1101)

Vivre dans l'air avec l'oiseau
C'était pour d'autres.

Pour eux c'était le noir
Comme pour les vers de terre,
Et gratter les racines
Jusqu'à les écorcher.

Parfois rêver
De voir un peu,

Car voir

Se fait dans la lumière.

(Guillevic "Vivre dans l'air..." in Guillevic 1968, p. 181)

Adorable clarté de l'aube, jour après jour, et toujours adorée. Les cheveux de l'enfant jouaient dans la lumière, la mère préparait la soupe du matin.

À la porte qui frappe sitôt? Le cœur se fane à la voix du bourreau. Les ombres massives franchissent le seuil. Le plancher se dérobe, les murs cherchent à se rejoindre et se lézardent. [...]

(Lucien Scheler "Police (Quartier Champerret)", Scheler 1946, p. 21)

Interestingly, such associations also fit in with Éluard's peacetime writing since, while the night is often viewed in surrealist poetry as a time of dreams and discovery (as the night of Poem III, ll. 1-4, appears to be), in Éluard's poetry it is generally viewed instead as a time of loneliness to be countered through love:

La nuit, les yeux les plus confiants nient

Jusqu'à l'épuisement:

La nuit sans une paille,

Le regard fixe, dans une solitude d'encre.

(*OC I*, p. 217)

Et l'azur en tes yeux ravis

Contre la masse de la nuit

Trouvait sa flamme dans mes yeux

("Un seul sourire", *OC II*, p. 73)

The nature imagery of ll. 11-14 grows out of the series of images found in ll. 6-9. These present the reader with a range of places deliberately chosen and organised to give the impression of covering a great expanse: thus a spread of prepositions is used ("sous [...] dans [...] sur [...] entre"), with the images themselves ranging from depth to height ("sous les arbres" to "sommets") and

from darkness to light and innocence ("pluie" and "tourmente" to "neige" and "enfants"). While context would seem to demand the reading of "tourmente" as a violent storm, especially when associated with the "neige" of l. 8, it also carries the sense of social or political turmoil allowing it to be seen as an acknowledgement on the part of the poet of his current situation (similar to the use of "se rendre maître" in l. 2).

It is possible to read ll. 6-9 as attaching directly to l. 5, the implication being that the eyes are able to wait in all of the places listed: this would seem to underline the power of the lover and of her eyes, as well as reinforcing the idea of the "pays" of l. 3 as a concrete, genuine world for the lovers (since the eyes would inevitably be omnipresent in a world which they themselves comprise). However, the clear linking of ll. 5, 10 and 15 ff. inclines me instead towards viewing them as being detached from the rest of the text (as they are on the page). The description of the eyes' waiting would thus be seen as awaiting its section of the poem as patiently as the eyes themselves await the arrival of the lover.

If ll. 5 and 10 are detached from the main body of the text in this way, then ll. 6-9 are able to associate directly with ll. 3-4. It is clear that a very wide range of places is described in ll. 6-9, and the fact of the lovers' world encompassing such a wide area is itself an indication of the power of love (since it is through this that the lovers' world is sustained): the association between ll. 3-4 and ll. 6-9 thus indicates the equal power of the poet's voice, since "en un instant" it is able to recreate these huge areas of land. In this way the poem can be seen as celebrating not only the power of love, but also of the poet's voice.

In waiting for the couple, rather than simply for the poet, the eyes seem to take on a life almost of their own, separate from that of the lover herself. A similar device is used by Éluard in "On ne peut me connaître" (*OC I*, p. 493), where he speaks of "Tes yeux dans lesquels nous dormons / Tous les deux". The entire world which is represented by and created within the lovers' eyes is thus waiting for the union of the lovers, for their arrival as a couple. Through this, the power of love is shown to offer more than creation alone: in the world it creates, it also offers the lovers shelter and a hiding place ("le navire", "la vallée") as well as warmth and comfort ("le soleil", "tendre"). Love can almost be seen as taking on deific overtones here (although it is important to note that this wholly introspective form of love is later to be revealed as having limitations, see p. 60).

The same can perhaps be said of the lovers themselves: the world is created within the lover's eyes, so that she is everything and everywhere within it, while the poet's "voice" enables him to create an equivalent world within the poem.

Remembering Éluard to have been a Communist, this is perhaps best explained in terms of an almost humanistic view: human companionship, creativity and love are replacing God within the lovers' world.

Throughout the action of the poem (and beyond, "toujours"), the eyes await the meeting of the lover and the poet: "Patients tes yeux nous attendaient", ll. 5 and 10. In this repeated line their patience is emphasised by word order, but also through the artificial device of delaying the explanation of their wait until ll. 15 ff. (with, obviously, no sign of impatience at this delay). In addition, it can be argued that further emphasis is placed on patience in l. 5 through the sound echo on /ā/ which is created between "instant" (l. 4) and "patients" (l. 5): as with "jeunesse" and "sagesse" in ll. 18-20 (and, indeed, "innocence" and "vengeance" of Poem VI, ll. 20-21), the phonic similarity of the words leads us unconsciously to associate them, this acting to highlight their semantic differences.

The reason for the eyes' waiting is finally made clear in l. 17: just as the eyes provide the poet with so much, so the lovers' union is to bring with it something of which the eyes (and the world they contain) have need, namely "l'amour". While my understanding of "apporter" here is of love being the natural consequence of the lovers' union, so of them manifesting it rather than physically bringing it with them, in highlighting three attributes of love in ll. 18-20 the overtones of the Nativity story (the bringing of gifts) are made very clear: the lovers' union and the "birth" of their world in its full glory is thus given the status almost of a Biblical event.

The first of love's attributes to be selected out is "La jeunesse de l'amour": this links love to the fresh innocence of childhood alluded to in ll. 8-9 (as does Poem IV, see below, pp. 60 ff.). Elsewhere in Éluard's work love is portrayed both as being itself like a child and as causing the poet to feel like a child, so the image of "la jeunesse de l'amour" may also recall these aspects of love for a reader familiar with this other work, for example:

Dans l'amour la vie a encore
Ses mains agrippantes d'enfant

Ses pieds partent de la lumière
Et ils s'en vont vers la lumière

("Chanson", *OC II*, p. 442)

Je suis devant ce paysage féminin
Comme un enfant devant le feu

("L'extase", *OC II*, p. 107)

"La jeunesse de l'amour" leads on to "la raison de l'amour" (which context leads me to read as meaning the reason of love rather than the reason for it). The association of love and reason might appear unusual, since love is generally thought of as being far more emotional than rational (indeed reason is often portrayed as actually acting against love). It can perhaps be seen as linking with Poem IV: there the reason and laughter which spring from life are threatened by the clinical calculations of the enemy, so the poet demonstrates here that love too has access to reason (perhaps suggesting that it is able to support the "raisonner et rire" of Poem IV, l. 9). This linking of the apparent opposites which are love and reason is perhaps comparable with ll. 1-2 where the "navire [...] se rendait maître du vent", so gaining freedom and independence, despite the enemy's use of Occupation – the act of "se rend[re] maître" – in order to deny the lovers that same freedom and independence.

If reason and love are not frequently associated, a link between reason and wisdom is very common: "la sagesse de l'amour" in l. 20 thus follows in a natural way from the image which precedes it, acting in the process to confirm the reading of the ambiguous l. 19. "La sagesse" is, however, generally thought of as something which develops with experience and the passing of time, so its association with "la jeunesse" is striking: this association of youth and age (in the form of wisdom) can perhaps be seen as a predictor of l. 21, "l'immortalité". This final line is given great emphasis by the fact of its breaking out of the pattern set in ll. 18-20: not only is "l'immortalité" not "de l'amour" (the implication presumably being that it is not merely love itself which is immortal, but also those who have it), but the repetition of /es/ in ll. 18 and 20 creates a clear impression in the mind of the reader that ll. 18-21 is to form two parallel couplets, so that the

disruption of this expectation gives l. 21 far greater impact for the reader than would otherwise have been the case.

The poem is predominantly written in heptasyllabic verse, with fourteen of the twenty-one lines having seven syllables: this contrasts with the epigraph, where the use of alexandrines perhaps underlines its more straightforward denunciation of the enemy. The heptasyllabic line is relatively unusual, being perhaps most generally associated with early poetry and with folksong: the poet's intention may thus be to give the poem a certain feeling of timelessness (perhaps to link it with "l'immortalité" of love) and to associate it with popular oral tradition (since, as Resistance poetry, it is presumably intended to be accessible, and may also have to be passed on orally). The use of heptasyllabic verse also necessarily precludes a line having a central caesura, and the "uneven" feel which this can give a line adds to a sense of momentum within the verse since the ear is less tempted to linger (as can be seen in, for example, Baudelaire's "L'Invitation au voyage", where a combination of five and seven syllable lines is used to this effect). At the same time, the use of irregular lines allows for any more regular lines to stand out from the rest of the poem. This can be seen, for example, in the case of ll. 5 and 10: these two lines are octosyllabic, their regularity relative to the heptasyllabic "norm" perhaps acting to emphasise the patience which they describe. Equally, the importance which is attached by the poet to the image of the child in l. 9 can be judged from the fact of it being the longest line in the poem and from its marked use of internal rhyme ("yeux [...] jeux"), but also from its regularity: the line is decasyllabic, with its stresses so evenly spaced as to make it almost anapestic in its effect.

While the use of rhyme and assonance within the poem is far from regular (this perhaps echoing the irregularity created by the use of heptasyllabic lines), it is nonetheless exceedingly rich. In general terms, it can be divided into three "networks" of sound, the first two of which overlap. The first of these networks, which centres around the sound /ã/, is set in place by the extensive internal rhyme of ll. 1-5 ("dans", "vent", "en", "instant", "patients") and is then extended as far as l. 10 through a combination of internal rhyme and assonance: "attendaient" [x2], "dans" [x2], "tourmente", "enfants", "patients" (and also "tendre" in l. 12, although by this time the network is far weaker so I am not sure that this final link is evident in a normal reading). The second network is not based on true internal

rhyme or even on assonance, for it involves two distinct sounds, /e/ and /ɛ/. These two sounds are, however, phonically similar enough for them to be clearly associated in the reader's ear. As with the previous network, this one begins in the opening line of the poem. It extends still further, however, reaching l. 13 (and perhaps l. 15, although again I am not wholly convinced): "tes" [x 4], "rendait", "étaient" [x2], "pays", "attendaient" [x2], "forêts", "sommets", "vallée", "soleil", "donnait".

Even if one extends this list as far as "attendaient" in l. 15, it is clear that ll. 15-21 are set apart from the rest of the text as much by sound as they are by content. They once again feature internal rhyme, but this time it is on the sound /ʊR/ ("pour [...] toujours [...] amour"), a sound which has only featured once in the previous fourteen lines ("tourmente", l. 7). (It is arguable that "toujours" in l. 16 stands out more because of its being a single complete line than because of its forming part of a sound network, but the fact of it rhyming is undeniable). In this way, sound is used almost to segregate ll. 15 ff. from what has gone before, emphasising the importance of this final section. This effect is intensified by the alliteration and assonance of l. 14: as well as contributing to an impression of the poet's bitterness about the "maigres moissons humaines" which are being described in the line (the bilabial /m/ allowing a reader almost to spit the words, giving in this context a sense of bitterness), it also gives the line an air of finality or conclusion, pulling it away from the section which follows. Beyond these specific instances of sound use, however, the heavy use of sound within the poem (and especially in ll. 1-14) seems to act more as a means of giving the verse a very dense, concentrated feel than as a device to highlight any particular images or lines within it. This is achieved in part by the influence which concentrated use of sound has on the oral performance of the poem, increasing the difficulty of the reader's task and so pushing the reader towards a very precise and deliberate performance. This perhaps contributes to an overall impression of the very intense nature of the lovers' relationship, and also provides the poem with a certain degree of excitement and passion (essential if the poem is to act as a successful introduction to the series and draw the reader in to proceed further). In addition, paradox and ambiguity have already contributed to a sense of mystery building up in the poem: the density of sound within the poem, apparently free of any explicit

links to the semantic content of the poem or "sound symbolism", perhaps adds to this overall air of mystery.

The poem thus successfully provides an opening to the series as a whole, introducing certain ideas and images which are to feature again later in the series as well as setting in place a "highly charged" atmosphere intended to intrigue and entice a reader. It is now important that this be continued into Poem II if the reader is not to be disappointed or the excitement of Poem I simply to dissipate: so it is that Poem II directly picks up on several aspects of the imagery of Poem I, and proceeds indeed to carry it a stage further as the meeting which is awaited in Poem I appears in Poem II actually to have taken place. At the same time, even as the lovers' union leads to something of a peak, so the harsher realities of the wartime situation begin to intrude upon their world at the end of the poem: so the emphasis of the series begins to shift, moving from alternation between "guerre" and "amour" as noted thus far (in the epigraph and Poem I) to a closer interaction between the two, approaching the poet's "amour en guerre".

Poem II

The air of mystery which is generated by Poem I is maintained in the opening section of Poem II: even the meaning of its very first word "jour" is ambiguous, as it could refer to a single, specific day (the day of the lovers' meeting, for example) or else, more probably given the l. 6 image of "le soleil fluide et fort", to the daylight of the lovers' world. More importantly, while the change from "tes yeux" to "nos yeux" which is marked in the first line of the poem seems to suggest some coming together of the lovers (continuing Poem I's assumptions about the identity of "nous"), it is not until l. 5 that the reader is given any indication of a timeframe for this: until the present tense verb of l. 5, the "jour de nos yeux" could easily be interpreted as a memory (recalling the initial, rejected reading of Poem I as depicting a pre-war world).

Once the move from the past tense of Poem I to the present tense is made plain, however, it immediately suggests that the lovers' situation has changed: their meeting, their union, appears now to have taken place. This idea is supported by the increased vigour which is apparent in Poem II, ll. 1-8, which is itself

generated in part by the move to the present tense since this gives the verse marked immediacy. In addition to this, while the lovers' world involves many of the same elements in Poem II as it did in Poem I ("vallée", "soleil" and "herbe"), the imagery of Poem II uses an increased number of adjectives and verbs: the depiction of the world is thus far more vivid and detailed here, giving an impression of the vigour and vitality which the lovers' meeting has brought with it.

If the lovers' world appears more alive and more vividly depicted in Poem II than in Poem I, however, it remains clear that it differs from the real world in more than the simple fact of its not being "désespéré". The poet's description of the sun as "fluide" is perhaps explicable through reference to Poem I, where the "vallée" and the "soleil" both appear to offer metaphorical views of the lover's eye: this might be expected to continue here, lending the "sun" its fluidity. However, in the personification of the "chair rose" of Spring in l. 9, strutting across the grass, the poet selects a very striking image which acts clearly to mark the difference between the "reality" of the lovers' world and the concrete realities of 1943 France as depicted in the epigraph.

In addition to being more vivid, the lovers' world appears in Poem II to have expanded, an urban dimension being added in the "Villes et banlieues villages" of l. 3. These are arranged in order of descending size so as to mark a quasi-cinematic movement towards the rural, culminating in the countryside imagery of ll. 5-8, but they nonetheless prepare the reader for the abrupt move to a Parisian scene which occurs in l. 9. The "villes [...] banlieues [et] villages" also contribute to the ambiguity of l. 4, as "vainqueurs du temps" could plausibly be read as referring either to them or to the eyes of l. 4. If the towns and villages are taken to be places known by the lovers, then their inclusion in the alternative world which the lovers have created for themselves (and thus in its "immortalité") would seem to give them the status of "vainqueurs du temps"; equally, though, both in waiting patiently for the lovers' union and in the "immortalité" which this union has apparently brought with it, the eyes have become "vainqueurs du temps". The line layout of this section of the poem would perhaps seem to make this latter reading the more likely of the two, but the ambiguity of the French has nonetheless to be acknowledged (especially when the text is being approached with a eye to later translation) as it acts to broaden the focus of the image. The

reference to "vainqueurs" clearly recalls the image of "batailles" of l. 2, this military imagery acting as a reminder of this as "amour en guerre": love is currently at war so its victory, its final triumph, can only come with the passage of time. Any victory will thus, in some senses, be over time as well as over the enemy: the ambiguity of the ST imagery broadens the image of this eventual victory so that it encompasses not only the lovers but also their wider community (the "Villes et banlieues villages"). The full significance of this first hint of a move towards a wider view of love will only become apparent as the series continues.

If the opening section of Poem II is intended as a depiction of an intimate lovers' world, and of the impact which the lovers' actual meeting has upon that world, then the presence of a great crowd of people might be considered somewhat surprising: even when there are "villes [...] banlieues [et] villages" in the vicinity, still a degree of privacy might be expected. However, the eyes are "mieux peuplés / Que les plus grandes batailles" (ll. 1-2). I would suggest that this phrase not only indicates a great number of people, more than are involved in even the largest battles, but also that it carries the secondary sense of an implicit value judgement by the poet of the quality of the people: thus these people are "better" than those engaged in warfare, perhaps because they are motivated by love while warfare stems from hatred. Such a reading is not necessarily in conflict with the final call to Resistance of the series: the poet is to demonstrate in Poem V how love can move beyond the intimate to encompass the universal (see below, pp. 66 ff.), and also the link which exists between "[l']amour et [la] haine et [la] gloire" (Poem V, l. 2), so that the final call to "drainer la colère / Et faire se lever le fer" of Poem VII, ll. 18-19 is shown to grow out of love. While love is different to warfare, this does not imply that it involves any physical weakness: this is the mistake made by the enemy in attempting to dismiss the lovers' world as "le coin du cœur" in Poem V, l. 1.

The primary sense of "mieux peuplés" in l. 1 would nonetheless appear to be that there are a great many people in the lovers' world. The implication of this is perhaps that, despite the obvious intimacy of their relationship, the lovers are anything but ashamed of their love: rather it is something which they are proud to display. This joint sense of pride and of display are captured in the imagery of the "chair rose du printemps" of ll. 7-8. The image of Spring is one of renewal and

growth, appropriate for the new vigour of Poem II, and it is also often viewed as a mating season. This latter aspect of Spring is reinforced here by its association with "chair rose" in l. 8, while the use of "se pavaner" to describe its movement is reminiscent of a bird in a mating display: the overall effect is thus of proud, even defiant, nudity and physicality. Physical love within the lovers' world is unabashed, and powerful enough to develop a life of its own.

At line 9, however, there is an abrupt change of scene, this being marked in most editions using the device of an asterisk to separate ll. 8 and 9. This change is almost complete, moving in an instant from bright sunlight to late evening, from the countryside to Paris, and from the confident pride of "la chair rose du printemps" to a city "désespéré". It is the lovers themselves who provide the link between the two sections of the poem: while the reference to "notre lampe" in l. 11 is not conclusive it would appear that, here as in the "jour" of ll. 1-8, the lovers are together. I would suggest that ll. 9-12 actually represents the same scene as ll. 1-8, but viewed from a different perspective: having initially portrayed the scene as viewed from within the apparent shelter of the alternative world created by the couple's love, the latter section of the poem then takes a step back to reveal the reality of their situation. So it is that, where before the personification was of the Spring with its constant vitality and renewal, now it is of "le soir": the end of the day, with its evident connotations of weariness and impending darkness. Moreover, where the Spring was proud and vibrant, evening has apparently gone to sleep (having "fermé ses ailes" like a bird or a bat), allowing the onset of night and darkness. It is unclear at this stage, however, whether or not this is really threatening: the closing of the wings can be seen as a gesture of defeat or surrender but it can also be interpreted as a protective gesture, closing around the lovers and effectively cocooning them within the protection of their personal world.

The ambiguity which surrounds the night is carried on into ll. 11-12. In poems written by Éluard both before and after this series there are examples of lovers defeating the night using the love within their eyes, for example:

Il n'y a pas une goutte de nuit dans tes yeux
Je vis dans une lumière exclusive la tienne

("Telle femme", *OC I*, p. 441)

Et l'azur en tes yeux ravis
 Contre la masse de la nuit
 Trouvait sa flamme dans mes yeux

("Un seul sourire", *OC II*, p. 73)

The same can be seen to be occurring here, with the "lampe" of l. 11 providing a link between the lovers' intimate world (with its "soleil fluide et fort", the daylight being a "lampe" provided by the couple's love) and the real world, their room in Paris. (This idea of a bridge or link between the two worlds, the two sections of the poem, is reinforced by the assonance on /p/ of ll. 10-12, which can be seen as following on from the repeated /p/ of ll. 7-8). Following this interpretation, just as the lamp in their room withstands the darkness of approaching night³, so the "light" provided by their love withstands the darkness of Occupation, of reality. The simile of l. 12 can appear to pose difficulties for this reading, suggesting that the captive is in some way withstanding liberty. The simile is certainly a remarkable one, adding to the sense of mystery which is generated for the reader of the verse. However, even though liberty is itself a positive thing, being deprived of liberty as a captive is clearly something to be endured: thus the captive can be seen as withstanding not liberty itself, but rather the thought of the liberty to which he or she has no access. This would be an inversion of a device encountered earlier: where domination, a negative thing in the context of Occupation, was used positively by the lover in seizing control of the wind (Poem I, l. 2), so now liberty becomes a thought which must be endured in captivity. However, importantly, the simile of ll. 11-12 can also be viewed simply as the lamp supporting or holding up the night, with no particular sense of confrontation: thus the captive would be seen as supporting the concept of liberty, perhaps by offering a contrast against which it can be judged. This also echoes the image of the ship and the wind in its suggestion of interdependence: the ship dominates the wind and yet relies upon it, the presence of a captive runs counter to the concept of liberty yet acts to define it. As with the image of the evening closing its wings, ambiguity surrounds the poet's attitude towards the night at this point in the series: the reader knows Paris to be "désespéré", but there is nothing here overtly to connect this with the onset of night. Even if there is a connection, it seems at this

stage to carry no particular threat for the lovers: they appear safe and protected within their intimacy, their "lampe" is assumed sufficient to "sout[enir] la nuit". This is a point which is carried on into Poem III.

Metrically the poem is similar to Poem I in that it is predominantly heptasyllabic, the only lines which vary from this being ll. 11-12: here, the change to the more regular, octosyllabic line perhaps marks the move from the despair of ll. 9-10 to the more positive note which closes the poem. This should not be taken to mean, however, that the earlier lines are all characterised by marked irregularity of rhythm. For example, and most notably, the poet combines caesurae (emphasised by internal rhyme and alliteration) and enjambement to effectively conceal the heptasyllabic line altogether in ll. 3-4. This contributes variety and momentum to the verse, and also acts to break the lines into short, apparently declamatory statements (perhaps emphasising the 'victory' which is being described):

1 + 4 / 2
 Villes et banlieues villages
 3 / 1 + 3
 De nos yeux vainqueurs du temps
 (So effectively 5/5/4)

A similar effect, if less pronounced, can perhaps be seen in ll. 1-2 where the juxtaposition of the rhyming elements "yeux" and "mieux" leads to an almost inevitable caesura between them, which combines with enjambement between ll. 1 and 2 again to conceal the unbalanced feel of the opening heptasyllabic line. In ll. 7-8 the *coupe enjambante* is instead used: the central syllable in each line is a sounded /ə/ following a stress, so that in a reading it is almost skipped over. This gives the lines something of a dance-like quality, perhaps intended to echo the haughty pride suggested by "se pavaner".

Beyond the internal rhyme of l. 1 and the alliteration and internal rhyme of ll. 3-4, sound once again features extensively within the poem. Lines 5-6 are particularly densely written in terms of sound: in addition to the quasi-assonance between "vallée" and "soleil", the opening /s/ of the latter also reinforces the alliteration on /f/ of the two lines through the relative similarity of the two sounds

(both being unvoiced fricatives). This use of "similar" sounds to add to the phonetic texture of the poem echoes the example of /e/ and /ɛ/ highlighted in Poem I. While it is inevitably difficult to quantify similarity in sounds, this would nonetheless appear to be a feature of the overall phonetic and poetic makeup of this series, one which contributes to its overall effect, and accordingly it needs to be taken into account both in analysing the series and, eventually, in translating it. Here, for example, the repeated fricatives of ll. 5-6 seem to slow a reading of the lines, contributing in context to a sense of the fluidity which is described in l. 6.

Sound similarity again plays a role in ll. 9-12, with the evident assonance and alliteration on /s/ being supported by /z/ ("désespéré") and /f/ ("fermé"): the main effect of these repeated sounds, apart from generally providing cohesion within the verse, is to contrast with, and so highlight, the alliterative use of harsh, plosive /k/ in l. 12 (perhaps itself acting to emphasise the harshness of the captive's plight). The marked assonance on /p/ of ll. 10-12, mentioned earlier as potentially forming part of a bridging link between the two sections of the poem, is also reinforced through sound similarity (with the plosive /b/ of "liberté"). Also discernible in ll. 9-12 is assonance on /e/ and, in ll. 9-10, on /r/. While all this acts, as in Poem I, to give the final quatrain a feeling of density or solidity, it does not prevent the four lines reading as two couplets: despite the change in layout from ll. 1-8, ll. 9-12 do not read as a single quatrain unit. If the phonic elements which link ll. 9-10 and ll. 11-12 are not aiming to bond the lines as a single unit, they can perhaps be seen instead as suggesting the all-pervasive nature of the night. This provides a link with the opening lines of Poem III where the night is "partout épanouie": like the water of "la source coulant douce et nue", it flows into every space.

Poem II reveals more of the world evoked in Poem I and also, through the intensity and vibrancy which result from the lovers' union, it suggests something of the depth of feeling which underlies their relationship. Following this, however, it provides a link between the brightness of the lovers' intimate world and the rather darker realities of "Paris désespéré": having taken this step, the series now remains based in reality throughout its remaining poems. Even when the poet speaks again of love (notably in Poem V), the reader does not again gain access to the world which is conjured up in Poems I and II. The reason for this only becomes clear as the series continues. The perceived shelter of the lovers' world is

not complete. Poem III is to demonstrate the potential weakness of such total insularity, the result of which, at the end of Poem III, is that the lovers are overrun. Poem V then displays the alternative to this inward view, couples working together and networking their power, increasing their resistance to the darkness. It is their ability to move out of "le coin du cœur" which leads to final victory.

Poem III

While Poem II moves the reader a step closer to the realities of war and of Occupation, it still stops short of details: the reader is given no clear explanation as to why Paris is "désespéré", and the role of darkness remains wholly ambiguous. Poem III therefore takes up the movement begun in Poem II and carries it a step further. Like Poem II it is divided into two sections, this time two equal halves, using the device of an asterisk. This time, however, the move to a bleaker tone in the second section of the poem is far less ambiguous than in Poem II.

Lines 1-4 of Poem III can be seen as a direct continuation of the scene of Poem II, ll. 9-12: furthermore, if this is taken to be a view of the lovers alone in their room, things seem at first to proceed in Poem III very much as one might expect. Indeed, l. 1 contains a play on words to this effect since "couler de source" can be used in the sense of events following on in natural consequence from one another: the fact of this being a "source [...] douce" would thus seem to imply that things are proceeding in an untroubled manner, "douce" suggesting the spring to be freshwater and so sweet for the lovers. The spring is more than "douce", however, it is also "nue": this is a surprising adjective to use of spring water, perhaps suggesting the simple clarity of the water but also recalling the unabashed physicality of "la chair rose du printemps".

The spring can be seen as a metaphor for the night: the reader is told in l. 2 that "la nuit" is now "partout épanouie" (the image of a flower opening contrasting directly with that of evening having "fermé ses ailes" in Poem II, l. 9), and a link between the night and spring water would seem to contribute a fluidity to this movement. This suggests the ability of the night to creep like a liquid into every

corner, recalling the "soleil fluide et fort" of the lovers' world in Poem II. The night appears here to hold no particular fears for the lovers: even if it is a threat, and its character thus far in the series has been ambiguous, the lovers' lamp is holding it at bay while they themselves are insulated and protected from reality within the intimacy of their own private world. Thus, for the lovers, the night appears here simply to provide an opportunity for their lovemaking (ll. 3-4):

La nuit où nous nous unissons

Dans une lutte faible et folle.

The lovers are thus isolated in their own world, content and apparently unaffected by the city "désespéré" which surrounds them. While "lutte" provides a perfectly adequate (if somewhat confrontational) image of physical lovemaking, however, it nonetheless seems initially surprising that the poet should proceed to dismiss the couple's efforts as "faible et folle". Moreover, the image of uniting in a "lutte" inevitably recalls the struggle of the Resistance fighters: thus this too is apparently being dismissed as "faible et folle", not at all what one might expect in a series assumed to be Resistance poetry. The reason for the poet's negative attitude towards what would appear to be positive things is explained in the second half of the poem. The lovers' isolationist approach to their love is insufficient: however immortal the love itself, the single lamp provided by one couple alone is not enough to hold the night at bay. The night is thus able to creep in and tear the couple apart, with the result of the apparently inevitable solitude and death of ll. 5-8. It is this which finally makes explicit the negative character of the night. It follows from this revelation that an isolationist approach to Resistance is also insufficient: if small groups struggle alone it leads only to a struggle which is "faible et folle". The alternative to this, of couples working together and combining their efforts, is finally revealed in Poem V: this strengthens their individual relationships, making them outward-looking rather than introverted, and ultimately leads to inevitable victory in Poem VII.

As in Poem II, the asterisk device is used in Poem III to mark a change of scene and of tone: the setting is still the night, but the move from unity to "solitude" and the opening of l. 5 ("Et la nuit [...]") would both seem to suggest it to be a different, later night than that of ll. 1-4. Here the night is personified in l. 5

(as was "le soir" in Poem II, l. 9), and is portrayed as actively working against the lovers (the use of "faire injure" also emphasising that the lovers are being unjustly ill treated, that they are innocent of wrongdoing). The result of this is described in ll. 6-8: where the earlier scene was of the lovers together in bed, now it is of "le lit / Vide" which is solitude. All this is described as being "l'avenir d'une agonie": the inevitable consequence of "une agonie" is death, and so it becomes clear that the lovers' bed alluded to in ll. 1-4 has here been converted into an image of the grave (hence the significance of the "lit" being dug in l. 6). Solitude is an empty bed, it is the grave. Lines 1-4 thus portray a "lutte" leading to total union, ll. 5-8 an "agonie" leading to total solitude, both as a result of the night: it is perhaps partly because the one follows directly from the other that the union of ll. 3-4 is "faible et folle".

Unlike Poems I and II, Poem III is mainly composed of octosyllabic lines: the relative regularity of these lines contributes to the impression of constant flow which builds up over ll. 1-4 (echoing the "source coulant" of l. 1) and perhaps also, when it continues without change across the asterisk divide, to a sense of the apparent inevitability of the events of ll. 5-8. The disruption which the night brings to the couple, and the superficiality of its apparent 'flowing', is then marked by a return to heptasyllables in ll. 7-8. The rhythmic 'flow' of ll. 1-4 is generated partly through assonances on /u/ and /y/, which are extensive and which help simply to move the verse along in a regular way. In l. 4 the sudden alliteration on /f/ jars this regularity, marking the change of mood and tone which is to occur in l. 5.

Assonance is also used in ll. 5-8, but here it is on the sound /i/. This gives the impression of being a higher, shriller sound than either /u/ or /y/ so that the effect of the assonance in the second half of the poem is less one of flowing, instead tending (in combination with the enjambement between ll. 6 and 7) to accelerate the reading. The relatively harsh imagery of ll. 5-8 is also marked by an increase in the use of the velar plosives /k/ and /g/, sounds which are themselves often perceived as harsh. Despite this, however, it is important to note that the two quatrains are not completely separated by sound: the two halves of the poem are, for example, linked by alliteration and assonance on /n/ (found in ll. 1-6). Moreover, assonance on /i/ is briefly discernible in ll. 2-3, while /y/ can be found in ll. 5 and 7. This apparent crossover from the regular assonance pattern is

interesting because of the fundamental similarity of the two sounds, both being front closed vowels. This, combined with the fact that both are arguably discernible within the central word "nuit" (the /i/ is clear, and I would argue that the semiconsonant /ɥ/ is phonically similar enough to /y/ for the two to be closely associated in the ear), acts to underline the fundamental similarity between the loving night of ll. 1-4 and the "nuit qui [...] fait injure" of ll. 5-8; they are as close as /i/ and /y/. Even the loving night cannot be trusted; it leads to "l'avenir d'une agonie".

If Poems I and II were to be taken as representing the full extent of love's power, then Poem III could be seen as a somewhat depressing Resistance poem as it apparently shows love being overcome by the night. The theme of the strength and evil of the enemy is taken up and expanded by Poem IV, and so the picture becomes blacker still. However, the picture in France in 1943 *was* black, and to portray it otherwise would have been unrealistic and potentially patronising. More importantly, this is only half of the story. The love portrayed in Poems I and II, while strong, has its weakness: it is purely inward-looking, allowing the enemy to divide and conquer, effectively couple by couple. The latter half of the series, after the introduction in Poem IV of the enemy in all his horror, is to offer an alternative, outward-looking love which builds upon the strength of the individual couples and makes possible the enemy's eventual defeat.

Poem IV

Poem IV is the third poem in the series to make use of an asterisk, dividing it like Poem III into two exactly equal halves. As with Poems II and III the tone of the second section of Poem IV is noticeably darker than the first, in terms both of general atmosphere and of specific detail. This is, however, the first poem deliberately to step back from the lovers' situation, the poet adopting an apparently objective, quasi-journalistic tone for much of the text. This is not to say that the poet adopts "invisibility" within the poem; indeed, in l. 9 he highlights his presence through the only use in the series (excepting the epigraph) of the first person singular. However, the focus nonetheless shifts away from the couple and onto the enemy, who, while remaining shadowy and anonymous, appear for the

first time in the series as actual people. A potential fate for the couple has been outlined in Poem III, anguish and solitude, so this could account for the poet's being alone in Poem IV. Equally, however, the poem outlines the challenge, the evil, which confronts the couple: the poet is here an observer, not a participant. (This underlines his apparent helplessness to affect what happens in the poem, although this helplessness is later [Poem V] shown to be false).

However, at the start of the poem, and indeed throughout its first eight lines, there is little or no sign of this evil. Instead the opening lines of the poem introduce the reader to "une plante qui frappe / À la porte de la terre" and to "un enfant" who is doing the same at "la porte de sa mère", these being the characters around whom the poem is constructed. The most usual reason for knocking at a door is to request admittance and, this being the case, the plant and child seem here to be requesting admittance to life itself: it is this search and zest for life which is to be contrasted later in the poem with the enemy's aims of destruction and the end of life. The couplets which introduce the plant (ll. 1-2) and the child (ll. 3-4) are almost identical, suggesting that the plant and child are intended to be seen as being closely linked or even fully equatable. This impression is reinforced by ll. 6-8, where (using a series of verbs which are rendered as similar as possible, through phonic echo in the case of "grandissent" and "fleurissent" and, more simply, through the visual effect of all the verbs ending "-issent") the reader is presented with a description of the plant and the child growing and flourishing in such a way as to suggest that they are almost interchangeable. This culminates in the use of "fleurir", a verb most usually associated with plants, in the context of the child.

The plant and child are linked not only with each other, but also with "la pluie et le soleil" (l. 5) which, as water and sunlight, perhaps constitute the fundamental necessities of life. Further to this, it should be noted that all of these images - water (the "navire" of Poem I as well as the "source" of Poem III), sunlight, plants, children and growth - have already been encountered within the series. Our reactions to them as readers have thus been primed before even starting to read Poem IV. The verdant growth of Poems I and II, like the "enfants" of Poem I, l. 9 and the "soleil fluide et fort" of Poem II, l. 6, was presented in a wholly positive light when first introduced to the reader. This primes the reader for a positive reaction to the images when they appear again, underlining the

overall dynamic which links the series: each of the poems inevitably affects and feeds into the interpretations of the others. This can be seen as a simple extension of the standard situation for any reader approaching an Éluard poem for the first time, being prepared and primed by all the other Éluard poems he or she has read. While a reader has to be aware of such priming it is important, however, not to be blinded or lulled by it, either as a commentator or as a translator: the fact of poems overlapping does not make them simply the same. Here, for example, while the imagery is similar to imagery found earlier in the series, the poet allows the various images to interact in a novel way: specifically, the suggestion in ll. 5-8 seems to be that the presence of living beings and of a quest for life (such as that demonstrated by the plant and the child) is as essential to the existence of the basics of life, water and sunlight, as the other way round. This perhaps suggests life to be a cycle, or even a being in its own right; it also provides a link with the earlier ST examples of interdependence (eg "navire" and "vent", "lampe" and "nuit", or "captif" and "liberté").

This apparent intermingling of plant, child, rain and sun suggests that the intention might be for them to be viewed all together as an attempt to capture, in a concrete way, the rather abstract concept of "life", with each of them forming a symbolic representation of life or of an aspect of life. This is perhaps reinforced by the repeated use in ll. 1-5 of "c'est", which creates the impression that the poet is grasping for a way to define the undefinable, the quality of "life". As the poet's images grow and develop, as the life they seem to represent increases, the poet is pushed to a personal statement in l. 9: "J'entends raisonner et rire". It is as though the growth and development of the plant, the child, the rain and the sun, as described in ll. 5-8, lead to the spontaneous creation of this reasoning and laughter: these are two characteristics which can arguably be seen as defining qualities of humanity, so the poem seems to suggest that the growth of life is linked with the growth of reason and happiness, of positive human qualities⁴. This continues the cycle or 'chain' of life suggested earlier: everything is linked (providing a clear contrast with the lovers' doomed isolationism of Poems I-III).

With its move to the first person singular (which breaks out of the apparent objectivity of the earlier lines of the poem) and its placing apart from the body of the text as a line on its own, l. 9 gives the clear impression of being a climactic or concluding statement. In addition to being a simple conclusion, however, it also

provides a semantic bridge into the second section of the poem. In l. 9, reasoning and laughter are presented as positive, even as defining, human qualities. In ll. 10-11, however, the reader is presented with calculation being used in a completely different, and wholly negative, way:

On a calculé la peine
Qu'on peut faire à un enfant.

This is the reader's first clear introduction to the enemy within the actual poems of the series. Even here, however, they remain hidden behind the impersonal "on": this surrounds them in mystery, increasing the atmosphere of horror (and perhaps even of black magic, as with "béate d'horreur" of l. 15) which builds up around them. In suggesting that they may be afraid to reveal their identities, preferring to remain cloaked in anonymity, it may also carry overtones of cowardice: these would seem compatible with the enemy's apparently choosing to conduct experiments on children in ll. 10-14.

These experiments are described in a deliberately scientific, clinical manner in tune with the idea of the "peine" of l. 10 having been precisely "calculé". In addition to misery or grief, "peine" can also be used of a penalty or judicial sentence so that it appears almost as though the child is being punished for some wrongdoing. However, the reader knows of no such wrongdoing; indeed children have been associated elsewhere in the series with innocence (Poem I, ll. 9 and 18). Moreover it would appear here that the child is being punished to the point of sickness and death, which would itself suggest that a very warped set of values underlies these 'calculated' punishments. While "tant de" in ll. 12-13 can be read as an intensifier, the context of calculation and the clinical tone would seem to suggest that the enemy are measuring out doses of "honte" and "larmes", a scene reminiscent of a chemistry laboratory or of some inhuman type of recipe. In ll. 12-13, as later with "la misère" and "l'ennui", the enemy's chosen weapons or instruments of torture are psychological rather than physical: this perhaps adds to the impression of them as being calculating and cowardly, unwilling to face a physical challenge.

At line 14 the scene shifts away from the laboratory, returning to the plant and child of ll. 1-8. Now, however, the reader knows the enemy to be

approaching. Where their identity has thus far been concealed behind the impersonal "on", now it is concealed behind darkness. They are not seen, rather they are heard: "Un bruit de pas sous la voûte". A "voûte" is normally associated with stone and with a high, arched ceiling, so I imagine the footsteps to be loud and ringing: for a reader in 1943 France it seems likely that this would have evoked nights under curfew, blind to the world behind blackout curtains and boards, with only the sound of passing patrols to provide a link with the outside world. The description in l. 15 of the "voûte" as being "béate d'horreur" reinforces its religious, tomb-like connotations as well as underlining the air of satanic ritual or of black magic which is building around the enemy. With its darkness, suggestion of black rituals and ominous footsteps approaching in the gloom, this is a scene which appears modelled on classic Bella Lugosi-style horror films. Its effect is highlighted by the stark contrast between this scene and the lovers' world of Poems I and II: apart from the obvious contrast of bright sunlight with darkness, it is also noticeable that the lovers' world is characterised by its wide, open spaces and by imagery of the countryside (contrasting with the "voûte" found here), while the emphasis on the sound of the footsteps in ll. 14-15 is made all the more striking by the fact of the lovers' world being so intensely visual, especially in Poem II.

When the immediate aims of this nameless, faceless enemy are made plain in ll. 16-18, they fit in very well with the atmosphere of horror which the poet has built up. From experimentation on the child, the enemy now appears to have moved to outright assault on both the child and the plant:

On vient déterrer la plante

On vient avilir l'enfant.

This continues the parallel created in the opening lines of the poem, suggesting the destinies of plant and child to be intertwined. The use of "déterrer", which can be used both in the context of unearthing plants and of exhuming corpses, also again underlines the tomb-like connotations of the "voûte / Noire et béate". In "la misère et l'ennui" of l. 18, the enemy has chosen psychological weapons which, it would seem likely, will act only slowly. This suggests that they have no interest in making the fate of the plant or child either quick or painless; indeed, the

'experiments' of ll. 12-13 would seem to imply that the aim is to keep the child (so presumably also the plant) at the edge of its resources without ever allowing it the release of sickness or of death, a slow and terrible torture.

Poem IV returns to the heptasyllabic line of Poems I and II, this time without variation. This line is to feature again in Poem VI, the fact of a relatively unusual line being used so widely within the series perhaps contributing to the reader's impression of the seven poems as constituting a single unit. The repetition which features prominently within the poem inevitably increases the assonance which can be found in the text: it is repetition, for example, which creates the assonance on /p/ which extends throughout ll. 1-5 (perhaps recalling the knocking of ll. 1-4). The use of repetition in the poem can perhaps be seen as beginning a move towards a more rhetorical style of speech: this use of rhetorical repetition is to become increasingly marked in the poems which follow, culminating in the formal vow of Poem VII. The parallel between plant and child which is highlighted by this repetition is in turn underlined by the rhyme on /ER/ which links ll. 2 and 4 ("terre...mère"). A similar use of rhyme to highlight repetition, but this time involving a rhyme on /iR/, can be seen in ll. 12-13 ("vomir...périr"). In this case, the rhyme also acts to emphasise the contrast between these negative verbs and the "raisonner et rire" of l. 9 (similar to the contrast between "jeunesse" and "sagesse" in Poem I, ll. 18-20, or "innocence" and "vengeance" in Poem VI, ll. 20-21). Beyond this rhyme in ll. 12-13, the lines also feature a marked assonance on /ã/, supported by sound similarity through the /õ/ of "honte": this emphasis on sound in ll. 12-13 perhaps prepares the reader for the semantic emphasis on sound which is to be found in l. 14 (the "bruit de pas sous la voûte").

Overall, Poem IV paints an effective and frightening picture of an enemy who remains unidentified: explicit identification would perhaps have been somewhat superfluous for a reader in Occupied France but, beyond this, the anonymous, shadowy nature of the enemy contributes to the sense of horror which is generated around it. The approach of the enemy, like the night in Poem III, seems inevitable: this is underlined in particular by the repetition of "on vient" in ll. 16-17, giving an impression of the enemy's advance as being completely relentless. Thus the situation at the end of Poem IV appears extremely bleak: the enemy's approach seems unstoppable, the lovers appear to be facing death and

solitude, and Resistance is "faible et folle". However, in Poem V a fundamental change occurs.

Poem V

In Poems II-III it appeared that the lovers were too confident ("Notre lampe soutient la nuit", Poem II, l. 11), allowing the night to creep in unnoticed: this leads to the potential future of Poem III, ll. 5-8, consisting of solitude and death. In Poem V, however, this is corrected: now it is the enemy who is overconfident, dismissing emotion and spirit ("cœur") as insignificant (fit only for "le coin du cœur") when compared to the clinical, psychological warfare used by the enemy in Poem IV. The lovers are then able, however, to reveal the true power of love, when it is not focused inwards as in Poems I-III but is rather directed outwards with its "but dans la vie des autres" (l. 16): this is what ultimately provides the strength and the character which is gathered into the final battlecry of the series in Poem VII.

The image which opens Poem V is both complex and vital.

Comprehending it is central to an understanding of Poem V as a whole, which in turn is vital to the entire series. Building on association with idiomatic phrases such as "le coin du feu" and "le coin de l'œil", "le coin du cœur" can be read as referring either to the smallest, most intimate corner of the heart, or alternatively to a small area set aside for the heart and its emotions: it is perhaps this latter reading which offers the best interpretation. The use in Poem IV of the impersonal pronoun "on" for the enemy leads naturally to an assumption that "ils" in Poem V, l. 1, also refers to the enemy: thus the enemy is seen to be speaking "gentiment" to the couple, their superficial kindness potentially implying that bad news is being broken to the lovers. This bad news could be the existence of the "coin du cœur" itself: the heart, with all its connotations of emotion, strength and character, is being consigned to a small area as though unimportant or obsolete. The couple are, however, able to respond to this, as the "coin du cœur" is the "coin d'amour et de haine et de gloire", powerful and strident emotions and motivations: the "cœur" cannot so easily be dismissed.

The scene in ll. 3-4 appears to be one of the lovers' eyes meeting and reflecting "la vérité" to form an "asile" for the couple. This is clearly reminiscent of Poems I and II where the eyes provide a world, a shelter, for the lovers. Beyond this, however, it also recalls the wider Éluardian theme which Daniel Bergez has referred to as "le principe d'une réciprocité infinie de l'échange" (Bergez 1982, p. 27), whereby the lovers become a "miroir", effectively escaping into one another. For example:

Dans notre miroir du cœur double
Nos désirs vont bâtir ton cœur

("Une personnalité", *OC I*, p. 418)

Et sur mon corps ton corps étend
La nappe de son miroir clair.

("L'absence", *OC I*, p. 1077)

Notre amour a plus besoin
D'amour que l'herbe de pluie
Il faut qu'il soit un miroir.

("Pour l'exemple", *OC II*, p. 10)

Quand le soleil l'amour équilibre nos armes
Nous pouvons nous voir vivre
Notre sève s'enflamme dans notre miroir

("Écrire dessiner inscrire" 5, *OC II*, p. 430)

The image of the couple as a mirror, and of their love providing them with a shelter, is thus not a new one. In Poems I-III, however, this shelter was shown to be inadequate because it was introspective: in Poem V this is not the case, rather the love is shown to develop and grow beyond the confines of the couple themselves. This is the "vérité" which is revealed in ll. 5-16, the universal side of love and the strength it conveys. The move from the effective introduction provided by ll. 1-4 to a more intimate tone for the detailed revelation of the power and universality of the couple's love is marked by a shift to a shorter line length,

from decasyllables to octosyllables; the decasyllabic line returns only in l. 16, where it creates an emphatic conclusion to the poem.

The love which is described in ll. 5-6 appears predestined, the lovers themselves having no choice or option in the matter; they were in love even before they themselves existed:

Nous n'avons jamais commencé
Nous nous sommes toujours aimés.

This brings out the "immortalité" of love itself (Poem I, l. 21), with the fact of time's apparent irrelevance being further emphasised by the poem's gradual shift to the present tense; this has the additional effect of lending immediacy to the verse and to the love which it describes. This is love which moves beyond the couple, however, as it expresses itself in altruism, as in ll. 7-9:

Et parce que nous nous aimons
Nous voulons libérer les autres
De leur solitude glacée.

Such altruism, a desire to "libérer les autres", is of obvious and immediate significance in a Resistance context. This is underlined by the fact of wishing to liberate people from "solitude glacée": this is clearly a reference to the bleak sterility of loneliness (contrasting starkly with the warmth and verdure of the lovers' world), a call for love and community, but when "solitude" has been associated with the malevolent effects of the night in Poem III it can also be interpreted as love standing directly against the enemy. The verb "libérer" is also used for the release of soldiers from military service: it can thus even be seen as looking ahead to final victory and demobilisation (this arguably bringing with it a release from solitude as couples are reunited).

The military overtones are continued in l. 14, the image of "couples cuirassés d'audace" being of particular significance because a cuirass, being a breastplate, would protect not the head but rather the heart: the couples' "audace" is shielding their "cœur", the seat of their strength. Where Poems I-III seemed to involve only one couple, now there are many in what appears to be a self-

perpetuating network. Taking the lovers as a representative couple, it appears that each couple wishes to "libérer les autres" ("ils ont leur but dans la vie des autres"), with the result that they themselves are strengthened ("cuirassés d'audace"); equally, each couple wishes for the other couples to be "perpétu[és]" by the light (ll. 11-12), with the result that they themselves become "brillants de vertu". With each couple both sustained by the light of others and producing their own light, the light grows: where a single "lampe" cannot defeat the night (Poems II-III), a network of light can. Every couple aims towards the liberation of every other couple so altruism, born of the love of individual couples, grows into an unstoppable liberating force.

It is important to note that this is not a different love to that of Poems I-III, but rather it is a development of it. The basic unit for this love is still the couple, it still looks inwards:

Des couples cuirassés d'audace
Parce que leurs yeux se font face.

Now, however, it moves beyond this to be expressed in an outward, universal way through the altruism of having one's "but dans la vie des autres". The image of the eyes "[qui] se font face" suggests not only that they are meeting but also that they are facing up to a challenge, the reflexive verb suggesting it to be a mutual challenge confronted together. Thus the "audace", like the light, is effectively self-fulfilling: the couple obtain it through the meeting of their eyes but, since this is a challenge, they also need it in order to achieve that meeting. The reason for the meeting of the eyes being a challenge is hinted at in ll. 10-11: just as the lovers' interests and priorities move beyond the couple to become focused on "les autres", so within the couple their individual desires and aims merge to the point where it almost seems that their individual identities fuse into a single, joint identity. This links back to the theme of reciprocity, of the couple as a mirror, and again features elsewhere in Éluard's love poetry, for example:

Et je ne sais plus tant je t'aime
Lequel de nous deux est absent.

("Le front aux vitres...", *OC I*, p. 238)

Et la lumière noue la nuit la chair la terre
 La lumière sans fond d'un corps abandonné
 Et de deux yeux qui se répètent.

(*Médiuses* 4, OC I, p. 893)

In addition to the device of shortening line length after l. 4, various techniques of prosody and sound are used, as in the previous poems of the series, to support the semantic content of the text. In the first line of the poem, the alliteration on the relatively harsh plosive /k/ stands in contrast to the idea of speaking "gentiment": this can be seen as highlighting the difference between the way the enemy speaks and the sentiments which underlie what is said. The technique of sound similarity is again used in ll. 3-4, where the combination of /e/ and /ɛ/ ("reflétaient", "vérité", "servait") provides an echo-like effect which recalls the reflection back and forth between the eyes which is described.

It could be argued that this continues in ll. 5 ff. with "jamais", "commencés" and "aimés", but I feel that the break in the text and change of line length which separate ll. 4 and 5 effectively act in performance to break this link. This second set of similar sounds does have its own effect, however; indeed, as the reader moves into the main body of the text in ll. 5 ff., the density of sound within the verse seems markedly to increase. In ll. 5-8, the combination of alliteration on /n/, rhyme on /e/ and sound similarity (on /e/ and /ɛ/) seems to give the verse great intensity, this acting to support the sense of intimacy which has been created by the move to a shorter line. This impression of intensity within the text is perhaps due at least in part to the effect which the increase in sound density has on oral performance of the poem, as noted earlier: the concentration of sounds makes the poem slightly more difficult to read out, this leading to a more emphasised and deliberate reading which acts to underline both the intimacy and the importance of what is being said. This emphasis on performance and its role in the overall effect of the text, the text's "performability", has to be acknowledged in any successful translation of the series (see above, pp. 19-20). A similar use of sound for effect and emphasis in performance can perhaps be identified in the marked assonance and alliteration on /l/ of ll. 8-9. The same lines are marked by

their use of enjambement, which can be seen as starting an important move towards greater momentum in the verse.

The repeated verbs of ll. 10-11 have the effect of breaking the lines down into short snatches of sound (this perhaps being highlighted by the lines' alliteration on /v/), which adds to the perceived briskness of a reading. This is followed up by further enjambement in ll. 11-12, so that the whole of this section of the poem has the feel of moving towards a final goal or climax, an impression which is intensified in the lines which follow. Sound is used in a more concentrated way in ll. 12-15 than anywhere else in the poem: rhyme (on /ty/ and /as/), alliteration (on /k/, but also on /f/ at the end of l. 15) and assonance (especially on /s/) all feature in these four lines, contributing to an unmistakable sense of the verse building up towards something. In addition to the use of sound, the repetition of ll. 13-14 ("Des couples [...] Des couples") also adds to the reader's growing sense of excitement and enthusiasm: this also echoes the enemy's relentless march of Poem IV, ll. 16-17 ("On vient [...] On vient"), suggesting that this is the reply of the many hundreds of couples who are linking with the lovers and creating a relentless movement of their own.

All this movement and excitement culminates in l. 16: the fact of this standing alone on the page, and its reversion to the longer decasyllabic line, gives the final line the feel of a grand statement. The sense of moving from a storm of intensity (provided by the intense use of sound in the earlier lines) into a massive calm underlines the great step which has been made here: from the private, introspective "coin du cœur" into the universal altruism which now provides the lovers with their strength and purpose. This is a particularly triumphant step, and one which is of enormous significance within the overall series: it will, however, be immediately put to the test in Poem VI as the lovers are confronted to a greater degree than has yet been the case by the concrete realities of life under "l'ombre" of Occupation. It is their new strength which enables them to face up to this while maintaining their dignity, building again towards the final solemnity and call-to-arms of Poem VII.

Poem VI

A move to a rather more understated and sombre tone is effectively announced at the beginning of Poem VI, in what appears to be a direct statement made by the poet and lover (perhaps now joined by all the other "couples" of Poem V) to the reader. (The line can also be read as the poet actually addressing the "trompettes" themselves, but I feel that the effect of the image – a rejection of "trompettes" and all that they are associated with – is little altered either way). This is perhaps reminiscent of the equally direct statement of Poem IV, l. 9, except that this was the poet standing and speaking alone; equally, in Poem IV the possibility was left open that the poet was simply speaking to himself. The precise interpretation of the opening two lines of Poem VI is far from clear but, if "chanter" is taken to be a simple assertion of the poem as being the poet's "song", then ll. 1-2 can be read as suggesting that the poet is deliberately adopting a style free of flourish and fanfare ("trompettes") in order to highlight the stark realities of "le malheur". This can be seen as setting the poem up as a contrast to the prosodic and phonetic flourishes of Poem V (in particular of ll. 11-15), with a link to the ideas and ideals of Poem V nonetheless being provided by the use of "le malheur" in place of "notre malheur" (since any such self-interest would have clashed with the aim of having "leur but dans la vie des autres").

Alternatively, "trompettes" can be read as signifying bugles, being thus suggestive of militaristic jingoism: in this way, l. 1 can also be interpreted as the poet refusing to glorify such militarism (particularly if "chanter" is read in its poetic sense of "glorifier"), and it is certainly true that there is relatively little overt bellicosity in the series taken as a whole (perhaps reflecting the fact of the poet's subject being "amour en guerre" rather than simply "guerre"). While the invented phrase "chanter trompettes" thus works and can be interpreted as an expression in its own right, it is nonetheless worth noting that it almost certainly achieves some of its effect in the reader's mind through association with other, more widely recognised phrases, notably "chanter victoire". This SL idiom seems particularly relevant to the ST phrase in that it shares the somewhat triumphant tone struck by "trompettes", but importantly it signifies not simply glory but rather self-glorification. If l. 1 can thus be seen as carrying a refusal of self-glorification, this would fit in very neatly both with the altruism expressed in Poem V and with

Poem VII's apparent call to maintain the glory of the "innocents partout traqués" (Poem VII, l. 21). In any event, however, the poet's reason for refusing to "chant[er] [...] trompettes" remains clear: "pour mieux [nous] montrer le malheur".

The poet stresses immediately that this portrait is to be an accurate one (it is to show "le malheur / Tel qu'il est", ll. 2-3), but at the same time the reader is presented with examples of the deliberately understated style which the poet is claiming to have adopted. The reader is aware of the terrors of the Occupation: the modern reader can read of them, the contemporary reader was living with them as a daily reality, and the poet himself provides examples of them (for example in the epigraph, or the Poem VI, l. 13 image of the "trains de suppliciés"). Yet, despite this, for much of the poem the poet seems consciously to describe the reality of Occupation in such a way as to lessen its impact: "malheur", "grand", "bête", none of these are particularly strong or emotive terms. Even when describing the enemy as "bourreaux", the poet lessens the terror generated by making them "bourreaux absurdes". A similarly scornful tone is discernible in the description of the enemy as "amants d'eux-mêmes", a phrase which both heightens the perceived pomposity of the enemy and sets it in stark contrast to the altruism of Poem V. A further element of mockery can be found in l. 4: while on one level the reference to "le malheur [...] entier" links up directly with the "mal illimité" of l. 9, the secondary sense of "entier" (as in the phrase "cheval entier") leads to a sense almost of the poet poking fun at the cult of virility which surrounded the Nazis and their plans for the "Herrenvolk". This mockery is underlined phonically: the repeated use of /ε/ in ll.1-4, in addition to providing the verse with phonic 'binding' (see below, p. 78), perhaps also suggests a bleating sound, so the Nazi stallions are shown to be simple sheep. In this way the Nazis are effectively dehumanised (through comparison with stud animals), at the same time as the narcissistic vanity which underlies their later description as "amants d'eux mêmes" is mocked. Throughout the poem, the poet can thus be seen to be undermining the enemy even as he outlines its "mal illimité".

Such mockery has a double effect, acting both to make the enemy appear ridiculous and to heighten the air of noble dignity which forms around the poet and his comrades. It is as though they are somehow above the enemy, looking down upon them somewhat dismissively: this both reminds the reader of the poem's role as part of a Resistance series and prepares the way for Poem VII's

direct call to stand against "l'ombre". However, the hardships and realities being described in the poem are far from trifling. It is thus only prevented from itself looking ridiculous by the aura of terror which has been built up around the enemy by earlier poems, especially Poem IV, ll. 10-18: having already created this, the poet can now undermine it through scorn.

However, even if the poet is thus able at times to adopt an almost mocking tone towards the enemy, he nonetheless makes it clear in l. 5 ff. that he is far from being inured to the effects of their "mal illimité". This is achieved by the device of contrasting the views of the poet and his lover (perhaps rather now a greater group, the "couples" of Poem V) as they used to be, with those they find themselves holding "maintenant": where once they believed that they could only be limited by "la mort", and so by "la terre" in burial, "maintenant c'est la honte / qui [les] mure tout vivants". This can perhaps be linked with the change, the realisation, which occurs in Poem III as the night is revealed in all its malevolence; it is a device which is implicitly used again in ll. 19-21, when the reader is told of "sanglots" and "innocence" being replaced by "haine et [...] vengeance".

The idea of death being a great and final constraint is consistent with Éluard's communist views (which presumably carried with them a belief that there is no afterlife). Beyond this, however, it is interesting to note that if it is genuinely "seule la mort [qui] [...] nous limite" then this would seem to imply that in life one is limitless. Following and expanding upon the idea of love's timelessness this can perhaps be seen as drawing from an idea which is developed in other Éluard love poems, whereby love brings with it escape from not only the laws of time but also of space. For example:

Plaines toutes petites dans mes mains ouvertes [...]
 Je te cherche par-delà l'attente
 Par-delà moi-même

("Le front aux vitres...", *OC I*, p. 238)

Odorante et savoureuse
 Tu dépasses sans te perdre

Les frontières de ton corps

("Le baiser", *OC II*, p. 9)

Nous sommes corps à corps nous sommes terre à terre

Nous naissons de partout nous sommes sans limites

("Notre mouvement", *OC II*, p. 83)

Here, however, the lovers are constrained, a change which is made more stark by the fact of "[le] mal" now being "illimité" where once it was the lovers.

It is not, however, "[le] mal" which is itself imposing these new constraints upon the loving couples, but rather it is "la honte" generated by the war which surrounds them. This is particularly striking since it entails their feeling ashamed for things and people over which they have no authority and no control: the poet and those around him cannot be considered responsible for the "bourreaux absurdes", nor for the "trains de suppliciés", yet still they feel shame for both. Indeed, they feel shame even for the very words "terre brûlée". This can perhaps be seen as linking into the altruism of Poem V, with the poet and his colleagues feeling shame precisely on behalf of those who are responsible for these things: their interest lying "dans la vie des autres", it is as though they feel shame on behalf of humanity as a whole for being capable of such things. Importantly, however, feeling ashamed is not the same as feeling responsible. This is what enables the poet to stress in ll. 15-16 that he is able to maintain his dignity despite everything: he and his comrades are not ashamed of their "souffrance" (because their cause is just), nor of their shame itself (since they are not the ones who have provoked it). This dignity in suffering greatly increases the effectiveness of the poet's scorn for the enemy. The importance of this for the poet is stressed by the fact of ll. 15 and 16 being two of the three longest lines in the poem (being of 12 and 10 syllables respectively, the only other line of ten or more syllables being the decasyllabic l. 21). It is further underlined by the layout of the two lines, since the fact of their being identical for the first seven syllables ("Mais nous n'avons pas honte [de]...") means that the ending of l. 16, the point at which the two lines differ, is emphasised: thus the surprising repetition of "honte" is given great stress, arguably also highlighting the dignity of the poet which stands in contrast to it.

At l. 17 there is a complete change of scene; this is not, however, accompanied by any particularly profound change of tone, and there is no use of the asterisk device which featured in Poems II-IV. The poet does not explicitly tell the reader what is being described in ll. 17-21, but the fact of it being a scene of such total devastation that "même plus ne vit un oiseau" strongly suggests it to be an image of the aftermath of the "terre brûlée" policy condemned by the poet in l. 14. It is certainly clear that the poet does not support the actions of these "guerriers". Indeed, he seems more scathing about them than he does about the "bourreaux absurdes": "fuyards" is an emotive term suggesting not only cowardice but actual desertion in the face of the enemy.

The image of the bird in l. 18 is perhaps significant in a number of ways. Birds are obviously relatively helpless and innocent victims of war, and because of flight they are often used as symbols of freedom (also the dove, a symbol of peace), so the image of birds dying is itself significant. In addition, while the bird is far from being a simple symbol to interpret across Éluard's work as a whole, its use here can perhaps be associated with a strand of imagery which can be traced through his poetry linking the bird, wings and flight with a lightness and freedom of movement, escape from despair, and so with love:

Sur la maison du rire
Un oiseau rit dans ses ailes
Le monde est si [...] / [...] gai
Qu'il ne lui manque rien.

("Les petits justes", *OC I*, p. 151)

Leurs ailes sont les miennes, rien n'existe
Que leur vol qui secoue ma misère
Leur vol d'étoile et de lumière

("Leurs yeux toujours purs", *OC I*, p. 187)

Le paysage nu
Où je vivrai longtemps [...]
Des bois où les oiseaux

Entr'ouvrent tes paupières

("Le paysage nu", *OC II*, pp. 10-11)

De la douleur du fond des larmes

Surgissait un oiseau sans ailes

Puis sortait une barque vide.

("Écrire dessiner inscrire" 5, *OC II*, p. 430)

The death of the birds here would thus seem to suggest that the time for sadness and naive innocence has now passed, and that into the space they have left has rushed "haine et [...] vengeance". The reader is not told whose these feelings are: they could perhaps be seen as springing up directly from the earth itself (since it is the earth which has been most offended by the policy of "terre brûlée"), although Poem V, l. 2 has made it clear that hatred is not alien to the lovers. Wherever the hatred springs from, however, the overall effect of the scene is to create a dark and emotionally charged atmosphere from which to launch into the final call to resistance which is Poem VII. This effect is heightened through rhyme, the phonic elements linking "innocence" and "vengeance" acting to emphasise the semantic and emotional features which divide them (similar devices being used in Poem I, ll. 18-20, and Poem IV, ll. 9-13). Indeed, the consciously understated style which is adopted by the poet in this poem cannot conceal the extent to which, as in the other poems in the series, effects of prosody and sound are involved in its overall effect.

Metrically, the poem displays an interesting pattern: specifically, for most of the poem (stanzas 1, 2, 3 and 5), the first two lines of each stanza are octosyllabic, the second two lines heptasyllabic. It is debatable whether or not one can really discern a difference of a single syllable from line to line in a normal reading, but it does perhaps provide the ear with the impression of some metrical variety. This would seem to be particularly the case when the poet 'plays' with the line structure as he appears to in ll. 11-12: the combination of repetition and of enjambement ends by blurring the division between the lines so that, in performance, they appear less to be two lines of seven syllables each than, for example, one of five syllables and one of nine (recalling the apparent blurring of Poem II, ll. 3-4, see p. 55). As noted earlier, the poet also uses line length for

emphasis at three points in the poem, l. 15 (an alexandrine), and ll. 16 and 21 (both of which are decasyllabic). In ll. 15-16 the longer line is apparently used to emphasise the dignity which the poet and his comrades maintain in the face of their suffering. In l. 21, the climax to the poem, the "haine et [...] vengeance" which is described is emphasised both by the longer line and by the fact of l. 21 breaking out of the pattern of four-line stanzas which have made up the rest of the poem.

Phonic effects and devices are widespread in Poem VI. For most of the text they seem to serve no specific textual purpose, rather acting to ensure the general consolidation of the text, to give it weight and gravitas as a poem (appropriate to the dignity which is evoked). Phonic 'binding' of this type can be identified within the poem acting across entire stanzas, such as with the rhyme (/ɛt/, supported by "être") and internal rhyme (through the /e/ of "montrer" and "entier", again supported by sound similarity through the /ɛ/ of "très", "bête" and "être") of ll. 1-4. It can also, however, be identified within individual clauses, such as with the alliteration on /m/ and internal rhyme on /ɑ/ (supported by the nasality of /ɔ/ in "honte") of ll. 7-8.

Such phonetic consolidation is not enough, however, to explain all the phonic devices which feature in the poem. The use of rhyme to highlight the semantic differences between "innocence" and "vengeance" has already been discussed, but a similar effect can perhaps be seen in l. 17 when the sound similarity between "derrière" and "guerriers" (/dɛʁjɛʁ/ and /gɛʁjɛ/) arguably brings out the contrast between running away and being a warrior. In addition to its role in phonic binding (see above), the repeated use of /ɛ/ in ll. 1-4 perhaps also contributes to the poet's mockery of the enemy, recalling the bleating of sheep. Even when links between semantics and phonetics are not this direct, sound-based effects can influence the performance of a poem (as in Poem V, ll. 12-16, for example), assonance and alliteration in particular providing a reader with a point of focus in a line or series of lines. While the precise effect of this inevitably varies with context, often in Poem VI it seems to enable a reader more easily to express something of the poet's bitterness and scorn by effectively 'spitting' the sounds out: this would seem to be the case, for example, with the alliteration on /m/ of l. 2 (the same device as in "les maigres moissons humaines" of Poem I, l. 14), the alliteration and assonance of plosive /t/ in ll. 3-4, and in the combined

use of these two sounds in ll. 11-12. Further to this, in the case of "retentissant" in l. 21, the combination of plosive /t/ and sibilant /s/ within the single word gives it an almost onomatopoeic quality as it appears to crackle with the "haine et [...] vengeance" being described in the line: the repeated use of /ã/ in the line seems also to echo the reverberation which is described.

Perhaps the most interesting single device used within the poem is its rhetorical use of repetition. Apart from the obvious repetition of "honte", which features eight times in the space of ten lines, repetition of single words and of phrases is used in the poem both for rhetorical style ("très bête [...] /Et plus bête", ll. 3-4, or "vide de [...] /Vide de", ll. 19-20), and also for emphasis ("Toujours les mêmes toujours / Les mêmes", ll. 11-12). This last example is of particular interest as the repeated phrase is not only spread across two lines, but part of it ("mêmes") is then repeated for a third time at the end of the line. This perhaps emphasises the idea that time alone will make no difference to the enemy; time can pass but they are relentless and "toujours les mêmes". This use of repetition, along with the pronounced repetition of ll. 15-16, can be seen as an expansion of the repetition noted in Poems IV and V: this prepares the reader for Poem VII, which takes the form almost of a chant or vow based around the repeated phrase "Au nom de". The gradual move towards rhetoric which this represents can also be seen as underlining the step from intimacy towards universality which was taken in Poem V.

Poem VI emphasises the extent to which the individual poems of the series need to be viewed as part of an overall unit: while undoubtedly an effective text in its own right, it is still unmistakably an integral part of the series, drawing from Poem V the strength and "cœur" which underlies its dignity and, at the same time, acting to set the scene for Poem VII. While never diluting the harsh realities of Occupied life, it adopts a tone of superiority and dignity towards the enemy which adapts very well to the triumphant note of Resistance which is to be the final aim of Poem VII. Equally, the heavily emotive imagery of its final lines provides the poet with a powerful starting point for the final poem of the series: the strong image "de haine et de vengeance" which closes Poem VI will inevitably remain with any reader of the entire series, colouring initial reactions to the poem which follows.

Poem VII

Since the poems of the series are both effective poetic texts in their own right and individual parts of an overall series, it is important that the conclusion to the series be one of some strength if the seven poems are truly to be taken as a single unit. Poem VII thus has to pull the various strands of the series together: the intimate intensity of the lovers, the universal love of the united couples, the concrete horror of the enemy which confronts them. This is particularly the case when it is remembered that this series, when first published, was poetry with a definite purpose: intended as poetry of Resistance, it will have been approached by its original readers with certain expectations and hopes firmly in place, expectations which Poem VII has to address.

The poem takes the form of a vow or oath made "au nom de" various things. The objects and people evoked by the poet are, almost without exception, incapable of defending themselves for one reason or another: this suggests that the central phrase "au nom de" can perhaps be seen as carrying the sense not only of "in the name of" (figuratively making the elements of the vow into battle-standards for the poet and his comrades), but also of "on behalf of" (implying the more active engagement of the people and things evoked).

Where Poem VI relied for some of its effect on structural irregularity, in contrast Poem VII is very consciously regular and structured. This is in keeping with its being in the style of an oath or vow, giving it an air of great solemnity and solidity (by which I mean purposefulness and self-assurance). The most obvious feature of this regularity within the poem is the quasi-incantatory repetition of "au nom de", used to begin 11 of the poem's 22 lines. Beyond this, Poem VII is the only poem in the series to employ a wholly regular, octosyllabic line throughout (Poem III reverting to heptasyllables for its final two lines). In order to provide the poem with a suitably climactic conclusion without disrupting its characteristic regularity, a sense of growth is created over the last two stanzas by a move from four- to five-line stanzas: this is accompanied by an increasing sense of momentum, and so perhaps of urgency, created through extensive enjambement in ll. 15 ff.

The overall structure of the poem is also deliberately ordered: two overtly positive stanzas, and two negative, are followed by the final conclusion to the

poem (and to the series) in the fifth stanza. Of the first four stanzas, I would classify the imagery of stanzas 1 and 3 as being positive, and that of stanzas 2 and 4 as negative: however, their organisation extends beyond this. While stanzas 1 and 3 are both concerned with "amour", there is a significant difference between the two: stanza 1 focuses on the intimate, private love of Poems I-III, while stanza 3 moves to the more open, universal love of Poem V. A similar distinction can be found in stanzas 2 and 4: both can be seen as dealing with the realities of Occupation, so with "guerre", but stanza 2 contains imagery of individual misery (made anonymous by darkness) while stanza 4 moves beyond the individual to focus more generally on "tous nos camarades". The first four stanzas are thus characterised both by an alternation between "amour" and "guerre", and by a general move from the individual towards the universal: this leaves the fifth stanza to pull this all together in an expression of the poet's original theme of "amour en guerre".

I will examine stanzas 1 and 3 together, then move to stanzas 2 and 4. The opening stanza of the poem is in many ways a celebration, both of physical beauty and of the love which it inspires in the poet. It is a very restricted portrait in that it is limited to the lover's face (and then to only three features of the face), and this gives the lines a feel both of great intimacy and of very concentrated adoration. The stanza is deliberately very sensual, not only in the sense that it is depicting a scene of obvious physical beauty, but also in that the poet evokes both sight ("je regarde") and touch ("j'embrasse") within that description. The visual element of the stanza is further emphasised by the poet's choice of facial features, since they effectively act to divide the face into thirds. These features - forehead, eyes and mouth - are also significant in other ways. The forehead, housing the brain, can perhaps be seen as representing rationality, while the mouth (and the kiss) can be seen as symbolising physical love. The importance of the eyes to Éluard's conception of love and of the couple has already been widely noted in the course of the series (in relation to Poems I, II and V in particular) and, especially when this is combined with the classic idea of the eyes as "windows to the soul", the eyes can here be seen as symbolising emotional attachment, security and love in general. The specific description of the "front parfait profond" is perhaps a comment on the thoughts as well as on the physical beauty of the forehead; in

addition, "front" is often used to refer by extension to the entire face, so that the adjectives can be seen to reflect upon the whole picture.

While it appears clear that stanza 1 is a view of the poet's lover, the "tu" of Poem I, she seems strangely cold. In l. 2, there is no sense of the mutual gaze of Poem V: in place of this reciprocity, the poet seems to be gazing in something approaching awestruck wonder (as in the opening line of "L'extase", "Je suis devant ce paysage féminin / Comme un enfant devant le feu" [OC II, p. 107]). Equally, there seems to be no response to the poet's kiss in l. 3: indeed, while it is unclear whether l. 4 forms part of the poet's vow or of his description of the kiss, the latter reading leaves open the possibility that the kiss is intended to be somehow symbolic of all such intimacy. I would argue that the stanza is not intended to be a celebration of the poet's own relationship, but rather of the type of intimate, personal love which it represents: thus the lover is presented here in an almost iconic form, the poet and his lover representing all the "couples cuirassés d'audace / Parce que leurs yeux se font face". This is a device which can be found in each of stanzas 1-4: even in stanza 4, the "hommes en prison" and "femmes déportées" are not limited to individual named examples but are rather held up as representative examples of a greater group of people.

The third stanza, like the first, is positive in outlook: it moves, however, from the intimacy of the couple to the more universal love of an apparently Utopian society. The imagery of ll. 9-12 is clearly not that of wartime occupation: the "rires dans la rue" of l. 9 obviously suggest happiness but, more than this, such laughter suggests a freedom and lack of fear which stands in stark contrast to the "larmes dans le noir" of l. 6. It also contrasts with the menacing image of "rires qui font peur", with this being particularly marked by the fact of the two examples of laughter occurring in adjacent lines (ll. 8 and 9). The love expressed here is one which complements that of stanza 1: in place of physical sensuality, the emphasis in stanza 3 is on innocent and peaceful companionship, with hands being linked, we assume across the whole of society, by "douceur". The image of "fruits couvrant [les] fleurs" is clearly suggestive of bountiful growth and good harvests, thus of "la pluie et le soleil", the light and growth specifically opposed by the enemy in Poem IV; it perhaps also suggests a move towards maturity as blossom grows into fruit. Beyond this, flowers often carry connotations of delicate fragility, so the image of l. 11 can also be seen as representing the Utopian ideal

of the weak in society being protected by the strong (an ideal of obvious significance in a Resistance context). This scene of peace and harmony concludes in l. 12 with the poet apparently confirming the role of this society as being that of an ideal since the "terre" being described, while it is both "belle et bonne", is only "une terre": one possible Earth among many, a possible future for the poet and his "camarades" to aspire to, a representative ideal like the iconic lover of ll. 1-4.

However, this ideal Earth is not allowed to stand alone as, surrounded by stanzas 2 and 4, it is framed by the realities of war: the realities of the life which confronts the poet and his "camarades". The second stanza is the only one where all four lines begin "Au nom de[s]", and it is noticeable that across stanzas 2 and 4 this 'formula' is used seven times as against only four times in stanzas 1 and 3. It appears unlikely that the poet is drawing more inspiration from the negative imagery than from the positive, rather it seems that the positive stanzas are deliberately less fragmented than their negative counterparts: this perhaps reflects the unity which exists between the couple of stanza 1 and within the society of stanza 3, unity from which the Resistance can presumably draw strength.

Within stanza 2, however, there are few such hopeful signs: indeed, hope here is "enterré", an image which links directly with the grave imagery of Poem III, ll. 5-8. The suggestion that hope is dead is clearly one of mourning and despair, and this leads into the image of "larmes dans le noir" in l. 6; this darkness can be seen as representing both physical darkness and the moral darkness of the Nazis (pointing towards the explicit characterisation of the enemy as "l'ombre" in l. 17). The tears in l. 6, as well as providing a direct contrast with the glad laughter of l. 9, appear to suggest fear. Fear of physical darkness is most usually associated with childhood, so the line creates the impression of a frightened child: building on the connotations of innocence and vulnerability which are built up around the young in the series (for example in Poem IV, or even in the apparent protectiveness of Poem VII, l. 11), this perhaps inspires a certain protectiveness in the reader. It also seems to suggest that the "ombre" is so great that it reduces all those who come into contact with it to the level of a frightened child: this perhaps recalls the imagery of Poem IV, ll. 14-15, where the unseen footsteps and the night patrols act as a constant reminder of how genuinely vulnerable the civilian population were to "le noir". This sense of vulnerability then carries through into ll. 7-8 (in which I take "plaintes" to indicate physical moans and groans rather

than complaints, since the latter can sometimes indicate a degree of pettiness which would be inappropriate here). As with the "peine" of Poem IV, l. 10, the fact of "plaintes" leading to laughter suggests that a particularly distorted set of principles is at work, especially when the "plaintes" are set in the context of the obviously genuine fear of l. 6. This is what leads to a perception of this laughter as being chilling, a point made explicit by the poet in l. 8 where the "rires qui font peur" are clearly once again very different to the open and unafraid laughter of l. 9.

Perhaps the most striking single feature of the imagery of ll. 5-8 is its total anonymity: after the abstract "espoir" of l. 5, the other images are associated (either directly or indirectly) with being "dans le noir". Just as the enemy are nameless and faceless in Poem IV, so here the victims are reduced to anonymity through the enemy's influence. We, as readers, are reduced to a single sense, that of sound, and to the emotions provoked by the sounds we hear. This is particularly striking after the emphasis which is placed on vision and on touch in ll. 1-4: it reduces the obviously concrete victims of ll. 6-7 to abstract sounds, allowing them to be representative of all such victims but also acting to dehumanise them. In stanza 4 there is not only a move from individuals towards groups (from a frightened child in darkness to "tous nos camarades"), but there is also a move towards the concrete: as noted above, the "hommes" and "femmes" of ll. 13-14 are still anonymous, but the ways in which they are made to suffer (prison and transportation to concentration camp) are no longer shrouded in mystery. Moreover, it is apparent that their punishments are aimed at breaking up the couples represented by these men and women, the central relationship for the poet throughout the series.

As the final specified group in whose name the poet is making his vow, the group described in ll. 15-17 is in some ways the most important one in the poem: it is through them that the poet sets the pace and tone as the poem (and so the series) builds towards its ultimate conclusion, making the reader's reactions here vital to the overall impression which is to be left by the series. So it is that the viewpoint of the poem again broadens towards universality, embracing "tous nos camarades", with the imagery becoming stronger as it moves through imprisonment and banishment ("déporter" is specifically used for transportation to concentration camps, underlining the strength of the imagery) towards torture and

massacre. This, it is clear, is the full price of Resistance, for these people are suffering "pour n'avoir pas accepté l'ombre" (l. 17). The poet and those who remain are not disheartened by this, they appear in fact to draw strength from it, but this does not prevent the poet's anger; this heightening of emotion manifests itself in the alliteration of l. 16 (emphasising the horrors which are described), the quickening pace which is generated by enjambement in ll. 15 ff., and by the move to a five-line stanza (as though the poet is no longer able to contain his emotion within the confines of a quatrain).

This sense of anger and of emotion is thus at its height as the reader moves into the fifth stanza and the climax of the poet's oath. Here it is that the poet finally reveals what it is that must be done "au nom de tous nos camarades":

Il nous faut drainer la colère
Et faire se lever le fer.

This, like the image which opens Poem V, is vital to an overall understanding of the series; however, also like that earlier image, the precise meaning of these two lines is shrouded in ambiguity. The verb "drainer" can be read in the simple sense of draining (for example an abscess): this makes for a coherent reading of ll. 18-19, with anger being drained away to leave a clear head (or to leave space for "le fer" to fill, depending on one's reading of the noun), but it seems intuitively to raise problems. Any move to drain emotion in this way would appear to represent a change from the "cœur" of Poem V, with its "amour et [...] haine et [...] gloire" (Poem V, ll. 1-2), towards the clinical, quasi-scientific approach to war advocated by the enemy in Poem IV; it would also appear to be a rejection of the emotion which has been gradually built up by the poet himself in the course of Poem VII. For these reasons I feel that it is better to read "drainer" in the sense of channelling the anger, of collecting, directing and using it in the most efficient way possible (this perhaps contrasting with the apparently free-floating "haine" of Poem VI, l. 21).

Ambiguity also surrounds the versatile noun "le fer". Many of its possible interpretations (such as golf-clubs and curling tongs) can be instantly discarded, but two provide plausible and coherent readings. The first of these would see "le fer" as representing a weapon, most probably a sword, making ll. 18-19 into an

explicit call-to-arms. Alternatively, "le fer" can be read as strength of purpose and character, an 'iron will'. Both of these readings are consistent with the poet's ultimate aim, protecting and keeping safe "l'image haute / Des innocents partout traqués". The idea of "l'image haute" seems to carry with it an idea not only of height (one imagines this "image" being somehow above "l'ombre" which surrounds it) but also of nobility. These people are thus held above the ordinary in every way: this can be linked with the verb "martyris[er]" in l. 16 which, while it can be read simply in terms of torture and persecution, also carries obvious connotations of martyrdom for a cause. It is in safeguarding this "image", in holding on to the example set by the values and principles of these people (emphasised by the fact of their being "innocents"), that the poet and his colleagues are able to remain true to themselves despite the darkness which surrounds them: this is what will finally bring them to their "triumph[e]". The significance of the final two lines is clear: the "innocents" are "partout traqués", hounded and hunted, but despite this, their final triumph is not in doubt. The coordinating conjunction used to link ll. 21 and 22 is not one of contrast as might be expected: "Et" is sufficient since final triumph, for historical record as for the poet in 1943, is only a matter of time.

As might perhaps be expected on the evidence of the previous poems of the series, the structured regularity of Poem VII extends beyond prosody to the level of phonetics and style. This is perhaps most evident in the rhetorical elements of the poem: these are evident in the repetition of "Au nom de" (which itself adds to the rhythmic regularity of the poem), but rhetorical repetition is also used elsewhere for emphasis or to mark a contrast (eg "rire[s]", ll. 7-9, or "partout", ll. 21-22). Beyond this, perhaps the most striking single effect in the poem is the phonetic and semantic chiasmus of ll. 7-8 (with "plaintes" and "rires" becoming "rire" and "peur"); a variation on this is seen in l. 6, where three examples of alliteration (/n/, /d/ and /l/) are condensed into a single line. Alliteration and assonance are once again widespread throughout the poem, for example the use of /p/ and /f/ in l. 1 and the alliteration which is noticeable in each of ll. 9-12 (this being underlined by internal rhyme in l. 10). As in previous poems of the series this contributes to any performance of the poem, affecting its overall impact on any reader or listener: here, the density of sound combines with the poem's formal, quasi-rhetorical structure to give it a solemn, almost majestic,

feel which would seem to be wholly appropriate to its role as oath and call to Resistance. It is further noticeable that internal rhyme and assonance increase in the last ten lines, with particularly marked examples in l. 13 (the rhyme on /ɔ̃/ provided by "nom" and "prison" perhaps here being supported by the non-nasal /ɔ/ of "hommes") and ll. 18-19 ("colère...faire...fer"). This, along with alliteration (/m/ in l. 16, /f/ in ll. 19-20 and /p/ in l. 17 and ll. 20-22) and enjambement, contributes to the sense of climax which is built up over the final lines.

Poem VII, at the same time as it forcefully reminds the reader of the harsh realities of life under Occupation, provides a suitably triumphant note on which to close a series of Resistance poetry. It also demonstrates, however, that the series as a whole is more than simply poetry of warfare: certainly this is present, along with threat and danger, but it takes the reader beyond this to offer a genuine alternative in the form of the Utopian vision of stanza 3, the love of stanza 1. The poet's war may involve "colère", even "haine", but it ultimately springs from the altruistic love which is expressed in Poem V. This is made clear by the features of imagery and style which act to link the series to early, and indeed to late, Éluardian love poetry: this is poetry of militant Resistance and of war, and as such it is effective and well written, but more than this it is an expression of "amour en guerre" – this is the fundamental difference between the *Résistants* and the enemy, the love (of humanity and of country) which underpins Resistance.

Conclusion

It appears clear that, while each of the series' seven poems is quite capable of standing up to scrutiny as an individual text, the series as a whole also needs to be examined (both as a unit and as a part of Éluard's wider corpus) if it is to be fully appreciated: there is a constant dynamic at work, linking each of the poems to the others and thence to Éluard's wider work. At its simplest level this can be seen in the coherence of the series' structure. This takes an introspective view of love, revealing its strengths (Poems I and II) but also its ultimate weakness when confronted with the Nazi "ombre" (Poems III and IV), then reveals the way in which this love is able to move to a universality (Poem V) which enables it to confront the enemy (Poem VI) and finally to triumph over it (Poem VII). Beyond

this, however, I would suggest that the poems are linked by theme and imagery in such a way as to make cross-referencing not only necessary but even unavoidable: Poem II is only comprehensible in the light of Poem I; Poem II then provides the context for Poem III, just as Poem VI sets the tone for Poem VII. Perhaps the single, key text is Poem V: Poems I-III all require Poem V before their sense becomes clear (otherwise the apparent weakness of love in Poem III is totally mysterious), equally Poems VI and VII spring directly from the altruistic, universal love which is expressed in Poem V.

Beyond even this, the dynamic continues between this series and Éluard's wider corpus: use of sound and awareness of performance, use of imagery, the "miroir" of reciprocity which empowers the couple, all these suggest that reading the series in isolation would simply be to constrain it. Inevitably, though, the acknowledgement of this 'dynamic' leads to the question of its actual role: what is its function? The fact of a coherent, linking structure being discernible within and between a series of texts by the same author is not, after all, particularly surprising: indeed, it would seem likely that, to one degree or another, such links are present in most texts. However, I would suggest both that they are more clearly defined in this series than is the case in most texts, and that they do play an active role in the overall effect of the series.

At its most basic level, the linkage which is present within and between the individual texts of this series achieves no more than one might expect in any text or series of texts: the binding of the individual parts into a single, complete unit. However, in this case, this apparently simple aim achieves particular significance. As Resistance poetry, the series of poems is consciously calling for people to stand together against the enemy (cf. the apparently all-inclusive cry of Poem VII, ll. 18 ff., "il nous faut drainer la colère..."), and so the ability of the poet to bind the disparate images and moods of individual poems into a single literary unit can be seen as reflecting the poems' own ability to bind people together. This perhaps recalls the power of the poet's voice as discussed in relation to Poem I (see p. 40). With each of the poems in the series relying upon the others for its clarity, the entire series becomes an example of the interdependence which is highlighted as a theme in several of the individual poems: the ship depends on the wind yet dominates it, the light is defined by the darkness even as it battles it, the lovers' altruism relies for its strength upon their private intimacy, and so each

of the poems relies on the others. Equally, the poems are bound together through imagery, with the images of each poem affecting and influencing the reader's reactions to those images when they next appear. The call for everything and everyone to work together, to draw from each other and grow as a result, is precisely what is found in Poems V-VII; thus the series as a whole comes to reflect one of its central themes.

This can perhaps be taken a stage further, since the poems act not only to reflect the way in which the poet and his colleagues must draw together in order to escape the overwhelming influence of "l'ombre", but perhaps also to reflect or simulate the effects of that influence itself. In examining and analysing the series, the reader is frequently tricked and confused: readings overlay readings, and interpretations which appear initially obvious prove to be dead ends or unworkable when a poem is placed in the wider context of the others in the series. Thus a reader of the series is forced to remain constantly on edge, uncertain of precisely what is happening or being said. The ambiguities and uncertainties which lead to this effect are not dismissable as 'flaws' in the writing, however: rather they must be viewed in the context of war and Occupation which frames them. Just as existence for the poet is made difficult and uncertain by the war which surrounds him (this being very clear in the mystery and fear which surrounds the enemy in Poem IV, especially the blackout imagery of "Un bruit de pas sous la voûte...", ll. 14 ff.), so the reader's advance through the series is made uncertain and treacherous by the poems' layout and content: the reader too is kept groping in the darkness. This is not, perhaps, to say that these techniques are new to Éluard: the use of fluid imagery and ambiguity is a well-recognised feature of surrealist poetry. However, they come to serve a clear and functionally specific purpose within this series: for this reason, I would suggest, they have to be acknowledged and taken into account by any translator of the text. The way in which the ambiguities and confusions are resolved is as important as are the confusions themselves. For example, Poem II requires Poem I if its imagery is to be coherent as a part of the series, Poems I-III are explained through reference to Poem V, and the opening lines of Poem V are clarified by the rest of the poem: the poems thus become clear through being read together, providing a practical example for the Resistance of uncertainties and problems being overcome by working together.

The uncertainties and mysteries within the poems create a marked sense of dynamism for the reader: one is kept constantly moving, cross-referencing ideas and images, as one attempts to reach a coherent interpretation of the individual poems and of the series as a whole. This sense of dynamism in the poems is often supported by their rhythm and sound in performance, the frequent use of the heptasyllabic line adding an impression of movement to the verse (see p. 48). In addition, the style of the poetry is not static; instead, it evolves from intensely private verse to a broad rhetorical style as the content of the poems moves from intimate love to the universal altruism of Poem V. Thus there is dynamism in the series on a number of levels: a constant to-and-fro of images and ideas as the reader works to understand the poems, the energy which is injected into them by an impression of them as demanding oral performance, and the general sense of movement and change which is given them by their metamorphosis from poems of intimacy to poems of universality and rhetoric.

This constant dynamism is significant in two ways. Firstly, throughout his poetry, but especially in his later work, Éluard associates movement with love and thus with life (remembering the creative powers which love holds for him), to the point where they become interdependent:

Tu te lèves l'eau se déplie
Tu te couches l'eau s'épanouit

("Tu te lèves...", *OC I*, p. 459)

Le bien ne se pose jamais
N'a pas de nid n'a que des ailes

("Le bien", *OC II*, p. 11)

Les flots de la rivière
La croissance du ciel
Le vent la feuille et l'aile
Et le fait que je t'aime
Tout est en mouvement

("Ecrire dessiner inscrire" 1, *OC II*, p. 425)

He expressed the same idea through negation:

Dans mon chagrin rien n'est en mouvement
 J'attends personne ne viendra
 Ni de jour ni de nuit

("Ma morte vivante", *OC II*, p. 109)

Thus, by building dynamism and movement into the poems themselves, the poet effectively makes them a part of this constant cycle of love and life: love cannot escape its difficulties and tensions ("amour" and "guerre" are inextricably linked) but the movement continues despite them just as life and hope continue despite the threats and dangers of "l'ombre". This, then, is a message of hope. A second and more blatant point of hope is that everything in the poems is portrayed as dynamic and so open to change (indeed, things do change in the course of the series), just as life and the situation of the lovers is open to change. The despair of the Occupation is not fixed, rather it too is in movement so Éluard is able to look ahead with confidence to the eventual triumph of the "innocents partout traqués" (Poem VII, 21). In this way, the poems can be seen as carrying a message of hope as much in their structure and style as in their semantic content, a fact which needs to be recognised in translation as in simple analysis. This, then, is a point to be borne in mind as the focus of the thesis moves from the French ST to the English translations which have been made of it.

¹"Cinq poèmes d'amour en guerre" (Poems I-V), *Fontaine*, Paris, 33, 1944 pp. 251-254.

²For a detailed study of the particular theme of duality in *Les sept poèmes d'amour en guerre*, see Adamson (1986).

³Reading "soutenir" here as "subir sans fléchir (une force, une action qui s'exerce)" (*Le Petit Robert* 1973, p. 1682).

⁴This is of course complicated by the fact that laughter can suggest more than simply happiness, cf. Poem VII, ll. 7-9; humanity is capable of more than simply the positive, hence the shared shame of Poem VI, ll. 9-16.

PAUL GOODMAN: *THE SEVEN POEMS OF LOVE IN WARTIME*

The earliest of the TTs under examination is *The Seven Poems of Love in Wartime*, translated by Paul Goodman and published in 1946. As with the ST, an initial starting point is provided by the title and epigraph. Goodman's use of a definite article to open the title preserves the ST impression of the seven poems being a single unit rather than a simple selection of seven poems among many. This prepares the reader to view the seven as an interconnecting series. The main phrase of the Goodman title, "love in wartime", seems clearly to suggest the idea of love existing in the midst of (and thus despite) war. While this reading is not inconsistent with the ST title, it nonetheless loses the primary ST sense of love being itself physically committed to warfare: love appears far more passive in the TT title than in the ST (which is not, after all, "l'amour en temps de guerre"). The TT title also loses the ambiguity of the ST title: this is of significance as the ST ambiguity gives a first hint of the duality which is to feature as a theme in the series (for example light and dark, good and evil, even ship and wind).

Goodman translates the epigraph into prose rather than verse, this being marked not only by a move to the lower case at the start of lines but also by a change of layout. This change in line layout breaks up the second line of the ST epigraph: the comma marking a central caesura in the ST line thus ceases to have a poetic effect in the TT. Despite this, however, the TT epigraph does retain a lyrical quality: it displays a quasi-formal metrical structure, consisting of iambs and anapests until the comma of the second line and then changing to a dactyl followed by a trochee to mark its conclusion. This impression of lyrical prose is underlined by its use of sound, the repeated sibilants of ST epigraph l. 2 being echoed in the TT (/θ/ being used in place of /s/ on two occasions). Here, the 'hissing' of the sibilants enables a reader to inject a note of bitterness or of hatred into a performance of the TT, just as in the ST. The repeated plosive /p/ of ST epigraph l. 1 is also echoed in the TT epigraph, but it actually seems to have a greater role in the latter. While it again contributes to performance of the line in both ST and TT, allowing a reader to 'spit' the words out and so perhaps assist in the generation of an impression of anger at what is being described, the plosives also act in conjunction with internal rhyme in the TT to provide sound symbolism

where none exists in the ST (the internal rhyme on /ɛn/ itself being "penned up" between the plosives).

The decision in the TT epigraph to use "they" in place of a simple passive construction retains the ST impression of someone, an unknown enemy, actively carrying out the things which are described: this acts to prepare the reader for Poem IV, l. 9 ff., where "they" are introduced and described in more detail. Perhaps less successful, however, is the TT reference to "this land", an apparent Gallicism which has the effect in the TT of giving the land a rather strange emphasis. While the ST appears simply to be introducing the land to the reader, the TT seems instead to imply both that the land should already be known to us, and that the speaker has in fact been cut off before completion of his phrase:

I write in this land where... [in order to... etc]

The TT epigraph is attributed directly to Aragon, where many editions of the ST have instead his Resistance pseudonym "François la Colère". This can be seen as potentially leading to a reduced initial impression of this as Resistance poetry in the mind of the TT reader. However, here the "Editor's Note", which opens the collection of translations from which the Goodman TT is drawn, becomes significant: this introduces the translations as "a selection of the poems written during the occupation of France by Paul Éluard" (sic.) ("Editors' Note", *New Directions* 9 [1946], p. 333) and then goes on to describe at some length Éluard's contribution to the Resistance, so there seems little doubt that the TT reader will approach the poems fully expecting them to be Resistance poetry. This would particularly have been the case when the TT was first written, since World War 2 would have been very fresh in the mind of any 1946 reader.

The Editor's Note also makes it clear that the translations presented, including the Goodman TT, were completed in the space of a week. This great haste, which will itself prove to be of significance in considering the overall quality of the Goodman TT, is attributed to:

...the publication, with a certain amount of partially justified trumpet blowing, of the wartime verse of Louis Aragon. While Aragon is unquestionably an important poet, the idea that is being built up in American readers' minds that he is the poet of the French

Resistance is far from accurate. The work of Éluard was known just as widely throughout France [...] ; as time goes on it will exert greater influence because it is better poetry.

(Ibid.)

Because of this the decision not to use Aragon's Resistance pseudonym can perhaps be seen as a very conscious one, since the overall aim of the collection would appear to be to play down Aragon's role in the Resistance in order to build up that of Éluard.

The Editor's Note is unquestionably a rich source of background material to the Goodman TT. I would note in particular three points: firstly, the extract quoted above explicitly states that the collection as a whole is being targeted at "American readers", a fact which could have an effect on idiom within the TT. Secondly, the translations are described as being produced "through the kindness of a few poets who speak French" (ibid., p. 334) and the possibility has therefore to be acknowledged that Goodman's own style of poetry might influence his end result TT, especially when the translations have been prepared quickly: some examples of Goodman's poetry are included in Appendix Four, and it is immediately evident, for example, that the poems match the translations of the Goodman TT in terms of their 'modern' layout using mainly lower-case letters. Finally Goodman, unlike Alexander, does not present the ST alongside his TT; the apparent significance of this to an examination of the TT is, however, reduced by the assertion in the Editor's Note that the final aim was "to perfect these translations by later consultation [...] and then to publish the whole in book form with the original French texts en face" (ibid.). This ultimate aim was, to the best of my knowledge, never achieved.

Poem I

The opening line of Goodman Poem I retains the ST sense of a ship "in [the lover's] eyes". The paradox of ST ll. 1-4, whereby the eyes are a land and yet contain a ship is thus also retained in the TT. However, the emphasis of the ST opening line is altered in the TT through a change of word order, moving from the ship and the qualities it represents onto the eyes themselves. Since the image of

the eyes is one which recurs throughout the series, while the image of the ship is not, the real significance of this shift in emphasis perhaps lies in the fact of it distracting the attention of the reader away from the ship, limiting the extent to which it can be seen as having evocative power for the TT reader. This loss of evocative power is perhaps increased by the introduction of an apparently banal interpretation into the TT, reading "in your eyes" in the TL sense of 'in your opinion'.

The losses can be taken a stage further when the TT image of the ship is viewed in its entirety. Great dominance over the wind is suggested in ST l. 2 by the poet's choice of verb, "se rendre maître" also carrying with it overtones of the military occupation which provides the poems with their real-life context. At the same time, the sailing ship's already dashing image is underlined by its having conferred upon it the quasi-noble title of "maître du vent". While Goodman's use of "mastered" succeeds in capturing the active commitment of the ship suggested by the ST use of a reflexive verb, it seems to a British ear to suggest a learning process leading to a degree of proficiency rather than any kind of dominance: this can in turn perhaps be seen as reducing the overall impression of dignity generated by the ST image. Equally, while the wind in ST l. 2 is apparently portrayed as one being who is dominated by another, the TT choice of verb seems to relegate it to the role of an action or task (as in, for example, "to master the art of driving"). This has the effect of blurring the ambiguous relationship between ship and wind, highlighted in the ST, whereby the ship can dominate the wind yet still be reliant upon it. Having already acknowledged from the Editor's Note that Goodman's original target audience was an American one, however, it is important to note that these perceived failings of TT l. 2 may be due, at least in part, to an idiomatic clash: in an admittedly very limited straw poll¹ it appeared that the verb "to master" might suggest a degree of dominance to an American reader which it does not to me as a British reader.

Following on from the emphasis given to "this land" in the TT epigraph, the change in TT l. 3 to "the land" seems clearly to indicate this latter to be a different place. Assuming the land in the epigraph to be Occupied France, as would perhaps be suggested by the poet's use of the first person singular to indicate a personal involvement with the scene, the land of Poems I and II can thus be seen as representing somewhere else. This alone, however, is insufficient

to preclude the possibility of these apparently distinct lands being separated simply by time elapsed. In the ST this problem was solved through reference to ST l. 4 and to Poem V, the eventual conclusion being that the "pays" of Poems I and II is the lovers' personal world which is recreated, and so "retrouv[é]", through the power of the poet's voice within the poems themselves (see p. 40). In the Goodman TT no such interpretation is possible, because the decision to translate "on" as "we" in TT l. 4 makes it clear that here it is the lovers themselves who are "find[ing] again". If Poems I and II are still read in terms of a personal world for the lovers, the fact of their finding it again inevitably raises the question of how they first lost it. Given the known context of the series, enforced separation because of the war would seem to provide the most plausible possibility, with Poem II thus becoming a description of the lovers' reunion: the "find[ing] again". However, in the ST this interpretation was rejected because of a perceived clash with the timelessness of love evoked in Poem V. While the effect which this interpretative clash with Poem V will have on the overall TT series remains to be judged, it already appears clear that Goodman has created a problem where there is none in the ST.

Where the ST phrase "en un instant" suggests the speed with which the "pays" is rediscovered, Goodman's use of the adverb "suddenly" goes beyond this to suggest an element of surprise: this perhaps implies that the timing of the lovers' finding the "pays" again is not under their control, or that they do not in fact have any particular expectation of being able to find it again. In ST Poem I, ll. 4-5 it was noted that the phonic echo "instant / Patients" acted to highlight the semantic contrast between the two words, and Goodman's choice of "suddenly" in l. 4 also acts to break this phonic link. However, even if he had opted for "instant" in l. 4, the link would still have been weakened because of the changed word order of l. 5 (repeated in l. 10).

This change, "patient" no longer opening the line as it does in the ST, leads to the eyes' patience receiving far less emphasis in the Goodman TT than in the ST, becoming clearly subordinate to the eyes themselves: this shift in emphasis towards the eyes matches that noted in relation to TT l. 1. It has the further effect of reducing the reader's impression that the patience of the eyes is of particular significance here: rather the TT line seems simply to suggest that the eyes are normally patient anyway, whatever they are doing. Also in ll. 5 and 10

there is a significant reduction of perceived compactness relative to the ST. Instead the line seems almost to unravel as the regular stress pattern of the first half of the line breaks down in the second:

u — | u — | u — | u u u
 your patient eyes were waiting for us

The final tribrach gives the line an ungainly feel overall, a fact which comes to be of added significance in TT l. 15 since this line begins by echoing the final four words of l. 10. In addition, where ST l. 9 stands out because of its length, this effect is muted in Goodman by the length of TT l. 10.

Given the fact that TT ll. 5 and 10 seem to lose compactness compared with the ST, it perhaps seems inconsistent that the translator should be concerned enough to truncate the opening word of l. 6, "neath". The effect of this is to give the line a self-consciously poetic, certainly archaic feel. In this it can be linked with "athrong" of Goodman Poem II, l. 1 but also, more immediately, with "twixt" of Poem I, l. 9. Indeed, this final example is probably the most marked of the three, being a poetic contraction of an already archaic word. The use of such words seems to clash both with the overall register of the Goodman TT and with its overtly modern layout, the use of lower-case letters to start most lines standing out as a distinctly modern device. It could be argued that this attempt to mix the modern and the archaic is intended to capture the sense of timelessness which is generated in the ST through prosody and content. However, I would argue that Goodman's overtly "poetic" words are too few and too random to create any kind of pattern, and that accordingly they succeed only in giving an impression of inconsistency on the part of the translator.

Whatever problems the prepositions of TT ll. 6-9 bring with them, they do succeed in suggesting that a wide range of places is being described (in, on, beneath and between). Equally, while the ST internal rhyme is lost in TT l. 9, the choice of preposition ensures that the ST sense is maintained. However, in TT l. 6 the translation of "forêts" as "woods" perhaps brings with it an impression of reduced size for both British and American readers, as well as connotations of fairy tales. Still more striking is the TT l. 7 translation of "la tourmente" as "torment". This completely loses the ST sense of a storm, acting instead to make

the link with the wartime context of the series far more explicit than in the ST. It also breaks the sense of linked continuity which is generated in ST ll. 6-9:

"torment" stands out as an abstract, emotional noun among the concrete, natural nouns which make up the remainder of the list, and the Goodman TT lacks the semantic link of ST ll. 7-8. Following on from the possible Gallicism which was identified in the Goodman epigraph, the possibility has to be acknowledged here that the translator may simply have fallen into the trap of a *faux ami*, especially when the shift in sense from "tourmente" to "torment" stands out in a TT which otherwise seems to attempt to shadow the ST sense very closely.

Line 12 perhaps draws more attention to itself in the TT than in the ST through its heavy alliteration and assonance on /s/ (which continues into TT l. 13): such alliteration is present in ST ll. 12-14, but it is far less striking. It can be argued that its extension in the TT is intended to compensate for the loss of the repeated use of /m/ in ST l. 14. However, this appeared to have a practical role in ST performance, allowing a reader to express anger or bitterness. The alliteration and assonance of TT ll. 12-13 (arguably supported by sound similarity with fricative /θ/ in TT l. 14) seems to have a very different effect, lending the verse a languid feel and perhaps also suggesting a breeze blowing through the "grass" of l. 12: I do not thus feel that this can be seen as an effective example of compensation. Lines 11-14 of the TT also feature other sound use, assonance on /l/ in ll. 11-13 and on /t/ in ll. 12-14: combined with the sibilants highlighted above, the translator may have been attempting to compensate for the general ST impression of phonic density, unattributed sound symbolism giving the verse a certain mystery as well as suggesting the intensity of the lovers' relationship.

The decision to translate "plus tendre" as "softer" in TT l. 12 not only adds to the alliteration of the line, but it also significantly changes its connotations: "soft" not only loses the maternal connotations of "tendre", but it can even be seen as replacing them with somewhat pejorative ones (even though these are perhaps unlikely to stand out in the context provided by the series). In TT l. 13, the decision to translate "soleil" as "sunlight" perhaps leads to a greater sense of outward projection than would be the case with "sun": in turn, this can perhaps be seen as suggesting rather more explicitly than in the ST the idea of the eyes' influence and power reaching out beyond their physical boundaries. In the same line the insertion of an article is used to break up the usual idiom "to lend weight

to [something]"; since this idiom is usually associated with an argument or hypothesis, breaking it in this way allows it more naturally to be used of a "harvest", although a certain degree of association with the usual idiom seems unavoidable.

In examining ST ll. 10 and 15 it was noted that l. 15 begins with the final words of l. 10 so as to give the impression of a single sentence, continuing despite the quatrain which separates the two lines; this provides a practical example of the eyes' patience. Goodman attempts to use the same device, but does so less successfully than in the ST: the lack of stresses highlighted in studying TT l. 10 makes l. 15 seem unfocused, while "for us" appears syntactically redundant when it is followed by "to see us". This syntactic problem is followed by a semantic one in TT l. 16 since the ST "Toujours" can be confined to the past (eg "autrefois je le faisais toujours..."), while the TT "Forever" extends both backwards and forwards in time. This change can be seen as producing a potential clash with Poems II and V: in Poem II the lovers appear to be united so the eyes having to wait forever does not seem to make sense, while in Poem V love is also shown to be forever so that any resulting association between love and waiting would seem likely to confuse.

Even allowing for possible variation in pronunciation between /fɔ:/ and /fə/, the repetition of "for" in TT ll. 15, 16 and 17 remains striking and would appear to be intended as compensation for the use of /ʊr/ in ST ll. 15 ff. It can perhaps only be seen as partial compensation since it extends for only three lines as against six in the ST, but as in the ST it nonetheless acts to mark the final section of the poem as being in some ways separate from the rest. This appears to suggest a certain awareness of the role of sound in the poem: indeed, given the problems highlighted above, it might even suggest that consideration of sound and its effects is, at least in this instance, being put above consideration of syntax and semantics.

Arguably, a similar point can also be made for the final section of the Goodman TT. The ST /ɛs/ link between "sagesse" and "jeunesse" is lost in the TT, along with the corresponding emphasis on the semantic differences between the two. However, a secondary role of this link is the simple consolidation of the final section of the poem in conjunction with the /ʊr/ rhyme mentioned above. This secondary role is achieved in the Goodman TT by the repetition of /ɪŋ/ in ll. 17

and 19 (also l. 15, but this is separated from the others by the heavy emphasis placed on TT l. 16). This is phonically successful, but brings with it semantic problems. The tense of l. 17 raises the possibility that the lovers might have been bringing love but never actually arrived: this might explain the eyes waiting forever but would again appear to clash with the lovers' union/reunion in Poem II, and intuitively it seems unlikely. Equally, Goodman l. 19 seems to refer to the action of love reasoning in place of the ST reference to its general faculty for reason. Thus here again, phonic effects appear to be a higher priority than semantics.

Taken as a whole, Goodman Poem I is an intriguing text. It succeeds well in drawing the reader further into the series: we know these to be poems of "love in wartime" and Poem I is clearly a poem of love, yet the couple are apparently "waiting [...] forever" and even "in torment" so we are eager to know if these bleak overtones are signs of what is to develop. Imagery and sound are used well and the power of the lover's eyes is made clear. However, it is also a very inconsistent text. Its layout and informal use of metre suggest it clearly to be a self-consciously modern poem, yet this clashes with its occasional use of archaism; its evident awareness of issues of sound suggests the translator to be very aware of oral performance, yet its metre is sometimes unfocused and flabby. At this stage these apparent contradictions act only to create questions in the mind of a reader, so effectively increasing the extent to which one is drawn on into the series; the effect such inconsistency will have across seven poems remains to be seen, however, for already a number of potential clashes with other poems have been identified.

Poem II

Goodman Poem II, like Poem I before it, clearly aims to remain close to the ST in terms of basic structure: four couplets followed, after an explicit text-break, by a single quatrain. In the ST, an air of continuity between Poems I and II is created through the repetition and development of certain images; the TT does the same thing, but a sense of continuity is also underlined here by the distinctively 'modern' style of the poems' layout, notably their lack of capitalisation.

The opening line of the TT is especially marked by particularisation: while this is often difficult for a translator to avoid, its effect can nonetheless be very noticeable, particularly if it appears in a prominent position in the poem such as the opening word. Translating ST "jour" as "day" provides the poem with an undoubtedly coherent interpretation: the lovers' union being implied, as in the ST, by a shift from second person singular "your eyes" to first person plural "our eyes", "Day of our eyes" immediately appears to be a reference to the day on which this union is achieved. Its importance, an almost triumphant note, is underlined by the capital letter accorded "Day" as the opening word of the poem. However, the reading of ST "jour" as explicitly referring to the daylight of the eyes, perhaps the more likely interpretation of the ST given its emphasis on light (first seen in the "soleil" of ST Poem I, l. 13), is completely lost in the TT. The second example of particularisation in the line is perhaps more a matter of nuance: "athrong with people" captures what appears to be the primary sense of the ST, the idea of a great number of people, but it loses the implied value judgement which seems to underlie the ST image (see p. 52).

"Athrong" in TT l. 1 appears to suggest the idea of a massed crowd before the comparison with a battle is even made in l. 2. "Mieux peuplés", on its own, seems to carry no such suggestion: thus the TT is perhaps more emphatic than the ST on this point. In addition, the use of "athrong" provides a further example of inconsistency within Goodman's writing style: just as with "'neath" and "twixt" in Poem I, "athrong" stands out from the TT's overtly modern layout and tone as an apparent aberration. It does so especially strongly because of the caesura which comes directly before it, marked by a comma which itself stands out as an inconsistency in a poem which is otherwise almost devoid of punctuation. Stylistic inconsistencies within the text are inevitably highlighted to some extent if they are grouped together: in addition to the two already mentioned, a third can arguably be identified in TT l. 3. The Goodman TT is known to be American, aimed at an American readership (see p. 94): indeed, the use of "mastered" in TT Poem I, l. 2 was partially explained with reference to American idiom. However, "garden-cities" (TT l. 3) is identified by the Collins English Dictionary (1991) as being specifically British English. It seems likely that this type of idiomatic inconsistency would introduce an element of exoticism to the poem for its intended American audience where there is none in the ST.

In ST l. 3 there is a sense of movement both from large to small and from urban to rural; this latter change in particular can be seen as heralding the countryside imagery which follows in ll. 5-8. In addition, the repeated /v/ of ST ll. 3-4 is used to break up the rhythm of the couplet and emphasize the enjambement between ll. 3 and 4. However, with the exception of the enjambement itself, all this is lost in the TT. The list which makes up TT l. 3, containing two elements in place of the three of the ST line, leads to a reduced impression of movement in the line: furthermore, the movement which does exist is limited since it involves no change of scale. If there is a link between TT l. 2 and the rural imagery of ll. 5-8, it is the rather tenuous one of the shift from "cities" to "garden-cities" involving an increased use of landscaping. "Garden-cities" are perhaps also a more modern concept than "cities", introducing a temporal movement which is not present (or which is arguably even reversed) in the ST. This can be seen as linking with TT l. 4, especially since the TT phrase "victorious over time" can itself be interpreted in terms of a victory which takes place over a period of time: this is an interpretation which is not available in the ST, and it seems to reduce the impression of the eyes' power as it suggests that it takes them a certain time to achieve a victory which is immediate and complete in the ST (recalling "mastered" in Goodman Poem I, l. 2, which left open the possibility that the ship found the domination of the wind more of a struggle than in the ST).

In both the ST and the TT, the imagery of ll. 5-6 recalls the "valley" and "sun" imagery of Poem I. The descriptions in Poem II are, however, more vivid and make increased use of adjectives to suggest the increased energy which has resulted from the lovers' apparent union. While this is effective in both the ST and the TT, I would nonetheless argue that the adjectives used in TT l. 6 subtly alter the effect of the line from that of the ST. While "liquid" seems to create a simple oxymoron, "fluid" is more complex (as a gas can also be fluid): this arguably makes the TT seem more directly tactile than the ST, which is more visual. In addition, both ST "fluide" and TT "liquid" can be used for movements and outlines as well as for the scientific description of substances but, I would suggest, the TT adjective less commonly so. The TT thus tends towards a more scientific feel than the ST, an impression which is increased by the use of "strong" in TT l. 6: where ST "fort" clearly links with "brûle" in l. 5, "strong" would normally be used not of a fire but of a taste or chemical. While it can be argued that "strong" is

used at least in part for phonic reasons, the alliteration of TT l. 6 mimicking the ST use of sibilants to emphasise the sun's fluidity, I would suggest that this is only partially successful as the sibilants are too dispersed in TT ll. 5-6 to be prominent in a normal reading. The choice of "strong" thus seems to suggest a failure to consider the details of l. 5 in translating l. 6, perhaps an extreme example of isolationism in translation rather than any real phonetic strategy.

While there is a reduced role for sound symbolism in TT ll. 5-6 relative to the ST, the opposite appears to be the case in TT ll. 7-8 where the repeated plosive /p/ is used to punctuate the couplet. This contrasts with the "liquid" sun of the preceding couplet and perhaps also acts to suggest the staccato movement of the bird which "springtime" is implied to be, the TT use of the verb "to preen" being a far more explicit reference to a bird than the ST "se pavaner". Indeed, the TT would perhaps appear to represent a further example of phonics taking priority over semantics since the ST does not refer to preening at all. Instead "se pavaner" refers to a strutting movement which is not explicitly present in the TT but which is rather implied through effects of sound symbolism and, for the first time, of metre: the iambic metre of TT ll. 7-8 stands out from the largely informal metre of the rest of the TT, again acting to recall the strutting movement of a bird's mating display. This impression of a mating display perhaps provides a more explicit link with "springtime" than in the ST.

It is also noticeable within the TT couplet that the line break is altered, apparently in order to keep ll. 7 and 8 of roughly equal length in the TT. If the aim of this is to avoid placing marked emphasis on one or other of the lines, however, it is only partially successful: the changes result in "flesh" being made the opening word of TT l. 8, and thus receiving a greater stress than "chair" in the ST. The image of the "chair rose" is perhaps already confused in the TT by its explicit linkage with the image of a bird, but with stresses being placed on both "pink" and "flesh" the TT image of "flesh [...] preen[ing]" is also made more overtly physical and potentially grotesque than the ST image. In addition, by being moved to the end of the couplet, the couplet's verb is given more emphasis in the TT than in the ST.

The break between ll. 8 and 9 is marked in both the ST and the TT by an asterisk device, but in the TT it is emphasised still further by the fact of l. 8 finishing with a full stop. It can be argued that a bridge between the two sections

of the poem is created in the TT through bird imagery, the preening of l. 8 leading to the evening's "wings" in l. 9. However, evening would appear in TT l. 9 to be something more than a simple bird, as shown by its personification being taken a stage further than in the ST: the capital letter given to "Evening" suggests not only the start of a new section but also a proper name, and evening is also assigned a gender in TT l. 9 ("his wings"). Both of these can appear to suggest human qualities for the evening.

While there is technically an element of ambiguity in ST l. 10 as to whether it is "le soir" or Paris which is "désespéré", the structure of the ST line is common enough to make it relatively clear that Paris is being described: in the TT the ambiguity alone is retained, making the end result rather more obscure than the ST. However, the ST appears genuinely ambiguous as to the role of "le soir": the act of folding the wings can be taken either as a comforting gesture or as a threatening one, underlining the ambiguous nature of the night at this point in the ST series. In the TT, the image of the evening closing its wings "on" Paris seems unusual: if this is not simply idiomatic weakness (perhaps attributable to Goodman's haste in translating the text) then it can perhaps be seen as a deliberate attempt to link the wings to a known idiom such as "closing the book on something", making the image of the evening more overtly ominous than in the ST. This is perhaps underlined by the personification of the evening highlighted above, as this can be seen as suggesting a specific identity for the evening: the most obvious possibilities are perhaps a vampire or the "angel of death", each clearly threatening figures.

The final two lines of Goodman Poem II provide a further significant example of particularisation, confusing a simile which is complex even in the ST. The idea of the lamp "hold[ing] up the night" captures one sense of "soutenir" but loses the sense of the lamp withstanding the night, thus ruling out what I feel is probably the most coherent interpretation of the ST. The verb "to hold up" can be used in the sense of "to impede" and the TT can thus be seen as introducing an interpretation not available in the ST. Indeed, this could be seen as creating a very plausible and potentially very useful reading if the light could be seen as impeding darkness in the same way as a prisoner, by being a prisoner, impedes the cause of liberty. However, this is ruled out by further particularisation in TT l. 12, since the prisoner is not affecting the general cause of liberty as in the ST but is rather

"hold[ing] up" his own, personal freedom. The prisoner could, of course, be seen as "hold[ing] up" his freedom in the sense of maintaining it as a personal aim; but this would imply that the lamp is holding up the night as a personal aim, which would seem paradoxical unless it is because the lamp views the night as the only time it can be of use. This is clearly not the sense of the ST, and it is not terribly coherent as a reading in its own right. The overall impression in the TT couplet is one of some confusion: it would appear that Goodman, perhaps because of time pressure, has translated the ST simile without fully interpreting or understanding it.

Goodman Poem II can be classified as a success in several ways. Like the ST it maintains links of imagery and theme with Poem I, underlining the idea that the poems are intended to form a continuous unit. Further to this, the imagery of Poem I is seen here to evolve and broaden, leading to an impression of increased vitality and power: the lovers' relationship is clearly shown to be one of growth rather than stasis. At the same time TT ll. 9-12 provides the reader with an initial view of the reality of the lovers' situation, the precise details of which remain obscure: this again acts to draw the reader on into the series.

However, there are already problems becoming apparent. Goodman seems on several occasions to be unaware of nuance and of the impact it can have on an overall text: thus, for example, the eyes' power is apparently undermined in l. 4, while the ominous nature of the evening is made more explicit in ll. 9-10. Goodman seems in TT ll. 7-8 to repeat his Poem I strategy of partially sacrificing semantic precision in favour of phonic effect, but this would appear to be a strategy which he adopts only intermittently and it is accordingly difficult for a reader to know how to view individual incidences of sound apparently being favoured over semantics: thus it is unclear whether "strong" in TT l. 6 is part of a phonic effect or simply a weak translation, a failure to look any further than the immediate word or line which is being translated. Such a "piecemeal" approach to translation, isolating elements and units of the text rather than viewing them as an integrated whole, may also account for the confusion which is generated in the simile of TT ll. 11-12.

Poem III

Poem III is the shortest poem of the series, being only eight lines long. In the ST series it stands out for its particularly rich use of sound and for the vital role it plays within the overall structure of the series, making clear the malevolent nature of the night for the first time as well as revealing the potential weakness of the lovers' introversion in Poem I, Poem II and ll. 1-4 of Poem III (see p. 60). Despite its brevity, it arguably causes more problems for Goodman than any other poem in the series; certainly Goodman Poem III is mainly remarkable for its weakness as a TT, which in turn weakens the TT series as a whole.

An immediate element of obscurity is perhaps introduced into TT l. 1 through the creation of an apparent association between "Spring" and "springtime" of Poem II, l. 8, an association which does not exist in the ST. This TT link is perhaps only fleeting, since the context of Poem III, l. 1 is sufficient to suggest springwater rather than springtime, but it nonetheless acts to cloud the reader's entry into the poem. The momentary association between "springtime" and this "spring" is perhaps also reminiscent of surrealist-style wordplay. For any reader familiar with Éluard's association with the surrealists it can thus be seen almost to suggest a deliberate play on words or pun; this could imply a lightening of the tone, almost to jocularity, which is wholly out of place in the deadly serious context of "amour en guerre". It could also appear to imply that it is the physical form of the words which is leading the poet to his imagery, which would appear to be at odds with the idea of the poet's concrete intention being that of articulating a Resistance 'message'. The "spring" itself is described as being "sweet and bare". "Sweet" captures the ST suggestion of fresh water ("eau douce"), and it also implies that the poet feels positively towards the spring. "Nue" is a surprising choice of adjective to describe the ST springwater, and "bare" retains this element of surprise in the TT; moreover, both ST and TT adjectives can be seen as suggesting defencelessness and a potential for sensuality. Both also carry mild overtones of an almost pejorative plainness. The TT does, however, fail to capture the ST sense of everything proceeding smoothly, suggested by association with the SL phrase "couler de source".

The use of "opening" in TT l. 2 loses an important element of the ST verb "épanoui[r]", which specifically pictures the night opening like a flower: indeed,

in describing the night as "opening everywhere", the TT seems to create overtones of a cinematic or theatrical 'opening'. The TT also loses the secondary ST sense of the night being 'lit up' as with joy. The change from an adjectival past participle in the ST to a present participle in the TT ("épanouie" becoming "opening") also influences the overall effect of the TT. It creates an overt link between the flowing of the "spring" in l. 1 and the opening of night in l. 2, perhaps suggesting more explicitly than in the ST the idea of the spring as a direct image of time or of the night itself. More importantly, the series of present participles in TT ll. 1, 2 and 5 contributes to an impression of the nights of ll. 1-4 and ll. 5-8 being directly linked: a grammatical bridge is thus established between the two halves of the TT poem where none exists in the ST.

As in the ST, TT ll. 3-4 can be seen as providing a double image linking in with the central theme of "amour en guerre" (an ambiguity which is, however, lost in the TT title, see p. 92): in the context of wartime Resistance poetry the imagery of TT ll. 3-4 can clearly be seen as a reference to the political and military struggle against the "night" of the Nazis, while the suggestion of the lovers "unit[ing]" also indicates a possible sexual reading following on from the imagery of Poem II and from the "bare" spring of Poem III, l. 1. However, this latter reading seems weaker in the TT than in the ST. "Fight" seems to imply a greater degree of overt violence than the ST "lutte", making a sexual reading less likely; equally, "foolish" is a weaker adjective than the ST "folle", undermining the lovers' efforts through apparent dismissiveness on the part of the poet. It was also noted in relation to TT Poem II that the night was more explicitly evil than in the ST, where the role of the night remains ambiguous until Poem III. It seems likely that this would lead a reader to choose a reading of TT Poem III, ll. 1-4 which sees the night as something overtly malevolent, again leading away from a sexual reading of the lines: the translation of Poem II is thus feeding into the interpretation of TT Poem III, underlining the extent to which the series has to be regarded in overview as well as in focused detail if a TT series is to be successful.

It is noticeable that TT Poem III, ll. 1-4 is the only section of the Goodman series to display a completely formal scheme of metre and rhyme. The lines fall into two simple rhyming couplets, ll. 1-2 using a rhyme on /ɛə/ and ll. 3-4 /aɪ/, this latter being reinforced by an internal rhyme in l. 3 ("night [...] unite"). Metrically, ll. 1 and 2 both consist of a spondee followed by two iambs while ll. 3

and 4 are iambic trimeters. It seems clear that phonic and prosodic effects are both of marked significance in ST Poem III (see pp. 59-60); in their respective use of such effects, however, I would argue that there are fundamental and irreconcilable differences between the ST and the Goodman TT. In ST Poem III a regular octosyllabic line is used for six of the eight lines, emphasising the flowing of the "source" of l. 1 but also the apparent inevitability of the solitude and death of ST ll. 5-8. However, while an impression of 'flowing' is arguably generated in TT ll. 1-2, it is completely undermined in ll. 3-4. This is achieved not only by the change of metre but also by the phonic effect of the lines: in ll. 1-2 five of the eight words end either /ɪŋ/ or /eə/, sounds which are without an abrupt close and which can therefore be allowed to 'linger' producing a sense of smoothness or flow. In ll. 3-4 the words which rhyme end with a plosive /t/ giving the impression of an abruptness which is absent in ll. 1-2, this being reinforced by the equally abrupt "the" (/ðə/) which opens l. 3 and perhaps also by the ending /bl/ of "feeble". The effect which this has on the couplet can be demonstrated by a simple experiment, substituting it with another which has the same metre but different sounds (notably no plosive endings):

Spring flowing sweet and bare
 Night opening everywhere
 The day when we delay
 With no more words to say

This is hardly great poetry (but nor is the TT), and the change of metre from ll. 1-2 to ll. 3-4 is still evident; but it is nonetheless far less pointed and abrupt than in the TT.

In TT l. 4 it seems likely that Goodman's decision to use "foolish" and "fight", despite the semantic problems which this introduces into the TT, is at least partly prompted by a desire to retain, and indeed to extend, the ST l. 4 alliteration on /f/. In the ST this alliteration is used to provide a contrast with the phonic effects of the rest of the quatrain: it thus provides a jarring note, leading into the far 'darker' imagery of ll. 5-8. However, such a contrast is not achieved in the TT. Instead of appearing to break out of the phonetic 'network' established in ll. 1-4 and so reach towards the second half of the poem, the TT alliteration remains

bound within the formal rhyme scheme selected by Goodman: it thus seems to serve no particular purpose within the verse, succeeding only in drawing such a heavy emphasis onto itself as to be almost comical. The overall effect of TT ll. 1-4 is somewhat grotesque, the facile rhymes and clumsy combination of metre and phonics seeming to succeed only in trivialising the ST.

The first three lines of the ST all open with a definite article, creating an explicit pattern for the reader which only proves its significance when l. 5 breaks away from it: when this starts "Et la nuit..." following a text break, the effect is to create the clear impression that a change has occurred, that a different night is now being discussed, allowing the poet overtly to contrast the two nights. However, this effect is partially undermined in the TT. Goodman elects to omit the coordinating conjunction which begins ST l. 5, instead beginning with "the night" in the same way as l. 3. He then opts for a present participle "insulting", creating a link with the sequence of participles "flowing" and "opening" of ll. 1-2. The overall effect thus seems to be two contrasting scenes drawn from the same night rather than two wholly separate nights as in the ST.

While the image of the night "insulting" the lovers retains the ST sense of the night, personified, playing an active role in what is happening, it also changes the emphasis of the ST line in a significant way. "Injure" can certainly mean "insult", but "faire injure" carries a more active sense of physical wrongdoing. The TT line thus loses the ST implication of the lovers being treated unjustly, as well as being semantically weaker than the ST: the actions of the TT night appear to be petty and childish rather than actually malevolent. This can perhaps be linked with "foolish" in TT l. 4: just as Goodman seems more dismissive of the lovers' struggles there than does the ST poet, so the night is reduced to simple insults in l. 5. Moreover "insulting" in l. 5, unlike "foolish" in l. 4, does not seem to have the potential justification of aiming for a phonic effect: rather it appears to suggest a lack of understanding, or of awareness of nuance, on the part of the translator.

A lack of understanding would also appear to be a problem in TT ll. 6-7, which in my opinion represent a fundamental mistranslation of the ST. This lack of understanding is perhaps exacerbated by an over-reliance on the line as the default unit of translation. Where the ST lines are linked by enjambement to form a single, coherent image (solitude being depicted as an empty bed and so, by extension, as an image of the grave), they are read and translated in the TT as

individual lines. While an impression of the night as an active participant in events was retained in TT l. 5, the same is not true of the bed in l. 6: despite the reflexive verb of ST l. 6 the bed is simply described as being "hollow", apparently playing no part in this itself. This translation also loses the ST sense of digging, further weakening any impression within the TT of this as an image of the grave. Line 7, translated in isolation, becomes incoherent since the bed is logically full of companionship if it is empty of solitude: this seems to fit in neither with the overall tone of the quatrain nor with the TT image of the bed being "hollow". The line thus seems almost to be reduced to the level of a pun, whereby the bed cannot be full of something as negative as solitude so must be empty: given the context of the image, any kind of pun perhaps seems inappropriate here.

"Agonie" in ST l. 8 refers specifically to 'mortal agony': death being inevitable, the grave image of ST ll. 6-7 thus becomes "l'avenir d'une agonie" in a very real sense. However, TT l. 8 gives no suggestion that death is inevitable, "agony" being a far more general descriptive term in the TL than "agonie" is in the SL: this acts further to obscure the imagery of TT ll. 6-7. Moreover, Goodman chooses to omit the opening article of ST l. 8: this leads to an apparent parallel being created between lines 7 and 8 of the TT, both lines being dactylic and having a superficially identical structure. This appears to suggest "future" in TT l. 8 to be an adjective, following on from "empty" in l. 7, inevitably leading to further confusion on the part of the reader. This confusion acts simply to reinforce that which is generated by the apparent obscurity of TT l. 7.

In the ST, Poem III forms an essential part of the overall series, making clear the evil power of the night and revealing that the couple need more than just each other if the night is to be overpowered: this leads on in Poem V to the vital revelation of the altruistic power of love. If Goodman Poem III achieves any of this, then it is only at a very superficial level: TT ll. 5-8 do appear bleaker than ll. 1-4, so the poem can at least be seen as moving towards the 'darkness' of Poem IV. However, the TT is weakened before it begins by the 'surprise' of the night's malevolence being relatively clear in Poem II. The TT then undermines itself both by appearing to trivialise the imagery of ll. 1-4 through grotesque imagery and rhyme and by making the imagery of ll. 5-8 so obscure as to be incomprehensible, this latter apparently by mistake. Goodman Poem III seems overall to break the coherence of the TT series rather than to support or reinforce it, and there seems

no way in which it can be judged a success either as a TT or as a poem in its own right.

Poem IV

The opening lines of ST Poem IV establish a parallel between "une plante" and "un enfant". The fact that the two images are being actively linked is underlined through repetition, both of words and of sentence structure, and by rhyme in ll. 2 and 4 (/εR/). Along with the associated images of "la pluie" and "le soleil", the plant and the child appear to represent an attempt to capture an abstract concept (perhaps life) in concrete terms; this is suggested by the repeated "c'est" of ST ll. 1, 3 and 5, which conjures up an impression of the poet leaping from image to image as though struggling to capture the concept in its entirety (see p. 62).

The effect of the opening lines of the Goodman TT differs markedly from this, however. While the parallel between ll. 1-2 and ll. 3-4 is still apparent in the TT, it is nonetheless weakened to some extent by the loss in ll. 2 and 4 not only of rhyme but also of the 'structural echo' of the ST. Moreover, the apparent sense of the lines is altered by Goodman's decision to change the word order in the TT: moving "it is" into the middle of the line not only increases the emphasis which is placed on the plant and the child but also, unless TT ll. 1 and 3 are read as pseudo-Irish cleft sentences (which seems highly inappropriate), it leads to the TT losing any sense of the poet attempting to capture an abstract concept. Instead "it" in TT ll. 1 and 3 seems to refer to the plant and the child themselves, the effect being that ll. 1-2 and 3-4 seem either to be marking a kind of exclusivity ('only a plant can knock at this door, only a child at that door') or to be standing as answers to unheard questions (eg 'what is that noise?'). The issue of word order in TT ll. 1-8 perhaps again reveals a certain inconsistency on the part of the translator: ll. 1 and 3 of the TT stand out as using a relatively unusual construction, TT l. 6 appears to be written using a self-consciously 'literary' inversion (creating a declamatory effect), while the other lines are unremarkable in style.

Lines 6-8 appear less forceful in the TT than in the ST, lacking the emphasis provided in the ST lines by the visual and phonic similarity of the three verbs (see p. 61). In their visual effect upon the page (simply the number of words

used), ll. 6-7 of the TT are also less concise than the ST. These two changes combine in the TT lines to reduce the impression of anticipation and impending climax which is built up in ST ll. 6-8. "Fleurir", the verb used to describe the child in ST l. 8, is most usually used to describe plants: this underlines the fact of the plant and child images being closely associated in the ST. "Flourish" in TT l. 8 is a more general verb, less specifically linked with plants; however, this apparent TT loss is perhaps compensated for in l. 7 where the TT verb used to describe the plant, "[to] grow up", is more usually associated with children than is the case with the ST verb "grandir".

The sense of ST l. 9 seems to be that "raisonner et rire" spring up and grow stronger as do the plant and the child, and so life itself: thus life leads to the growth of these positive qualities which are often linked with humanity. The line provides a 'bridge' between the two halves of the ST poem: there is an apparent semantic link between "raisonner" (l. 9) and "calcul[er]" (l. 10), also a striking phonic link between "rire" in l. 9 and "vomir...périr" in ll. 12-13. In addition, l. 9 is made to stand out from ll. 1-8 both physically, being set apart on the page, and by its use of the first person singular. Line 9 of the TT retains both the ST layout and its use of the first person singular. However, it also loses a great deal, indeed it arguably confuses the interpretation of the entire latter half of the TT.

The reasoning and laughter of ST l. 9 remains unattributed, but in TT l. 9 it is attributed to "them". Syntactically it would appear that this refers to the "plant", the "child", "the rain and [the] sun" of TT ll. 1-5. In saying that 'they' are "speaking sense", the TT also appears to suggest that the poet agrees with what they are saying, that he considers it sensible: this suggestion is not found in the ST, and the difference between simply "figur[ing something] out" and considering something sensible appears to break the link noted between "raisonner" and "calcul[er]" in the ST. The effective phonic link on /iR/ noted in ST ll. 9-13 is also lost in the TT: in addition, while TT l. 9 does contain alliteration on /s/, this does not succeed in retaining the sense of a link between reason and laughter which is generated by the alliteration on /R/ of ST l. 9.

The full extent of the problems generated by TT l. 9 becomes clear as the reader moves on to TT l. 10. In the ST the poet creates an impression of a nameless, faceless enemy through the use of the impersonal "on", and Goodman attempts to capture this using the equally impersonal "they". However, following

on from TT l. 9, "they" are no longer anonymous: for the TT reader, they have already been identified as the plant, child, rain and sun. Thus ll. 10-18 appear in the TT to have become images of these four, positive images in ll. 1-8, torturing and perhaps killing the plant and the child: torture and murder combined with masochism and suicide. More than this, TT l. 9 also suggested that the poet felt that what was being said was "sense": the implication of this would seem to be that the poet agrees with what is being done in ll. 10-18, even though the tone of these lines (in the TT as in the ST) strongly suggests the opposite. None of this confusion exists in the ST, and its introduction in the TT seems to provide a further example of the translation not having been clearly thought out before, or indeed during, writing. The fact of the enemy appearing to lose their anonymity in the TT, in however bizarre a manner, can also be seen as reducing the air of somewhat chilling horror which is built up around them in the ST, as their total anonymity plays a major role in the establishment of this horror.

In TT l. 10 the idiom "[to] figure out" is used to translate "on a calculé". This gives the TT line an informal, even colloquial, feel which contrasts with the more neutral register used for the majority of the poem and of the TT series. A further exception to this neutral register, and one which provides a particular clash with l. 10, is found in the self-consciously poetic use of "neath" in TT l. 14 (used also in TT Poem I, l. 9). Remembering that the Goodman series was specifically intended for an American readership, "figure out" perhaps also appears a particularly American idiom: indeed, it seems likely that this would have been even more marked in 1946 than it is now. Goodman's decision to adopt the present tense in TT l. 10 possibly represents an attempt to capture the immediacy of the French text: it can be linked with TT l. 16, where the narrative present tense of "on vient" is retained as "they come". However, in each of these cases the TT is only partially successful: the impression created is less one of immediacy than one of a repeated action (thus a description of 'their' job rather than of their immediate actions). The use of "the hurt" as a translation of "la peine" in l. 10 is perhaps also rather weak: it fails to capture the ST suggestion of judicial sentencing, which acts in the ST to underline the distorted values of the enemy, and it also seems idiomatically unnatural to speak in the TL of "do[ing] a child [hurt]".

Lines 12-13 of the TT follow the ST in using repetition to increase the impression of doses, of shame and of tears, being measured out: this emphasises

the fact of the child's torture being clinical, carried out like an experiment, and so underlines the enemy's apparent inhumanity. This succeeds in the TT despite the partial loss of the sound linkage between ST ll. 12 and 13, partly compensated for in the TT using assonance on /m/. The use of "before" in ll. 12-13 also succeeds in capturing the ST sense of the child being taken to the very point of sickness and death without actually being afforded this release. However, the decision to retain the ST repetition here stands in contrast with TT ll. 16-17 where the TT loses the ST repetition and thus its implication that the enemy's approach is both relentless and inevitable: this is perhaps yet another example of inconsistency, apparently unconnected with any particular strategy, in Goodman's translation style.

Metrically, the TT is mostly made up of an apparently informal mixture of iambs and anapests. The exceptions to this are ll. 12-15, which consist of mainly trochaic verse. This makes the section stand out from the body of the poem, the steadiness of the metre perhaps recalling the ominous footsteps of ll. 14-15. It also underlines the fact that Goodman appears to see l. 14 as marking a new section of the poem, perhaps the conclusion as the fate of the plant and child becomes known. This suggestion, while it receives no apparent support from the ST, is backed up by Goodman's use of a capital letter at the start of TT l. 14: this is very striking in a TT series which uses so few capital letters, particularly as there is no full stop at the end of TT l. 13.

The TT use of "vault" to translate "voûte" succeeds in capturing the ST architectural connotations of a high, arched stone ceiling, perhaps creating an association with a church or crypt: this somehow adds to the reader's impression of the footsteps as being loud and ringing. However, the ST link between the "voûte" and the grave is perhaps slightly weakened in the TT by the choice of verb in TT l. 16: the ST verb "déterrer" is applicable both to the digging up of plants and to the exhumation of corpses, while this is not the case with the TT verb "to uproot". The TT description of the vault as "gaping wide" both emphasises its size and also creates a disturbing visual analogy between the vault and a wound or a mouth: neither of these effects is present in the ST. Since "gaping wide" is clearly an image of the vault and not of the "noise of footsteps", it also acts to avoid the potential ambiguity as to what is being described in TT l. 15 which results from the TL not having any grammatical agreements (unlike "béate d'horreur" in ST l. 15). However, "gaping wide" does completely lose the

ST l. 15 suggestion of black magic, perhaps of Satanism: the most probable reason for this complete change of imagery would perhaps seem to be that the translator has mistakenly substituted "béante" for "béate".

The imagery of TT ll. 16-18 retains the ST sense of indirect, psychological means being used to achieve physical ends, particularly in the image of the plant being "uproot[ed]". The image of the enemy planning to "debase" the child is a neatly coherent one: as with the debasement of coins, the suggestion would seem to be that things, here "poverty" and "boredom", will be added to the child in order to reduce its overall value. This would appear to fit in with the imagery of experimentation found in TT ll. 10-13, although "debase" is arguably a particularisation of "avilir" which encompasses not only debasement but also defilement and degradation. A far more serious example of particularisation is found in TT l. 18, however: both "la misère" and "l'ennui" associate with a number of states and emotions and, while "poverty and boredom" are undoubtedly included amongst these, they only succeed in capturing a fraction of the ST. Words involving multiple associations and meanings are inevitably difficult to translate, but this does not alter the fact that the conclusion to the TT is rendered far more narrow than its ST counterpart.

Goodman Poem IV is once again a somewhat inconsistent text, both in terms of its own style and of its success as a TT. In places it is imaginative, successfully making use of metre and of compensation, yet at the same time it displays occasional errors of translation and of interpretation which lead to extreme confusion on the part of the reader: in order to construct a coherent interpretation of the latter half of the poem, one has almost to disregard what TT l. 9 actually says. This confusion, it seems likely, would be increased by the fact of the Goodman TT series being the only one of those under examination not to be initially published alongside the ST: a reader is thus left with no option but to trust the TT account of the series. It already seems inevitable that the confusion created in TT Poems III and IV will disrupt any attempt which is eventually made to interpret the TT series as an interlinking whole.

Poem V

In ST Poem IV the total anonymity which surrounds the enemy is underlined by the poet's use of the impersonal "on" to describe them: this degree of impersonality, so marked as to leave them as though completely unseen (and strengthened by the emphasis on sound of ST ll. 14-15), contributes to the air of horror which is generated around them. This impersonality is continued into Poem *V, the only change being that "on" becomes "ils": perhaps slightly more personal (the enemy are at least now assigned a plural), as the targets of the enemy's attention are now the lovers themselves. This is a nuance which is lost in the TT. More importantly, the use of "they" in TT l. 1 carries with it the risk that the interpretative confusion created by the insertion of "them" into TT Poem IV, l. 9 will be carried over, however fleetingly, into TT Poem V.

"Le coin du cœur", the image which begins ST Poem V, is central to the development of the poem as a whole. Carrying associations with SL phrases such as "le coin de l'œil" and "le coin du feu", it creates an impression of a small, intimate place: this serves to underline the intimacy of the love which is portrayed in ST Poems I-III, but from the enemy's point of view it also implies "[le] cœur" to be something of limited power and range. The apparent introspection of the couple's love is perceived as a flaw, as weakness. This is what leads to the revelation of the lovers' "vérité" in ll. 5 ff.: the intimacy of the "coin du cœur" can thus be seen as powering the contrast with the lovers' altruistic network, the contrast which gives the poem much of its impact. Indeed, it is the movement from intimacy to universality which takes place in Poem V which largely gives the series its sense as Resistance poetry and which allows for its ultimately triumphant conclusion: hence the importance of Poem V within the series as a whole.

Goodman translates this first image as "Heart's corner". This places a heavier emphasis upon the heart than does the ST image, both through word order alone and through its position in the line leading to it having a capital letter. More fundamentally, however, the TT phrase appears to bring with it a range of associations which do not necessarily match those of the ST. "Heart's corner" can be read as suggesting that "Heart" is being shown into the corner, an image almost of a naughty schoolchild: this potentially explains the capital letter given to

"Heart" if it is being personified as a child. Goodman's decision to use no article for the image underlines the fact of its having the feel of a proper name; an article is used in TT l. 2, but by this time the impact of the TT image appears already set. While this first reading of the image is not the same as the ST interpretation, it does at least offer a picture of "le cœur" and all it represents to the lovers being confined. Alternatively, however, "Heart's corner" can seem to suggest a place name (for example "Speaker's Corner", "Lover's Lane"); this would make the intense intimacy of the ST into an image of the open air, a wide and expansive space, into which the lovers themselves are apparently being moved (contrasting with the epigraph description of "this land where they pen men up [...]"). The problem with this interpretation becomes clearer as the reader moves to TT ll. 2-4.

The opening line of TT Poem V, with its two commas, is the most heavily punctuated line of the entire TT series. This is striking in itself, but it also acts drastically to change the sense of the first three lines of the poem. In the ST, it appears grammatically clear that ST l. 2 constitutes the lovers' reply which is referred to in ST l. 3 ("Répondions-nous"). In the TT, the punctuation of l. 1 makes "they politely said" appear to be a subclause in a longer sentence consisting of ll. 1 and 2: thus it is no longer the lovers who say l. 2, but rather it is the enemy. In both the TT and the ST there is a clear suggestion that the reply and the "truth" of the lovers contrasts with the situation as it is presented to them by the enemy. If "Heart's corner" is read in terms of the heart being confined to the corner then this is no real problem: the lovers deny that "love and hate and glory" can be confined in a corner, a valid interpretation albeit arrived at slightly differently in the ST. If, however, the image is seen as the lovers being herded into "heart's corner, [...] the corner of love and hate and glory", then any contrast would seem to suggest that the lovers are denying any link between themselves and "love and hate and glory". This seems intuitively extremely strange and very unlikely, but it is a reading which is created in the TT by what appears to be unnecessary distortion of the ST. This perhaps suggests a lack of overall awareness on the part of the translator.

The punctuation of TT l. 1 also appears to give the line a measured, restrained note which underlines the "polite[ness]" of the enemy. The suggestion that the enemy are "polite", when contrasted with their actions in Poem IV, can perhaps be seen as implying a rather superficial 'correctness' in their manner: while this coincides with the early French view of the invading German forces as

"corrects" (as portrayed in, for example, *Le silence de la mer* by Vercors), it is debatable whether or not this would have been noticed by most 1946 TT readers. Moreover, the ST appears to go beyond this in its reference to the enemy speaking "gentiment": more than clinical politeness, this seems actually to suggest kindness. In its contrast with Poem IV, TT l. 1 also lacks the potentially ironic tone of the ST line.

The translation of "asile" as "refuge" in TT l. 4 perhaps loses some of the ST connotations: "asile", in addition to the simple idea of taking refuge or hiding, can also suggest shelter, religious sanctuary and even political asylum. This, then, is something stronger than simply hiding: the lovers' truth has a status of its own, it is able to offer something which approaches official asylum. With its suggestion of asylum "asile" can perhaps be seen as introducing a quasi-political note into the ST, one which is echoed in "libérer" of ST l. 8: in a poem written under Occupation, the weight of any suggestion of 'liberation' is self-evident, this perhaps being underlined by the fact of the ST verb also being used of soldiers being released from service and allowed to go home. The full weight of the ST is thus again only partially captured by the TT.

Goodman's use of the auxiliary verb "did" in TT l. 5 seems to give the TT line an emphasis not found in the ST: it acts to intensify the stress which is placed upon the idea of the lovers' not beginning, apparently suggesting regret or surprise on the part of the TT narrator where there is none in the ST. Indeed, regret would appear particularly unnecessary as the following line suggests, as in the ST, that the lovers' love only lacked a beginning because it had no need of one. The use in TT l. 6 of the preterite tense suggests the lovers' love to be relegated entirely to the past, but TT l. 7 then switches to the present tense making it clear that this is not the case. This switch from past to present tense is perhaps more complete, and so more abrupt, than in the ST: while this arguably gives the continued presence of the love greater impact in TT l. 7 than in ST l. 7, it also creates momentary 'jarring' within the TT verse.

The space which is inserted between TT ll. 9 and 10 represents the sole example of Goodman changing the page layout of the ST series. This succeeds in slowing the pace of the TT and so reducing the impression of clumsiness which is created by fact of "want" remaining unchanged in each of its present tense forms in TT ll. 8-11, where in the ST a degree of variety is present through the contrast

between "voulons" and "veux". While the break in the text reduces the TT clumsiness, however, it does not altogether eliminate it. Line 10 is further slowed by the introduction of a comma, replacing "et" in the ST line: as in TT l. 1, this use of punctuation stands out as being unusual given the general avoidance of punctuation in both the ST and TT series. Goodman also chooses to omit ST "et" in TT l. 11, this time without any compensatory use of punctuation. In performance a brief hesitation would perhaps still be read in its place to reduce the line's inherent clumsiness, but using punctuation in one line but not in the next still leaves the translator open to a further charge of inconsistency. It also seems to imply a different relation between the two halves of the two lines: while in TT l. 11 the narrator seems to be saying both "you want" and "we want", in l. 12 there appears instead to be an implied relationship of cause and effect ("I say you want [and so] we want"). This change of relation does not exist in the ST.

Lines 12-13 of the TT offer examples both of compensation in translation and of apparent mistranslation. Goodman's use of "bright" as a translation of "brillants" in l. 13 makes the TT image somewhat less vivid than its ST counterpart: the ST image of couples "brillants de vertu" suggests both an intensity and a quality of light, gleaming or sparkling comparable with that of precious stones for example, which is not captured by the TT adjective. Compensation for this loss is, however, provided by the TT use of "shine" in TT l. 12: this suggests a certain brilliance in the light, and also carries associative suggestions of excellence, where ST l. 12 has no explicit reference to the light's qualities at all. The mistranslation seems once again to stem from an insistence upon regarding the line as a complete and isolated unit (as appeared also to be a problem in Goodman's translation of Poem III, ll. 6-7): thus where the ST sense would appear to be that the light of l. 12 is acting to perpetuate the couples of ll. 13-14, the Goodman TT instead translates l. 12 in isolation (so the light is itself being perpetuated, or "shin[ing] forever") and then takes the "des" of ll. 13-14 as an indication of the source of that light (hence "from couples...from couples...").

The description in TT l. 14 of the couples being equipped with the "shield of daring" captures the ST sense of a knightly image, with all the connotations of chivalry and of honour which are carried by such images. For a TL reader this is perhaps taken a stage further, the TT image having overtones of *The Pilgrim's Progress* and so suggesting the righteousness of the couples' fight. While, as a TL

image, this is thus highly successful, it should nonetheless be noted that it suggests a less comprehensive degree of protection than the ST image: a cuirass protects both chest and back where a shield does not, and a shield has to be manoeuvred into the correct position to fend off a blow while a cuirass is simply worn in the style of a modern 'flak jacket'. Using a "shield of daring" would accordingly require more conscious physical effort in protecting oneself than would be the case if one were "cuirassé [...] d'audace".

The image in ST l. 15 of the lovers' eyes "[qui] se font face" is one of twofold significance: it suggests the lovers gazing at one another, allowing for the eyes' 'reflection' described in ST ll. 3-4, but also the idea of the lovers facing up to a challenge, following on from the chivalric image of the "[cuirasse] d'audace" of ST l. 14. The TT image retains the idea of the eyes, so the lovers, gazing at each another; however, rather than any suggestion of challenge, the unusual use of "face to face" appears to suggest agreement (as in "to see eye to eye"). It also seems to personify the eyes, giving them faces (and so perhaps personalities) of their own: this emphasises their importance where the ST, at this point, does not. The unusual use of idiom in the TT line possibly suggests that, if the pun on "eye to eye" is not intentional, the line is displaying a simple gallicism on the ST phrase "se f[aire] face".

Goodman's decision to translate "leur but" as "their purpose" in TT l. 16 seems subtly to change the sense of the ST line. The lovers' "purpose" could be determined, and then imposed upon them, without their agreement or cooperation: it leaves them open to manipulation by external forces. However, their "but" or goal seems far more personal to them, requiring motivation and effort from the lovers themselves. While there are arguably shades of this in the association between the TT noun and phrases such as "working purposefully", the basic sense of the TT lines still appears to have shifted. The use in TT l. 16 of the singular "life" stems from the decision in TT l. 8 to translate "les autres" as "the rest". It can be argued that this acts to emphasise the idea of the various individuals who constitute "the rest" being bound together as an indivisible group (underlined by the couple being apparently bound together as a single unit in ST ll. 10-11); however, along with individuality it also seems to some extent to remove the humanity of "les autres", creating a picture of them almost as an inert mass.

Semantically, ST Poem V is a relatively simple poem. This is, however, balanced by a striking use of structural and phonic devices within the text (see pp. 70-71). The Goodman TT succeeds in capturing some of this. The ST makes use of a change in line length at ST ll. 4-5 and 15-16, moving first to a shorter line to create a sudden impression of intimacy as the poet speaks of his love and then finally returning to the longer decasyllabic line to create a grand tone for the poem's conclusion. The TT does use a noticeably shorter line at TT l. 5, marking the change of atmosphere, but it does not sustain this shorter line length as in the ST. In TT l. 16 there is no particular sense of a change in line length because TT l. 14 is also a relatively long line, but the final line is nonetheless given emphasis through a change of metre. While TT Poem V does not have a fixed metrical structure, it does contain enough iambic and partially iambic lines to give it an overall iambic feel: TT l. 16 stands out from this through its marked use of anapests. The arguably slightly stumbling momentum which this gives the line does, however, perhaps give it a less grand tone than ST l. 16, creating instead an air of excitement. This could in part be intended to compensate for the fact that the translation loses the sense of anticipation and impending climax which is built up in ST ll. 12-15 through a combination of rhyme, assonance and alliteration: while there is noticeable assonance in TT l. 15, its effect is somewhat muted by the fact that it is unsupported in the lines which surround it.

As with Poem IV, ST Poem V's very simplicity allows for any flaws in its translation to show through all the more starkly. Goodman Poem V makes an apparent effort to balance the structural and semantic requirements of the ST; however, its successes are once again undermined by its evident weaknesses, notably failures to adequately consider connotation and association in translating some images, and mistranslations apparently caused by an unconscious determination to consider each line as a complete and isolated translation unit. The ST is also of note for the emphasis and weight of its conclusion, sufficient for the ST series to have appeared in the past in a five-poem format with Poem V as its ultimate conclusion²; I would argue that the TT is not wholly successful in its attempt to convey this weight. Nonetheless, even with these flaws, the TT remains a relatively rounded text, displaying a greater awareness of the need for and possibility of compensation in translation than appears to be the case in the other poems of the Goodman TT series.

Poem VI

Poem VI opens in the ST with a direct statement from the poet and his lover (or perhaps from all the couples of Poem V), claiming not to "chant[er] [...] trompettes". This is not a known SL idiom but, partly through association with other idioms, it comes to suggest a number of things in the ST: a refusal to use flourish and fanfare, a rejection of militarism, a rejection also of self-glorification. The Goodman TT translates the phrase as "[to] sing trumpets". This is perhaps successful in as much as trumpets are often used to suggest fanfares or celebration, leading to a feeling that the TT is implying that a more muted tone is being employed than in Poem V; equally, the TT can arguably be seen as rejecting self-glory (associating with "to blow one's own trumpet", or simply "to trumpet something"). However, the TT phrase loses the ST link with militarism, as bugles are more generally associated with the military than trumpets. More importantly, while the ST phrase reads naturally as a SL idiom, the TT phrase does not sound like a TL idiom (clashing, for example, with the more usual construction "to sing of [something]"): this stands out in particular because of the phrase's prominent position in the opening line of the TT. The overall impression of the line is perhaps one of Goodman, lacking time in which to fully interpret and understand the ST phrase, opting instead for almost word-by-word translation.

The idiomatic clumsiness in the first line of the TT is compounded as the opening quatrain continues. In TT l. 2, the second "to" seems grammatically unnecessary, its effect being (as with "did" in TT Poem V, l. 5) to alter the stress within the line: a heavier stress is placed upon "you" in TT l. 2 than would otherwise be the case, making the line read as though a distinction is being drawn between "you" (the reader) in TT l. 1 and "you" (misfortune) in TT l. 2. The fact of such a reading being rendered impossible by TT l. 3 simply makes TT l. 2 stand out more; this addition of an apparently unnecessary grammatical element perhaps recalls Goodman Poem I, l. 15, which displayed a similar problem.

For much of the ST the poet uses understatement to mock and undermine the enemy, maintaining dignity and poise in the face of "mal illimité". Thus the enemy and situation are described using adjectives which are perhaps weaker than one might have anticipated: "grand", "bête" and "absurdes". The TT use of

"misfortune" in TT l. 2 follows this example, since misfortune is far from being a heavily emotive term: rather it is quite genteel, more unfortunate than evil. However, the effect is then undermined in TT ll. 3-4. In TT l. 3 "so" appears a stronger intensifier than does the ST "très", reducing the impression of understatement in the TT. Further to this, the TT adjectives "big" and "stupid" appear to come closer to personifying "misfortune" than is the case in the ST: indeed, the TT adjectives appear in combination to be almost childish, giving the poet the air of a petulant schoolchild rather than of a dignified survivor. This impression is in turn reinforced by the childish neologism "stupider" in TT l. 4: this neologism is emphasised by the grammatical clumsiness of "by" in TT l. 4, since this preposition would seem to demand a verb (eg "[made] stupider by..."; this could perhaps have been reduced, for example, by using "stupider [for] being whole"). In TT ll. 2-4 the poet thus seems to adopt not a dignified voice but rather that of a child complaining about a bully, losing the scornful superiority of the ST. Once the TT lines are viewed in this way, "the better to..." which opens TT l. 2 becomes reminiscent of *Little Red Riding Hood* and so the TT risks falling completely into parody. The translation of "bête" as "stupid" in TT l. 3 also loses the secondary ST sense of "bête" as an animal or beast, along with the play on words of ST l. 4 whereby "bête [...] entier" seems to become a mocking reference to the Nazi cult of virility.

Lines 5-6 of the TT change the sense of the ST, becoming markedly more obscure in the process. In the ST it is clear that the poet and his colleagues once believed that only death, and so the earth of burial, could limit them: this belief is then contrasted with their current situation in ll. 7-8. The ST contains an ambiguity between earth and Earth (the planet) in l. 6, but this allows in context for a comprehensible double interpretation. However, in TT l. 5 the poet does not simply speak of death, but actively "look[s]" to it: this seems to imply that death's approach is being keenly awaited, perhaps as a form of escape or as reinforcements in a battle, certainly as far more than a simple limitation as would seem to be the case in the ST. Moreover, the use of "alone" in TT l. 5 implies death to be the last chance, the poet's last hope, so intensifying the change in the ST sense.

This then leads on to TT l. 6, which is rendered immediately obscure by its use of "bound" as a noun: its usual meanings in this form seem to make no sense

in the context of the line, and so the reader is pushed towards finding or creating a new meaning. The most obvious possibility is to read "bound" as a synonym for boundary or binding: this would appear to give the quatrain an overall interpretation of the poet feeling the earth to be all that constrains him, so looking to death as a means to move beyond it, but subsequently realising that the boundaries were moving in as "shame [...] walls [him] in alive". This reading relies upon "earth" in TT l. 6 referring to the planet Earth rather than to soil, and is therefore supported by the definite article which is used to introduce the noun ("the earth"). This reading of the TT imagery is far removed from that of the ST; not least, it appears to look forward to an afterlife where the ST gives no sign of doing so (this being hardly surprising given Éluard's Communist views). It would in fact appear that TT ll. 5-8 make a major alteration to the sense of the ST (perhaps for stylistic reasons as shown below), and require a large assumption on the part of the reader in order to do so coherently. Line 7 of the TT is also of interest for its use of the contraction "it's": this sets a relatively informal register, which is subsequently taken up in TT ll. 15-16 with "aren't".

In TT ll. 5-6, Goodman omits an example of rhetorical repetition which is found in the ST: "seule la mort / Seule la terre". However, the TT does still make marked use of such repetition, most strikingly (as in the ST) in ll. 9-16: "shame" having been introduced in TT l. 7 it then features four times in TT ll. 9-14, followed by "ashamed" three times in ll. 15-16. Even with these two words being used in the TT where only one, "honte", is used in the ST (so weakening the effect a little), nonetheless this use of repetition, along with that of TT ll. 11-12, acts as in the ST to prepare the reader for the particular style of Poem VII.

In ST l. 9 the poet describes the "mal illimité" confronting his group, so creating a deliberate contrast between the "mal" and the fact of his group being "limit[és]" (ST l. 6). The desire to create a similar contrast in the TT might account for Goodman's decision to use "bound" in TT l. 6, despite the interpretative problems which this leads to, as the TT noun is contrasted with "boundless" in TT l. 9. The TT image of "boundless evil" is undoubtedly a striking one: like the description of the enemy as "shadow" in TT Poem VII, and following their general association with night and darkness, it perhaps suggests them to have a rather nebulous quality. It perhaps also leads to the TT being rather more abstract than the ST, where "mal" can be seen as suggesting not only

abstract evil but also physical suffering and pain: this provides a link in the ST with the "trains de suppliciés" of ST l. 13 as well as with the "bourreaux absurdes" of ST l. 10.

Goodman chooses to translate "bourreaux absurdes" as "ridiculous butchers" in TT l. 10. While the TT context strongly suggests the ST sense of torturers or executioners for "butchers", the TT nonetheless builds a degree of ambiguity into this line where none exists in the ST. As in ST ll. 2-4, the image of "bourreaux absurdes" works partly to undermine the enemy through scorn; it is clear that the image of "bourreaux" is a threatening, evil one, so calling them "absurdes" is almost dismissive. Once again, the poet remains dignified in the face of the threat. Unfortunately "butchers" are not necessarily threatening, and the air of something approaching parody which was noted in TT ll. 1-4 makes the reader more receptive here to the mildly absurd: thus, while the TT image can be seen to function in a similar manner to the ST image, it can also be seen to degenerate into a petty complaint about meat rationing. Such a reading is simply not available in the ST, possibly suggesting another lapse of awareness on the part of the translator.

Oddly, Goodman's decision to punctuate TT l. 11 can be read as a desire to avoid the creation of an obscure double reading in that line (whereby the enemy is described in terms of a distillation vessel, a clearly facetious interpretation). It seems, however, unlikely that this should concern the translator in one line but not in the line preceding it, especially when the interpretation which is being avoided is so bizarre. The comma could also be seen as an attempt to control the performance of the line, but it appears unlikely that any reading would not divide the line so as to maximise the enjambement and so the repetition ("still the same, still / the same"). Accordingly the punctuation does not, perhaps, seem wholly necessary, especially in a poem and in a series which are so devoid of punctuation. The potential for a double reading in TT l. 11 arises from the decision to translate "toujours" as "still": this immediately raises the question of when the "butchers" have been "lovers of themselves" in the past, perhaps implying a reference to World War 1. This is neither supported nor refuted by the ST, although the TT is inevitably a particularisation as "toujours" can mean "always" as well as "still".

In TT l. 14 Goodman makes use of the recognised TL phrase "scorched earth" to translate the ST "terre brûlée". This leads on to the scene which is described in TT ll. 17-21, apparently imagery of the "scorched earth" policy in practice. In the ST, ll. 15, 16 and 21 are made to stand out from the body of the text by the fact of length, with ll. 17-20 returning to the standard pattern of the other quatrains. While TT ll. 15-16 are longer than most lines in the TT, however, the effect is not as marked as in the ST: it is then further concealed by the pageturn which occurs after TT l. 14, which means that TT ll. 15, 16 and 21 are not seen alongside the rest of the TT. The impression for the reader is thus not of a lengthening of TT ll. 15, 16 and 21 but rather of a shortening of TT ll. 17-20: as at TT Poem V, ll. 4-5, this perceived reduction leads to the impression of a more hushed tone. Lines 15-16 do still receive some emphasis from their chance positioning at the start of a page, however, while as in the ST, TT l. 21 is given added weight by its being set apart on the page. The importance of TT l. 21 is underlined by a phonic device, the assonance provided by /rɪ/ in "resounding" and "revenge" recalling the resounding which is described in the line (perhaps comparable with the ST use of /ã/, see p. 79).

The TT l. 17 description of the soldiers as "fleeing" is somewhat less specific than the ST "fuyards": the ST term is used specifically, in a military context, for desertion in the face of the enemy, while the TT only suggests cowardice in the simple fact of the soldiers running away. This perhaps makes the ST line more directly condemnatory than the TT. At the same time, the TT is arguably more explicit than the ST in its translation of "guerriers" as "soldiers": the "guerriers" of the ST can perhaps be assumed to be serving soldiers, but it is not specified within the text. In the same section, the TT adjective "void" appears to be a poetic contraction of "devoid": a more obscure (or at least more unusual) choice than its ST counterpart "vide". This relative obscurity within the TT is a change of tone from the ST, perhaps distracting attention away from what is actually being said and towards the way in which it is being said. The decision to use "void" may be inspired by a desire to replicate, at least in part, the ST ll. 18-20 use of /vi/. However, of equal importance in the ST, and completely lost in the TT, is the rhyme of ST ll. 18-21. This acts not only to consolidate the conclusion to the ST but, in creating a phonic association between "innocence" and "vengeance", it also acts to highlight the semantic difference between these two

things (as with "jeunesse" and "sagesse" in Poem I, ll. 18-20). This association, created using sound and lost in the TT, perhaps also extends back to "souffrance" in ST l. 15, highlighted both by the length of the line and by its position within it.

The ST makes marked use of phonics: some of its devices serve specific purposes, such as the phonic association discussed above, but many of them seem to act in a more general way to give the poem density and to consolidate it as a unit (see p. 78). In the same generalised way, phonic effects seem also to have been a priority in the production of the TT. In TT ll. 1-4, Goodman makes marked use of alliteration and assonance on /s/ (supported by the fricative /ʃ/ of "show"), accompanied by alliteration on /b/ and /t/ (both of which appear also in the ST). The repeated plosives of ST ll. 1-4 perhaps suggest the poet spitting words out, so a note of bitterness: in place of this, the "hissing" provided by repeated sibilants in the TT lines perhaps suggests a more ominous note. The ST lines are further bound together using both rhyme and internal rhyme: internal rhyme appears in TT ll. 2-3 (/əʊ/ of "show...so...so"), with this being extended through assonance on the same sound in TT ll. 5-6. Rhyme also features in the TT in ll. 7-16, again supported by assonance (/eɪm/ of "same", "shame" and "ashamed"): here the TT again makes a greater use of sibilants than the ST. Overall it is clear that both the ST and the TT are phonically dense texts: they do not make use of the same phonic devices, but if the intention is not specific effects but rather a more generalised effect upon the text as a whole then it is arguable that generalised compensation can provide a valid response to any losses.

Metrically, the ST consists for the most part of alternating couplets of octosyllabic and heptasyllabic lines, the exceptions to this being ST ll. 15, 16 and 21 (see pp. 77-8). The aim of such an unusual metrical pattern is perhaps to create an impression of variety and movement within the verse, this being reinforced using a combination of enjambement and repetition. If such an impression of variety is created in the TT, it differs in two important ways from that of the ST: it is far less ordered, and it tends to vary in blocks of several lines as well as line to line. Lines 1 and 3 of the TT are a mixture of trochees and dactyls; however, TT l. 2 is a mixture of one anapest, two iambs and an amphibrach, while TT ll. 4-8 are iambic. The stable metre of this one block of lines perhaps gives it a steadier, more measured tone and pace: this is not the case in ST ll. 4-8. Lines 9-14 of the TT are a free verse combination of dactyls and trochees, ll. 15-16 revert to iambs

and anapests. The confusion is summed up in the final five lines of the TT: ll. 17 and 19 are predominantly iambic, ll. 18 and 20 are predominantly dactylic, and l. 21 is anapestic. Of these various feet, the anapest is the least common within the TT: accordingly its use in TT l. 21 may be intended as a device to make the final line stand out from the rest of the text, but in the midst of such metrical variety it is debatable whether or not this is successful. The overall effect given by the metre of the TT would appear to be less one of variety and movement than one of confused promiscuity: there is enough structure to imply that one is intended, but not enough to reveal what it actually is.

Goodman Poem VI seems to display much of the same inconsistency which has characterised the rest of the Goodman series. In its use of phonics the TT seems very strong: not in replicating the effects of the ST, but rather in substituting other effects to create a similar impression of phonic density within the verse. However, this is undermined by the rest of the TT: metrically it is confused, and semantically it seems poorly planned. Indeed, its very weakness in these areas makes its phonic strength surprising, raising the question of the extent to which it is coincidental rather than planned: this would seem far more possible in a text which uses generalised phonic effects than in one which relies on specific devices of sound symbolism. Goodman Poem VI seems a far more one-dimensional text than TT Poem V.

Poem VII

In studying ST Poems IV-VI, a gradual move away from the intimacy of ST Poems I-III and towards a more rhetorical tone was noted, underlining the move towards universality which takes place in ST Poem V. This change in style culminates in the very high, quasi-majestic tone of ST Poem VII, a poem which takes the form of an oath or incantation. The main way in which this is signalled is the repeated phrase "au nom de", which opens 11 of the poem's 22 lines. Unsurprisingly this device is retained in the Goodman TT. The TT phrase "in the name of" perhaps brings with it a minor loss, since the ST phrase can signify not only "in the name of" but also the more active involvement of "on behalf of"; while unquestionably a matter of nuance, this loss is perhaps made slightly more

important by the fact of the phrase featuring so frequently and so prominently within the text.

The opening quatrain of the ST evokes the physical beauty of the poet's lover, doing so in such a way as to render her almost iconic and so representative of all physical beauty and of love. The double meaning of "front" in ST l. 1 enables it to play a double role in this process. As "forehead" it leads to the first three lines of the poem dividing the lover's face into thirds: the forehead can thus be seen to represent thought, the eyes intimacy and the mouth, through the kiss, physical love. In addition, "front" can also refer to the entire face making ST l. 1 into a comment on the overall scene: this has the advantage of focusing attention on to the details of spiritual and physical intimacy represented by the eyes and mouth. Goodman's translation of "front" as "forehead" thus limits TT l. 1, forcing the reader to the first of these two interpretations of the ST line. The decision to place the adjectives "perfect deep" after the noun in TT l. 1 gives the line an involuntary gallic feel: as a TL line it perhaps creates an impression of great awe and wonder on the part of the poet where the ST appears not to suggest such an extreme reaction.

The fact of the poet apparently receiving no reaction from the eyes of ST l. 2 underlines the lover's role in the poem as a representative, almost iconic figure: there is no communication between the poet and the lover, none of the reciprocity of earlier poems. The lover is presented almost as a statue. By translating "regarde" as "look into" in TT l. 2, Goodman seems to weaken this effect: the fact of looking into the eyes suggests them to have more depth, and so perhaps more animation, than the lover-statue of the ST. Just as the lover herself can be seen as a representative figure in ST ll. 1-4, so too the kiss of ST l. 3 is representative: it is a kiss "pour aujourd'hui et pour toujours". Line 4 of the ST can also be viewed as referring to the overall oath: it is "au nom de" all the things evoked in ST ll. 1-3, once again "pour aujourd'hui et pour toujours". However, TT l. 4 gives no impression of forming part of the vow, nor even of framing the kiss as representative: instead it appears to refer directly to the kiss itself, suggesting that the poet is going to be kissing "today and evermore".

The capital letter which starts TT l. 5 is intriguing, given the rarity of capitalisation in the Goodman series. It may have been the translator's intention to highlight the importance of the love and beauty of TT ll. 1-4 by marking it as a

separate section of the poem, 'fenced off' from the rest of the text using the capital letter. However, no such device is used in the ST, indeed the unified structure of the ST is striking: accordingly it may be more appropriate to see the capital letter of TT l. 5 as a typographical error. The reference in ST l. 6 to tears "dans le noir" is associated, through earlier imagery of light and darkness in the ST series, with the 'darkness' of the Nazi occupation: this is reinforced in ST l. 17 ("l'ombre"). However, the ST phrase itself suggests the image of a child who is afraid of darkness. This double sense is successfully conveyed by the TT: the TT series also associates the enemy with darkness, while the TT phrase "tears in the dark" recalls the standard TL phrase 'afraid of the dark' which is most commonly used of children.

"Complaints" in TT l. 7 is a valid translation of "plaintes"; however, it can suggest a certain pettiness which appears inappropriate in the face of the fear and horror being evoked. "Plaintes" can also be used of moans of fear and pain, and this would seem far more appropriate to the context: this perhaps suggests a further lapse of awareness on the part of the translator. The sense of the ST is further altered in TT l. 7, since the TT specifies that it is the poet and his group ("us") who are laughing while the ST makes no such claim. This affects the quatrain in two ways: the fact of the poet and his group laughing suggests the "complaints" to be those of the enemy, making the line more positive than in the ST. This breaks up the alternating positive-negative stanza structure of the ST. This apparent identification of poet and enemy in the imagery also reduces the impression of anonymity which is built up in ST ll. 5-8, arguably reducing the impact of the negative images which remain in the TT. One can perhaps argue that this is partially compensated for in TT l. 8 by the fact of the TT verb "[to] terrif[y]" being stronger than the ST verb "f[aire] peur", even that the note of pettiness identified above is made appropriate by the fact of it being the enemy who are "complain[ing]" in TT l. 7. However, since each of these is in response to what appears to be a basic mistranslation of ST l. 7, it seems to be a case of false compensation.

In the ST, ll. 7-8 are linked by a form of chiasmus, both phonetic and semantic: this linkage acts to highlight the contrast as the imagery moves from the negative "rires" of ll. 7-8 to the positive "rires" of l. 9. The TT completely loses this chiasmus, but the contrast between ll. 8 and 9 is maintained through the

device of repeating "the laughter": the definite article has the effect of stressing that two separate and specific kinds of laughter are involved, so marking the switch from negative to positive imagery. It can be argued that this use of a repeated article simply follows the ST example, but it stands out at this point of the TT precisely because Goodman does not include an article every time the ST does so.

Goodman's decision in TT l. 10 to translate "douceur" as "tenderness" gives the TT line a more affectionate, perhaps maternal, feel than its ST counterpart (striking as the opposite was true when "softer" was used in translating ST Poem I, l. 12, "Plus tendre qu'un seul brin d'herbe"). Perhaps more significant is the translation of "lie[r]" using "[to] bind": the suggestion of the hands being bound implies that "tenderness" is preventing the poet's group from using their hands, thus from fighting. This, however, seems an unlikely suggestion in a Resistance poem: indeed, it appears to go against the call to action which closes the ST. The ST verb "lie[r]" can also suggest the idea of the group's hands being linked together, so of the group becoming more united and powerful: this would appear to follow on from the universal 'network' of couples introduced in Poem V and, in this context, would appear a more plausible reading of the line. As with "complaints" in TT l. 7, it perhaps appears that Goodman has translated the line without really considering the effect of what he is saying.

Line 11 of the Goodman TT is perhaps biologically more plausible than the ST: the "flowers" most usually associated with fruit are blossom, and the fruit does indeed appear some time "after" the blossom has gone. However, the fact remains that this is not what the ST actually says: the ST image of fruit "couvrant les fleurs" carries with it a suggestion of the fully mature protecting the young, an idea which has obvious resonance in a Resistance context but which is lost in the TT. The imagery of TT line 12 is also narrower than that of the ST: where ST l. 12 refers to "une terre", a possible world from many so an ideal for the poet to aspire towards, TT l. 12 instead speaks of "the [...] earth", apparently reducing the scene to a simple picture of the earth as it is. Line 12 of the TT is perhaps slightly clumsy: the adjective "good", while often applied to soil, seems less natural when apparently used of "the [...] earth" (or planet), and it is a combination which is emphasised through metre since "good earth" forms a prominent spondee at the end of the line.

After l. 12, the TT follows the ST in moving to five-line stanzas, marking an increase in the emotional intensity of the verse. This is reinforced by a move towards the concrete, with the faceless "larmes" and "plaintes" of ST ll. 5-8 becoming "hommes en prison" and "femmes déportées". This movement is reflected in the TT, indeed in TT l. 15 it is taken a stage further than in the ST: the ST line retains its standard opening "au nom de", but the TT moves to the plural "names". This underlines the individuality of the "comrades", where the ST instead evokes them as a group. Line 15 of the ST is the last line in which the "au nom de" opening is used, so one can argue that Goodman is marking a move beyond the basic oath by changing the opening in the TT line. However, such an evolution is not found in the ST, and any change would seem to reduce the ST impression of Poem VII as a single, unified vow. It is also noticeable in TT l. 14 that "deported" loses the specific sense of ST "déportées", the ST verb referring not simply to deportation but rather to transportation to concentration camp: this seems to weaken the effect of the TT imagery, reducing the immediate sense of threat which is created in the ST.

The reference in TT l. 16 to the poet's comrades being "martyred and massacred" retains the alliteration of the ST. However, it is also more clearly tautologous than the ST line: the ST verb "martyris[er]" can indicate great suffering, such as that of torture, in addition to actual death for a cause, while the TL verb "to martyr" is more definitely restricted to dying and so overlaps with the verb "to massacre". In TT l. 18, Goodman's translation of "drainer" as "[to] drain away" succeeds in avoiding the potential TL secondary meaning of "to drain" in the sense of "to drink to the last drop"; however, it also loses the ST second meaning of "drainer" as suggesting channelling (rather than draining) of the group's "colère".

In choosing to translate "faire se lever" as "lift [...] up" in TT l. 19, Goodman completely loses the reflexive nature of the ST line: the TT thus appears to suggest that the poet's group are themselves physically lifting "le fer", which in turn strongly implies this to be a concrete, tangible object rather than an abstract concept. "Le fer", like "the iron" in the TT, is a versatile noun, but among its other SL senses it can refer to a weapon (probably a sword) and to a certain strength of character: these would appear to give the most plausible ST interpretations. "Iron" can also be used of character or personality in the TL, but this implies a reading of

"iron" as an abstract which, as indicated above, is rendered unlikely in the TT by choice of verb. "Iron" is not generally used in the TL to indicate a sword or other weapon: the overall effect of TT l. 19 is thus to create unintentional humour through the image of the poet triumphantly holding aloft either a steam or a golfing iron. This unconscious humour is perhaps particularly unfortunate given its place in the conclusion to the overall TT series.

The TT l. 20 translation of "l'image" as "the memory" has the effect of pushing the "innocent" of TT l. 21 into the past, where this is not the effect of the ST image. It can be argued that "memory" suggests only that they are not currently present, this being consistent with the suggestion that they are on the run, "everywhere hounded". However, the evocation of someone's memory also inevitably suggests the possibility that they are dead: this is not implied as strongly if at all by the ST, and it complicates the idea of them "triumph[ing] everywhere". The TT specifies the action of "keep[ing] the memory high", so presumably at the forefront of consciousness: in doing so it loses the ST sense of "l'image haute" suggesting that the "image" is endowed with a certain nobility of spirit. The "innocent" are described as "hounded" in TT l. 21: this verb is perhaps rather weaker in modern usage than the ST verb "traqu[er]", being generally associated with harassment rather than a potential physical threat (as in 'being hounded by journalists'). This perhaps represents an example of a verb losing strength over time; the 1946 strength of "hounded" for an American audience is hard to judge. For a modern reader, however, it perhaps seems to lessen the plight of the "innocent", so reducing the impact of their eventual triumph. This is compounded by the start of TT l. 22: the ST line uses "et" where a note of contrast such as "mais" might have been expected, so emphasising the inevitability of the final victory, but this note of surprise is omitted in the TT.

Phonically the TT is not as dense as the ST; indeed, sound perhaps appears not to be as high a priority here as in TT Poems V and VI. Some of the phonic devices of the ST are directly transplanted, such as assonance on /f/ in l. 1, alliteration on /f/ in l. 11 and alliteration on /m/ in l. 16: such sound-for-sound transplantations have not been a noticeable aim elsewhere in the TT series, however, perhaps suggesting their presence here to be at least partly due to chance. Elsewhere in the TT there are signs of phonic compensation, for example in TT l. 10 where the ST use of alliteration and internal rhyme is replaced with

repeated use of /nd/, or in TT ll. 20-22 where the ST alliteration on /p/ and /t/ is replaced by alliteration and assonance on /ε/. The first of these examples is more successful in terms of compensation: the alliteration and rhyme of ST l. 10 is non-specific, intended to create a general 'density' of sound rather than to connect with any specific examples of sound symbolism, so the precise nature of any compensation is not of major significance as long as a broadly similar density is created in the TT. However, the alliterative plosives of ST ll. 20-22 have a more specific effect, adding an explosive element to a performance of the lines which is wholly appropriate to their function as a triumphant conclusion: this is not captured by the TT assonance. It is also noticeable in the ST that the phonic density of the verse increases as the poem moves towards its conclusion in ll. 15 ff. (see p. 87): this is lost in the TT, arguably further diluting the impact of its conclusion.

The impression of ST Poem VII as a solemn oath or vow is reinforced by the poem's formal structure: it is the only poem in the ST series consistently to use an octosyllabic line. This rhythmic regularity is underlined by the repeated phrase "au nom de", which gives 11 of the poem's 22 lines rhythmically identical openings. While the TT does not achieve the same degree of formality as the ST, it is nonetheless noticeably more regular in its metre than most of the Goodman TT series. In this it, like the ST, is assisted by its use of repetition. The TT has four iambic lines (ll. 3, 4, 19 and 22) and three anapestic lines (ll. 2, 14 and 21); of the remaining lines all but one consist of a combination of these two metres, the exception to this being l. 16 which is dactylic. The overall regularity of the TT metre is perhaps reduced by the fact that nine lines have a 'spare' unstressed syllable surplus to the line's basic iamb/anapest metre: these unstressed syllables all occur at the end of the line (TT ll. 2, 11, 13, 14, 15, 17, 18, 21 and 22). The length of the TT lines varies from two (l. 16) to four feet. (Line 16 of the TT is thus stressed both by length and by metre, giving it far more emphasis than in the ST). Even if the TT regularity is not as formal as that of the ST, it is nonetheless noticeable relative to the other poems of the TT series.

In translating Poem VI, Goodman perhaps appeared to focus on the phonics of the poem above all else. Poem VII of the TT series seems to strike more of a balance between the various categories of ST textual variables. Even so, like earlier TTs of the series, it still displays what appear to be occasional lapses

of awareness on the part of the translator, leading to problems of connotation and of literal meaning. In combination with the reduced phonic density of the TT final section, they perhaps lead to the TT series having a less climactic conclusion than the ST series. Nonetheless, as a TT, Goodman Poem VII is far from being a failure.

Conclusion

Overall, the Goodman TT series is successful in a number of ways. In particular, several of the individual TTs display particular strength in their use of phonics, notably TT Poems I and VI; this reflects Éluard's widespread use of 'phonic density' in the ST series. As texts in their own right, the style of the TT poems is often concise, almost clipped, and this combines with the consciously modern layout of the TT series (marked by its avoidance of capitalisation) to give the TTs noticeable immediacy. Their layout also contributes to an impression of the poems as being almost conversational in tone at times, this increasing the immediate accessibility of the texts.

It is perhaps striking that these perceived successes are all at the level of the individual TT rather than of the series. Translation problems and errors are also clearly apparent at this level: these can perhaps most easily be grouped together under two main headings, namely awareness and continuity. Problems of awareness include both fundamental mistranslations and more subtle errors where the TT displays interpretative flaws, often as a result of connotative problems which are introduced into the text. There are three examples of fundamental errors in the TT series, one in Poem III and two in Poem IV: of these, two are of particular interest. In TT Poem III, ll. 6-7 represent a complete misreading of the ST lines, perhaps suggesting an over-reliance on the line as the basic unit of translation: it is apparently Goodman's strict adherence to a line-by-line reading of the ST which leads to his failing to notice the ST enjambement. This is significant as it is not only the Goodman TT series which relies upon the line as the basic unit of translation: as I show below, to some extent this appears also to be true of the Alexander (and Bowen) TT series. In Poem IV, l. 9, the TT directly attributes its "sense and laughter" to "them", where in the ST no such attribution is made: this

addition, perhaps intended as a rationalisation, leads to a complete change to the sense of the ST and so to major interpretative confusion. Of importance here is the fact that this confusion is not confined to the section of the poem in which the error actually appears, rather it extends into and is indeed compounded by the section which follows, a point to which I will return below.

Less fundamental interpretative flaws are quite widespread in the various TT poems, but they vary in their precise effects. Most commonly, they simply lead to a certain degree of confusion or to the introduction of semantic ambiguity where none exists in the ST: for example, in Poem VI, l. 5 and Poem VII, l. 10 the Goodman TT appears to push the reader towards interpretations of the lines which do not exist in the ST (see p. 124, p. 131), this being made arguably more serious by the fact that the Goodman TT series does not print the ST alongside the TT. Such confusion is sometimes limited in its scope, and a certain degree of obscurity is actually made use of in the ST series (see p. 89). However, the TT confusion is not always limited or 'controlled': for example, the connotational weakness of "Heart's corner" as a translation of "Le coin du cœur" in Poem V, l. 1 can be seen to have a bearing on the interpretation of the entire poem and so, arguably, of the entire series. The same can be argued of the translation of the series title (see p. 92). A further effect which can result from a lack of awareness on the part of the translator is unintentional humour: in the case of "ridiculous butchers" in Poem VI, l. 10 and of "lift the iron up" in Poem VII, l. 19, this humour is perhaps rendered particularly unacceptable by its undermining of the overall movement of the TT series towards a weighty and dignified conclusion.

Questions of continuity within the individual TTs focus on register and style. The layout of the TT series is consciously 'modern', perhaps even modern American, with few capital letters and minimal punctuation: Goodman himself was, of course, an American poet translating with an American readership in mind. However, the writing is not consistent: thus the modern layout of TT Poem I clashes with its apparently anachronistic use of "'neath" and "twixt" (ll. 6 and 9), and the generally neutral register of TT Poem IV clashes both with the poetic "'neath" of l. 14 and the colloquial "figure out" of l. 10. In TT Poem II there is not only a further archaism ("athrong", l. 1), but also an anglicism ("garden-cities", l. 3).

This can all be taken a stage further, however, because *Les sept poèmes d'amour en guerre* are not simply seven separate poems but are rather a series of poems which work together as a unified whole. This means that both continuity and awareness can be extended to this level, and here the problems are stark. In the ST series there is continuity of style not only within poems but also between them, but this appears not to be the case in the TT series: thus TT Poems I and VI appear to show a marked priority being given to the role played by sound in the ST poems, while TT Poems II, V and VII appear to suggest a more balanced consideration of the ST textual variables. In TT Poem III, ll. 1-4, Goodman's use of sound and metre seems almost to suggest parody (see pp. 107-108).

Continuity within the ST series does not suggest a lack of movement, however, for there is movement both of theme and of style: in the TT series, this is where the problems created by an apparent lack of awareness come into play. To begin with, it is perhaps inevitable that the profound confusion which has already been described as forming part of the individual TTs should have some effect on the extent to which it is possible to view the TT poems as a coherent series: this is particularly striking in the case of Poem III, which plays a vital role in the ST series but which is rendered almost meaningless in the TT. Beyond this, however, it was noted above that the effect of an error in TT Poem IV, l. 9 became clear only as the poem continued: in the same way, errors and flaws in one poem of the TT series can be seen to create problems when viewed in the wider context of the series as a whole: for example, the translation of "toujours" as "forever" in TT Poem I, l. 16 provides a point of confusion in the TT series, but only when placed in the context of Poems II and V. The translator's awareness thus needs to extend beyond the role and effect of individual TTs to the role and effect of the overall TT series.

This can also be seen if one considers the style of the ST series, for here too movement is clearly discernible. As the series progresses, the introverted and intensely private love of Poems I-III is confronted by evil and shown to be inadequate on its own: the move towards an outward, universal love in Poem V, springing up from the lovers' inwardly focused intensity, is the response to this challenge, and it is this which permits the poet's dignity and the certainty of eventual triumph in Poems VI and VII. The progression from intimacy to universality is reflected in the ST verse by a movement from intense, visual (and

more generally sensual) imagery towards a more measured, overtly noble tone, marked by a noticeable increase in the use of rhetoric. Phonic devices which are not directly linked to sound symbolism are involved in both these styles, although sometimes it would appear that their precise effects are different in each case. For example, the effect in Poem II, ll. 5-6 or Poem III, ll. 1-4 is one of great intensity, while in Poem V, ll. 12-15 or Poem VI, ll. 17-21 it is rather one of weighty dignity. Goodman does not appear to be aware of this movement or sense of change in the ST series, indeed he appears even to undermine it: the connotational problems which are built into TT Poem VI act to lower it from the dignified tone of the ST to something almost approaching parody.

Some of the flaws and problems of the Goodman TT series can perhaps be attributed to the exceptional time constraints under which it was prepared, since the Editor's Note which introduced the collection of Éluard translations of which the Goodman TT formed a part stated that all were prepared "in the week which intervened between the arrival [...] of a copy of Éluard's book in New York and [the editor's] deadline" (*New Directions* 9 [1946], p. 334). The editor's note tells a reader more than simply this, however. Indeed, for a TL reader it is hugely important because it represents the only information which he or she has on the ST: although we are told that the original intention was "to perfect these translations by later consultation [...] and then to publish the whole [...] with the original French texts en face" (*ibid.*), the Goodman TT is nonetheless the only one of the TTs under examination which is not printed alongside the ST. The editor is extremely complimentary about Éluard, but more importantly he also offers a simplistic introduction to Éluard's poetry. It seems very likely that this will influence the way in which a reader unfamiliar with the ST will approach the TT. Conceivably, given the time constraints which are placed on the translator, the editor's view of the ST could also have some influence on the TT which is produced. While there is no direct evidence of this, the editor does appear to emphasise the part played by effects of sound in the poems while almost completely dismissing a role for formal line structure, an emphasis which would seem to match Goodman's own priorities in at least some of the TTs:

Éluard is extremely difficult to translate [...] because of the original way in which he uses the French language. First he constructs by association. Then he has evolved a syntax of

his own [...] Éluard cleans words of their encrusted layers of association [...] while at the same time he enshrines them in an atmospheric tone that echoes the sonorities of traditional French verse. To put that differently: on the semantic level he dissociates, while on the aural level he appeals heavily to what you might call race-sound-memory. He writes a subtly cadenced free-verse line which the ear easily accepts [...]

(Ibid., pp. 333-4)

Perhaps more significant still to the preparation of the TT series is the description of the translators behind the collection, and thus of Goodman, as "a few poets who read French" (ibid., p. 334). It is certainly the case that Goodman published a great deal of poetry in his own right: given that his personal area of expertise is thus poetry rather than translation, and that he had only a week in which to prepare his TT series, we might expect his own poetic style to have some bearing on his final translation. Even a brief examination of a few of his poems (see Appendix Four) suggests this indeed to be the case, as several elements of the poems are reminiscent of the TT series. The poems use the same overtly modern layout as the TTs, using little capitalisation or punctuation. They also reveal a willingness to vary tone and register, as can be seen from the following extracts:

My new license plate
is thirty zip six
orange on black
and cost me two bucks.

("Motorcycle Song", *Poetry* 96, 1960, p. 345)

Blest are Thou, O Lord,
who allowest me to triumph in my spite
guiltless.

("Lines in Spite", *Poetry* 94, 1959, p. 292)

Still more striking is the way in which register is mixed in the single poem "My daughter very ill": this recalls the occasional archaisms which characterise certain of the individual TTs. The opening section of the Goodman poem is also marked

by an apparently rather facile use of rhyme, which in my opinion weakens the poem as it does in TT Poem III, ll. 1-4:

My little daughter looked so pale today
 fading away
 pining and thin like the transparent moon
 in the afternoon
 I cannot sleep, obsessed by Susie's colorless
 cheerless face [...]
 Nay! hear my prayer,
 Nature! who alone healest and not wishes
 nor art nor pity,
 and do thou, Creator Spirit, visit her
 with the quick future
 that alone stirs to courage and to walk
 and to work.

("My Daughter Very Ill", *Poetry* 90, 1957, p. 211)

Finally, remembering that the Goodman TTs sometimes appear rhythmically rather loose, it is noteworthy that Goodman's own poetry also tends at times towards exceptionally free, or loose, verse. This can be seen in the following extracts from "Long Lines" and "The Cape Cod Canal", which appear to have no particular rhythmic structure at all:

The quiet hour when we have put the good-looking dinner in the oven
 after busy little preparations and pinching pinches of spices
 and we step out under the open sky in the green yards, it is sundown

("Long Lines", *Poetry* 90, 1957, p. 210)

Among vistas and panoramas fair
 and vivid in recognition is the great
 Cape Cod Canal, and notably where in state

he rounds the turning and the ships of war
recede toward Newport.

("The Cape Cod Canal", *Poetry* 96, 1960, p. 344)

Overall the Goodman series, for all its successes, is inconsistent and limited. This is perhaps partly due to the simple factor of time - the editor's note is at pains to stress that these are only "preliminary drafts" - but I believe the problem to be more fundamental than this. The translator gives no sign of having considered the ST series as a whole: lacking this overview of the series (even, at times, of its individual poems), he approaches the construction of his TT without any sense of an overall strategy or, basically, of what he is attempting to achieve. This leads to a piecemeal translation strategy, apparently adopting the line as an adequate unit of comprehension and of translation, which inevitably results in a disjointed TT series: thus, even when individual sections of a TT are well translated, they give no impression of being bound into a larger structure. This is a basic problem, undermining the translator's efforts before a TT is even begun: it also provides an important lesson for subsequent translators.

¹Conducted at the University of St. Andrews, in November 1994.

²*Fontaine*, 33, 1944 pp. 251-254.

LLOYD ALEXANDER: *SEVEN POEMS OF LOVE IN WAR*

The second published TT under examination is taken from a wide-ranging selection of Éluard works translated by Lloyd Alexander. This was first published in America in 1951, although the TT examined in this thesis is drawn from the 1952 (London) edition of the text. At the front of the collection is a 'Translator's Note' in which Alexander thanks Éluard "for his guidance in the translation of many of these pages and for his encouragement in preparing this book"¹. No other information is given on the translation of the texts, and there is obviously no way to judge whether or not the "many [...] pages" referred to in the note include those of *Les sept poèmes d'amour en guerre*, but the suggestion of a degree of cooperation between the translator and the original author is nonetheless striking as no such cooperation was available for Goodman in the preparation of his TT (or for Bowen, whose TT is provided in Appendix Three).

Alexander's chosen title for the series is *Seven Poems of Love in War*. The decision not to open the title with a definite article leads to an immediate impression of the texts as being seven poems drawn from a larger collection of "poems of love in war" rather than a complete unit in themselves: this is a marked change from the ST title, potentially influencing the way in which a TT reader will approach the series. "Love in war" captures the sense of love existing despite war raging around it (as does Goodman's "love in wartime") and also of the possibility that love might exist as an integral part of war itself, this latter acting to prime the reader for the other examples of duality, relationships of ambiguity, which feature in the series: the ship and the wind, light and dark, solitude and community, good and evil. However, the full ambiguity of the ST title remains elusive, the Alexander title failing to grasp the essential ST sense of love actually being physically at war, either with itself or with something else: as well as losing the physical commitment of love to war (important in a Resistance context), this also loses the ST 'mirror' reflection whereby love is suggested to be a part of all war just as conflict is a part of all love.

The Alexander epigraph, unlike that of the Goodman TT, remains clearly in verse. As in the Goodman epigraph, heavy emphasis is given to "this land", but this appears less disruptive in Alexander because of his use of "I am writing" in

place of Goodman's "I write": this gives the Alexander epigraph the feel of a narratorial introduction to the series as a whole, where the Goodman epigraph seems rather to be a speech in need of a conclusion. The device of a narrative beginning in the first person before the narrator 'fades' and the text or story takes over is a relatively common one from old films: its use here can thus perhaps be seen as introducing a quasi-cinematic feel into the start of the series, consistent with the occasionally very visual nature of the imagery used within the poems. As in the Goodman epigraph, the use of "they" in the Alexander TT maintains the ST sense of an unseen person or power carrying out the "pen[ning] up" which is described, preparing the reader for the anonymous enemy of Poem IV.

The fact of "men" being penned up is emphasised in two ways in the first line of the TT epigraph. Firstly, it is more usual to speak of animals being "pen[ned] up": by delaying "men" to the final word of the line the translator allows this usual expectation to develop in the mind of the reader, so giving the eventual disruption of the standard image added impact. The internal rhyme "pen...men" perhaps also contributes to this. Secondly, if in a performance of the TT line the /p/ of "up" is fully pronounced, then it takes a conscious effort on the part of the reader to move from the bilabial plosive /p/ back to the bilabial nasal /m/ of "men": the latter syllable is thus given an almost involuntary stress. Neither of these effects seems to be in response to ST devices (although "pen up" perhaps echoes the alliteration on /p/ of the ST epigraph): they would nonetheless appear to suggest possible awareness of a role for performance in the construction of a translation.

The second line of the Alexander epigraph retains and indeed extends the ST use of sibilants, using a combination of /f/, /s/ and /θ/. Perhaps in part as a consequence of this, however, the ST sense is partially altered; more precisely, it is added to. "Offal" does perhaps carry with it a sense of filth, but inevitably it is also specifically associated with internal organs and blood: it thus provides a very graphic suggestion of the physical results of war and also continues the process of bestialisation begun in l. 1 of the epigraph, where "ordure" in the ST does neither of these things. Equally, while "starvation" provides alliteration with "silence" (as with ST "soif" and "silence"), it is also stronger in tone than the ST "faim". The epigraph as a whole is attributed directly to Aragon, as in the Goodman TT: the same is also true in the copy of the ST epigraph which features alongside the

Alexander TT, but the effect could nonetheless be to reduce, however minimally, a reader's initial impression of these as Resistance poems.

Poem I

Unlike Goodman, Alexander decides to maintain the ST word order, and so the ST emphasis, in TT l. 1: thus the heaviest emphasis falls on the image of the ship, allowing the overall emphasis on the eyes to develop gradually over the first five lines. The ship is described in TT l. 2 as "be[coming] master of the wind", this use of 'to become' capturing the ST sense of change occurring without really suggesting it to be change as a result of the ship's own effort as is implied by the ST use of a reflexive verb. As with the ST "maître du vent", "master of the wind" is a title which suggests a certain nobility; for a British reader it is perhaps reminiscent of the title "Master of the Rolls", carrying with it a sense of power and seniority but also the idea that it is a job which one is appointed to like any other. "Master" has harsh overtones of slavery and domination, hinting at the ambiguous relationship between ship and wind suggested by the ST (see p. 41) but also losing the implicit ST reference to specifically military domination.

The TT l. 3 reference to "the country" clearly contrasts with "this land" described in the epigraph: taking the "land" to be wartime France the TT thus suggests the country in the eyes to be somewhere else, a haven for the lovers. A significant difference between Alexander l. 3 and the ST is the coordinating conjunction "and" which starts the TT line. This makes it clear that the "ship in [the] eyes" of l. 1 and the idea of the "eyes [being] the country / Found again in an instant" in ll. 3-4 are to be considered as two distinct images, so removing the sense of paradox generated by the ST lines. The impression created by the TT is not, however, that of two parallel images being used to describe the eyes: the retention of ST word order in TT l. 1 makes this reading appear implausible (contrast "Your eyes were [...] and your eyes were [...]" [as used in the Bowen TT, see Appendix Three]). Instead the Alexander TT suggests a temporal succession, or perhaps even a causal link (the eyes becoming "the country" of l. 3 as a consequence of the ship in the eyes becoming "master of the wind").

This TT link can be extended into a connection between "the country [which is] found again in an instant" and the lover's freedom and independence represented by the image of the ship becoming "master of the wind". The implication of this would appear to be that when liberty is denied, as appeared to be the case in the epigraph, so access to the lovers' "country" is denied. This does not seem to clash with the timelessness of love as expressed in ST Poem 5, as the lovers' country does not cease to exist but rather it is simply out of reach: thus the "f[inding] again" of TT l. 4 becomes both an expression of the poet's voice (as in the ST interpretation, see above p. 40) and also an image of the lovers regaining their world as freedom is restored to them. In fact, if the liberty sought by the lovers is seen at least in part to be liberty from "solitude", then far from clashing with Poem V the possibility is created of a complete cycle: the acquisition of liberty leading to access to love, in turn leading to an altruistic desire to "free others from [...] solitude" (TT Poem V, ll. 8-9) so giving them liberty, and so on in a self-fulfilling cycle. This provides the potential for a very neat and very coherent interpretation of the two poems; it is also a TT creation.

In ll. 5 and 10, the Alexander TT maintains the ST use of word order for emphasis, placing "Patient" at the head of the line. This leads to the ST phonic link between ll. 4 and 5, created by the juxtaposition of "instant" and "patient", also being retained in the TT: as in the ST, this has the added effect of highlighting the semantic contrast between the juxtaposed words. The second example of this device in the ST, "jeunesse" and "sagesse" in ll. 18-20, is however lost in the TT. Alexander makes use of the same verb as Goodman in TT l. 5, but his decision to use it in the preterite avoids the clumsy stress pattern of the Goodman line (see p. 97). While Alexander l. 15 clearly continues the sense of l. 10, it does not attempt to replicate the ST device of making l. 15 a direct grammatical continuation of l. 10: this perhaps lessens the sense of anticipation which builds up in the ST as the eyes' wait continues. Phonetically, the TT l. 4 phrase "again in an instant" presents the reader with a performance challenge: the combination of sounds /ɛn ɪn ən ɪn/ which appear in this phrase can seem clumsy if not read relatively slowly and in a very deliberate manner. As with "pen up men" in the TT epigraph, this can be seen as a deliberate attempt to manipulate performance of the line, but whether deliberate or not it seems to be unrelated to any ST device.

In TT ll. 6-9 the impression of a wide range of places being described is once again generated through the use of a selection of prepositions to open the lines, with "forests" in TT l. 6 actually creating an image of a far wider expanse of land than in the Goodman TT. Alexander's translation of "entre" as "among" in TT l. 9 perhaps alters a reader's perception of the line: where ST l. 9 seems to evoke the distance between a child and his or her own game, so seeing the children as individuals, the TT line seems instead to create a more general view of the children and their games as a collective group. "Among" can arguably be seen as contributing to the assonance on /m/ of TT l. 7-9, but I do not feel that this assonance is marked enough either to stand out in a normal reading or to have an effective consolidation role within the quatrain. This is especially the case as the coherence of TT ll. 7-9 is weakened, as in the Goodman TT, by the translation of "tourmente" as "torment" in TT l. 7: once again I would argue that this does not accurately convey the sense of the ST.

Alexander's translation of "tendre" as "tender" in TT l. 12 retains the ST connotations of maternal gentleness lost in the Goodman TT. Indeed, it can be argued that the Alexander TT goes beyond the ST: in addition to the simple idea of adding to the harvest yield, the TT l. 13 reference to the sunlight "g[iving] substance" to the harvest also seems to have overtones of actual creation as though of birth. Thus the eyes are shown to have the tenderness of a mother, and also to be leading to the creation of a "human harvest" (the translation of "soleil" as "sunlight" adding to the image of the eyes' power or light radiating outwards beyond their physical boundaries, as in the Goodman TT). This perhaps gives the eventual image a double-edged quality not found in the ST, as the eyes are contributing to the creation not simply of a "human harvest" but rather of a "lean human harvest": this is a clearly negative image which can perhaps be linked with the stark idea of war reaping men like corn (an apparent connection with the image of the Grim Reaper).

As with ll. 12-13 of the Goodman TT, sibilant assonance is far more marked in ll. 12-13 of the Alexander TT than in the corresponding section of the ST: this is particularly evident in TT l. 14, where "substance" alone contributes /s/ three times. This provides sound symbolism for the scene which is being described ('rustling' as of a breeze through the grass), and in the Goodman TT an increase in sound use in ll. 12-13 could perhaps also be seen as an attempt to

compensate for the loss of the alliteration of ST l. 14. However, Alexander retains alliteration in l. 14 ("human harvest") so this explanation appears unavailable, making the translation loss more stark.

In l. 17 as in l. 5, Alexander uses the same verb as Goodman but in a different form ("were bringing" becoming "brought"). This renders the Alexander line more compact on the page than its Goodman counterpart, bringing it more clearly into line with the series of short statements which makes up ll. 17-21 of the TT. The change of tense also reduces the impression generated by the Goodman line that the lovers might have been "bringing" love without actually arriving. It does, however, perhaps increase the extent to which the Alexander TT is reminiscent of the Biblical Nativity story, the bringing of gifts. The link between ll. 19 and 20 is both more coherent and closer to the ST in the Alexander TT than in the Goodman, as "reason" and "wisdom" are both mental faculties (reflecting "raison" and "sagesse" in the ST).

The metrical structure of the Alexander TT is largely informal: while elements of formal metre can be identified within it, mainly anapests and iambs, the overall formal structure of the ST is lost. Equally, while sections of the TT suggest an awareness of sound and of the reader as performer, this would nonetheless appear to be far less the case than in the ST. This perhaps suggests a different priority to that of the Goodman TT, the initial emphasis of the Alexander TT appearing to be on literal semantic meaning. Certainly the text seems fluent and coherent, and it also appears that links between TT Poem I and the other poems of the series have been more closely considered than was the case with the Goodman TT. It is noticeable, however, that the apparent links which are established between TT ll. 1-4 and Poem V, while coherent, are not necessarily the same as those of the ST. In the addition of a coordinating conjunction into TT l. 3 and of an explicit subject ("they") into TT l. 15, Alexander's quest for fluency and coherence also appears to lead to a desire for a certain formality of grammar. Still, the TT does convey a sense of the eyes' beauty and of the power of the love carried within them, and this acts to entice the reader into reading further. This is especially the case when the poem is taken in conjunction with the TT series title: the role of love "in war" remains obscure and so intriguing.

Poem II

As with the opening word of Goodman Poem II, particularisation plays a role at the start of the Alexander TT. However, the two translators opt for different readings: where Goodman chose to translate "jour" as "day", Alexander instead uses "light". Of the two, this latter perhaps provides a more effective reading of the ST line: it links naturally with the imagery of light and fire which features later in the poem ("light", "sun", "burns"), so contributing both to the picture which is built up of the brightness and vibrance of the lovers' world and to the contrast with the imagery of night and evening of the final section of the poem. However, the Alexander translation remains a particularisation. While this is often difficult to avoid, it is underlined here by the translator's decision to use "light" in place of "daylight": this perhaps weakens the extent to which the TT phrase appears to be a direct description of the lovers' world and, through association with the TL phrase "light of my life", instead seems to emphasise the couple and their relationship.

The choice of "light" over "daylight" was perhaps prompted in part by a rhythmic concern, aiming to avoid three unstressed syllables appearing together in the line:

— u u u —

Daylight of our eyes...

Whether or not this was the case, it certainly appears that Alexander ll. 1-2 is written in a tighter, less verbose style than the opening couplet of the Goodman TT: this is visible not only in the simple fact of fewer words being used, but also in the largely iambic structure of Alexander l. 1. "Populous", while of a noticeably elevated register, does not introduce the same anachronistic clash as "athrong" in the Goodman TT; its slight suggestion of "popular" may also be an attempt to reflect the implicit value judgement which arguably underlies the ST "mieux peuplés" (see p. 52).

In the second couplet, Alexander remains closer to the ST than Goodman in a number of ways. In l. 3, Alexander retains the ST sense of movement by following the ST device of using places ranging outwards from the urban to the

rural. It is noticeable that the Goodman TT reduces the immediacy of the enjambement between ll. 3 and 4 by making l. 3 appear a complete unit in itself: two items grammatically linked together, the line both beginning and ending with "cities". However, the Alexander TT uses syntax to emphasise the enjambement as in the ST: thus the first two elements of the list which comprises l. 3 are linked, but the third is unconnected, leading the reader naturally to make a syntactic link with l. 4. In TT l. 4, Alexander retains the ST ambiguity as to whether it is the "eyes" or the "towns and suburbs" which are the "conquerors of time", and does so without introducing an additional interpretation as in the Goodman TT (see p. 102). Finally, while the TT loses the distinctive use of /v/ as a marker to divide ll. 3 and 4 into three parts, the division is nonetheless made: the use of syntax to link "villages" onto TT l. 4 has already been mentioned, and this is combined with a metrical 'marker' with each of the 'parts' of the couplet being announced using a dactyl ("villages" and "conquerors").

In ll. 5-6, where Goodman adheres strictly to the ST word order, Alexander chooses instead to exchange "the sun" and "burns". While this simple exchange of theme and rheme perhaps leads to the Alexander couplet reading more naturally as a TL phrase, it also inevitably changes the emphasis within the TT sentence: the weight given to "Le soleil" in the ST, as a result of its position of prominence at the start of l. 6, goes instead to "Burns" in the TT. This is further underlined by the alliteration on /b/ which opens TT l. 6, itself emphasised by the change of word order which juxtaposes "bright" and "burns". The decision to move the verb to the start of l. 6 leads to the adjectives of ST l. 6 having a quasi-adverbial function in the TT: this combines with the alliteration of the line to make the image of burning seem more vivid in the TT than in the ST. "Bright" follows the ST in that it is an adjective which is idiomatically compatible with "burn[ing]" (unlike Goodman's "strong"); however, for a TL reader this combination perhaps also introduces an unconscious element of danger into the image through association with "Tiger tiger burning bright". The TT couplet displays markedly less sound symbolism than its ST counterpart, but an element of it is perhaps introduced in "fluid" of TT l. 6 where the combination of fricative /f/ and long rounded vowel itself leads to an impression of fluidity.

The following couplet, TT ll. 7-8, provides an even more marked example of the interchange of theme and rheme (again with the apparent aim of ensuring

that the TT couplet appears fluent and natural in the TL), with the ST lines being exchanged in their entirety. In addition, the verb of TT l. 8 is moved to the start of the line, giving it greater emphasis than in the ST. The strutting movement which it describes is echoed by metre and sound: the largely iambic metre of the line stands out from the informal metre which makes up most of the TT, while the impression of the line itself appearing to strut is heightened by its succession of plosives (/t/, /p/ and /g/). The structure of TT l. 7 appears to leave open the possibility that the poet is actually referring to the rose (the flower) and describing it as "flesh of springtime". This would not only complicate the interpretation of the overall image, but would also introduce a great many connotations and associations springing from the image of the rose: for example, the rose is frequently used to evoke love, romance, thorns and, at least for a British reader, England. Such a reading of the TT line is perhaps made more likely by the fact that "rose" is not a particularly common adjective of colour in the TL, and even if some readers of the Alexander TT are 'saved' by reference to the ST which features alongside the TT, it seems unrealistic to assume that all readers of the TT will speak French.

Unlike in most editions of the ST², the TT makes no use of any explicit textual device such as an asterisk to mark a division between ll. 1-8 and ll. 9-12: the only immediate sign that a change has taken place is the move from couplets to a quatrain. Nonetheless, the change of time, place and mood occurs in the TT as in the ST. While ST l. 10 could possibly be seen as ambiguous, its structure is common enough in the SL for it to be clear that it is Paris (and not "le soir") which is "désespéré": Alexander inserts an indefinite article into ST l. 10 in order to make this interpretation plain.

However, he also chooses to insert a conjunction at the start of TT l. 11, apparently suggesting that TT ll. 11-12 stand in contrast to TT ll. 9-10: this is not the case in the ST, and Alexander's 'clarification' of the relationship which he sees existing between the lines appears in fact to complicate them. As Paris is "without hope", the choice of verb in the description of Evening "fold[ing] its wings" around the city strongly suggests this to be a comforting gesture, reminiscent of a mother hen: this is a more explicitly positive, quasi-maternal image than in the ST. If TT ll. 9-10 are thus positive, the insertion of "But" at the start of TT l. 11 seems to suggest TT ll. 11-12 to be negative: this again contrasts with the ST

where, even while the precise nature of the night remains deliberately unclear, the closing lines of the poem appear positive.

A reading of TT ll. 11-12 is further confused by the translation of "soutient" as "sustains", and by the structure of TT l. 12. The most coherent interpretation of ST ll. 11-12 seems to stem from a reading of "soutenir" as "to withstand" (see p. 54), while "sustains" seems instead to suggest an image of medication or of food: it appears possible that the TL verb may have been chosen in part for its superficial similarity, both visual and phonetic, to the SL verb. Further to this, it is clear in ST ll. 11-12 that the poet intends the lines to be read as a simile, but this is obscured in TT l. 12 by a combination of the translator's decision to use no article and his choice of "captive", a noun which is also a common adjective (compare Goodman's "As a prisoner his freedom"): the effect of this is that the TT lines appear to suggest not a simile but rather a descriptive phrase, with either the "lamp" or the "night" of TT l. 11 (which one is unclear) being described as "a captive liberty". The overall interpretation of the TT quatrain is thus radically different to that of the ST: either the night is being kept alive or "sustain[ed]" in captivity by the lamp, or else the lamp is the "captive liberty" and is being consumed by the night in what appears to be a quasi-vampiric image. It can be argued that this retains the ambiguity of the ST image as to the nature of the night, but it still represents a major translation loss perhaps suggesting, as was noted on a number of occasions in the Goodman series, a failure to fully interpret and understand the ST imagery before undertaking a translation of it.

Despite these interpretative problems, Alexander Poem II remains a largely precise and fluent TT. While its use of textual, and particularly phonic, devices is less marked than in the ST it does demonstrate a functional awareness of metre and phonic features: the style of the TT is rhythmically tight and concise, the latter arguably to the point of incurring unnecessary translation loss in TT ll. 1 and 12 (as I show above). On the whole, however, literal meaning appears to be the translator's priority as in TT Poem I, indeed the addition of "but" at the start of TT l. 11 seems to suggest a readiness to alter the ST in an attempt to clarify its meaning (although in this instance he is unsuccessful in this aim, as I have shown). Alexander shows a willingness to change the structure of the ST in order to maximise TL idiomatic fluency, but interestingly he still seems to take the line

as the basic unit of translation: when he moves away from this he does so as little as possible, exchanging either single words (ll. 5-6) or else almost the entire line (ll. 7-8) rather than breaking the line in any major way. In retaining (in fact increasing) the ST ambiguity as to the true nature of the night, the TT does provide an effective lead into Poem III.

Poem III

In the opening line of Alexander Poem III, as in that of Goodman Poem III, an element of confusion and a potential clash of tone are introduced for the TT reader by the presence of a TL homonym, "spring" appearing at first to create a link or pun with "springtime" of Poem II. This, while still fleeting, is perhaps slightly more marked in the Alexander text than in the Goodman: the retention in the Alexander TT of the definite article which opens the ST line appears to imply that "the spring" has been mentioned before, immediately leading the reader back to the Poem II reference to "springtime".

Alexander, like Goodman, chooses to translate "douce" as "sweet": this both captures the ST sense of the spring being freshwater and suggests that it has positive connotations for the poet. "Sweet" also plays a phonic role within the TT line as the rapidly flowing stream which is being described is suggested by sound symbolism, the sibilant /s/ and 'long' sound /i:/ contributing to a sense of flow and momentum in the opening words of the line; this is supported by other sibilants and by the repeated /ɪŋ/ ending of "spring flowing", but Alexander avoids the obvious rhymes of the Goodman TT so avoiding its somewhat grotesque effect.

In the ST the relationship between the "source" and the "nuit" is unclear, but the possibility that one is intended to represent the other is left clearly open. In the Alexander TT two things weigh against such a reading. Firstly, the "flow" which is created in TT l. 1 is broken before TT l. 2 is reached, the harsh velar plosive /k/ of "naked" clashing with the sounds which predominate within the line: this seems to suggest a break of any link between TT ll. 1 and 2, the phonically jarring note which is introduced into the text also appearing to contrast with the ST implication (through association with the SL phrase "couler de source") that everything is proceeding smoothly in the opening lines of the poem.

Secondly, the omission of the ST definite article at the start of TT l. 2 seems to change the relationship between the lines so that they appear to suggest that "night stretches everywhere" *while* "the spring [is] flowing sweet and naked".

"Naked" in TT l. 1, while it carries a similar degree of impact to the ST "nue" (both being unexpected in context) and suggests potential vulnerability like the ST adjective, is perhaps more explicit in its evocation of blatant physicality. This links with the imagery of TT ll. 3-4 to place the emphasis on a reading of the lines as a scene of physical lovemaking. The alternative reading of the lines, as an image of Resistance, thus only fully manifests itself in retrospect once the night has been clearly revealed as a threat in ll. 5-8. If the "spring" of l. 1 is thus explicitly linked to a scene of the couple making love, then the suggestion might be that this is distracting them, allowing for the night's stealthy approach: thus the night "stretches everywhere" while their attention is elsewhere.

Alexander's description of the night "stretch[ing] everywhere" in TT l. 2 links in very well with this suggestion of a stealthy and insidious approach: it creates an apparent impression of the infinity of the night sky and, through simple association with the fluidity evoked by TT l. 1, it perhaps also contributes to a TT image of the night as a dark liquid stretching out to cover the world. It can also and paradoxically be seen as suggesting that the night is somehow under tension. However, the TT choice of verb loses both the specific ST image of the night as an opening flower and its secondary suggestion of the night "lighting up" (like a face, for example). The overall effect of this would appear to be to make the night into a more immediately threatening image in TT ll. 1-4 than in ST ll. 1-4: where there is no suggestion of the night acting against the lovers in ST ll. 1-4, or of doing anything beyond providing a background for their lovemaking, the TT appears to suggest that it is using the opportunity to pursue its own agenda.

Taken in combination with the obscurity introduced into the imagery of Alexander Poem II, ll. 11-12, this amounts to a significant change from the sense of the ST. The ST series appeared to suggest an overconfidence on the part of the lovers in their own ability, as a single couple, to withstand the night: thus it appears at the end of ST Poem II that their lamp is holding off the night on its own, allowing them to revert to their lovemaking in ST Poem III, ll. 1-4. It is only in ST Poem III, ll. 5-8 that the full malevolence and power of the night is revealed as the couple are overrun: this underlines that an introspective love is not enough

to hold off the night on its own, it is only when it is used to empower a universal, altruistic love (as in ST Poem V) that the night can be successfully challenged. This is effective in the ST partly because the true nature of the night is shrouded in ambiguity until Poem III, ll. 5-8; the reader like the couple is lulled into underestimating its power.

However, in the TT the possibility of the night as a quasi-vampiric character was introduced into the final lines of Poem II (see above, p. 151) and, in combination with the apparent insidiousness of the night's approach in TT Poem III, ll. 1-4, this suggests the negative nature of the night more clearly than in the ST. Thus it appears that the lovers are not underestimating the power of the night in the TT, rather that they are simply distracted, with the result that the night is allowed to steal in unseen. This raises the possibility of a changed relationship with Poem V, since the emphasis in the TT would seem not to be on the idea of the single couple lacking the power to confront the night, but rather on the idea that the couple might be distracting each other from the night or from what they 'ought' to be doing. Thus, where the stress in ST Poem V is on the increased power which is created by the 'network' of lovers, the TT emphasis appears to be on the way in which the outwardly projected love of Poem V allows for increased awareness on the part of the lovers. This is a major change from the ST series.

Despite these interpretative problems, Alexander TT l. 4 remains closer to the sense of the ST than its Goodman counterpart: "mad" appears to grasp the weight of the ST "folle" more effectively than the Goodman TT "foolish", while "struggle" seems less overtly violent than "fight" and so lends itself more naturally to a double reading of lovemaking and Resistance. The impact of "faible et folle" at the end of ST l. 4 is generated partly by its alliteration on /f/, this acting to jar the reader and to indicate that a change of some sort is under way within the poem. While the fact of the poet being apparently scornful of the lovers' efforts is still striking in the TT, the alliteration is lost along with its 'jarring' effect. However, the TT l. 4 succession of plosives (/d/, /b/ and /g/) does still suggest the idea of a struggle going on within the line, while the similarity of the two endings /bl/ and /gl/ ("feeble struggle") is perhaps sufficient to mark that the end of a section, a turning point, has been reached: this latter is made more important by the fact that, as in Alexander Poem II (but unlike in the ST), no asterisk or other explicit textual device is used to mark the end of the section.

The change of scene and of tone which occurs at l. 5 is very clear in the TT, as in the ST. Alexander's decision to retain the article which opens l. 5 assists in this, underlining the contrast which is being drawn between the night of TT l. 3, apparently a passive frame for the lovers' actions, and the actively malevolent night of TT l. 5 "curs[ing]" the lovers. This image of the curse is more specific than the ST "fai[re] injure": it loses the ST suggestion that the lovers are being treated unjustly, and it also creates a specific visual image in the TT of the night as a witch, this being perhaps supported by the night's obvious association with darkness. In addition, "fai[re] injure" would appear to be largely confined to the present while a curse may have an ongoing influence rather than an immediate effect: the night's evil can thus be seen as being carried into the future in the TT, establishing an overt link between the curse of TT l. 5 and the "future of an agony" of TT l. 8.

The actual effect of the night's "curse" is made plain in TT ll. 6-7 with the image of the "empty bed" contrasting, as in the ST, with the lovers' total union as portrayed in ll. 1-4. Unlike Goodman, Alexander correctly identifies the enjambement which links ST ll. 6-7: the Alexander TT loses the ST emphasis on the bed's emptiness (this being generated by the prominence of "Vide" at the start of ST l. 7), but it is coherent. The TT l. 7 description of the bed being "dug" suggests the bed to be an image of the grave more clearly than in the ST, where "se creuse[r]" can offer more than this one meaning (such as the possibility of the bed 'hollowing' under the lovers' weight). If the TT is more univocal than the ST in l. 7, however, it is less so in l. 8: "agonie" refers specifically to mortal agony in the ST, where "agony" in the TT is open to a broader interpretation than this and does not necessarily involve death at all. It can perhaps even be argued that this constitutes compensation for the loss incurred in l. 7, although it seems highly unlikely that this was part of a conscious translation strategy.

The Alexander TT makes use of a less formal verse form than either the ST or the Goodman TT. While it does appear to make some use of sound symbolism, this appears slight when compared with the intricate and marked sound use of the ST. Equally, it has no particular metrical structure: while predominantly iambic, other feet (notably trochees and anapests) also feature. Indeed it is noticeable that the metrically most regular lines in the TT, the wholly iambic TT ll. 7 and 8, are the two lines in the ST which are not octosyllabic.

Nonetheless, Alexander Poem III is a far more coherent text than Goodman Poem III: it appears once again to aim for semantic clarity and, even if the interpretation of the TT series which seems to be developing is noticeably altered from that of the ST series (perhaps indicating a lack of planning or of overview on the part of the translator) it does at least remain a largely coherent text in its own right.

Poem IV

In the opening lines of ST Poem IV, the repeated use of "c'est" appears to suggest that the poet is using a number of individual images – "une plante", "un enfant", "la pluie et le soleil" – in an attempt to capture a larger and wholly implicit concept such as life. In the TT, these individual images are introduced in ll. 1, 3 and 5 with no pronouns at all. This makes an initial reading which sees them as repeated analogies for an implicit abstract seem less likely than in the ST, the immediate TT emphasis appears to be placed squarely on the images themselves rather than upon anything which they might represent. This is underlined by the relative brevity of TT ll. 1 and 3, their concision giving the images of the "flower" and the "child" noticeable stress.

Alexander's decision to particularise the ST "une plante" as "a flower" introduces a number of connotations into the TT which are not found in the ST, and loses others. Flowers often connote delicate beauty and a certain fragility: this suggestion of frailty or vulnerability can be seen as underlining the enemy's cruelty in the second half of the poem. It also creates an associative link with the "child" (see also below), a link which is reinforced by the fact of the flower being an essential part of a plant's reproductive cycle. Through TL phrases such as "the flower of youth", flowers are associated with being at one's peak or "in full bloom": this again makes the actions of the enemy appear particularly cruel. It is perhaps possible that the translator was influenced in his choice of noun by his desire to use the verb "to flower" in TT l. 8, although I would suggest that a link between noun and verb would still have been clear if 'plant' had been used in place of "flower". The loss of the specific image of the "plante" perhaps leads to the TT imagery, the growth and ultimate destruction of the flower, appearing fundamentally weaker than the ST imagery; the flower is only a part of the plant,

an important and emotive part but a part nonetheless, so that the loss of the flower does not necessarily entail the catastrophic loss of the entire plant as is suggested in the ST.

Lines 1-4 of the TT retain the ST sense of being two parallel scenes, with ll. 1-2 and ll. 3-4 being almost identical in structure. This emphasises the link which is being implied between the plant and the child. It is nonetheless noticeable that, where the ST uses "porte" in both ll. 2 and 4, the TT refers first to "gates" and then to a "door". "Gates" conjures up a larger and more imposing image than "door", the intention of this perhaps being to mark the difference in scale between a human mother and the Earth. This contrast of scale is not found in the ST, nor does it exist to the same extent between a small child and a young plant: if the mother and the Earth are thus being compared or equated in the poem, it might appear in the TT that the plant would be far more intimidated approaching "the gates of the earth" than would the child approaching "the door of his mother".

The use in TT ll. 1 and 3 of simple declarative utterances (without the ST's relative highlighting of the presence of a speaker or narrator, "*C'est une plante qui...*") could suggest simple generalisation (as in "a horse likes sugar cubes"). This appears to make little sense as a reading, however; it can perhaps also be argued that, for a modern reader (more than for a reader in 1952), the fact of the child's gender being specified in TT l. 4 seems to suggest more specific than generalised imagery. Instead, the use of the present tense seems to provide the TT lines with a descriptive immediacy³. Like the ST, the TT has almost no punctuation: this combines with the fact of the "rain and sunlight" of TT l. 5 having no introductory pronoun to give the impression that the "rain and sunlight" are in fact the "mother" of TT l. 4. As in the ST the image of the plant and child "knock[ing]" can be interpreted as them demanding entrance, so effectively an image of imminent birth: thus a reading of the TT gradually emerges which has ll. 1-4 as specific descriptions of two parallel births which themselves lead to the birth of the "mother" of the child (and so, by implication, the "mother" of the plant), this "mother" being the "rain and the sunlight".

This adds a layer of complexity to the TT image which is not present in the ST. In the ST a cycle of life is implied whereby "la pluie et le soleil", themselves fundamentals of life, are born and flourish alongside the plant and the child. In the

TT this is also the case, but in addition the "rain and sunlight" are apparently identified as being the "mother" of the child. While it seems highly unlikely that this element has been added to the ST image deliberately, it does actually link in with an Éluardian idea: thus in the following examples the birth of a child leads also to the birth of Éluard himself, either as father (in the case of Cécile, his daughter) or as lover (the date in the second example is the birthdate of Nusch, Éluard's second wife):

À Cécile

ma petite fille

petite mère,

Paul Éluard

(Dedication of *Le dur désir de durer*, OC II p. 974)

Le 21 du mois de juin 1906

À midi

Tu m'as donné la vie.

("N" V, OC I p. 1116)

Despite this apparent coincidence, the introduction of this complexity into the TT image remains a clear example of translation loss; in complicating and rendering more difficult the TT image, it risks detracting from its immediate impact upon the reader. The ST portrays a cycle of life, which is disrupted and ultimately destroyed by the enemy, and so its focus is on the contrast between the positive growth and development of life, and the evil inhumanity of the enemy: any loss or change of this focus caused by the introduction of obscurity into the TT image is liable to weaken the overall effect of the ST contrast.

In describing the child as "flowering" in TT l. 8, Alexander retains the ST device of using a verb more usually associated with plants than with children in order to emphasise the parallel which exists in the poem between the "flower" and the "child". It is possible that the direct juxtaposition of "flower" and "flowering" in TT ll. 7-8 is intended further to emphasise this, in which case the translator may have been influenced in his choice of noun (despite the additional connotations which this brought to the TT) by his choice of verb; however, as noted above,

there seems little doubt that a clear link would also have been discernible if "plant" had been used in place of "flower". While the verbs of TT ll. 6-8 lose the visual and phonetic links of the ST verbs (the ending /iŋ/ providing no real substitute as a link), they do provide the verse with increasing momentum as the reader moves from the monosyllabic "Born" to the trisyllabic "Flowering". In TT l. 8, however, this has the effect of introducing a degree of metrical clumsiness into the line as it contains a succession of four unstressed syllables (a stress on "with" being unlikely after TT ll. 6-7):

— u u u u —
Flowering with the child

As in Poems I and II, Alexander makes no use in Poem IV of an asterisk or other explicit device to mark the break which occurs in the Pléiade edition of the ST. The break is, however, made clear through punctuation, a full stop being introduced at the end of TT l. 9. While this punctuation does feature in some editions of the ST, notably in that which features alongside the Alexander TT, it does not appear in the Pléiade *Œuvres complètes* or in any of the other TTs. While the full stop provides enough of a break in the text to make it clear that "they" in TT l. 10, like "on" in ST l. 10, refers to a new and unnamed group in the TT (avoiding the problems of the Goodman TT), I would argue that it is still less complete a break than in most editions of the ST (where it is reinforced by page layout). This perhaps leads to the contrast between ll. 9 and 18 being clearer in the TT than in most editions of the ST: both lines stand apart from the main body of the text, both contain two nouns, but one describes "reasoning and laughter" apparently springing up as a positive result of the cycle of life while the other describes how "misery and weariness" are to be used to destroy that cycle. This contrast follows on from that between "reasoning" and "calculat[ion]", identifiable in ll. 9-10 of both ST and TT.

In translating "la peine" as "the sorrow" in TT l. 10, Alexander loses the suggestion of a judicial sentence which arguably acts in the ST to underline the warped values of the enemy. In its reduction, however slight, of the terror created by the image of the enemy, this can perhaps be linked with TT l. 11 which suggests that "they" have calculated the amount "that a child can bear": the ST

emphasis is placed on the enemy, which acts further to dehumanise the "enfant", while the TT perspective is changed to focus on the child and what it can bear. This shift of perspective, while a matter of nuance, nonetheless influences the effect which the text and its imagery have on the reader.

Lines 1, 3 and 5 of the TT are notable for being more concise than their ST counterparts, the images they contain being presented with no suggestion of a speaker or narrator (as I show above). Intriguingly, the opposite appears to be the case in TT l. 14. In ST l. 14 the "bruit de pas" is presented very directly: this gives the image marked immediacy, and perhaps a certain shock value given the air of horror which is built up around the enemy. In addition it leads to a very sharp focus on the sound of the footsteps, this playing a significant role in the effect of the section (see p. 64). However, the Alexander TT introduces a pronoun at the start of the line. This gives the sentence a verb and also makes TT l. 14 into the longest line of the TT, perhaps creating an impression of TT l. 14 as the start of a new and concluding section of the poem where there is no such division in the ST. It also reduces the immediacy of the line's imagery; in particular the TT appears to suggest the overt presence of a narrator, reducing the textual focus upon the sound of the steps.

The TT l. 14 translation of "voûte" as "archways", combined with the loss of focus identified above, perhaps leads to the TT imagery having a less overtly intense and claustrophobic effect than the ST. "Archways" can be seen as creating a more airy impression than "voûte": the TT use of the plural perhaps carries a greater sense of space than the ST, and it also seems not to carry even mild connotations of the tomb but rather to be a clear image of some form of colonnade. The air of terror generated by ST l. 14 is also undermined in the TT by involuntary humour, "under the archways" being immediately associated by British readers with Flanagan and Allan. While the Alexander TT was originally published in America, the edition studied here was published in London so destined for a British readership; moreover, it can be assumed that the association with Flanagan and Allan would have appeared even clearer to a reader in 1952 than it does now.

Lines 14-15 of the TT make effective use of sound and metre. While TT l. 14 is metrically ragged there is a hint of trochaic metre midline which is then confirmed in TT l. 15: this trochaic metre, punctuated by the TT l. 15 alliteration

on /bl/, echoes the regularity of the "sound of footsteps" being described. This is perhaps a reflection of the ST use of a particularly regular (quasi-dactylic) stress pattern to suggest the footsteps in ST l. 15. The ST also features repeated plosives in ST ll. 14-15, again suggesting the regularity of the footsteps. The TT use of metre at this point stands out in a text which gives little suggestion of a formal metrical structure: beyond the regularity introduced by rhetorical repetition in TT ll. 1-4 and ll. 16-17 (the first of these suggesting the textual parallel between plant and child, the second the relentless approach of the enemy), the only other rhythmic device appears more one of syllable than one of metre (the verbs of TT ll. 6-8). As with the ST phrase "béate d'horreur", the TT l. 15 phrase "blest with horror" emphasises the evident evil of the enemy by suggesting a link between them and black magic, perhaps Satanism. The TT connotations of black magic are perhaps heightened by the unusual archaic spelling of "blest", but it still loses the overtones of smug self-satisfaction carried by ST "béate".

In TT ll. 16-18 the aim of the enemy is shown, as in the ST, to be that of inflicting physical punishment or torture through non-physical means ("misery and weariness"). "Uproot" in TT l. 16, used also in the Goodman TT, loses the ST overtones of exhumation but does suggest the physicality of the enemy's act. The translation of "avilir" as "vilify" in TT l. 17 is striking, as it seems initially to alter the ST image quite radically. However, a reading of the line using the usual sense of "vilify", so of the enemy maligning the child, is incompatible with the idea of the vilification being carried out using "misery and weariness": thus the reader is pushed towards an interpretation using the rarer sense of "vilify", namely 'to debase'. The TT thus comes to carry a sense both of the enemy's action and of the malevolent intent which underlies it, an apparently very neat piece of translation although it seems likely that the use of a rare sense of the TT verb will lead to it drawing more attention onto itself than does its ST counterpart. It also seems possible that, as with the choice of "sustains" in TT Poem II, l. 11, a factor in the choice of the TT verb was its superficial similarity to the ST verb. In l. 18 the Alexander TT, like the Goodman TT, only captures part of the sense of the complex ST nouns "la misère et l'ennui": in "misery" Alexander loses the sense of poverty which was highlighted by Goodman and, while "weariness" comes closer than Goodman's "boredom" to suggesting the full sense of listless, apathetic

melancholy carried by ST "ennui", it still perhaps fails to capture the scope and weight of the ST noun.

Alexander Poem IV is an interesting text. Like the earlier texts of the Alexander series it is confident and coherent, but again like them its coherence is not always the same as that of the ST: thus, as I have shown above, it undermines the ST interpretation of ll. 1-8 only to substitute a new one. As a text in its own right, it is perhaps most striking in its generation of an impression of tension and of impending horror in ll. 14-17, despite the unintentional humour introduced by "under the archways" in TT l. 14: this reflects the evocative power of this passage in the ST, but it is also of note because this is the section of the TT which makes the clearest attempt to translate in such a way as to reflect the ST's functional interaction of meaning, phonic effects, metre and rhetoric. Overall it perhaps remains one of the least flawed of the TTs examined thus far.

Poem V

Alexander Poem V, like its Goodman counterpart, opens with the image of the "heart's corner". Accordingly, several points made in relation to the Goodman image apply equally well to Alexander: for example, the natural word order in each TT leads to the emphasis of the image shifting from the heart's constrained situation on to the heart itself. However, unlike Goodman, Alexander follows the ST in introducing the image with an article: this prevents the Alexander image from giving the impression of a proper name, a particular problem in the Goodman TT. The image of the "corner" does suggest a small or confined area in the Alexander TT, as it does in the ST, but this is not reinforced by idiomatic association to the same extent in the TL as in the SL. Because the TT phrase is not immediately linked with known TL idiom in the same way as "le coin du cœur" seems to associate with "le coin de l'œil" or "le coin du feu", it perhaps leaves the TT image slightly more open to generalised interpretation than the ST image: thus even far-fetched readings, such as "the heart's corner" as an image from boxing, cannot strictly be ruled out. The TT l. 1 description of the enemy speaking "softly" loses the ST sense of kindness, carrying no suggestion of emotion at all but rather concentrating solely upon the volume of what is being said. The idea of

speaking softly seems to imply marked self-control, which can perhaps be linked with the enemy's clinical, quasi-scientific manner in Poem IV: this makes the enemy appear far more clearly menacing in TT l. 1 than in the ST.

As in the Goodman TT, an element of ambiguity is introduced into the Alexander TT in ll. 2-3. In ST l. 3 the inversion of "répondions-nous" provides an effective link between the verb and ST l. 2: this leads to the interpretation of the ST lines, artificially highlighted below using punctuation, being clear and unambiguous:

"Le coin du cœur", disaient-ils gentiment.
 "Le coin d'amour et de haine et de gloire",
 Répondions-nous, et nos yeux reflétaient
 La vérité qui nous servait d'asile.

In the TT, however, there is no such syntactic link, indeed the placing of the verb at the start of TT l. 3 seems rather to suggest it to be the start of a new phrase.

There is thus nothing to prevent the TT lines being read as follows:

"The heart's corner", they said softly,
 "The corner of love and hate and glory".
 We answered, and our eyes reflected
 The truth which was our sanctuary.

This does not necessarily lead to a major interpretative change; the lovers can still be seen as refusing confinement on the grounds that "love and hate and glory" are too powerful to be ignored (as in the ST). Nonetheless, in the TT this requires an assumption on the part of the reader where in the ST the lovers' reply is explicit, so the ambiguity still makes interpretation of the TT more difficult than interpretation of the ST.

The translation of "asile" as "sanctuary" in TT l. 4 suggests, as in the ST, that the truth is providing the lovers with an official refuge: more than simply a hiding place, rather the equivalent of seeking sanctuary in a church, so suggesting both a greater degree of security and the idea that the truth has significant status of its own. The ST "asile" can suggest both religious sanctuary and political asylum

but, while the latter is lost in the TT, it perhaps seems that the former is more appropriate in context: political asylum would suggest the lovers attempting to flee abroad, where their aim is rather to reclaim their own country, and the religious overtones of "sanctuary" allow the "truth" to stand in clear opposition to the dark religion of TT Poem IV, l. 14.

The concept of the lovers' "truth" having been introduced in TT l. 4, it is then expanded in the lines which follow. In TT ll. 5-6, Goodman's choice of tense led to a sense of the couple's love being relegated entirely to the past (see p. 118): Alexander's use of a compound tense with "have" avoids this, establishing a link between what is being described and the present. This also prevents the 'jarring' which occurs in the Goodman TT as the tense changes to the present in l. 7. Nonetheless, "we have never begun" arguably gives the Alexander text slight negative overtones in TT l. 5 (suggesting "we have never [even] started", "we've never had a chance") where no such overtones seem present in the ST.

The Alexander TT does not introduce a break into the text after l. 9 (the device used in the Goodman TT), but the impression of such a break is nonetheless created in the published edition by the presence of a fortuitous pagebreak. The potential clumsiness of the repetition of "want" in TT ll. 10-11 is further reduced by the conjunctions which are used to break up the lines. In addition to the two conjunctions which are present in the ST, the Alexander TT also introduces one subordinating conjunction of its own ("that", TT l. 11). This not only acts to break up the line, but it also suggests a desire for grammatical clarity which has also been evident elsewhere in the Alexander TT (such as in the addition of conjunctions in Poem I, l. 2, Poem II, l. 11 or Poem III, l. 5). A further example is provided in Poem V by the introduction of "but" into TT l. 6, rendering explicit a contrast which is wholly implicit in the ST. It is noticeable, however, that this clarity is not wholly consistent: thus the addition to Poem II, l. 11 made its interpretation more difficult and obscure (see p. 150), while nothing is done to avoid the creation of ambiguity in Poem V, ll. 2-3 (see above).

In the TT l. 13 translation of "brillants" as "shining", Alexander captures both the ST sense of an intense brilliance of light and its overtones of excellence. However, in TT l. 14 the ST sense is altered in the translation of "cuirassés" as "armed": where "audace" is clearly a defensive piece of armour in the ST, the impression in the TT is rather of "audacity" as a offensive weapon. In offering the

couples protection, the ST "audace" can perhaps be seen as linking with "la vérité qui nous servait d'asile" of ST l. 4; the TT image seems rather to look ahead to the final call-to-arms of Poem VII. Alexander's decision to use "armed with audacity" in TT l. 14 may have been partly influenced by a desire to reflect the ST l. 14 alliteration on /k/: while "armed" and "audacity" begin with different sounds (/ɑ:/ and /ɔ:/), the fact of both being low back vowels perhaps leads to a perceptible similarity between the two.

Line 15 of the TT clarifies and simplifies the ST image, making the description of the lovers gazing into each other's eyes into an explicit statement of fact. This moves the emphasis from the eyes themselves onto the lovers as a whole: the ST does not refer to the lovers in a generalised way at all, but directly to "leurs yeux". The TT line also loses the ST suggestion of the eyes somehow taking up a challenge in gazing at each other. Finally, it is noticeable that the length of TT l. 15 prevents the final line of the TT receiving the same emphasis as its ST counterpart. Indeed, both lines have an iambic feel in the TT so that TT l. 16 hardly seems to stand out from TT l. 15 at all, but rather simply to follow on: if the closing line of the TT receives any particular emphasis it seems almost entirely due to page layout, which is as in the ST, with slight reinforcement perhaps coming from its anapestic start. In comparison with the Goodman TT, Alexander's choice of "goal" as a translation of "but" in TT l. 16 comes closer to suggesting the ST sense of the lovers' decision to work for "la vie des autres" being both personal and conscious.

Semantically, Alexander Poem V is for the most part clear and precise. However, structurally it is less successful, perhaps less so than the Goodman TT. Textual features beyond the purely semantic play a very significant role in the full effect and power of the ST (see p. 70-71), but such features seem largely lost in the Alexander TT. The TT follows the ST in moving to a shorter line length at l. 5, but as in the Goodman TT the effect of this is muted by an immediate return to a longer line in TT l. 6. Equally, the Alexander TT fails to suggest the heavy emphasis which is placed upon ST l. 16, either through the ST device of line length or through any kind of compensatory device.

Metrically, the TT appears somewhat inconsistent: most of the lines have an iambic feel, as in the Goodman TT, but TT ll. 12-14 then switch to dactyls and trochees. This gives marked emphasis to the notion of other couples in the text,

perhaps more emphasis than in the ST, but otherwise seems to serve no particular strategic purpose. If the change of metre is intended to compensate for the loss of the phonetic richness of ST ll. 12-15 then it appears unsuccessful: where the ST lines give the impression of building up towards a climax, the TT lines create no such sense of anticipation in the reader. Phonic effects are discernible in the TT but they seem neither to correspond to, nor to compensate for the loss of the various ST devices; moreover, the TT effects are far from striking in ordinary reading. Examples of such effects are the assonance on /i:/ used to close TT ll. 1, 2 and 4 or, arguably more effective but not forming part of the ST, the association which is created in TT ll. 6-8 between "love" and "others" through assonance on /ʌ/. Overall, the Alexander TT can perhaps only be seen as a genuinely effective translation on the semantic level, whereas the ST operates on a number of levels simultaneously. Indeed, the non-semantic devices in the ST are made to stand out by its relative semantic simplicity: in the same way, the semantic simplicity of the TT acts to highlight its limitations.

Poem VI

In ST l. 1, Éluard makes use of a verbal phrase, "chant[er] [...] trompettes", which achieves its effect at least partially through the way in which it recalls known SL idiom ("chanter victoire", "chanter pouilles"): it thus takes on an idiomatic feel and also draws associations from those other phrases. Alexander chooses to translate this using the TL verb "[to] trumpet", a decision which affects the TT in two ways. Firstly, it perhaps makes TT l. 1 less immediately striking than ST l. 1 since the ST phrase, raising the possibility of an invented SL idiom, intrigues the reader in a way which the TT phrase does not. Secondly, the TT verb is more concise than the ST, and it demands an immediate object where "trompettes" is itself an object in the ST line: both grammar and rhythm thus require Alexander to introduce an element into TT l. 1, and so ST "malheur" is effectively split across lines 1 and 2 of the TT as "misfortune" and "unhappiness".

The use of "trumpet" as a verb perhaps also acts to lessen the extent to which the TT reflects the ST l. 1 suggestion of militarism: "trumpet[s]" are arguably less associated with the military in the TL than bugles, and this is

reinforced in the Alexander TT by the emphasis being not on the trumpets themselves but rather on the act of trumpeting. The TT verb does, however, capture the ST rejection of fanfare and of flourish, as well as of self-glorification (through an association with TL "to blow one's own trumpet"). Such self-glory would clash with the altruism of Poem V, but Alexander Poem VI, ll. 1-2 can perhaps nonetheless be seen as suggesting more awareness of collective self than one might expect if the lovers' "goal is in the lives of others". Speaking in the first person, the TT couples make it clear that they are speaking of "[their] misfortune", "[their] unhappiness": this can be contrasted with the more general "le malheur" of ST l. 2, an effective contrast with the ideals of Poem V thus being created. This contrast is then emphasised by being spread across two lines as noted above.

The ST makes use of a degree of understatement in ST ll. 1-4 to emphasise the lovers' dignity and their superiority over the "malheur" which confronts them. The TT makes use of a similar device in ll. 1-2, as neither "misfortune" nor "unhappiness" are particularly powerful or emotive nouns. However, in TT l. 3 there is an apparent clash of tone as "very great", which suggests no element of understatement but rather a move away from it, contrasts with the assertion that this is the lovers' "unhappiness / Such as it is", a phrase which seems to suggest scorn or total dismissiveness on the part of the poet. "Great" is a recognised translation of "grand", but its overtones of grandeur appear to contrast with the poet's TT l. 1 decision not to "trumpet" the misfortune. "Such as it is", on the other hand, changes the sense of the ST phrase "Tel qu'il est", which suggests none of the apparent scorn of the TT but rather a desire to portray things as they really are. The translation of "bête" as "stupid" in TT l. 3, as in the Goodman TT, loses the secondary ST sense of "bête" as a beast or animal: this in turn leads to the loss of the ST l. 4 allusion to the Nazi cult of virility ("bête [...] entier").

In TT l. 5, word order perhaps leads to "death" receiving slightly less emphasis than "la mort" in the ST, the privileged final word of the TT line being "alone". A further change of nuance can be identified in the TT link between ll. 6 and 9: while a semantic link between the idea of being "limit[ed]" and that of being "unbounded" is still clear, it is less emphasised than in the ST where the same root is used in each line ("limite" and "illimité"). Like Goodman, Alexander chooses to translate "bourreaux" as "butchers" in TT l. 10: while this again introduces the possibility of a reading which does not exist in the ST, it is perhaps

less of a problem in the Alexander TT than in the Goodman TT as the Alexander reader has not been primed for absurdity in the same way as a reader of Goodman Poem VI. Again like Goodman, Alexander particularises "toujours" in his choice of "always" in TT l. 11; however, such particularisation seems very difficult to avoid and, unlike the Goodman translation "Still", the Alexander TT does not immediately create an apparently unnecessary question in the reader's mind.

In comparison with Goodman's use of the childish neologism "stupider" in TT l. 4, it is noticeable that Alexander remains strictly grammatical in translating ST l. 4. Where Goodman's translation created problems of register and connotation, however, it can be argued that Alexander's translation creates rhythmic problems: TT l. 4 is a strikingly long line and gives an impression of wordiness. However, it was noted earlier that the TT "[to] trumpet" is more concise than the ST: accordingly this early concision could perhaps have been used to break down the relatively 'weighty' TT l. 4. This perhaps suggests that too much emphasis is being placed upon the line-by-line nature of the translation (as is arguably also the case in TT Poem II [see pp. 151-152], or again in TT Poem VI, ll. 17-18 [see below]); it appears that insistence upon the line as fundamental unit of translation is creating or exacerbating problems for the translator.

In translating ST l. 4, Alexander's main aim seems to have been to retain grammatical and semantic clarity, this apparently taking priority over all else. A similar tendency has already been identified in earlier TTs of the Alexander series, and it again seems to influence Alexander's TT of Poem VI in ll. 6 and 13. In TT l. 6 Alexander sacrifices concision for clarity in the addition of the auxiliary verb "could". In this instance it can be argued that Alexander is acting in part for rhythmic reasons (making TT l. 6 wholly iambic) but this appears not to be the case in TT l. 13, where there are two changes from the ST. Firstly, the TT "trainloads" is more explicit than the ST "trains", but it also loses an element of the ST sense: the ST can be read as describing either mechanical trains or the tortured being herded in 'trains' like pack animals (recalling the epigraph with its suggestion of humans being treated like animals). Secondly the repetition of "the" in TT l. 13, while grammatically precise, is not wholly necessary (compare Goodman's "trains of tortured") and its effect is to make the line somewhat stilted in performance: this is perhaps due not only to its length but also to the clumsiness of the sounds which are being repeated ("of the", /əv ðə/). Given this apparent

willingness to add elements to the line in order to ensure its grammatical clarity, Alexander's decision to omit the conjunction which opens ST l. 16 is perhaps surprising: it seems to yield no particular rhythmic advantage, but weakens the rhetorical style of ST ll. 15-16 and also gives great emphasis to the speakers ("We") at the start of the line where the ST focus is instead on their lack of shame. This counter-example is striking, apparently suggesting occasional inconsistency on the part of the translator which could potentially be due to the lack of an overall translation strategy.

In ll. 17-18 of the TT, Alexander reverses the order of the ST lines. Even more clearly than in TT Poem II, ll. 7-8, when the ST lines were again reversed, the lines are not broken but are rather cleanly exchanged: the line-by-line approach to translation which was noted above is thus maintained. The ST line order is perhaps altered here in an attempt to ensure a more natural TL syntax, but the effect does not appear marked. Alternatively, it could be intended as a compensatory device: the image of the bird receives particular emphasis in the ST as a result of SL structure, and the change in line order does lead to more weight being given to the bird in the TT. Further compensation is perhaps identifiable in TT l. 18: "in the wake of" carries a greater sense of the warriors' momentum and speed of movement than ST "derrière", but "coward" has no sense of movement at all where ST "fuyards" does. "Coward" is a less specific term than "fuyards", lacking the explicit ST suggestion of desertion, but it does lead to the TT capturing the deliberate collocative clash of "guerriers fuyards"; indeed, it arguably increases it, as "coward warriors" appears almost oxymoronic. The translation of "derrière" as "in the wake of" also leads to TT l. 18 being a noticeably long line: this, along with the length of TT l. 13 and the relative brevity of TT l. 16, means that the ST device of highlighting ll. 15, 16 and 21 using line length is lost in the TT.

The TT loses the rhyme of ST ll. 18-19, but retains the half-rhyme of "innocence [...] vengeance" in TT ll. 20-21; as in the ST, the sound-based link which is thus created between innocence and vengeance acts to highlight the semantic differences which exist between them. Like Goodman, Alexander also features an extended internal rhyme on /eim/ in TT ll. 7-16, largely due to the repetition of "Shame". Beyond this, however, the Alexander TT is not as phonically dense as either the ST or the Goodman TT. Phonic devices can be

identified in individual lines, such as alliteration and assonance on /t/ in TT l. 13 or on /w/ in TT l. 18; they also extend across lines, such as with the repeated plosives of TT ll. 9-10. However, these devices seem not to play any particular role in sound symbolism, nor are they widespread enough to have an impact on the overall feel or density of the verse as they do in the ST.

Metrically the TT is far less structured than the ST, being basically free verse: the rhythmic variety which exists in the ST stands out because of the formal structure which underlies it, but the TT displays no such underlying structure. As in the Goodman TT, ll. 5-8 of the Alexander TT are predominantly iambic, making this the most formal section of the TT: even this is fragmented, however, since only TT ll. 5 and 8 are completely iambic. Elements of formal metre can be identified within individual TT lines, perhaps most commonly a combination of dactyls and trochees (eg TT ll. 3, 13 and 14) or of iambs and anapests (eg TT ll. 4, 7 and 15): this latter combination is also used in a section comprising TT ll. 17-21. However, the change between these combinations seem to mark no particular change in tone or momentum, since both dactyls and anapests create an impression of momentum within a line, and overall the TT appears to display no real metrical pattern or structure.

As was the case with Poem V, Alexander Poem VI seems generally to give priority to semantics over considerations of ST phonic qualities or structure. The exceptions to this stand out precisely because they *are* exceptions to what appears to be an overall pattern. The result, it can be argued, is a largely accurate but unbalanced TT, one-dimensional in comparison with the ST. Alexander Poem VI also raises questions about the apparently inflexible line-by-line approach to translation which the TT suggests is being used. This was also seen to cause problems for Goodman (notably in relation to Poem III, ll. 6-7, see pp. 109-110). As a 'default' unit for the translation of poetry the line is obviously appealing, however arbitrary it may sometimes appear: it seems clear, however, that a line-based approach to translation can place unacceptable and unnecessary constraints on the translator if it is allowed to become fixed and dogmatic. This is a point which will be of obvious importance in attempting a new translation of the ST.

Poem VII

Alexander, like Goodman, uses "In the name of" to replace the repeated "Au nom de" motif of the ST: the use of a repeated phrase contributes to a degree of metrical regularity within the poem as well as heightening the impression of the text as oath or vow. However, as with the Goodman TT, "in the name of" loses the secondary reading of the ST as 'on behalf of' and so its suggestion of the active engagement of the objects and people evoked in the struggle which is under way. The TT l. 1 translation of "front" as "face" loses the double sense of the ST as both comment on the overall picture of ll. 1-4 and also specific reference to the lover's forehead, so by extension to her mind and thoughts. Lines 2 and 4 of the Alexander TT both retain more of the sense of the ST than their Goodman counterparts: TT l. 2 suggests the complete lack of response of the ST l. 2 lover (so presenting the lover as quasi-iconic, a representative figure), while TT l. 4 captures the ST suggestion that the kiss itself forms a part of the overall vow ("[a] kiss / For today and for always", this contrasting with Goodman's version "mouth I kiss / Today and evermore").

As translations of ST l. 6 "dans le noir", neither Goodman's "in the dark" nor Alexander's "in the darkness" is 'wrong'; however, the two TT phrases do carry different emphases. Nyctophobia, which is generally associated with childhood, is most commonly referred to in the TL in terms of being "afraid of the dark": by adopting the set phrase "in the dark" the Goodman TT thus evokes the idea of childhood fears more directly than the Alexander TT. As the Alexander TT does not suggest such a set phrase, its use of the definite article perhaps instead implies that "the darkness" being referred to is a specific one: this moves the emphasis of the line away from childhood fears and towards the moral darkness of the Nazis, "the shadow" of TT l. 17. Images of childhood and of the Nazis as darkness or night can both be traced to earlier poems of the series, and both are evoked by the ST line; indeed, both ideas are contained in each of the TT lines, the basic difference being that childhood is emphasised by Goodman while moral darkness is emphasised by Alexander. Any judgement of such shifts of emphasis, of nuance, is inevitably subjective; however, I do feel that the image of childhood is perhaps the slightly more weighted of the two in the ST line (recalling the standard SL phrase "avoir peur du noir"), with its overtones of moral

darkness then being brought out by the later explicit reference to "l'ombre" in ST l. 17.

The TT l. 7 translation of "plaintes" as "sorrow" avoids the implied pettiness of the Goodman TT noun "complaints", but it does introduce losses of its own. The ST line gains strength from the fact of depicting, in "plaintes" and "rires", things which are basically similar: while one suggests sorrow or pain while the other suggests joy, both are non-verbal sounds and this underlines the clash which is created between them. The TT "sorrow" does not suggest any kind of sound at all. Equally, "plaintes" implies the involvement of physical pain (moaning or groaning) where "sorrow" is instead limited to emotional distress. The TT use of "that brings" in ll. 7-8 leads to the TT being less explicit than the ST in its suggestion of a causal link existing between the sorrow and the laughter, then between the laughter and the fear; it can perhaps also be seen as implying that the "laughter" is actually being brought to the poet and the lovers (cf the bringing of love and of the attributes of love in TT Poem I, ll. 17-20). The chiasmus of ST ll. 7-8 is lost, but the ST use of repetition, first to link the images of ll. 7-8 and then to contrast the "laughter" of ll. 7-8 with that of l. 9, is retained.

The TT l. 10 description of "gentleness [linking] hands" appears accurately to convey the ST image of hands being joined together in a physical version of the 'network' of Poem V (unlike with Goodman's use of "[to] bind"). The apparently utopian imagery of TT ll. 9-10 is carried on into ll. 11-12. In l. 11 the TT follows the ST in portraying fruit covering, so sheltering, flowers: this suggests a good harvest but also, more figuratively, it suggests the fully mature protecting the young. In l. 12 of the ST, the positioning of the adjectives at the end of the line is unusual: this acts to mark the adjectives and so to give them particular emphasis. It seems possible that the word order of TT l. 12 is intended to reflect this; however, the unusual TL structure combines with the juxtaposition of stressed syllables in "earth good" to give the TT line a somewhat clumsy effect, more bizarre than striking.

After l. 12 the TT, like the ST, moves to five-line stanzas marking the poet's increased emotion as the poem, and so the series, moves towards its final conclusion. In TT l. 15 Alexander maintains the standard line opening "In the name of", where Goodman instead uses "in the names of"; beyond this and Goodman's standard rejection of capitalisation, however, ll. 13-17 are identical in

the two TTs. It follows that TT l. 14 loses some of the ST strength, since the ST verb "déporter" is used specifically of transportation to concentration camps while "deport[ation]" carries less of an immediate physical threat. Equally, l. 16 of the Alexander TT, like Goodman l. 16, is more clearly tautologous than the ST line: the TT "martyred" clearly involves death, where this is not necessarily the case with the ST "martyrisés".

In TT l. 18 Alexander loses one reading which is present in the ST, and introduces another which is not. The ST verb "drainer" can indicate either that the poet is suggesting that "la colère" should be drained like an abscess, or (more probably) that it should be channelled and so focused. This second reading is lost in the TT, but in its place the TT introduces a possible interpretation which sees the "rage" being "drain[ed]" as though drunk from a cup (as in 'drained to the last drop'): this is perhaps made more striking by the translator's choice of noun, "rage" being stronger in sense than the ST noun "colère". Line 19 of the TT succeeds in suggesting the reflexive nature of the ST verb "se lever": it is not the poet and his colleagues who themselves lift "the iron" up, but rather they enable it to "rise up" on its own. In comparison with the Goodman TT this perhaps makes it easier to read "the iron" in terms of an abstract, thus of an iron character or force of will: however, as in the Goodman TT, "the iron" loses the important ST sense of a weapon or blade.

"L'image haute" in ST l. 20 suggests both that the "image" is high up, somehow above the "ombre" which surrounds it, and that it is 'high' in the sense of noble. The Alexander TT seems only to retain the latter of these two readings. Alexander, unlike Goodman, follows the ST in using a coordinating conjunction (importantly one which carries no sense of contrast) to link ll. 21 and 22: this acts to underline the inevitability of eventual triumph for "the innocent everywhere hunted". The connection between ll. 21 and 22 of the TT is, however, rendered slightly clumsy by the word order of TT l. 21. In the ST the contrast between "traqués" and "trionpher" is emphasised by the fact of the verbs being placed at the end of their respective lines, but since this device is lost in TT l. 22 there seems little advantage in retaining the marked word order of TT l. 21.

Lines 1-4 of the Alexander TT are phonetically more effective, and closer to the ST, than ll. 1-4 of the Goodman TT: the obvious alliteration on /p/ and assonance on /f/ of ST l. 1 is retained in the adjectives "perfect profound" of TT

l. 1, while the TT also suggests, albeit in a reduced form, the assonance of ST l. 4 ("today", "always"). It can be argued, however, that the effect of the heavy use of sound in the opening lines of the ST seems to be to create an immediate impression of phonic 'density', setting an appropriate tone of gravity for the poem's role as formal oath or vow: the TT seems only partially to capture this, losing examples of internal rhyme (ST l. 1) and of assonance (ST l. 3). Overall the Alexander TT is phonically far less dense than the ST: its use of repetition gives it a rhetorical feel, and it captures the ST alliteration of ll. 11 and 16, but its only other marked use of phonic features is in TT ll. 18-22 where alliteration and assonance on /r/ is supported by assonance on /i/ (TT ll. 20-22). This is far less striking than the soundplay of ST ll. 18-22 (see p. 87); moreover the ST builds upon earlier phonic devices which are lacking in the TT, leading to a generalised TT loss of texture and of gravitas.

Metrically, the Alexander TT is noticeably less regular than either the ST or the Goodman TT. The repeated phrase "In the name of" gives the verse an immediate anapestic/iambic feel, and for the most part this is sustained as in the Goodman TT. Where Goodman features one dactylic line, however, Alexander uses dactyls and/or trochees in four lines (TT ll. 11, 12, 16 and 20). The metrical regularity of the ST underlines the impression it creates of formality, a vow or oath; it also perhaps suggests the inevitability of final triumph (compare the use of octosyllables in ST Poem III to suggest the inexorable flow and advance of the night). Each of these effects is thus to some extent undermined in the TT.

The power of ST Poem VII as a conclusion to the overall ST series is due at least in part to its gravity. It builds upon the rhetoric which has increasingly featured in ST Poems IV-VI to create the impression of a formal vow, and this implied formality is reinforced using both the textual density which is provided by extensive phonic devices and by the insistent regularity of octosyllabic verse. This latter gains its effect in part because of its striking rarity in the ST series as a whole. The Alexander TT reproduces the cumulative, rhetorical repetition of the ST and so recreates the superficial appearance of a vow; however, as in his earlier TTs, Alexander appears to give a relatively low priority to either phonic or metrical features of the ST. While the metre of TT Poem VII is perhaps more regular than that of most of the TT series, this seems largely due to the extensive repetition which features in the poem. Phonically, the densest lines of the TT

appear to be ll. 1-4, leading to the impression of a relatively anticlimactic close to the text and so to the TT series. Overall, the TT is competent and clear but unsatisfying, losing the communicative impact of the ST on the phonic and prosodic levels even as it successfully conveys its lexical and connotative meaning.

Conclusion

The Alexander TT series is, in general, a far more solid piece of translation than the Goodman series. Stylistically, the two series are very different. Where the Goodman series often appears rhythmically loose, Alexander's writing style seems generally far tighter: even when writing in apparent free verse, such as in TT Poem VI, the Alexander TT displays less overt metrical clumsiness than the Goodman series. The Goodman series sometimes descends into something approaching incomprehensibility, while the Alexander series is generally coherent: the clearest example of this is perhaps found in Poem III, ll. 6-7. Both TTs were originally published in America, presumably intended for an American readership; where this is occasionally apparent in Goodman's selection and use of idiom, however, Alexander adopts a far more literary, neutral tone which generally strikes the reader neither as overtly American nor as overtly British.

All this is not to say, however, that the Alexander TT is flawless. Despite Alexander's apparent awareness of idiom and of connotation, simple slips can still be identified. Thus, for example, unnecessary ambiguity is introduced into the TT at Poem II, l. 7 and Poem V, ll. 2-3 (see p. 150, p. 163); major connotational changes are introduced into Poem I, l. 7 (see p. 146); and unintentional humour is identifiable in TT Poem IV, l. 14 (see p. 160). More generally, while the Alexander TTs are not only coherent but also form a coherent series, it occasionally appears that this is due as much to chance as to conscious decisions on the part of the translator: thus in TT Poem I, ll. 1-4 and TT Poem IV, ll. 3-6 coherent interpretations can be identified which do not exist in the ST (see pp. 144-145, pp. 157-158), while the link between TT Poems I and V also appears to differ from that which exists between the ST poems.

It is also noticeable that Alexander, like Goodman, places immediate constraints upon himself by his adoption of the line as the basic, default unit of translation. Even when the order of the lines is altered, the line itself remains all but unchanged: in TT Poem II, ll. 7-8 only one word is altered, while in TT Poem VI, ll. 17-18 the lines are exchanged in their entirety. The only major exception to this is Poem III, ll. 6-7, which is grossly mistranslated by Goodman. The line, however appealing as a default unit of translation, seems largely arbitrary: through enjambement the poet often makes use of units which move beyond the line, so it would appear that the translator is constraining himself unnecessarily if he insists upon retaining the line as an unchangeable unit. In the Alexander TT this is perhaps demonstrated by TT Poem VI, ll. 1-4, where the translator has the possibility of using natural TL concision in TT l. 1 in order to avoid TT clumsiness in TT l. 4 but is unable or unwilling to do so apparently because it would involve breaking the line unit.

Beyond this, it is debatable whether or not the generally tight rhythmic style of the Alexander TT represents a true awareness of 'performance' in translation. If it does, it would appear to be a limited one. Individual examples of prosodic clumsiness, such as TT Poem I, l. 5 or TT Poem VI, ll. 4 and 13, can be identified in the TT series. These latter examples in particular can perhaps be traced to a general tendency in the TT series towards striving for semantic and grammatical clarity above all else. This leads the translator on a number of occasions to make conjunctions, which are wholly implicit in the ST, explicit in the TT (for example TT Poem II, l. 11, TT Poem V, ll. 6 and 11); in addition, ST paradox and ambiguity is occasionally 'sanitised' in the TT (TT Poem I, ll. 1-4, TT Poem VI, l. 13). This creates a generally literary, sometimes overtly wordy, style in the TT which does not always match the style of the ST.

The general priority which is given to semantics, to lexical meaning, in the TT also leads the translator to disregard or to underestimate the major role played by phonic features in the ST series: this is particularly evident in TT Poems V-VII, where I would argue that the resultant loss of textual density means that the conclusion of the TT series is noticeably less effective than that of the ST series, a significant loss in a series which aims to conclude in so triumphant a fashion. While the Alexander series is thoughtful and precise, it is also one-dimensional: where the ST series involves a rounded use of metre, sound and meaning, each

working in combination with and as a function of the other to produce an overall effect, the TT focus upon semantics and lexical clarity results in a series which occasionally gives the impression of prose set in a verse form. Its flaws are perhaps less immediately evident than those of the Goodman series, but I believe it to be flawed nonetheless. In the next chapter, I will move on to examine my own translation of the ST series, *The Seven Poems of Love in Combat*.

1Alexander 1952, n.p.

2Notably in the Pléiade *Œuvres complètes* (II, p. 1184).

3This descriptive and poetic use of the present tense has been identified as the "lyric present" by G.T. Wright (see his article "The Lyric Present" [*PMLA* 89, May 1974, pp. 563-79], where he also provides a useful insight into the lyric present's effects and impact on a text).

MICHAEL BOTLY: *THE SEVEN POEMS OF LOVE IN COMBAT*

Le tout est de tout dire et je manque de mots
 Et je manque de temps et je manque d'audace
 Je rêve et je dévide au hasard mes images
 J'ai mal vécu et mal appris à parler clair...
 ("Tout Dire", *OC II*, p. 364)

The title of the TT series retains the definite article of the ST, highlighting the fact of the seven poems forming a single and complete unit. The phrase "Love in Combat" aims to capture the ambiguity of the ST "amour en guerre". In the TT as in the ST, the primary sense of the title is that of "Love" (which is personified) being actively engaged in warfare. This is actually stronger in the TT title than in the ST, as being "in combat" implies that the enemy is currently being engaged, while being "en guerre" does not necessarily suggest that you are under fire. "Love in Combat" can also be read as suggesting that love is a part of combat, so bringing out the ambiguity which is a part of their relationship in the ST. The phrase "in combat", in the sense of actually being physically engaged in battle, perhaps has a more modern feel to it than, for example, "at war": however, a World War II context is clearly set for the reader by the date of the series (1943) and by the use of one of Aragon's Resistance pseudonyms ("François la Colère") in the series epigraph. It can also be argued that "combat" is phonically less striking than the monosyllabic "war", but the duality of the ST title introduces a general theme of duality which is central to the series as a whole so its retention in the TT justifies this phonic loss.

As in the Alexander epigraph, the narrative present ("I am writing [...]") is used in order to give the TT epigraph the feel of an introduction to the series. The ST epigraph is in alexandrines, and the TT attempts to create a similarly 'classical' line using a combination of iambic and anapestic verse. Similar iambic/anapestic combinations feature widely in the TT series, including in TT Poem I (see below). I wanted, however, to reflect the increased momentum displayed by the ST as it moves from the alexandrines of the epigraph to the heptasyllables of ST Poem I: accordingly, each line of the TT epigraph has a caesura as close to the centre of the line as possible, giving the lines a sense of ordered poise and balance which leads to TT Poem I, with its increased rhythmic freedom, creating an immediate

impression of movement. This 'poise' in the TT epigraph is particularly noticeable in l. 2, which actually falls into two rhythmically identical halves:

u — u u — /u — u u —

In silence and thirst, in famine and filth

The order of the ST nouns is rearranged to heighten this rhythmic 'balance' in the line. "Famine" is stronger than "faim", but it has lost the particular prominence which is given to the ST noun by its position at the end of the line; "filth" now holds this position, "ordure" receiving emphasis in the ST through its position at the start of the line. "Silence" thus perhaps receives greater stress in the TT than in the ST, but this is not out of place given the importance which is placed on companionship in the overall series. The ST epigraph is noticeable for its phonic density, featuring alliteration on /p/ and /s/, and assonance on /d/ and /f/; this is reflected by the TT epigraph, which uses assonance on /p/ in l. 1 and then extended use of fricatives (/s/, /θ/ and /f/) to create a 'hissing', ominous tone in l. 2.

Poem I

The opening lines of the TT are marked by a number of examples of compensation. These stem largely from the retention in the TT of an ST sound device. The final section of the ST (ll. 15-21) is not only set apart from the remainder of the text visually on the page, but also phonically: the repeated sound /uR/, which features only once in ST ll. 1-14, is used to mark the final section of the poem as being distinctive. This is important as it signals a distinct change in the poem. Lines 1-14 of the ST discuss the lover's eyes and make it clear that they are waiting; in ST ll. 15-21 the reason for their waiting is revealed, and love and its attributes become the focus. I felt that page layout alone might not mark this shift of focus clearly enough, while an explicit break (such as an asterisk) would weaken the links which are evident between ST ll. 15-21 and the 'refrain' of ST ll. 5 and 10. I therefore chose to adopt an analogous phonic device to that of the ST, using the sound /w/: accordingly this features five times in TT ll. 17-23, as against

only three times in TT ll. 1-16. While this is not as effective as the ST device, it nonetheless acts to support the visual break provided by page layout in marking the shift within the poem.

The decision to include this phonic device in the TT necessitates the conscious avoidance of the sound /w/ in TT ll. 1-16. The first result of this is the translation of "vent" as "seas" in TT l. 2. The ST "navire" depends on the wind, is powerless without it, but at the same time it is portrayed as being in control, the "maître du vent": an ambiguous relationship of quasi-symbiosis is thus created. A ship is also dependent on the sea, it is again powerless without it: the substitution of "seas" for "vent" can thus be seen as creating a similarly ambiguous relationship in the TT as in the ST while deliberately avoiding "wind" for phonetic reasons.

However, the image of the ST "navire" as a sailing ship rather than any other type of ship carries with it a number of secondary effects: for example, it provides a link with antiquity as well as connotations of adventure and of a certain nobility. These are not lost in the TT as the specific image of a sailing ship is re-established by the TT l. 1 use of "tall ship". This phrase also suggests great height, emphasising both the dignity of the ship (and so perhaps of the seas) and also the great size of the eyes. The size and depth of the eyes is underlined by the use of the plural "seas" in TT l. 2, since the singular would have been very restrictive, and perhaps also by the progressive feel of TT l. 2: the seas are very great, so the ship does not take control of them immediately but rather gradually. This is important as the size of the wind is very difficult to gauge, it is everywhere at once, so its replacement in the TT with a restrictive or limited image would have been a major loss. The ST use of "se rend[re] maître" carries with it overtones of military occupation and domination, overtones which are echoed in the TT l. 2 suggestion of naval domination: this is perhaps particularly striking for a British reader given Britain's reputation as a naval power. I felt it important to retain the implications of the ST use of the imperfect in TT ll. 2-3; the ST imperfect is lost in TT ll. 5 and 11 (avoiding the /w/ of "waiting" or "awaiting" for the reasons outlined above) so I felt it necessary to establish the tense before this, and then to reinforce it in TT l. 13. I chose to translate the imperfect in TT ll. 2-3 using the past progressive ("Was taking control [...]"): this emphasises the scale of the seas as shown above, but it also acts both to give the imagery more immediacy than

would have been the case with 'used to' or the preterite (important in the opening poem of the series, which needs to draw the reader in to read further), and to set the overall tone of the poem, maintaining the sense of mystery which surrounds the ST imagery.

The element of mystery which is introduced in the TT by use of the past progressive (the imperfect in the ST) is continued in TT l. 3 by the translation of "le pays" as "a land". The ST definite article could also have been translated using a definite article (as in the Goodman and Alexander TTs), but this would have made the TT more emphatic and restrictive in its effect than the ST. The use of an indefinite article in both TT epigraph l. 1 and TT Poem I, l. 3 also lessens the likelihood that an overt association will be created between the two "land[s]" which are evoked. The translation of "retrouve[r]" using "[to] regain" in TT l. 4 can be seen as continuing the military overtones of TT l. 2 through the image of regaining lost ground or cities in warfare. More simply, however, it also indicates the idea of regaining somewhere in the sense of going back to it, as well as suggesting the regaining of memory. The suddenness with which the "land" of TT l. 3 is "regained" is perhaps underlined by the apparent change of tense created by the use of the passive in TT l. 4. However, this I felt to be the only practical way to translate the ST l. 4 use of "on" as other possible translations would create confusion when linked with later poems in the series ("we", "you" and "they" linking with the couple, the lover and the enemy respectively). "Moment" was chosen as a translation for the ST "instant" to avoid the phonetic clumsiness of "regained in an instant" (such clumsiness being created in the Alexander TT line, "[...] found again in an instant").

"In vigil" in TT l. 5 suggests the idea of waiting and, through association with 'vigilance', also strengthens the direct link with the image of the eyes themselves. It does, however, bring with it two particular losses: it introduces overtly religious (particularly Christian) connotations into the line where there are none in the ST, and it also loses (or rather delays) the specific ST suggestion that the eyes "*nous attendaient*". While these are major losses, they are difficult to avoid if attempting not to use the verb "to wait". Any use of /w/ in TT ll. 5-6 would have been particularly prominent because of those lines' status as a form of refrain in the text, repeated at TT ll. 11-12 and referred to again in TT l. 17. "In vigil for us" would simply have changed the sense of the line, giving the

impression that the eyes were in vigil on 'our' behalf, so as a stand-in. I felt that the apparent suggestion of religion, while a TT invention, is neither marked enough to be really disruptive nor totally out of place in the series (bearing in mind, for example, the overtones of black religion which surround the enemy in Poem IV). Furthermore, compensation for its introduction here is perhaps provided by the loss of apparent Biblical connotations in the translation of ST l. 14 (see below). The loss of ST "nous" in TT l. 5-6 is acceptable because it contributes to the mystery which already exists in the ST, but more particularly because it is only temporary: it is not lost altogether, but rather delayed.

In ST l. 5 "patients" is given great emphasis through its position at the head of the line: I therefore decided to break the ST line, giving the word a line of its own, in order to maintain that emphasis in the TT. Any translation of "patients" using the adverb "patiently" would have shifted the emphasis of the text from the eyes themselves onto whatever the eyes are doing, so in common with both Goodman and Alexander, I chose to keep the adjectival form "patient". Lines 7-10 of the TT maintain the ST device of using a range of prepositions to suggest a great expanse of land. The ST emphasis is arguably moved from the trees to the forest in TT l. 7, just as from the snow to the mountain in TT l. 9. However, I feel this to be a minimal change justifiable on the grounds of rhythmic regularity (TT ll. 7 and 9 being iambic and trochaic respectively, this attempt to avoid rhythmic raggedness also accounting for the choice of "beneath" in place of 'under' in TT l. 7) and also of concision, this latter allowing for the length of TT l. 9 to give it particular emphasis. In ST l. 7, "dans la pluie" is marked for a SL reader (the more usual expression being "sous la pluie"), so a slightly unusual phrase is also used in TT l. 8, "in rainstorm". Being stronger than simple 'rain' this also leads into the idea of "tempest": this noun aims to capture the double sense of ST "tourmente", both storm and political upheaval. The semantic link between ST ll. 7 and 8 (through SL "tourmente de neige") is lost in the TT: the link between TT ll. 8 and 9 is far more visual than semantic, with the implied oppressive darkness of "rainstorm" and "tempest" suddenly opening out to the implied brightness of "mountain snows". This impression of an outward movement towards a wide area is underlined by the TT l. 9 plural "snows", this also providing effective compensation for the loss of the ST l. 8 plural "sommets".

Line 9 of the ST is a complex line which is given particular emphasis by its length relative to the lines which surround it. "Entre les yeux" as a SL phrase on its own carries negative connotations similar to the TL phrase 'between the eyes' (as in 'to shoot someone between the eyes'). However, in the ST line this is overturned by the combined physical and phonic proximity of "yeux" and "jeux": "les jeux [...] des enfants" being clearly positive, the overall image thus becomes a positive one with only very slight negative overtones. There is no corresponding phonic link between "eyes" and "games", so I felt that any TT such as 'Between the eyes and games of children' produced a negative and somewhat incongruous effect as well as losing the distinct ST impression of phonic juxtaposition and linkage. A phonic link can be created in the TT by referring to "eyes and cries" and then qualifying these as being of children at play. However, "cries" carries a certain ambiguity, as cries can be negative (of pain, for example) as well as positive; when combined with the negative connotations of 'between the eyes', the overall balance of the image becomes far more overtly negative than that of the ST. These problems are overcome in the TT by substituting "Amid" for 'Between'. This does not, perhaps, make explicit the ST sense of slipping between two things which are physically and phonically close together, but this is implied by the phonic link between "eyes" and "cries". The overall effect of the TT line is positive, as with the ST line, seeming to suggest a playground scene; at the same time, the slight negative potential of ST "Entre les yeux" is suggested by the implied ambiguity of TT "cries". The TT line is also highlighted by its length relative to the other lines of the text, as with the ST line.

Following on from the line-length device of ST l. 9 and the octosyllable of ST l. 10 (repeating ST l. 5), ST ll. 11-15 then revert to regular heptasyllabic verse: the apparent difference in length between ST ll. 11 and 12 as viewed on the page is illusory, this being of particular significance given the apparent ST emphasis on oral performance (see pp. 19-20). A directly line-by-line translation of ST ll. 11-12, however, creates a genuine imbalance of length: this is striking in itself, and also moves the emphasis firmly onto the second of the two lines. The TT avoids this by breaking ST l. 12, at the cost of a degree of emphasis on the image of the valley; "tendre" in ST l. 12 is stressed through its prominent position at the start of the line, but this emphasis is retained in the TT by placing the word at the end of TT l. 13. In describing the grass of TT l. 14, 'blade' would perhaps have been a

more usual translation of "brin" than "stem"; however, I felt that, in the context of "love in combat", this would have introduced clear overtones of weaponry and warfare wholly inappropriate to the tone of "tender[ness]" which is set by the ST at this point. "Stem" avoids this, and also contributes to alliteration and assonance in the TT line (see below); 'wisp' would have done the same while also emphasising the fragility of the "seul brin d'herbe", but in addition this would have undermined the phonic division between TT ll. 1-16 and TT ll. 17-23 by introducing a further /w/ into the section.

In TT ll. 15-16, the ST "maigres moissons" is translated as "harsh harvests". This is a move to a more complex image, both more active and more directly anthropomorphic: the ST harvests are passively "maigres", while in the TT they are actively "harsh". Equally, it can be argued that the ST image relates to the victims of "l'ombre" while the TT image relates more to the oppressors themselves. 'Lean harvests' would have captured this, and would also have offered universalising overtones through its Biblical connotations (particularly of the Genesis story of Joseph and the interpretation of Pharaoh's dreams), connotations which are also present to some extent in the ST image of "maigres moissons". However, 'lean' would have led to a major phonetic loss in the TT line; furthermore, in modern TL usage 'lean' can also carry positive connotations of fitness and athleticism where none are intended in the ST. 'Thin' would have avoided this problem but would also have incurred a major phonetic loss. The TT image of "harsh harvests" loses the Biblical connotations of the ST, but this compensates for the introduction into the TT of Christian overtones through the use of "vigil" in TT ll. 5, 11 and 17 (see above). "Harsh" brings out the negative connotations of the ST image and also maintains the ST use of sound: if it has a problem in this area it is perhaps phonic gain, with the ultimately positive culmination of the TT image being emphasised by the contrast between the long sounds of "ripened gold" (/ˈrɪpənd ɡəʊld/) and the ugly /h/ alliteration which precedes it. This combination gives an overall impression of the TT lines moving towards a final resolution, this being somewhat different to the effect of the ST lines. Like the ST l. 14 alliteration it seems to mark a conclusion, suggesting a move to a new section of the poem, but the implied resolution can arguably be seen as making the break between the sections of the poem more explicit than in the ST. Effective compensation for this is perhaps provided by the assonance on

/l/ of TT ll. 13-16 continuing into TT ll. 17-23, providing a phonic 'bridge' between the sections which is not present in the ST. The change from "maigres" to "harsh" makes the ST image of gaining weight inappropriate, hence the move in TT l. 16 from an image of weight to one of colour ("gold"): both ST and TT images suggest a movement towards ripeness, so perhaps towards health and a good harvest.

Line 17 of the TT can be seen as a direct continuation of TT l. 11, just as ST l. 15 continues on from ST l. 10. As in each of the other TTs, TT l. 18 is a clear particularisation of the ST "Toujours". However, I felt that any suggestion of 'Still' would have provided an unacceptable clash with the lovers' apparent union in Poem II (as can be seen with "Forever" in the Goodman TT, which appears to suggest that the eyes are still waiting), and it could also require expansion of the line which would reduce the marked emphasis which it receives as a single word: it would thus represent, in my opinion, false compensation.

The final four lines of the TT reflect an ST structural device. Lines 20 and 22 of the TT, like ST ll. 18 and 20, are structurally identical:

The [abstract noun] of love

This primes the reader to expect the structure of TT ll. 21 and 23 also to be similar, especially when both lines begin "And". When TT l. 23 breaks away from this, referring not to a specific attribute "of love" but rather to "immortality" (ST l. 21 "immortalité"), it gives the final line of the poem particular emphasis. "Youthfulness" in TT l. 20 captures the ST sense of "jeunesse" being an attitude, something captured or expressed as a part of love, as well as a simple expression of age: this would have been lost with "youth" (as used by the other TTs). The translation of "raison" as "logic" in TT l. 21 provides for a clear contrast in the line between the cerebral and the emotional. "Logic" also allows for the link between ST l. 19 and ST Poem IV, l. 9 to be maintained in the TT, along with the alliteration of that later line (see below, p. 198). The phonic link between ST "jeunesse" and "sagesse" is lost in TT ll. 20 and 22, but the contrast between "youthfulness" and "wisdom" remains clear at a semantic level.

The ST emphasis on oral performance, or rather on 'performability', is reflected in the TT: this can, for example, be seen in the line-break which is

introduced into ST ll. 11-12, as I have shown above. Considerations of metre and sound also play a role. The TT does not have a formal metrical structure, but it is largely a combination of iambic and anapestic verse (arguably 19 of the 23 lines consist predominantly of such a combination); this gives the poem a structured feel while maintaining the impression of movement given to the ST by its use of the heptasyllabic line. However, the three lines which involve only a single word (TT ll. 6, 11 and 18) are all trochees, the fact of their opening with a stressed syllable giving them particular emphasis in performance. Equally, where ST ll. 5 and 10 are marked using octosyllables, the breaking of the lines into TT ll. 5-6 and TT ll. 11-12 leads to a slowing of any reading, this giving an impression of deliberateness and perhaps underlining the eyes' patience.

In terms of sound, the ST makes use of phonic 'networks' to bind and consolidate ST ll. 1-14 and then to differentiate them from ST ll. 15-21 (see pp. 48-49). The use of a phonic device to mark the final section of the TT has already been discussed (see above, p. 179-180). While the use of sound in the earlier sections of the TT is more fragmented than the extended networks of the ST, it is still evident. The TT features assonance on /k/ in lines 1-2, on /m/ and /z/ in ll. 7-10 and on /l/ in ll. 13-16 (this latter extending into ll. 17-23, see above), also alliteration and assonance on /t/ in TT ll. 1-2 and 7-8 and on /s/ in ll. 7-9 and 14-16. It can be argued that the alliteration and assonance on /s/ of TT ll. 14-16 has an effect as sound symbolism, evoking the wind blowing through the grass which is being described, an effect which is not present in the ST. However, its primary function in the text, like that of the majority of the ST and TT phonic effects, is non-specific; rather, it acts to bind the text and to give it a degree of textual density.

Poem I of the ST introduces a number of themes and strands of imagery which are to be traced and developed through the poems which follow. The specific description of the lover's eyes in terms of a sunlit valley is to be taken up in Poem II; in addition, the duality implied by the image of the "navire [qui] se rendait maître du vent", the association between the lovers and the light, and even the ST l. 19 reference to "la raison d'amour", are all to feature later in the series in one way or another. Accuracy and awareness in translating these images, and their later development in the series, thus have to be a priority. Beyond this, however, the ST poem also has a more general role to play: it sets in place a powerful air of

mystery and intrigue which acts to 'snare' and entice the reader, carrying and encouraging them further into the series. If a TT fails to reflect this, it seriously limits its effectiveness both as a translation and, on a strictly practical level, as an introduction to the TT series: accordingly, a TT needs to suggest not only the mystery of the ST on the semantic level, but also both its density and the sense of movement (from section to section, and so into the later poems of the series) which it generates. This requires awareness and use of textual devices of rhythm and phonic effect which only fully reveal their impact upon the poem in performance: it is only if the ST and TT are considered on each of these levels, and in terms of the functional effect which each level has in interaction with each of the others, that a complete TT becomes possible.

Poem II

Poem II of the TT series opens, as in each of the other TT series, with a particularisation. Given the importance which is placed on the images of light and darkness, both in this poem and in the series as a whole, I felt it important to retain the ST suggestion of light in the opening image (even the opening word) of the poem; however, 'light' alone would have been too general and too reminiscent of clichés such as 'light of my life' (as demonstrated by the Alexander TT), while "daylight" retains the important ST distinction between the day which is within the lovers' eyes and the "night" which is moving in on Paris in the final four lines of the poem.

The translation of ST "mieux peuplés" using "filled by crowds" avoids the idiomatically stilted style of the other TTs (for example the noticeably high register of Alexander's "more populous"). The TT use of the noun "crowds" to make it clear that people are being described (as opposed to 'filled with light', for example) leads to the TT image being more heavily reinforced than the ST image, since "crowds" is in a particularly prominent position at the start of TT l. 2. The placing of "Crowds" in TT l. 2 does, however, bring out the TT association with the usual TL phrase 'great crowds of people', emphasising that the primary sense of the TT phrase "crowds greater than armies" is in terms simply of the number of people present, as with the ST image; however, again as in the ST, there is also an

implied value judgement as the people associated with the lovers can be viewed as "greater" than armies in a moral sense as well as numerically. "Armies" is used in TT l. 2 to retain the military element of the ST image, because the TT use of the noun "crowds" made it unnatural to use a comparison with 'battles': a large group of people being contrasted in terms of numbers with an event, a battle, would not have made sense.

Lines 3-4 of the TT retain not only the ST sense of movement from large to small and from urban to rural, but also the ST ambiguity as to whether "vainqueurs du temps" refers to the "villes [...] banlieues [et] villages" of ST l. 3 or to the eyes themselves. The translation of "villes" as "cities" has two effects. Firstly, it provides alliteration on /s/ within the TT line: this links in with alliteration and assonance on the same sound in TT ll. 5-8 and is significant because, despite the assonances on /aɪ/ in TT ll. 1-2 and on /ɪ/ in TT ll. 1 and 3, the opening lines of the TT remain phonically less dense than those of the ST. Secondly, it extends a metrical device employed by Alexander: where ST ll. 3-4 are effectively broken into three units using the sound /v/ to mark the divisions, TT ll. 3-4 are divided up in the same way using dactyls to mark the breaks:

— u u — u / — u u

Cities and suburbs villages

u u — / — u u u —

Of our eyes conquerors of time

The TT changes the order of ST ll. 5 and 6 allowing for the reference to "grass" in ST l. 7 to be moved into TT l. 6 in a natural manner. This leads to the link between ll. 5-6 and ll. 7-8 being more explicit in the TT than in the ST, but it also gives the translator more room (and so more freedom) in which to attempt to capture the complex image of ST ll. 7-8 while maintaining the relative compactness of the ST. This is important because the imagery of the ST is particularly vivid and intense at this point, and this could be weakened if the TT were allowed to sprawl. The TT l. 5 verb "[to] blaze" is stronger than the ST verb "brûle[r]", but this compensates for the marked emphasis given to the ST verb by its position in the line. "Fierce" in TT l. 5 captures the sense of "fort" while remaining appropriate to the context of a fire and so of the sun (unlike, for

example, "strong" [as used in the Goodman TT]). It also contributes to the sound-play of the line: the repeated sibilants of TT l. 5 contribute to a sense of the fluidity which is being described, a similar device to that of ST l. 6. Moving the image of the valley from ST l. 5 to the end of TT l. 6 leads to a risk that the ST emphasis on the image will be weakened; the TT compensates for this by translating "la fraîche vallée" as "that cool valley", the use of "that" acting to maintain the ST degree of emphasis.

The imagery of ST ll. 7-8 is somewhat obscure, and in translation it risks becoming completely grotesque (this arguably being the case in the Bowen TT, see Appendix Three). The TT therefore attempts to break the ST image up and then to reconstruct it. In the ST it is the "chair rose" of springtime which is personified, while in the TT it is springtime itself. Both the aggressive sexuality of the ST image and the implied vulnerability of the "chair rose" are suggested in the TT by the fact of springtime being "naked". The ST use of "se pavane[r]" suggests movement but also great pride, carrying with it both a sense of nobility and a potentially pejorative element of 'posing': the TT uses "[to] walk" to suggest the movement of the ST, combined with "stately in display" to capture both the ST sense of a degree of nobility and its implied narcissistic overtones. The pride is underlined by the positioning of "stately" at the start of TT l. 8, where it receives great emphasis as an opening stressed syllable in an otherwise iambic line. "Display" also serves a secondary purpose, as it suggests the image of spring as a bird (such as a peacock or robin) performing a specific mating ritual or display, an image which appears to be implicitly contained within the ST lines.

Following l. 8, in the TT as in the ST, there is an explicit text-break marking a change of scene and of mood. The TT then reverses the order of ST ll. 9 and 10, for two reasons. Firstly, the explicit suggestion of springtime as a bird in TT l. 8 has the side-effect of creating a clearer link with the image of dusk "clos[ing] its wings" than in the ST. While separating the two images by a line does not prevent this strengthened link from forming, it does perhaps prevent its impact being too great. Secondly, while the ST does contain an ambiguity as to whether it is "le soir" or "Paris" which is in despair, the primary sense is clearly the latter. If the ST is translated directly, this is reversed and the primary reading becomes that of "le soir" being in despair (as in the Goodman TT). The TT keeps both readings open as possibilities (unlike the Alexander TT) while making the

primary reading of the ST the more likely of the two. In describing the dusk closing its wings "around" Paris, the TT makes clear the image of Paris being covered and also brings out the potentially maternal, comforting overtones of the dusk's gesture, so maintaining the ST ambiguity as to the true nature of the night. "Dusk" is preferred to the more usual 'evening' because it suggests late evening, and thus the onset of night as implied by the image of it "clos[ing] its wings" around the city, but also for rhythmic reasons. Following the rhythmic variety and clearly implied movement of TT ll. 7-8, TT ll. 9-10 settles into a steady iambic rhythm which continues into TT l. 11: this implied reduction of movement within the poem serves to reinforce both the "despair" of Paris and the city's apparent move towards night and sleep.

The simile of ST ll. 11-12 operates on two levels because of the double meaning of the verb "soutenir". Thus on one level the lamp can be said to 'support' the night, as a captive does freedom, because the existence of one implies and so underlines the existence of the other (as with, for example, Yin and Yang): this dialectical style of linkage is typical of Éluard, as can be seen in the ST relationship between the "navire" and the "vent" (Poem I, ll. 1-2) or between the lovers themselves (eg Poem V, ll. 10-11). At the same time, however, the light is able to 'withstand' the night just as a captive (an image which immediately links with the "hommes en prison" of Poem VII, l. 13) withstands the despair which threatens to develop from the thought of the liberty of which he or she has been deprived. This double reading of 'support' and 'withstand' is not possible in a single TL verb, but the TT makes use of the verb "to contain" to achieve a similar two-level effect. Thus the lamp "contains" the night by confining it or holding it back, just as the presence of a captive constrains freedom, with this potentially obscure reading being underlined by the description of the lamp as "steadfast". Equally, the lamp "contains" the night in the dialectical sense of the existence of one implying that of the other (compare the double sense of "Love in Combat", see above p. 178), while the captive "contains" freedom as a hope inside his mind which cannot be chained. "Freedom" is used in TT l. 12 instead of 'liberty' to avoid closing the poem with two unstressed syllables, which would have weakened the conclusion. In the same line "captive" is preferred to 'prisoner' for rhythmic and phonic reasons, 'As a prisoner...' being both rhythmically ragged and involving an ugly assonance on /z/: either of these would again have detracted

from the apparently positive conclusion to Poem II, which could have the effect of weakening the impact of Poem III (where the malevolence of the night is finally revealed).

Poem II of the TT series predominantly uses a relatively informal metre consisting of a combination of iambs and anapests. As in TT Poem I, this creates the impression of structured verse while allowing for a sense of movement as created in the ST by the use of the heptasyllabic line. The main exceptions to the TT use of iambs and anapests are the dactylic device used in TT ll. 3-4 (see above), and the second half of TT l. 2 which (following the partially ragged metre which precedes it) has a strong dactylic/trochaic feel. The TT features widespread alliteration and assonance on /s/, supported by other sibilants especially in TT ll. 5-6; like the ST, it also uses plosives (alliteration on /d/ and assonance on /p/) to mark a darkening of the tone in ll. 9-10, supported in the TT by a move to wholly iambic verse (see above). In ll. 8-9 the TT creates the effect of explicitly contrasting the "display" of springtime and the "despair" of Paris through the assonance on /disp/ of the two words, a device which does not exist in the ST; however, the effect of this is reduced by the explicit text-break which separates the two lines. In ST l. 12, the TT loses the specific use of plosive /k/ to highlight the harshness of the ST image, but the TT image remains clear on the semantic level and the difficulty of the captive's task is underlined by his association with the specifically "steadfast" lamp (this being a more emphatic image than in the ST for reasons outlined above).

Poem II of the ST series directly follows on from and builds upon Poem I in several ways: its imagery involves many of the same elements ("yeux", "vallée", "soleil", "herbe"), it uses the heptasyllabic line to create an impression of movement in the verse, and it makes extensive use of phonic devices to underline its effect in oral performance. It is important that these links with the opening poem be clear in translation: thus, for example, a combined iambic/anapestic metre having been used to create an impression of structured movement in TT Poem I, the same is used in TT Poem II. Equally, phonic devices are again used to create an impression of 'density' in the writing. Poem II is not simply the same as Poem I in the ST series, however: its imagery is more intensely visual, more vivid, and in the imagery of ST ll. 7-8 and the simile of ST ll. 11-12 it is also more overtly complex. This increased intensity, apparently a result of the lovers' union,

has to be suggested by the TT if it is successfully to suggest the impact of the ST. This requires an analysis of the ST in depth, not simply of the superficial semantic 'meaning' of each of the words in turn but also of their combined effect upon the ST series reader and the functional role played in this by other textual features, also a willingness when necessary to move beyond the words of the ST in order to grasp, with minimal loss, the effect of its complexity in the TL. Thus the simile of ST ll. 11-12 is effective in part because it works on two levels, this being important within the ST series precisely because it keeps the nature of the night shrouded in a degree of ambiguity for the reader: the lovers themselves underestimate the night, and the readers of the series are lulled into doing the same thing. If the TT loses this duality, this uncertainty, it undermines not only the poem but also the series as a whole. In considering the combined elements of content and expression employed by Poem II, the translator thus has to consider it not only as an individual text, but also as a single part of an overall series.

Poem III

The TT l. 1 translation of "source" as "wellspring" avoids the creation of a link between the "springtime" of Poem II and the 'spring' of Poem III. "Wellspring" suggests the spring to be the very origin or fountainhead of something (as perhaps implied by the ST "source"); it also, through its connotations of plenty or abundance, suggests that the springwater is plentiful. It does, however, lose the implicit ST reference to the SL idiom "couler de source", along with its suggestion that everything is proceeding smoothly. "Wellspring" is also a more striking noun than either SL "source" or TL 'spring'. Partial compensation for this latter problem is provided by a rearrangement of the ST word order, with the image of the spring being moved into a slightly less prominent position in the middle of the line: this also ensures an iambic metre in the line.

The emphasis provided by a position as the opening word of the poem is now given to "Bare". This is wholly consistent with the ST, however, as "nue" in the ST is stressed both by its position at the end of the line and by its being a surprising choice of adjective for the description of springwater. As in the Goodman TT, "Bare" suggests both the vulnerability and the potentially pejorative

overtones of ST "nue" in addition to its physicality. Its suggestion of sexuality is perhaps slightly less explicit than that of the ST, but "naked" would have created an unintentional link with TT Poem II, ll. 7-8; the use of the verb "[to] grapple" to describe the lovers' activity in TT l. 3 also acts to bring out the physicality of their actions more strongly than the ST verb "s'unir", providing partial compensation for this loss. "Sweet" (used also in the Alexander TT), like ST "douce", carries the idea that the spring is of freshwater and also suggests, in a generalised way, that the image is a positive one. The night is described in TT l. 2 as "bloom[ing]": this is an attempt to capture the double meaning of ST "épanouir", used not only of a flower opening but also of a face 'lighting up' with health or happiness. In addition to these, the TT verb perhaps introduces connotations of youth into the text; fireworks are also described as "bloom[ing]", arguably making the TT more overtly visual in its effect than the ST, even quasi-magical.

Poem III is the shortest poem of the ST series, and it gains a great deal of impact and intensity from this; its structure is also clear-cut, contrasting one night (a passive backdrop for the couple's lovemaking) in ST ll. 1-4 with another (the active and malevolent night of ST ll. 5-8). The metre of the ST is also significant, in that the opening six lines of ST Poem III comprises one of the few sections of the ST series to use a regular octosyllabic line. This reflects the 'flowing' of the water, and so of the night, reverting to the less regular heptasyllabic line in ST ll. 7-8 as the night's malevolence becomes apparent. I felt it important to use a similar structural device in the TT. Accordingly the TT features iambic metre in ll. 1-6, with the opening unstressed syllables omitted in TT ll. 1 and 5 (a standard variant on iambic verse, its only real effect being to mark the start of each half of the poem): this regularity then breaks up in ll. 7-8 as the iambs are combined with anapests and 'spare' syllables, reflecting the change in the ST metre. All this creates difficulties for the translator in translating ST ll. 3-4: if the night is not the clear subject of the image then the contrast with the night of TT ll. 5-8 is liable to be obscured, but any major expansion of the image could lead to a marked loss of intensity while the strict maintenance of iambic metre is also desirable. This leaves minimal room for manoeuvre.

Line 3 of the TT, like its ST counterpart, opens with the image of the night itself: this maintains the emphasis on the night, bringing out the contrast in TT l. 5 as the poem shifts to "the spiteful night". This complicates the choice of verb used

to describe the lovers' actions, however. Translating "s'unir" using the verb 'to unite' (as in the Goodman TT) leads to a grotesque rhyme with "night", while using 'to join' risks either confusion ('the night we join together' appearing to suggest that the night is the direct object of the verb) or a marring of the iambic verse ("the night when we join together", the Alexander TT line). Other verbs also have weaknesses: for example, 'to combine' makes the lovers sound like ingredients while 'to come together' reduces the poem to the level of a *Carry-On* film through its obvious innuendo. I therefore decided to turn the ST image around, effectively using the ST l. 4 noun "lutte" as the verb of TT l. 3 and vice versa. This leads to a greater emphasis on the raw physicality of the lovers "grappl[ing]" than in the ST, although this perhaps provides compensation for "bare" in TT l. 1 lacking the obvious physicality of ST "nue"; it also leads to the adjectives of TT l. 4 qualifying the lovers' union rather than their "lutte" as in the ST, but as one is leading to the other I feel that they are closely enough associated for this to be only a relatively minor loss. I preferred "grapple" to "struggle" in TT l. 3 because the latter would have emphasised not the lovers' physical entanglement but rather the idea that they find the "creat[ion]" difficult, that they struggle to achieve it: the verb "to grapple" can also be used in this figurative sense, but its more overt physicality leads to this not being the primary sense of the image. "Grapple", often used of wrestling, can be applied to lovemaking or to more explicitly violent fighting: while the overtones of Resistance fighting in the TT are far less clear than in the ST, it can nonetheless still be seen as implying a degree of potential violence.

Line 3 of the ST appears genuinely positive, an image of fulfillment: the realisation in ST l. 4 that there is something wrong, that the lovers' struggle is "faible et folle", thus comes as a surprise or even a shock to the reader. This 'jarring' of an apparently positive image, both semantic and phonetic, leads into the bleakness of the latter half of the poem, and is reflected in TT ll. 3-4. The image of creation is a clearly positive one: the use of "to create" at the end of TT l. 3 thus leads to the reader anticipating a positive continuation of the image, but instead the image of TT l. 4 is that of a "cracked and brittle bond", a negative image. "Cracked" and "brittle" are appropriate to the image of a "bond" and, like the ST l. 4 adjectives, they suggest the idea of being weak and flawed. Although "cracked" can be used in the context of insanity, this does not stand out in the TT

context; the precise connotations of ST "folle" are thus lost, arguably weakening the TT imagery. However, the image of a "bond" can suggest a link beyond the purely physical, something of some depth: this makes the fact of it being "cracked and brittle" all the more striking, perhaps compensating for the strength of the ST line. Line 4 of the ST makes use of alliteration on /f/ to jolt the reader out of the sense of flowing which has been created in the earlier lines: line 4 of the TT achieves a similar effect through its proliferation of plosives, alliteration on /b/ and assonance on /k/ being supported by /t/ and /d/. These plosives also act phonically to suggest the idea of "brittle[ness]" which is introduced in the line, their 'crispness' effectively shattering the line into pieces.

An explicit break is again made use of in the TT, as in the ST, dividing the text into two halves. The translation of "la nuit qui nous fait injure" as "the spiteful night" in TT l. 5 captures the ST sense of the night's unjust maliciousness, but does so at the cost of the idea that the night is being specifically unjust to the lovers: compensation for this is provided by the insertion into TT l. 6 of the explicit idea that the "solitude" described is that of the lovers, "our solitude". As in Alexander TT l. 7, the passive is used in TT l. 6 in order to suggest the reflexive nature of the ST verb "se creuse[r]". This verb can indicate not only digging but also hollowing: the ST image thus suggests not only the digging of the bed as a grave, but also the simple hollow produced in a bed by someone lying or sitting on it. In order to capture both of these images, the TT image is slightly expanded to make both the digging and the hollowing explicit: this is made possible, without any marked loss of intensity, by the relative concision of the TL. In TT l. 8, no use is made of 'agony' (unlike in the other TTs) as ST "agonie" carries no specific connotations of pain or anguish; equally, I felt that the TL phrase 'death agony' was both obscure and posed metrical problems. Instead, the image of "a final breath" is used in an attempt to capture the ST sense of the final moment or moments preceding death.

The ST is particularly rich phonically (see pp. 59-60), and the TT is less so. Nonetheless, phonic devices do feature in the text. Most of these are intended once again simply to provide the TT with a degree of density as a poetic text: this is especially true in TT ll. 1-2, which feature assonances on /s/ (l. 1) and on /l/ (ll. 1-2). The plosives of TT ll. 3-4 (especially l. 4) and the marked assonance on /art/ of l. 5 (which continues in l. 6 and, as /ai/, in l. 8) act to underline the division

between the two halves of the poem, highlighting the shift of mood and tone which occurs as the poem moves to l. 5. The alliterations on /s/ and on /f/ which occur in the second half of the poem arguably also add to this shift, providing TT ll. 5-8 with an ominous 'hissing' overtone (which can perhaps be seen as compensation for the ST move to the 'higher' sound of /i/ in ll. 5-8, see p. 59).

In approaching Poem III, the translator's priorities are somewhat different from those adopted for Poems I and II; in particular, considerations of metre become more prominent. The octosyllabic line used in ST Poem III, ll. 1-6 has a noticeably different effect from that of the heptasyllabic line of Poem II: its regularity combines with the image of the "source coulant douce et nue" to create an impression of flowing, lulling the reader just as the lovers themselves are lulled, only for this to be shattered in the latter half of the poem as the malevolence of the night is made plain. I felt it important to mark both the change from the largely compound metre of TT Poem II and the effective 'shattering' of Poem III's flow in ll. 7-8: this is achieved by using regular iambic verse in TT ll. 1-6, the metrical regularity of the lines thus becoming more of a priority than in Poems I and II (where an element of rhythmic variety was used, and indeed encouraged, to promote a sense of movement in the verse). A 'taut' style of writing is also of particular importance in translating Poem III, since any marked expansion of the imagery would affect the very focused impression given by the ST. This is not to say that wholly different elements are being considered in translating Poem III than was the case with Poems I or II; the 'categories' which comprise content and expression in the poem remain the same, but in moving from one text to the next the translator's priorities have shifted slightly as the active functional role and effect of each textual element has shifted relative to each of the others. Imagery and sound-based devices are not dismissed in the TT, indeed they each play a major role in its overall effect, but, just as the relation between content and expression is not fixed and unchanging in the ST series, so neither is it fixed and unchanging in the TT series.

Poem IV

The opening lines of ST Poem IV create parallel images, a plant and a child, which are used throughout the poem apparently to suggest a force such as the will to live: the enemy's brutality towards the plant and the child, as described in ST ll. 10-18, thus takes on an extra dimension beyond the simple inhumanity of torturing the young and vulnerable. The use in TT ll. 1 and 3 of the present participle gives the images of the plant and the child a certain timeless quality which emphasises the possibility of their representing an attempt by the poet to capture a larger, abstract concept. As in the ST this is further emphasised by the use of the same grammatical structure in TT ll. 3-4 as in TT ll. 1-2, so underlining the parallel nature of the two images; the structure used in TT ll. 2 and 4 is preferred to 'At the door of [the earth/its mother]' because this alternative structure (while it would have clarified the rhythm of TT l. 2, making it fully anapestic) would have led to TT l. 4 ending with the weak, unstressed syllable /ə/, which I felt would weaken the overall effect of TT ll. 1-4. The TT verb "[to] pound" is more forceful than the ST verb "frappe[r]", but the ST verb is given extra weight by its contribution to the assonance on plosive /p/ of ST ll. 1-4: this suggests the knocking sound which is being described, and I felt that TL 'to knock' would have appeared weak in comparison. "Pounding" similarly suggests knocking (through its contribution to alliteration on /p/ and assonance on /d/), and also the insistent strength of the plant and the child's desire to gain entry to life.

The repeated verbs of ST ll. 6-8 are linked visually by their use of the ending "-issent"; in the case of "grandissent" and "fleurissent" (ll. 7-8), there is also a phonic link between the two endings. This leads to a sense of the entire process of growth and development which is being described forming a whole, so again underlining the linkage which exists between the individual images of the plant and the child. The TT attempts to capture this by using three verbs which all begin with /b/. Since the link between the verbs is provided by their opening letter, it is far clearer in TT ll. 7-8 than in l. 6: this is similar to the effect of the ST, where the verb of ST l. 6 is linked to the others only visually. The translation of "grandissent" using the TL verb "[to] bud" makes TT l. 7 more specifically plant-orientated than ST l. 7; however, the image of a child "bud[ding]" is a comprehensible one (as in the phrase 'budding youth'), just as is the idea of a plant

being "born", and the overall effect is simply to underline the merging of the two images in TT l. 8 when the usual plant verb "[to] blossom" is used of the child. The device of ST l. 8 is thus emphasised rather than altered, a loss but not a major one. In ST l. 9 alliteration is used to link directly two contrasts, rational intellect and emotional laughter, and a similar device is used in TT l. 9. The use of the noun "logic" also maintains the link which is created in the ST series between ST Poem I, l. 19 (corresponding to TT Poem I, l. 21, where contrasts are again linked through alliteration, "the logic of love") and Poem IV, l. 9: the ST lines use "raison" and "raisonner" respectively, while the TT lines both use "logic". In addition, the decision to use two nouns in TT l. 9 in place of the ST verbs acts both to prevent notable rhythmic raggedness in the line and to avoid an ugly assonance on the nasal /ŋ/ (as in, for example, 'I hear reasoning and laughing').

As in Poems II and III, an explicit text-break is used to divide both the ST and the TT into two sections. In ST l. 10 a physical enemy is introduced for the first time but, through their being described simply as "on", they retain a shadowy quality without name or face: their very anonymity adds to the air of terror which is gradually built up around them. Similar anonymity is maintained in the TT through the enemy being referred to only as "they". The use in TT l. 10 of "calculated" emphasises the enemy's cold rationality, underlining the impression which is created in the ST of their being almost scientific in their torture of the plant and of the child. "Sentence" in TT l. 10 brings out the judicial sense of ST "peine", while losing the suggestion that this unjust sentence involves grief or pain. However, compensation for this loss is provided in TT l. 11 by the reference to the sentence being "inflict[ed]" on the child: this is far stronger than the ST "faire" and clearly suggests the maliciousness of the enemy's actions.

A translation of "Tant de [...] Tant de" in ST ll. 12-13 as 'so much [...] so many' (as in the other TTs) leads to a potential misreading in terms of the poet admiring how much suffering a child can stand. I therefore chose to make the TT more explicit in its suggestion of the enemy measuring out amounts as in an experiment: "The weight of shame [...] The number of tears". The emphasis on the enemy seeking the amount "before" the child vomits or dies underlines, as with the ST "sans", that they are looking to push as far as they can without actually inducing sickness or death, either of which would both give the child a form of release and make it less useful; the device is also used in the Goodman TT. The

impersonal tone of TT ll. 12-13, referring to the child as "it", is perhaps unfortunate but it is not out of place given the enemy's clinical approach; any gender particularisation would, I felt, have stood out unnaturally (this being noticeable in the Goodman TT use of "he"). Lines 12-13 of the TT suggest an element of rhetoric through their repeated grammatical structure, as is the case in the ST: like the earlier repetition in the poem, this begins the move towards the overt rhetoric of Poems VI and VII.

The translation of ST ll. 14-15 presented a couple of particular difficulties. I felt it important to maintain the ST emphasis on the sound of the enemy's footsteps (see p. 64), while avoiding the ambiguity created in the other TTs as to whether it is the vault or the footsteps which are being described in ST l. 15. In addition I felt it necessary to split the ST image of "béate d'horreur" in order to capture its sense adequately. Keeping the image of the "footsteps" at the very beginning of TT l. 14, and thus the emphasis which is placed upon the sound, was made possible by the addition of a verb "[to] ring": this stresses both the sound itself and the acoustic effect of the vault's presumed architecture. Line 15 of the TT is then expanded to make its subject explicit. This has the additional effect of emphasising the scale of the vault, an impression of size (and so of increased "ring[ing]") being created by the use of the plural "walls": the singular would have been both restrictive and mildly ridiculous (raising the question of why the vault has only one black wall). The verb "[to] loom" is used to bring out the threatening nature of the scene: I felt that to use the more straightforward verb 'to be' (making TT l. 15 into a simple expression of colour, 'it is black' or 'its walls are black') would be to risk a marked element of anticlimax in the middle of a particularly powerful and emotive section of the poem and of the series. "Loom" also contributes to the particular phonic density of TT ll. 15-16: assonance on /l/ and /m/, along with alliteration on /h/ in TT l. 16, act to make the TT imagery, like its ST counterpart, particularly vivid and striking. The verbs in TT ll. 14 and 15 are both in the 'lyric present' (see Chapter 3, Note 1 [p. 177]), supporting the impression of drama in the imagery by giving it great immediacy and force for the reader. These expansions made it necessary to create a new line in the TT, especially when combined with the compensation by splitting which is used to bring out the double sense of "béate d'horreur": smug self-satisfaction and a suggestion of being blessed or chosen for some dark religion, so "Smugly horror-

hallowed". The creation of a new line itself carried a risk of ambiguity: TT ll. 15 and 16 had to be explicitly linked to make it plain that l. 16 referred to the walls of l. 15 and not to the enemy in l. 17. The insertion of a blank line between TT ll. 16 and 17 would also have avoided this new ambiguity, but would have created a major loss of emphasis in the final line of the poem by making the fact of it standing alone on the page less distinctive.

Lines 17-18 of the TT, like ST ll. 16-17, make use of repetition to emphasise the relentlessness of the enemy's approach: the use of the present progressive ("They are coming [...]") continues the immediacy created by TT ll. 13 ff., it is not simply that the enemy 'come' to do these things (suggesting it to be their job or hobby), but rather they "are coming" even as the poet writes – their threat is real and immediate. The TT l. 17 verb "to dig up" is general enough, like the ST verb "déterrer", to be used either of plants or of, for example, corpses. I chose to use "dig up the plant" rather than the arguably more usual construction "dig the plant up" for rhythmic reasons: TT l. 17 is anapestic, while it would have been noticeably ragged (and would also have finished on a weak unstressed syllable) if the alternative construction had been used. "Degrade" in TT l. 18 suggests the idea of somehow making the child less, so of debasement; it also contributes to the phonic effect of TT ll. 17-19, the repeated plosives (/g/, /d/ and /p/) providing a 'hammerblow' effect to point and highlight the bleakness of what is being said. While ST l. 18 is separated from the rest of the poem for emphasis, its particular link with ST ll. 16-17 is underlined phonically using the sound /ã/: "plante", "enfant" and "ennui". In the TT, there is no particularly strong phonic bridge between TT ll. 17-18 (/dɪg/ in "dig" and "degrade" not providing a very effective link), but the two lines are clearly linked by structure and repetition; a strong phonic bridge between TT ll. 18 and 19 is then provided by /greɪ/ in "degrade" and "grey". Compensation by splitting is again made use of in TT l. 19: "desolation" does not explicitly capture the ST reference to poverty, but in its sense of abandoned devastation it does perhaps implicitly suggest it. It also, in combination with "grief", suggests the solitary isolation and misery of the ST: this is underlined by the reference to the desolation being "grey", suggesting a numb misery as well as the dull sense of overwhelming boredom or spiritual atrophy of the ST "ennui".

Metrically, the TT is far from regular. It is perhaps arguable in TT ll. 1-4 that the use of an irregular rhythm in ll. 1-2, which is then repeated almost identically in ll. 3-4, underlines the parallel which is being created, but it remains irregular where the ST is not. However, the predominant metres in the poem are again iambic and anapestic: the one totally clear exception to this is TT l. 16, which is trochaic, but the impact of this is perhaps lessened by the unstressed syllable which ends TT l. 15, providing an effective link with TT l. 16. Thus, while the rhythm of individual lines of the TT is arguably occasionally ragged, when viewed as a whole the text can be seen as returning to a similar composite metre to that of TT Poems I and II, just as ST Poem IV returns to the heptasyllabic line which predominates in ST Poems I and II. This underlines the breaking of the sense of ordered 'flow' of TT Poem III, ll. 1-6 (which is only to return, along with certainty of eventual victory, in Poem VII) and, like the ST use of the uneven heptasyllabic line, it acts to give the TT apparent structure without allowing the reader fully to settle into a set pattern: this uncertainty reflects the uncertainty of the poet's own situation, apparently over-run by the night at the end of Poem III. It should be noted, however, that this use of irregularity also allows for regularity to stand out: for example, the steady iambic metre of TT ll. 14-15 reflects and highlights the steady and relentless pace of the enemy "footsteps" which are described.

Poem IV marks the beginning of a process of metamorphosis in the ST series: just as the lovers are to move in Poem V from a wholly introspective love to a more universal love, so the textual style gradually changes in Poems IV-VII towards a more universal, declamatory tone. This is marked, in particular, by an increasing use of rhetorical repetition: the introduction and maintenance of this repetition is thus an obvious priority for the translator. In addition, Poem IV acts partially to reveal the enemy who, up to this point, have remained entirely shrouded in mystery. If this lacks emotive power then it will inevitably weaken the remaining poems of the series: for example, without an impression of the enemy as a truly terrifying force, the dignity of the poet's tone in ST Poem VI would be far less impressive. The force of the ST imagery is thus of great importance. As in the ST, however, the semantic level alone is only a part of this: without the support and density given by other textual devices, such as the repetition described above and phonic devices, it remains hollow in its effect. As

with each of the other individual poems of the series, the ST achieves its total effect through the interaction of its various textual levels: it is only through conscious acknowledgement of this interaction, and conscious and detailed assessment of it, that the translator can hope accurately to reflect that total effect in a TT.

Poem V

The image which opens ST Poem V, "le coin du cœur", has connotations of a very small and intimate area: it suggests not only the farthest recesses of the heart itself but also a small area in which the "cœur" is being confined by a rather dismissive enemy. The reader's impression of intimacy in the image is reinforced by association with SL idiom, 'le coin de l'oeil' and 'le coin du feu'. "Corner" on its own, not supported by TL idiom in the same way, fails to capture the scale and feel of the ST image: the TT attempts to compensate for this by expanding the ST image into "the little corner of the heart", bringing out the size of the "corner" and so the enemy's dismissiveness. The enemy, "they", are described as speaking "sweetly". This carries the ST sense of their being gentle and polite but, in combination with the childlike use of "little", it also gives the enemy a somewhat patronising air which captures the potentially superficial and saccharin overtones of the ST "gentiment"; these overtones are reinforced in TT l. 1 by the inversion "sweetly said". Line 2 of the ST constitutes the lovers' reply to the enemy statement, as is made clear by the ST l. 3 inversion "Répondions-nous"; however, each of the other TTs creates ambiguity and even misreading by appearing to suggest that the enemy statement consists of both ll. 1 and 2 (see, for example, p. 163). I chose instead to break l. 2, using unambiguous enjambement between ll. 2 and 3 to make the TT sense explicit. This gives great emphasis to the word "Glory", which now begins l. 3, but the ST also has a sense of building towards "gloire". The repeated TT l. 2 preposition "of" deliberately slows a performance reading of the line, pointing and emphasising each of the nouns as in the ST. In both ST and TT, the excitement and anticipation which is built up by the highly emotive nouns of l. 2 and the enjambement between ll. 2 and 3 leads to a sense of

great intensity being created as the poet moves to speak of his "truth" and his "love".

In TT ll. 3-4 the passive is used ("the truth [...] was mirrored") because I felt that keeping the ST construction, with the eyes as subject in l. 3, would have been noticeably more striking in the TL than it is in the SL, while the passive is a more common construction in the TL than in the SL. The primary sense of "la vérité" in ST l. 4 seems to be that of a single, specific "truth" rather than of 'the Truth' as an overall concept: using "the truth that" rather than 'the truth which' in TT l. 3 highlights this ST sense of the line. I chose to use "mirrored" in place of 'reflected' in TT l. 4 both because I preferred its rhythm and because it left me the option of using the verb "[to] reflect" in TT l. 15 (see below). "Sanctuary" is used as a translation of "asile", as in the Alexander TT: 'asylum' and 'refuge' would each have introduced unwanted connotations into the text (of insanity and battered wives respectively), while "sanctuary" gives the "truth" a certain status through its overtones of religious or diplomatic sanctuary.

The ST makes use of a shorter line length in ST ll. 5-15 to highlight the more intimate tone adopted by the poet as the poem focuses on the lovers, returning to a longer line in ST l. 16. This device is partially lost in the TT: the shorter lines begin at TT l. 4 (although TT l. 4 is arguably of three feet while TT l. 5 is of two), and any impression of a return to a longer line at TT l. 16 is prevented by the lengths of TT ll. 13-15. However, the relatively short lines of TT ll. 5-9, combined with the repeated references to the lovers themselves ("we [...]"), do still give an impression of increased intimacy in this section, while TT l. 16 receives a degree of emphasis (as in the other TTs) from the fact of it standing alone on the page. The Goodman, Alexander and Bowen TTs all use a form of the verb "to begin" in TT l. 5, placing the emphasis on the idea of the lovers never actually having begun: by using the noun "beginning" I aimed to move this emphasis onto the image of the lovers as a constant which has no beginning but which needs none. This sense of the lovers' timelessness follows on from the "immortality" of TT Poem I, l. 23, and is underlined in TT l. 6 by the word order: this stresses "always", and so avoids viewing the love as being confined to the past. The effective repetition of "[to be] in love" in TT ll. 6-7 is very marked, highlighting and reinforcing the love: this follows the ST, where the love is marked in l. 7 by the poet's unusual use of "parce que" ("puisque" perhaps being

the more usual SL construction). The verb "[to] release" is used in TT l. 8 for reasons of sound and idiom: I dismissed 'to liberate' because I felt that it would be idiomatically unnatural in the context of the line, while any use of 'to free' would have created a particularly ugly and clumsy alliteration with TT l. 9 ('We want to free others / From their frozen solitude). This would perhaps have been lessened by using 'icy' in place of "frozen", but I felt that this would have nuanced the image of TT l. 9, causing it to focus explicitly on the ice rather than on the temperature: ice is generally portrayed as glittering white, so I felt that any emphasis of this association between ice (as opposed to the state of being frozen) and solitude could potentially lead to an apparent clash with the general series association between the enemy, the enemy's actions, and darkness. "Solitude" is used in TT l. 9 to avoid ending the line on an unstressed fricative ('loneliness'), which unnecessarily marks the line in performance: "solitude" creates assonance on /s/ with "release", and both words also support the assonance on /l/ of ll. 6-9, but both effects act to reinforce the overall density and effect of the verse rather than to draw attention away from it.

As in the Goodman TT, a space is inserted between ST ll. 9 and 10 in an attempt to slow the reader and so minimise the potential clumsiness of the TT ll. 10-11 repetition of "want" (more marked in the TT than in the ST because of the different forms of SL "vouloir" which are used in the ST ["voulons" and "veux"] both being translated as "want" in the TT). In TT ll. 10-11 the verb "[to] mean" is used as a translation of the ST verb "di[re]": this is an attempt to remain as close as possible to the sense of the ST without unduly lengthening the TT lines, important given the TT use of a short line for intensity in TT ll. 5-9. "Vertu" in ST l. 13 is a hyperonym of TL "virtue" alone since it covers not only moral excellence but also, for example, courage in battle: this stronger side of the ST noun is suggested in the TT by expansion of the image to "resolute virtue". Line 14 of the TT loses the specific ST sense of the cuirass or breastplate, an unfortunate loss since a breastplate is designed to cover the torso and thus the heart. However, I could find no TL verb with the specificity of "cuirass[er]" so any attempt to have included the idea of a breastplate would have involved drastically expanding the ST image to include a more general verb ('wearing', 'clad'). This would have risked weakening the impression of rhetoric which is created, in the TT as in the ST, by the repeated structure of ll. 13-14, a potentially

major loss given the series-wide move towards a more rhetorical style as the poems build towards Poem VII. I therefore chose instead to use the TL verb "[to] armour", preferring this over "[to] shield" (the verb used by Bowen, see Appendix Three) because of this latter verb's connotations of guarding someone, for example from the truth. "Armoured in" is used rather than "armoured by" in order to avoid personifying "daring". This choice of verb had an added advantage, as I felt it necessary to expand TT l. 15 in order to capture the double meaning of ST "se f[aire] face". This could potentially have made TT l. 15 into a noticeably long line, reducing still further the impact of TT l. 16; equally, if TT l. 14 were noticeably longer than TT l. 13, this could again disrupt the impression of rhetorical repetition which is generated by the two lines. However, this is avoided because the succinctness of "armoured" in TT l. 14 allows for the transfer of "because" from the start of l. 15 to the end of l. 14 while still maintaining a relatively even line length in TT ll. 13-14. This change also acts to improve the rhythm of TT ll. 14-15. Line 15 of the TT then suggests the ST double sense of the eyes meeting (so "eyes reflect[ing] [...] eyes", this idea being reinforced by the repetition) and also facing up to a challenge (hence their "defian[ce]").

The final line of the TT is the same as that of the Alexander TT. It can be argued that the TT line is more marked in its construction than ST l. 16 is as a SL line: this leads to a greater emphasis being placed on the "lives" than in the ST. However, I felt this to be an acceptable loss for reasons of sound. Using "others' lives" to end l. 16 (perhaps a less marked construction) would have strongly stressed the /aɪ/ assonance of "eyes" and "lives", weakening the extent to which the line would be seen as standing apart and so weakening its impact (already reduced because of the loss of the ST line-length device). In the ST, l. 16 is linked to the preceding section of the poem using assonance on /y/ ("perpétue", "vertu", "but"), but because "but" is not in a particular position of prominence in ST l. 16 this link is not overstated; by keeping "lives" away from the end of TT l. 16 a similar effect is created through its assonance with "shining" and "defiant eyes" (TT ll. 13 and 15).

Beyond this use of assonance for linkage, sound is also used in TT ll. 1-2: assonance on /l/ and /t/ combines with the repeated "of" of TT l. 2 to make performance of the lines relatively difficult, so slow and deliberate. The 'hissing' alliteration on /s/ of TT l. 1 generates an air of menace in the line, particularly

striking given the description of "them" as speaking "sweetly". Together these effects make the opening lines of the poem particularly effective in performance. Elsewhere in the TT, repetition gives the impression of a certain density of sound such as in the alliteration on /w/ of TT ll. 5-8 and ll. 10-11; this contrasts with the marked use of fricatives in TT l. 10 (/f/, /z/ and /s/), which makes the negative imagery of this line stand out from the positive imagery which surrounds it. The concentration of fricatives in TT ll. 9-10 also challenges the reader to some extent, which perhaps slows a performance of the lines a little: this both emphasises the lines themselves, and acts to bring out any acceleration prompted by the repetition and enjambement of TT ll. 10-15 as the poem builds towards its conclusion. Metrically, the TT uses a mixed iambic/anapestic metre like earlier TTs in the series: as in previous poems of the TT series this provides a superficially structured impression while leaving the translator room to move, but in this instance it does lose the regularity of the ST use of decasyllables and octosyllables. Elsewhere in the TT series (Poems III and VII) pure iambic metre is used to suggest the regularity of octosyllables, but I felt that the use of the octosyllabic line was a less prominent feature of Poem V than the difference in length between the octosyllables and the decasyllables which surround them: I therefore felt that an attempt to use wholly iambic verse in TT ll. 5-15 would be unnecessarily restrictive and would probably lead to a loss of the impression of simplicity which is an important feature of the poem. The only TT lines which clearly differ from the dominant metre are ll. 13-14 (as far as "daring"), which are in a mixed dactylic/trochaic metre; this makes these lines stand out more clearly than in the ST, but this can perhaps be seen as reinforcing the impression of the lines being linked together, so underlining their rhetorical use of repetition.

The device of rhetorical repetition identified in ST Poem IV is expanded and developed in ST Poem V: this is a device which is of marked significance in the series, reflecting its movement from introspection to universality, so it once again forms an obvious priority for the translator. Semantically, beyond its rhetoric, ST Poem V is a relatively simple poem, and its simplicity acts to focus it. There is none of the swagger of Poem II's "chair rose du printemps"; instead, confronted with the horror of Poem IV, the tone in ST ll. 5 ff. is one of quiet certainty as the lovers reveal their "vérité". This air of simplicity is a very important factor in the overall impact of the ST: it underlines the fundamental

nature of the couple's love, and it also allows for the poem to build up (supported by all its phonic flourish [see p. 70-71]) to a more striking climax. It is thus vital that this should be reflected in the TT: the short lines and short, simple phrases of TT ll. 5-9 echo the simplicity of the ST, with the repetition and enjambement of TT ll. 10-15 (following the line-break introduced between TT ll. 9 and 10) then acting to give the impression of the poem growing towards its eventual conclusion. It can be argued that, in approaching the translation of Poem V, it is more important than ever to regard the text on all its levels: its relative simplicity on one level, the semantic, makes its complexity on other levels all the more prominent. Any failure to adopt a balanced approach to the translation of the text is thus made to stand out all the more clearly.

Poem VI

In l. 1 of ST Poem VI, Éluard makes use of a phrase, "chant[er] [...] trompettes", which has an idiomatic feel although it is not a recognised SL idiom. It is rich in connotations and associations suggesting the poet's 'song', glory and fanfares, militarism through the "trompettes", and also an element of self-glorification through association with "chanter victoire". In addition, the phrase creates interest for the reader at the start of the poem through the simple fact of being a fresh and unknown image. The TT attempts to capture these various elements of the ST image through use of the invented TL noun "trumpetsong". This use of a neologism provides immediate interest for the reader, while the combined imagery of trumpets and song suggest the ST associations with poetry and fanfare. The TT noun also carries the ST hint of self-glorification, through association with the TL verb 'to trumpet'. As with the other TTs, the link with the military is initially far more understated in the TT than in the ST because there is no direct TL link (SL 'trompettes de cavalerie' being usually translated as 'bugles' in the TL). However, the TT introduction of "braid", as well as reinforcing the ST rejection of decoration and flourish, also provides a link with the military through the gold braid worn by senior officers; this acts to bring out the militaristic element of the "trumpetsong" image.

The ST structure is altered in the opening lines of the TT, avoiding the *Little Red Riding Hood* overtones of a direct transposition of ST l. 2 (a problem in the Goodman and Alexander TTs). The move from a verbal phrase to a noun in TT l. 1 makes for a far more natural link between TT ll. 1 and 2, with "to reveal" becoming the sole verb of the grammatical sentence. Line 2 of the TT loses the apparent ST reference to the poem showing "le malheur" to us, the readers ("vous"): while the TT verb "to reveal" does cover the idea of showing "misery", this revelation is more general than in the ST perhaps leading to a loss of immediacy for the reader (although compensation for this is arguably provided in TT ll. 3-4, where the imagery is more striking than in the ST, see below). The TT use of "to reveal the truth" is, however, intended to capture both "montrer" of ST l. 2 and "tel qu'il est" of ST l. 3. This allows for an expansion of the imagery of ST l. 3, aiming to take in the double meaning of "bête", without any striking increase in line length. This is important because the expansion of the imagery of ST ll. 3-4 leads to it being more visual and striking in the TT than in the ST: this acts as partial compensation for the loss of immediacy in TT l. 2, but if combined with a marked extension of the line it could also lead to the TT ll. 3-4 imagery distracting from the lines around it, incurring a greater loss than that for which it is providing compensation. "Misery" in TT l. 2 suggests the ST sense of both adverse fortune and of wretchedness: it might normally be seen as somewhat stronger than ST "le malheur", but this compensates for the added emphasis given to the ST noun by alliteration in ST l. 2.

In TT ll. 3-4 the changes to the ST imagery, which are intended as an attempt to grasp the full sense of the ST lines, lead to the TT personification of "misery" as a "beast" being explicit where it is implicit in the ST. "Whole" (suggesting ST "entier") and "great" (ST "grand") exchange lines in the TT: TT l. 3 is effectively a description of what the "beast" of misery is like, while TT l. 4 is a description of its behaviour, making "whole" (an expression of the beast's completeness) idiomatically more natural in TT l. 3 than in TT l. 4. "Great" and "imbecilic" are stronger than ST "grand" and "bête", but the ST adjectives are specifically reinforced by "très" (the latter of the two also by repetition) where the TT adjectives have no such support. "Bête" is split into "beast" and "imbecilic" in TT l. 3, this aiming to capture the double sense of the ST noun. The TT l. 4 image of the beast as being "great and rampant in its heat" is intended simply to suggest

its size, but also that this power is increased – the beast is made "rampant" – by its "heat". "Heat" is a TT addition, which can be seen as a reference to the hot-blooded nature of the beast, this bringing out its gross physicality (which, like the implied narcissism of the TT l. 12 image of the enemy as "lovers of themselves", undermines the enemy by standing in stark contrast to their 'clinical' portrayal in Poem IV). At the same time, the image of the beast "in [...] heat" clearly evokes its lustfulness, this acting (as with the ST association of "bête [...] entier") to mock at the Nazi cult of virility: the Nazi stallions, clinical and proud, are simply slaving beasts driven mad by lust. It can be argued that the TT imagery is less understated than that of the ST but, in appearing to build the Nazi "beast" up (it is "whole" and "great") and at the same time undermining it (it is "imbecilic" and "rampant in [...] heat"), I feel that it retains the dry tone and dignity of the ST.

Lines 5-8 are the same as in the Alexander TT (see p. 167-168), with the exception of the verb of TT l. 6. "Confines" maintains the ST use of the present tense: this gives the verb striking immediacy after the preterite "claimed" of TT l. 5. The implied direct link between ST ll. 6 and 9 ("limite" and "illimité") is lost in the TT, but a contrast between confinement and "limitless evil" is still clear at the semantic level. I chose not to use 'limits us' in TT l. 6 for reasons of rhythm and sound: following the clearly iambic structure of TT l. 5 and TT l. 6 as far as "alone", "limits us" would have led to a noticeably clumsy close to the line with juxtaposed stressed syllables followed by juxtaposed unstressed syllables. This clumsiness would have been compounded by the marked assonance on /s/ of "limits us", which is relatively difficult to say and so leads to a performance of the line ending with an apparently very deliberate 'hiss':

u — u — — u u

That earth alone limits us

"Honte" in the ST suggests not only that the various items and people described are shameful, but also that they are somehow ashamed. The TT uses the repeated definite article "the" to mark the noun, bringing out this potential duality; it also gives an element of structure to the repetition, important because otherwise a repetition of "shame" is liable to suggest nothing more to a TL (British) reader than a parliamentary debate. "Torturers" in TT l. 10 is a particularisation of the

ST, since "bourreaux" suggests not only torturers but also executioners and less explicitly physical tormentors. However, I felt "torturers" to have been the best of the available options, as 'executioners' would have given the enemy too clinical an air in the line, while 'tormentors' would have been weak. Line 10 of the TT loses the specific ST indication that these are our "bourreaux". Inclusion of 'our' would have led to three unstressed syllables occurring together in the middle of the line, which would have made it noticeably ragged. The introduction of such a rhythmic 'stutter' would have distracted attention away from the powerful image of the "torturers", and would have also broken the impression of insistence created by repetition in the poem:

u — u u u — u u — u u

The shame of our ridiculous torturers

This rhythmic clumsiness would have been still more noticeable if 'absurd' had been used in place of "ridiculous", with three unstressed syllables being followed by two stressed:

u — u u u — — u u

The shame of our absurd torturers

In addition, the loss of "our" from the line has the effect of partially distancing the poet and his colleagues from the torturers: this avoids the unintentional humour created in the other TTs, and also heightens the ST mockery of the enemy – these are torturers, and therefore clearly evil, but it appears that they are not even very good at that as they are "ridiculous". In ll. 11-12, both ST and TT feature assonance on /m/; while this is less extensive in the TT than in the ST, it can be argued that the TT also gains emphasis from the rhyme between "shame" and "same". Nonetheless, the specific idea of the enemy being the "same" is reinforced at the end of ST l. 12 by the third repetition of "même" (as a part of "eux-mêmes"), while no such repetition forms part of the TT: the idea of the enemy remaining the same is therefore emphasised in TT l. 12 by use of "self-same" in place of "same".

"Suppliciés" in ST l. 13 is generally used of those who are physically tortured; however, it can also cover a wider range of physical torment, and 'tortured' would have created a direct link with the "torturers" of l. 10. The TT line therefore broadens the ST image by using "victims"; this, in the context of war, seems to suggest not merely the physically tormented but also and specifically those who are suffering unjustly or for no reason. "Trains", as in the ST, evokes not only mechanised trains but also people being herded in "trains" like pack animals (recalling the dehumanisation implied by the series epigraph). Lines 15-16 of the ST are emphasised by their particular length, and no such device is used in the TT. However, the TT use of repetition for emphasis is more marked than in the ST lines, as in the TT it is only the final word which differs between the two lines; equally, the TT lines are structurally more striking than their ST counterparts (so as to maintain use of the noun "shame" rather than move to the adjectives "shamed" or "ashamed").

"Fuyards" in ST l. 17 suggests not only cowardice but also actual desertion in the face of the enemy. "Cowards" in TT l. 17 is thus a particularisation but, as in the Alexander TT, compensation for this is provided by the translation of "derrière" as "in the wake of": this emphasises the warriors' movement more than the ST phrase, stressing their running away and so bringing out the idea of desertion. "Warrior cowards" follows the ST in presenting a highly unusual juxtaposition of images without resorting to an unusual linguistic structure, since "warrior" is a standard TL modifier (cf "warrior nation"); 'coward warriors' would have been more unusual, as 'cowardly' might have been expected. Line 18 of the ST is structurally unusual, marking the line as a whole and the image of the bird in particular. I felt, however, that attempting to make the line stand out structurally carried the risk of obscurity (perhaps a problem in Bowen's "Not even a bird lives", see Appendix Three), while reversing ll. 17-18 in order to emphasise the bird (as in the Alexander TT) would risk seriously weakening the image of the "warrior cowards" (an even more major loss). The TT therefore simply broadens the ST image, making the bird plural rather than singular, in an attempt to suggest the enormity of what has been done.

In translating "sanglots" in ST l. 19, I chose to move away from "sobs" for phonic reasons: I felt "sobs" alone to be too abrupt an ending to the line and found "sobbing" unsatisfying because of its ending the line on a nasal /ŋ/ sound.

Restructuring the line to move "sobbing" away from the end was impractical, both because it would have reduced the emphasis on the grief being described and because it would have affected the structures of TT ll. 20-21 (the "empty [...] empty [...] reverberant" pattern of TT ll. 19-21 being a striking one, following the ST). The physicality of "sanglots" is an important part of its effect; it represents an outpouring of emotion which would be quite lost in, for example, 'weeping' or 'grief': I therefore felt it necessary to move to a noun of the strength of "despair" in order to capture this sense of a great depth of grief. "Despair" unfortunately also produces a potentially ugly internal rhyme with "air": this is not necessarily a problem, but it requires care in performance if it is not to sound flippant. "Innocence" in TT l. 20 links phonically with "vengeance" in TT l. 21, this link acting as in the ST to underline the semantic contrast between the two words.

A further phonic device is found in TT l. 21, the /v/ at the start and end of the line emphasising the reverberation or echoing which is described within it; this perhaps compensates for the loss of the almost onomatopoeic qualities of "retentissant" in ST l. 21. Beyond this, the TT is relatively rich on the phonic level. As in the ST, alliteration and assonance on /t/ act to stress and strengthen the opening three lines of the text. Equally, an effective break between ST stanzas 4 and 5 is marked by the length of ST ll. 15 and 16, and by the sound similarity of ST l. 17 ("derrière" and "guerriers", /dɛʁjɛʁ/ and /gɛʁje/); in the TT this division is marked by the alliteration and assonance on /w/ of TT l. 17, as well as by the repetition of TT ll. 15-16. Repetition in the poem also adds to its phonic density, and this is clearer in the TT than in the ST: assonance on /eɪm/ (through "claimed", "shame" and "same") extends across TT ll. 5-15, supported by /ɛɪ/ through "braid" in TT l. 1, and "trains" in TT l. 13. The TT use of repetition also contributes to its relatively regular metre, which again predominantly consists of a mixture of iambs and anapests; the impression of rhythmic variety and movement which this creates in the TT, while not as structured as that of the ST, remains clearly apparent.

The terrors which confront the poet in Poem VI are vivid and real: "misery", "limitless evil", "victims" and "despair". However, it is striking in the ST that in reacting to these threats and horrors the poet always retains his dignity, and it is partly this which gives his words their force: he describes shameful things, he can feel the shame of them, but he himself is not ashamed. This dignity

is thus an important feature of the poem's overall effect, making it of particular significance for the translator. It is conveyed in part by the poet's measured use of repetition: example after example of "the truth of misery" is presented to the reader, each with its shame. In comparison with Poem V, Poem VI represents a further move towards rhetoric, with repetition ("the shame of [...] the shame of") now extending across several lines: in the poem's development of style, and in its particularly emotive ending, it gives the clear impression of building towards Poem VII and the eventual conclusion to the series. A view of the text which fails to take this sense of development into account is liable to result in a limited and disjointed TT series, something which will inevitably affect the overall picture of the ST which it is able to offer.

Poem VII

Poem VII is the only poem of the ST series to feature a wholly regular octosyllabic structure; previously Poem III comes closest to this, but it reverts to heptasyllables for its final two lines. This regularity at the heart of the ST poem combines with its use of repetition to give it a strongly oratorical feel, reminiscent of an oath or even of a prayer. This oratorical, almost majestic effect is an important factor in ST Poem VII's success as a powerful conclusion to the ST series, so I felt it vital to aim for a similar effect in the TT. In translating ST Poem III, the noticeable regularity of the octosyllabic line was suggested using iambic metre; accordingly, while I felt that it would be artificially restrictive to impose a purely iambic metre on the whole of TT Poem VII, I nonetheless decided to give the TT an iambic feel by using iambs whenever possible. This not only reflects the regularity of the ST but also, as in the ST series, acts to associate it in the mind of the reader with that of Poem III.

The TT, like the ST, makes use of overt repetition and of certain phonic devices to heighten its oratorical effect, although the use of sound-based devices remains less marked in the TT than in the ST. The most striking example of repetition in the ST is found in the recurring phrase "au nom de", which suggests not only "in the name of" but also the more active participation implied by "on behalf of". The TT translates this phrase using "for this" or "for these", which

keeps open this double potential. In comparison with "in the name of", the phrase used by each of the other TTs, "for this" also adds to rather than undermines the generally iambic metre of the TT. It has the further advantage of being concise, allowing both for a shortened line length (see below) and for the expansion of complex imagery (notably in TT l. 11) without the creation of exceptionally long lines which could act unnecessarily to draw emphasis away from the lines around them. The ST makes use of phonic features to give the text a certain degree of intensity in performance, contributing to the dignified power of the poem. The TT compensates for its partial loss of phonic intensity using punctuation: this is notable in itself, because it represents the first use of punctuation in the TT series, but it also acts to slow a performance reading of the poem, and so generates an impression of measured intensity. This is increased further in ll. 14-15 by a shift to a shorter line-length as the poem moves towards its final conclusion. The intensity which this line-length device introduces into this section of the text, and into TT ll. 18-19 in particular, compensates for the loss of the ST's phonic intensity, but it also threatens to break the momentum of the TT as it returns to a longer line for its final conclusion: enjambement is therefore introduced into TT ll. 19-20 to ensure that the text's momentum builds up as its conclusion approaches. This combines with the colon at the end of TT l. 20 to push the reader on towards the final climax to the poem (and so to the series), aiming to ensure that the reader's anticipation and excitement increases throughout the final section of the text. This use of a line-length device, intended to provide both intensity and emphasis for the poem's conclusion, can be seen as an adaptation of the device used in ST Poem V, ll. 5 ff..

In TT l. 1, "brow" is used in an attempt to capture the ST double sense of "front", which indicates both the forehead and the face as a whole (this being a device also used by Bowen [see Appendix Three]). "Deep" is also used by both Goodman and Bowen: the "brow" can be seen as suggesting not only the lover's physical features but also, by extension and association, her mind and thoughts, and "deep" can be used both of a forehead and of thoughts. It thus acts to support the sense of the TT lines and it also, in comparison with "profound", reinforces rather than undermines the text's dominant iambic metre. "Flawless" in TT l. 1 carries the sense of "parfait" and is also more usually associated with beauty than 'perfect': the lover's beauty, perhaps her flawless skin, is thus naturally evoked. In

TT l. 2 "contemplate" adds an element to the sense of the ST since it explicitly suggests thoughtfulness where the ST does not. However, it allows for a far less clumsy line than either 'to look' or 'to gaze' because it demands no preposition (contrasting with, for example, 'the eyes I gaze at' or 'the eyes at which I gaze'), and it follows the ST in suggesting no reciprocation of the poet's gaze; moreover, in its overtones of gazing at a painting or statue as though in a museum, I feel that the ST does contain an implicit suggestion of thoughtfulness.

In TT l. 3 the TT repeats "for this" where the ST does not use "au nom de". This is done for rhythmic reasons. If the line consists simply of 'And for the mouth I kiss' then, in performance, the reader is presented with two options: it can be read as iambic, but following the naturally iambic TT l. 2 this appears stilted, or else it can be read in a more natural rhythm as shown below:

u u u — u —

And for the mouth I kiss

However, if this 'natural' speech rhythm is used, the reader tends to leave a slight pause between TT ll. 2 and 3: this leads to TT l. 3 receiving notably more emphasis than ST l. 3, and also seems to push TT ll. 3 and 4 together when TT l. 4 aims to retain the ST ambiguity as to whether the line is referring to the kiss of l. 3 or is instead forming a direct part of the overall oath. The TT line, using the same formulaic phrase as the earlier lines, acts to lessen the impression of a break between TT ll. 2 and 3; its punctuation, by dividing the line, also acts to bring out its iambic latter section:

u u — u — u —

And for this, the mouth I kiss

"Evermore" in TT l. 4, which also features in the Goodman TT, is rhythmically less clumsy than 'always' (which would also have created an ugly assonance with "today" in the same line, a problem for Alexander); it perhaps also contributes to a certain air of formality, appropriate in the 'oath' which is the conclusion to the series.

The TT l. 5 description of hope as "ly[ing] interred" pushes the line towards an overtly negative interpretation, of hope as dead, where some ambiguity perhaps remains in the ST. The negative reading of the ST line is consistent with my interpretation of the ST as consisting of alternating positive and negative stanzas leading up to a final conclusion, but it has nonetheless to be acknowledged that TT l. 5 is an interpretative choice advantaging a single reading of the ST. The decision to use the line was partly prompted by considerations of metre: stanza 1 of the TT displays a little variety around the basic iambic metre, giving it a sense of movement, but I wanted a stricter metre in stanza 2 to emphasise the shift to more negative imagery (as though the negative imagery has stopped this movement and variety in the verse). Compared with any use of 'buried' ('the buried hope', 'the hope which is buried'), TT l. 5 provided both the negative imagery and the stricter iambic metre. This metrical device can perhaps be compared with the ST device of marking the negative stanzas by a more frequent use of the "au nom de" phrase: this is largely lost in the TT because of the inclusion of the phrase "for this" in TT l. 3 (see above) and because of TT l. 4 beginning "for" (so recalling the formal TT opening without actually featuring it). A degree of metrical variety is introduced into the negative imagery in TT stanza 4, but this coincides with the move from four- to five-line stanzas, the impression thus being that the poet's emotion cannot be contained any longer.

The TT uses "grieving" to translate "larmes" in TT l. 6, so as to leave the specific image of "tears" available for use in TT l. 7 (see below): "grieving" retains the ST sense of great sorrow, and perhaps also reinforces the formal tone of TT l. 4. As in Goodman TT l. 6, "in the dark" brings out the ST overtones of childhood fears (through association with TL 'afraid of the dark'). The phonic chiasmus of ST ll. 7-8 is lost in the TT, but TT ll. 7-8 are nonetheless linked in terms both of structure and of sound: in addition to the obvious assonance "tears [...] fear", there is also enough similarity between "mocking" and "sparking" for the two words to form a link in the reader's mind. The emphasis of TT l. 7 does move from the "plaintes" of ST l. 7 to "laughter", and the TT verbs "[to] mock" and "[to] spark" are both more evocative than the simple ST use of "qui font"; however, I considered the ST chiasmus to be a striking textual effect, so the TT changes to be justifiable when attempting to compensate for its loss.

The TT displays particularisation in ll. 9 and 10. Reading the "rires dans la rue" of ST l. 9 as a positive image, contrasting with the negative "rires" of ST l. 8, I felt it necessary to make this contrast explicit in TT l. 9 (using "glad laughter") because of "the laughter" having been used as an overtly negative image in TT ll. 7 and 8. In TT l. 10, as in the Alexander TT, the verb "[to] link" is used to bring out the positive image of the hands being linked together in a strong network (contrasting with the Goodman TT, where the use of "[to] bind" makes it appear that the poet and his "camarades" are being tied up).

The TT splits the imagery of ST l. 11 in an attempt to capture its full sense (a technique also employed in, for example, TT Poem II, ll. 7-8 or TT Poem VI, ll. 1-4). The image of fruit "couvrant" flowers or blossom suggests not only growth to full maturity, the fruit supplanting the blossom and taking on full authority, but also protectiveness, the fruit covering and shielding the flowers. In TT l. 11 the growth to maturity is suggested by the image of "fruit over flower": the blossom has grown and developed to ripeness, it has become fruit. A mantle is a garment which covers you completely like a cloak, so that the image of a "mantle of fruit over flower" suggests a complete cloak or layer of fruit shielding and protecting the flowers beneath. The repeated /f/ of TT l. 11, combined with the fact of both "fruit" and "flower" being used as a collective noun, emphasises the link which exists between the two: they are linked as a part of the cycle of life, as with the cycle suggested by the opening lines of Poem IV. The ST emphasis is altered to some extent in TT l. 12: "terre [...] bonne" suggests both physical and moral wellbeing, while "benefice[nce]" emphasises the latter, and this goodness appears linked to the "beauty" of the earth in TT l. 12, where both qualities link directly to the earth in ST l. 12. However, the unusual structure and alliteration of ST l. 12 make its stress on the qualities it is evoking exceptionally strong, so in the TT I felt it was important both to give them a position of prominence in the line and to underline them using some device (in practice alliteration on /b/, as in the ST). The physical wellbeing or goodness of the earth is implied in the TT both by its "beauty" and by the "mantle of fruit over flower" of TT l. 11, which clearly represents a good harvest.

The TT reverses ST ll. 13 and 14 because, TT l. 13 being noticeably longer than TT l. 14, the exchange heightens the effect of the TT move to a shorter line-length for the build-up towards the conclusion, while it does not lead to any major

loss of sense or clarity. The TT l. 13 noun "camps" is intended specifically to evoke the Nazi concentration camps, so bringing out the precise sense of the ST verb "déport[er]". The loss of any explicit reference to the women being sent away carries with it the risk of a lessening of the ST sense of the men and women (and so the couples which are of such importance to the poet) being split up; however, the use of the plural "camps", as well as making the implication of the Nazi camps more plain, also suggests that the women are being scattered across a number of camps, a number of places – the women are thus being dispersed, the couples split and scattered. This sense of an explicit link between the men and the women is further reinforced by the use of two nouns in TT ll. 13-14 ("camps" and "jail") where the ST uses a verb and a noun. This, combined with the similar structure of the two lines, underlines the ST impression of a parallel being drawn between the two. The apparent strengthening of this parallel in the TT could potentially lead to a weakening of any sense of forward movement in the text, but this is avoided by the TT shift to a shorter line. This is itself reinforced by the concision of "jail" in TT l. 14, this being preferred to 'prison' also in order to avoid the sense of anticlimax which seemed to result if the line was ended on the unstressed syllable /zn/.

The ST l. 16 verb "martyris[er]" suggests not only martyrdom but also more general torment and torture. To avoid the tautology of the other TTs I chose to use "tortured" in TT l. 17. A suggestion of martyrdom is, however, incorporated into TT l. 15 so as not to lose it altogether. "Martyr comrades" is used in the place of "martyred", so that the martyrs are not pushed into the past (the present tense being used in TT l. 17): for the ST poet the struggle was ongoing, hence the poem's ultimate call to victory. Lines 16 and 17 are reversed in the TT to avoid opening TT l. 17 with "for": given the repeated use of "for this" in the TT, this would have been unnecessarily confusing. While the use of assonance and alliteration to highlight the imagery of ll. 15-17 is less distinct in the TT than in the ST, TT assonance on /m/ and alliteration on /d/ can still be noted: this combines with enjambement, the line-length device discussed earlier and the suddenly anapestic feel of TT ll. 16-17 to heighten the intensity and momentum of the verse. The anapestic feel of TT ll. 16-17 is underlined, along with the elevated register of, for example, "evermore" in TT l. 4, by the TT l. 17 use of "slain": this emphasises the rhetorical feel of the verse and also gives the description of the

killing of the "comrades" a sense of status, almost of ritual, which is appropriate to the idea of them as "martyr[s]".

Line 18 of the TT offers another example of particularisation, as the translator is forced to choose between 'draining' the anger and 'channelling' or collecting it: each reading is coherent in context, each is consistent with a regular SL use of "drainer", and the two cannot really be combined as they involve opposite actions. I opted for "channel" since, on reflexion, I felt that strictly controlled anger would be of more use to the Resistance than would no anger at all; this reading also avoids introducing the image of 'draining' anger (in the sense of drinking it to the last drop) into the TT, as this is not consistent with the ST verb. "Fer" in ST l. 19 carries the double sense of a weapon, specifically a blade, and of a strength of personality or will: the TT "steel" captures this double reading while avoiding the unintentional humour of "iron" (the noun employed by Goodman and Alexander). The TT attempts to suggest the reflexive nature of the ST l. 19 verb by describing the "steel ris[ing]" as though of its own volition.

The combination of "high" and "exalted" in TT l. 20 aims to suggest the full sense of ST "haute", which implies both physical height and a degree of nobility. The enjambement introduced in TT ll. 19-20 is intended to reinforce the poem's momentum as it approaches its conclusion, as I have shown above. It has the added effect of placing greater emphasis on the word "high" at the start of TT l. 20. However, this increased emphasis on the image of "keep[ing] high" the image of the innocent is not out of place in the run-up to the poem's final conclusion, especially as the reader is encouraged not to linger: "this" in TT l. 20 acts in combination with the colon at the end of the line to push the reader on, stressing the final lines of the poem. Lines 21-22 of the TT maintain the impact of the ST lines: the hunting of the innocents and their eventual triumph are presented not as contrasting but as wholly and inevitably linked, so underlining the inevitability of the final victory in a way suitable for the conclusion of both poem and series.

Conclusion

In analysing the Goodman and Alexander translations of the ST series, certain fundamental flaws were identifiable in the two TT series: it is in attempting as far as possible to avoid these flaws that my TT becomes a 'better' translation – 'better', that is, in the simple sense of presenting a more complete and more rounded version of the ST than those which have gone before. The differences between my approach and those of the other translators can perhaps be broken up into a number of individual factors: first and foremost amongst these is the view which is taken of the text as a whole. Rather than viewing each of the various textual levels in isolation from one another, the aim becomes to develop a view of the overall text which sees each of the individual factors which comprise 'content' and 'expression' only in terms of its functional relationship to each of the others. This stands in clear contrast to the approaches and attitudes to translation displayed by earlier translators of Éluard, where the 'music' of a text, for example, is viewed as something which can be completely separated from its 'meaning' (see Introduction p. 26). The same contrast is visible in a comparison with the Goodman and Alexander TTs: the Goodman TT series appears largely unstructured, so true priorities in the translations are difficult to identify, but Goodman nonetheless appears to offer a marked bias towards phonic features in several of the TTs, so potentially leading towards a limited and one-dimensional view of the ST (see pp. 135 ff.). Equally, Alexander's approach appears generally to view content – simple 'meaning' – as his ultimate aim, regarding expressive features as something simply to be tagged on where possible (see pp. 175 ff.). However, I would argue that content and expression cannot successfully be divided in this way. A reader's perception of the content of a poem is affected by the way in which it is expressed: thus the prosodic structure of ST Poem III (regular octosyllables moving to heptasyllables), or the widespread phonic effects of ST Poem V, actively influence the way in which the Poem III sense of a 'flow' which breaks up and dissipates, or the Poem V sense of impending triumph, affect the reader. Equally though, the expression itself is pointless, and has no real effect, without the content which it is expressing: thus the use of sound 'density' to underline the mystery and intensity of ST Poems I-II would be without point if that mystery and intensity were not present in the poems. This view also allows the translator more

easily and more effectively to address the issues raised by performability in translating each text (see p. 19): a text's effect and effectiveness on this level becomes one of the levels under consideration, with the full picture of the text only becoming clear when all are considered together and in functional interaction. Once a more organic view is taken of the text, a more structured approach to its translation becomes possible: the textual levels interacting functionally with one other, the functional effect of each can be weighed allowing for priorities in translation to be established. These priorities will vary from text to text, as shown in each of the analyses above, allowing for the translator to approach each text with a wider picture of what needs above all to be retained in translation (and, accordingly, what can most acceptably be lost).

For this to be effective, it needs to be combined with both awareness and a degree of flexibility. As noted in analysing each of the Goodman and Alexander TTs, awareness operates on a number of levels. Firstly, if a clear picture of the functional interaction between textual levels is to be established, the translator first needs to be clear about what is actually happening on each level. This requires close and detailed analysis, of the kind carried out above. Thus, for example, in approaching an ST image such as the simile of ST Poem II, ll. 11-12, the translator needs to analyse the imagery on a number of levels and far beyond its superficial 'meaning' if its full effect, and the full extent of interaction between various textual levels, is to be gauged: this is the role of the textual 'filters' proposed by Hervey and Higgins (see p. 18). The same analysis, with comparison, has to be made of any translation. From this microscopic level, however, awareness can be seen as moving outwards in concentric circles: just as individual textual elements of an image do not work in isolation one from another, so too individual images and pieces of a text have to be viewed together, interacting to form a poem. In *Les sept poèmes d'amour en guerre*, individual texts then interact to form a complete series: if the translator is not consciously aware of, and continually checking, each of these levels of interactions – overview and awareness working together – then, even if an individual image is well translated in isolation, it might clash with something later in the stanza, poem or series and so undermine the series as a whole.

A possible example of this is provided by Poem III, ll. 5-8. In the Goodman TT, the translator fails to note the ST use of enjambement in ll. 6-7: the

result of this is that the TT not only loses the sense of forward momentum given the ST by the enjambement but also, more fundamentally, it loses any sense of having semantic coherence. The Alexander TT correctly identifies the enjambement, and so it retains both this and semantic coherence; however, it loses the important ST interaction between prosody and content whereby the regular line of ST ll. 1-6, which emphasises the 'flow' which is described in ST ll. 1-4, breaks up in ll. 7-8 as the full malevolence of the night is revealed (see p. 59). This is a striking effect in the ST, expression acting very explicitly to reinforce simple content, and it is made more striking still by the wide use in ST Poems I and II of the uneven heptasyllabic line (so that the Poem III octosyllables represent a clear change), but it is lost in the Alexander text. My TT retains this expressive device of a rhythmic change in ll. 7-8, along with a fuller sense of the ST ll. 6-7 image than either of the other two TTs (see p. 195): this is made possible by the greater willingness of the new TT to make use of flexibility in translating complex ST imagery.

It was notable in both the Goodman and Alexander TT series that the translators restricted themselves by adopting the line as the default unit of translation: this appeared to be what led Goodman to lose the sense of the latter half of Poem III, for example, while it also seemed to prevent Alexander from making use of the natural concision of the TL in translating the opening of Poem VI (see p. 168). The new TT does not artificially restrict itself in this way, leaving open the option of breaking and altering ST lines when this is deemed necessary. In turn, this allows for the more frequent use of compensation by splitting (breaking ST images down in an attempt to capture a fuller sense of them in the TT): for example, this technique is used in translating ST Poem II, ll. 5-8 and ST Poem VI, ll. 1-4, with the lines being broken up in each case to avoid unnecessary losses due to prosodic clumsiness (see pp. 188-189, pp. 207-209).

Every translation involves loss, and no translation is perfect. However, translation losses can be minimised. I believe that the approach to translation outlined above offers a possible means by which this can be achieved. An attempt to view a text not in terms of its textual levels themselves but in terms of how those levels interact with one another in a functional way, combined with disciplined awareness and a willingness to make use of flexibility when it is advantageous to do so, allows the translator a degree of freedom; at the same time

it regulates that freedom, because whatever the translator does has to be related back to the ST and to the translator's original analysis of that text. It is in combining rigorous analysis with disciplined flexibility that the translator can come closest to offering a complete picture of the ST.

CONCLUSION

In the introduction to this thesis, a number of different approaches to translation were examined, approaches both to translation in general and to the specific task of translating poetry. This discussion led to the adoption of a 'middle-ground' approach to the translation of poetry: that is, an holistic approach which views the salient features of any given ST not in isolation from one another, but rather according to their functional interaction in the overall effect of the text. This allows for a translation which can attempt, in Lefevere's words, "to comprehend the source text as a whole, as a total structure, rather than [...] concentrating on a single aspect" (Lefevere 1975, p. 95), capable of grasping "the cumulative effect of the interplay of sounds and ideas as orchestrated by the [ST] poet" (Buckley 1986, p. 29). The approaches to translation studied in the introduction, each in its own way, appeared to fall short of such a 'middle-ground' approach. This was frequently due to textual features being examined in what seemed to be an isolationist manner, as with Bonnefoy's apparent assumption that "'richesses' de texte, ambiguïtés, paragrammes, polysémies, etc." are automatically lost in translation and can accordingly be written off (Bonnefoy 1981, p. 97). Further examples of this type of view of translation were drawn from introductions to early translations of Paul Éluard's work: thus the Editor of *New Directions* in 1938 felt that "there is no way to suggest the sound effects of the other language" and that "the subtleties of sense, the logic of language, cannot be captured" (*New Directions* 1938, n.p.), while Herbert Read was equally sure that "the pure music of [Éluard's] verse [...] [cannot] be presented in a translation" (Read in Reavey [ed.] 1936, p. viii). When any attempt was made both to use and to define a 'middle-ground' approach, it tended to get swallowed up in a quasi-magical air of "savante alchimie" (Briat 1989, p. 9), as with Christine Pagnouille's description of poems being "penetrated, experienced to their core of music, to their marrow of sounds, and then recreated on the different score of the other language" (*Babel* 1992, p. 139). André Lefevere's 1975 attempt to approach the middle-ground in the specific translation of poetry does not suffer from this lack of definition (see above pp. 12-13), but it was undermined by its artificiality in largely examining only deliberately biased translations produced for that purpose. This thesis has built upon and furthered these earlier studies: beginning with a detailed analysis of

a self-contained and previously under-exploited series of seven poems, it examines in detail two published translations of the series – studying each for the translation losses which it incurs – and then moves to draw upon all this information in attempting a new TT, using a clear and rigorous 'middle-ground' approach to the translation which views ST elements of content and expression in terms of their functional interrelationship with one another rather than in any isolationist manner.

The first of the two published translations to be examined in detail was that of Paul Goodman, *The Seven Poems of Love in Wartime*. This TT series, prepared in a remarkably short period of time, seemed largely to lack any sense of overview or planning, either at the level of individual poems or of the series taken as a whole. This led to the series taking on a disjointed feel: individual poems displayed confusion which at times verged on total incoherence (notably TT Poems III and IV), and this inevitably undermined the extent to which the TT series could be seen as forming a single unit, but this was compounded by the clashes which were created between poems – thus a reading of TT Poem I, for example, appeared to clash with that of TT Poems II and V (see p. 99). The lack of structure at the heart of the Goodman TT made it difficult to pinpoint whether or not the translator had any real or particular priorities in preparing his TT. It seemed at times that the phonic level of the ST was being prioritised, sound and sound effects being held above all else: if this was a conscious priority, however, it was at best an inconsistent one, with the end result being an apparently piecemeal TT.

The second TT series, *Seven Poems of Love in War* by Lloyd Alexander, was more structured and displayed a clearer sense of overview and planning than the Goodman TT series. This made the translator's priorities also stand out more clearly: taken as a whole, the TT series appeared to adopt a clearly isolationist approach in advantaging content over expression. This resulted in a coherent and orderly series, but one which presented a very one-dimensional picture of the ST: in place of Buckley's "cumulative effect of the interplay of sounds and ideas", Alexander presents the TT reader with only a part of the ST – content, meaning, takes priority over all else. If, as suggested in the Introduction (see pp. 9 ff.), poetry itself is a synergetic network in which content and expression operate in relation to and depend upon one another, then it is clear that in systematically

disadvantaging expression Alexander is not simply weakening the way in which the ST is expressed, but is actually undermining a fundamental part of what the ST is. The limited and limiting style of TT which results from this is perhaps made to stand out all the more clearly in the case of the ST under consideration because of the clear role and importance of oral 'performability' and rhetoric in the ST series.

The weaknesses of both the Goodman and the Alexander TTs become more prominent as the complexity of the translation task increases; in the translation of 'complex' imagery (as defined above), in particular, each fails to acknowledge or even to suggest the full effect of the ST (an example of this could be the translation of Poem II, ll. 7-8, see pp. 103 and pp. 149-150). The problems encountered by each translator are apparently compounded by the rigidity which they force upon their translations in choosing the line as the default unit of translation: in each of the TT series this results in the occasional creation of ambiguity and clumsiness (for example in the translation of Poem VI, ll. 1-4, see pp. 122-123 and pp. 166-167), and in the case of Goodman Poem III, ll. 6-7 the retention of the ST line division results in complete incoherence (see pp. 109-110).

An interesting comparison can be made here with *Seven Poems of Love at War*, the 1987 translation by Gilbert Bowen which appears in Appendix Three. Space precludes any detailed analysis of the Bowen TT series in this thesis, but a couple of points can be made. Bowen, like Goodman and Alexander, largely restricts himself to maintenance of the line as unit of translation, to the extent of repeating Goodman's descent into semi-incoherence in Poem III, ll. 6-7:

The night when the bed grows hollow
Empty of solitude

However, Bowen combines this rigidity with marked freedom in the translation of individual images. Unfortunately, this freedom does not seem to be supported by any close analysis of the ST: rather it seems simply to alter the sense of the French, leading to increased confusion rather than to any sense of the actual complexity of the ST. For example, Poem II, ll. 7-8 is made into what appears to

be a clear image of an erection, both more explicitly sexual and more grotesque than in the ST:

And over the grass floats proudly
The pink flesh of springtime

A further example is provided by ST Poem III, ll. 1-4, which portrays what appears to be a wholly positive night: this acts to emphasise the contrast with the malevolence of the night which follows in ll. 5-8. However, in the Bowen TT, this is undermined by the apparently arbitrary translation of ST l. 2 "partout épanouie" as "all invading": it is as though the translator has translated what he expected to find in the ST, or what he felt should have been there, rather than what the ST actually says. Or again, in Poem V, l. 1: "le coin du cœur" creates an impression of intimacy, a tiny space into which the "cœur" is being dismissively placed, while Bowen's image of "the province of the heart" seems to evoke a far greater space with no real suggestion of constriction at all – this undermines, at least to a certain extent, the Poem V contrast which generates the lovers' final triumph in the ST series (see p. 67). It can be argued that a degree of interpretative freedom is vital to any effective 'middle ground' approach to translation: in attempting to treat an ST in terms of the functional interaction of its various salient features, the translator will inevitably be constrained if he or she begins by assuming that any particular feature (of form or content) has to be retained in every TT. However, as demonstrated by the Bowen TT, this assumption of freedom has to be combined with an element of rigour or discipline if it is not to degenerate into laxity: the translator's one genuine constraint is the ST itself and, if the translator loses sight of this one overriding consideration, then any translation is liable to become less a translation than an adaptation – a text with a "fresh voice", to use Buckley's phrase (Buckley 1986 p. 29), but a fresh voice which may bear no perceptible relation to that of the ST from which it has sprung.

In preparing the new TT series presented in this thesis, I have aimed to apply a rigorous and structured 'middle-ground' approach to the translation of the ST series. Combining a degree of interpretative freedom with the control and discipline which is provided by a close and detailed reading of the ST, treating the individual ST textual levels and features not in isolation from one another but

rather regarding them in terms of how they interact and combine in the full effect of the text, a TT is built up which looks towards Lefevere's definition of literary translations "which both can exist as literary works of art in their own right and can give the reader an accurate impression of what the source text is like" (Lefevere 1975, p. 95). To "accurate", I would add "rounded" – thus, in place of the one-dimensional view of the ST presented by, for example, the Alexander TT, my TT attempts to acknowledge the "interplay of sounds and ideas", of content and expression, which gives the ST its power and interest as poetry, or which perhaps even makes it poetry in the first place.

This functionalist approach to interpretation and analysis is one which, I believe, can be applied to any poem. My hope in testing and demonstrating the approach on *Les sept poèmes d'amour en guerre*, a series particularly well suited to this task by its wide range of styles and imagery, has been to show that translation, far from being incompatible with the production of TL poetry, can in fact facilitate and entail it.

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- Wake*, New York, 1949
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APPENDIX ONE: ÉLUARD TRANSLATION DIRECTORY

This directory is, at best, partial: it includes only translations of which I have, or have seen, copies. Most of the early translations appear in small American journals, copies of which I was able to obtain while researching at the National Library of Congress in Washington DC. Much of the information on the journals and their contents was drawn from the translation bibliography which forms part of the 1970 PhD thesis by Marguerite Mathieu (University of Iowa); this also includes information on other Éluard translations, which I was unable to trace, as well as information on translations of other French poets. Mathieu's bibliography, an invaluable research tool, is arranged in chronological order: this directory is, I believe, the first time that information on various translations has been arranged as an alphabetical directory. Where possible, in addition to the location of each translation, the identity of the translator is indicated (in parentheses) when it is not obvious: in some cases, a poem has been translated only once or twice, but those few translations feature in several journals. A question mark following a translator indicates that the specific translator of a particular poem has not been explicitly identified but that, usually because of links or similarities with other translations whose translators are known, I feel able to suggest a possible identity. Details of the Éluard STs are drawn from the Pléiade *Œuvres complètes*. If there is only one translation of a particular poem, and it features in the index of translated complete collections (as is the case, for example, with some of the *Derniers poèmes d'amour*), then it is not repeated in the index of individual poems.

Key to Books and Journals included in Directory (See also Bibliography):

Alexander	— Alexander (1952)
Auster	— Auster (Ed., 1984), pp. 198-221
Barnstone	— Barnstone (Ed., 1966), pp. 28-34
Bernac	— Bernac (1977) (tr. Winfred Radford)
Bowen	— Bowen (1988)
Buckley	— Buckley (1986)
Burnshaw	— Burnshaw (Ed., 1960), pp. 104-109
CP	— <i>Contemporary Poetry</i> , 1948, pp. 11-13
CPP	— <i>Contemporary Poetry and Prose</i> , 1936, pp. 18-22
Fowlie	— Fowlie (1955), pp. 176-197
Hartley	— Hartley (Ed., 1966), pp. 222-233
Kallet	— Kallet (1980) ¹
KR	— <i>Kenyon Review</i> , 1949, pp. 222-225
Levy	— Levy (1936), pp. 110-120
LGB1	— <i>London Gallery Bulletin</i> , April 1938
LGB4	— <i>London Gallery Bulletin</i> , July 1938, p. 34
LGB6	— <i>London Gallery Bulletin</i> , Oct. 1938, pp. 7-8
LGB10	— <i>London Gallery Bulletin</i> , Feb. 1939, p. 8

- LGB18 — *London Gallery Bulletin*, June 1940, p. 13
 LR — *The Literary Review*, 1960, pp. 123-144
 ND38 — *New Directions* 3, 1938
 ND40 — *New Directions* 5, 1940, pp. 507-511
 ND46 — *New Directions* 9, 1946, pp. 332-360
 NDPP — *New Directions in Prose and Poetry*, 10, 1948, pp. 354-362
 NV — *New Verse*, 1936
 P45 — *Poetry*, 1945, pp. 5-9
 P53 — *Perspective*, 1953, pp.73-74
 Penrose — Penrose and Mesens (1944)
 Poulenc — Poulenc (1974)
 PR — *Partisan Review*, 1939, pp. 84-89
 QRL — *Quarterly Review of Literature*, April 1949?, p. 346
 Spender — Spender and Cornford (1950)
 T27 — *Transition*, 1927, pp. 111-113
 T28 — *Transition*, 1928, pp. 109-112
 T49 — *Transition*, 5, 1949, pp. 6-13
 ToT — Reavey (Ed., 1936) (*Thorns of Thunder*)
 V47 — *Voices*, 1947, pp. 32-35
 W49 — *Wake*, 1949, pp. 20-23
 Weisman — Weisman (1973)
 YFR — *Yale French Studies*, 1958, pp. 11-13

Key to Other Translators Featuring in Directory:

- AdB — André du Bouchet
 BW — Bernard Waldrop
 CC — Clara Cohen
 CG — Charles Guenther
 CHF — Charles Henri Ford "and the Editor"
 CM — C.F. MacIntyre
 DD — Denis Devlin
 DF — D. Fitts
 DG — David Gascoyne
 EJ — Eugène Jolas
 FC — Florence Codman
 GA — George Anthony
 GD — George Dillon
 GN — Gabriel Nahas
 GR — George Reavey
 HC — Hubert Creekmore
 JL — J. Laughlin
 JLY — Julian Levy
 KH — Katherine Hoskins
 LA — Lionel Abel

LB	— Louise Bogan
LlA	— Lloyd Alexander
MH	— M.P.M. Hutchens
MR	— Man Ray
PA	— Paul Auster
PG	— Paul Goodman
PT	— Patricia Terry
RH	— Robert Hess
RP	— Roland Penrose
RPEM	— Roland Penrose and E.L.T. Mesens
RT	— Ruthven Todd
SB	— Samuel Beckett
SSFC	— Stephen Spender and Frances Cornford
WCW	— William Carlos Williams
WL	— Walter Lowenfels
WSM	— W.S. Merwin

DIRECTORY

COMPLETE COLLECTIONS IN TRANSLATION

Capitale de la douleur: Weisman

Corps mémorable: Kallet (but 'Dédicace' omitted)

Défense de savoir (I): T28; ToT

En avril 1944: Paris respirait encore!: Bowen

La dernière nuit: Bowen; Alexander; Penrose

Le dur désir de durer: Kallet; Spender

Le phénix: Kallet (see Note 1)

Le temps déborde: Kallet

Le visage de la paix: Bowen

Les animaux et leurs hommes, les hommes et leurs animaux: Buckley

Les sept poèmes d'amour en guerre: ND46 (PG); Bowen; Alexander

Mourir de ne pas mourir: Weisman

Pouvoir tout dire: Buckley

Répétitions: Weisman

Sur les pentes inférieures: Penrose

INDIVIDUAL POEMS IN TRANSLATION

NB: Entries given in quotation marks are the opening words of untitled poems.

"À ce souffle à ce soleil d'hier" (*La vie immédiate*): ToT (SB)

À celle dont ils rêvent (*Les armes de la douleur*): ND46 (JL); Alexander

"À haute voix" (*L'amour la poésie*): Buckley

"À l'assaut des jardins" (*L'amour la poésie*): Buckley

À l'échelle humaine (*Au rendez-vous allemand*): Buckley; Alexander

À l'infini (*Corps mémorable*): Fowlie; Kallet

À la fenêtre (*Les dessous d'une vie*): Alexander

À la mémoire de Paul Vaillant-Couturier (*Poèmes politiques*): Bowen

À Marc Chagall (*Le dur désir de durer*): Buckley; Kallet; Spender; Bernac

À mes camarades imprimeurs (*Poèmes politiques*): Buckley

À Pablo Picasso (I-VI) (*Donner à voir*): Buckley

À Pablo Picasso (*Les yeux fertiles*): YFR; Fowlie; Alexander; Bernac (Poem I)

À peine défigurée (*La vie immédiate*): ToT (SB); Burnshaw

"À perte de vue dans le sens de mon corps" (*La vie immédiate*): Auster (SB); ToT (SB)

À René Magritte (*Voir*): Buckley; LGB1 (MR)

"À toutes brides toi dont la fantôme" (*Les yeux fertiles*): Bernac

Ailleurs ici partout (Fragment) (*Poésie ininterrompue II*): Buckley

"Amoureuse au secret derrière ton sourire" (*L'amour la poésie*): Burnshaw

- Amoureuses (*À toute épreuve*): ToT (DD); Bernac
- André Masson (*Capitale de la douleur*): Weisman; ToT (DG)
- Anneau de paix (*Lingères légères*): NDPP
- Après tant d'années (*Poèmes politiques*): Alexander
- "Armure de proie le parfum noir rayonne" (*L'amour la poésie*): CPP; ToT (DG)
- Arp (*Capitale de la douleur*): CPP (DG); Weisman; ToT (DG)
- Athéna (*Deux poètes d'aujourd'hui*): Bowen
- Au cœur de mon amour (*Mourir de ne pas mourir*): ND40 (CC); Weisman
- Au présent (*La barre d'appui*): NV
- Aube (*Dignes de vivre*): NDPP
- Aussi bas que le silence (*Sur les pentes inférieures*): V47 (RPEM?); ND46 (AdB); Penrose
- "Avec tes yeux je change comme avec les lunes" (*Mourir de ne pas mourir*): Weisman; QRL (GA)²
- Avis (*Au rendez-vous allemand*): ND46 (JL); Buckley; Barnstone (PT); Alexander
- Belle et ressemblante (*La vie immédiate*): ToT (DG)
- Belle main (*Les mains libres*): Alexander
- Bêtes et méchants (*Les armes de la douleur*): ND46 (LA); Alexander
- Bientôt (*Sur les pentes inférieures*): ND46 (MH); V47 (RPEM?); Penrose; Alexander
- Bonne justice (*Pouvoir tout dire*): Bowen; Hartley; Buckley
- "Bouches gourmandes des couleurs" (*L'amour la poésie*): Buckley
- Burlesque (*Les mains libres*): Bowen
- "C'est sur un trottoir de Paris..." (*Les dessous d'une vie*): T27 (EJ)

- "Ce petit monde meurtrier" (*La dernière nuit*): Buckley; Bowen; Alexander; Penrose
- Ce que dit l'homme de peine est toujours hors de propos (*La rose publique*): Fowlie
- Celle de toujours, toute (*Capitale de la douleur*): ToT (DD); Weisman; Fowlie
- Celle qui n'a pas la parole (*Mourir de ne pas mourir*): ND40 (FC); Weisman
- Chant du feu vainqueur du feu (*Au rendez-vous allemand*): Alexander
- Chant nazi (*Au rendez-vous allemand*): ND46 (CM); Alexander
- Charniers (*Au rendez-vous allemand*): ND46 (AdB); Alexander
- Chassé (*La barre d'appui*): Auster (DG)
- Cœur à pic (*Cours naturel*): Buckley
- "Colère miel qui déperit" (*La rose publique*): ToT (GR)
- Comme beaucoup d'autres (*Poèmes retrouvés*): Bowen
- Comprenne qui voudra (*Au rendez-vous allemand*): ND46 (AdB); P45 (GD); Buckley; Alexander
- Courage (*Les armes de la douleur*): ND46 (JL); Buckley; Bowen; Alexander
- Couvre-feu (*Poésie et vérité 1942*): ND46 (WCW); V47 (RPEM?); Burnshaw; Alexander; Penrose
- Critique de la poésie ("C'est entendu je hais...") (*La vie immédiate*): PR (LB?)
- Critique de la poésie (*Le lit la table*): ND46 (AdB); V47; Buckley; Alexander
- D'un seul poème entre la vie et la mort (*Au rendez-vous allemand*): Alexander
- "D'une seule caresse" (*L'amour la poésie*): Alexander
- Dans un miroir noir (*Au rendez-vous allemand*): ND46 (AdB)
- Dans Varsovie la ville fantastique (*Poèmes politiques*): Alexander; Buckley
- De l'horizon d'un homme à l'horizon de tous (*Poèmes politiques*): Buckley

- De la lumière et du pain (*Voir*): Buckley³ (see also "Irrémédiable vie")
- De premier mai en premier mai (*Poèmes politiques*): Buckley
- "De tout ce que j'ai dit de moi que reste-t-il" (*Comme deux gouttes d'eau*): ND38 (CHF); ToT (GR)
- "Déchirant ses baisers et ses peurs" (*À toute épreuve*): ToT (SB)
- Définitions (*Les nécessités de la vie*): ND40 (CC)
- Derniers instants (*Poésie et vérité 1942*): Poulenc (RH)
- "Derrière moi mes yeux se sont fermés" (*À toute épreuve*): ToT (GR)
- "Des cataclysmes d'or bien acquis" (*La vie immédiate*): Auster (SB)
- "Des couteaux si tranchants si forts" (*La rose publique*): ToT (DG)
- Des jours entre les jours des hommes entre les hommes (*Poèmes politiques*): Buckley
- "Désarmée" (*La vie immédiate*): ToT (SB)
- Dialogue (*Poèmes politiques*): Bowen
- Dimanche après-midi (*Le livre ouvert II*): Penrose
- Dit de la force de l'amour (*Poèmes politiques*): Buckley
- Donnez-moi de vos nouvelles (*Poèmes retrouvés*): QRL (GA)²
- Douter du crime (*Poésie et vérité 1942*): ND46 (WCW); Penrose
- "Dressé par la famine" (*Poésie et vérité 1942*): ND46 (AdB); Alexander; Penrose
- Du dedans (*Poésie et vérité 1942*): ND46 (WCW); Buckley; Penrose
- Du dehors (*Poésie et vérité 1942*): Poulenc (RH); ND46 (WCW); Buckley; Alexander; Penrose
- Du fond de l'abîme (*Le dur désir de durer*): Spender; Auster (SSFC)
- Durer (*Les yeux fertiles*): Buckley
- "Elle ne sait pas tendre des pièges" (*L'amour la poésie*): Buckley

"Elle s'allonge" (*La vie immédiate*): ToT (SB)

En Espagne (*Poèmes politiques*): Bowen; Alexander; Buckley

"En l'honneur des muets des aveugles des sourds" (*L'amour la poésie*): Auster (SB); Barnstone (SB); ToT (SB); Levy (SB)

En plein mois d'août (*Au rendez-vous allemand*): ND46 (HC); Bowen

En société (*Les dessous d'une vie*): T27 (EJ)

Enfants (*Le livre ouvert I*): Buckley

Enterrer y callar (*Le lit la table*): ND46 (DF); V47; Alexander

"Entoure ce citron de blanc d'œuf informe" (*Poésie ininterrompue*): Bernac (see also "Travail du peintre")

Entre peu d'autres (*Capitale de la douleur*): W49 (KH); Weisman

Épithaphe d'un agriculteur espagnol (*Poèmes retrouvés*): Bowen

Espagne (*Poèmes politiques*): Alexander

Essai de simulation de la paralysie générale (*L'immaculée conception*): Levy (SB)

Être (*Les yeux fertiles*): Bowen; Bernac

Exil (*Donner à voir*): LGB18 (RPEM)

Facile est bien (*Facile*): ToT (GR); Levy (GR)

Faire vivre (*Au rendez-vous allemand*): Buckley; Alexander

"Fantôme de ta nudité" (*À toute épreuve*): ToT (SB)

"Figure de force brûlante et farouche" (*Les yeux fertiles*): Bernac

"Filles de rien prêtes à tout" (*Comme deux gouttes d'eau*): ND38 (CHF); Levy (JLY)

Finir (*Le livre ouvert I*): Alexander

Fuir (*Les animaux et leurs hommes...*): Bowen; Buckley

- Gabriel Péri (*Au rendez-vous allemand*): ND46 (HC); Bowen; Alexander
- "Gagner au jeu du profil" (*La vie immédiate*): Auster (SB)
- Georges Braque (*Capitale de la douleur*): T27 (EJ); Weisman; Barnstone (DG); ToT (DG); Bernac
- Giorgio de Chirico (*Mourir de ne pas mourir*): Weisman; ToT (DG)
- Grand air (*Les yeux fertiles*): Buckley; Hartley
- Hadji Dimitre (*Poèmes de Christo Botev*): Bowen
- Haï-kaïs (5 of 11) (*Pour vivre ici*): Bowen
- Hors de la masse (*Les yeux fertiles*): Buckley
- "Il faut voir de près" (*À toute épreuve*): Auster (SB)
- "Il la prend dans ses bras" (*À toute épreuve*): Auster (SB); Bernac
- "Il ne faut pas voir la réalité telle que je suis" (*À toute épreuve*): Auster (SB)
- "Immobile" (*À toute épreuve*): Auster(SB)
- "Irrémédiable vie" (*Voir*): Bernac (see also "De la lumière et du pain")
- "J'admiraïs descendant vers toi" (*La vie immédiate*): ToT (SB)
- "J'ai eu longtemps un visage inutile" (*Poèmes pour la paix*): Alexander
- "J'avais dans mes serments bâti trois châteaux" (*Les armes de la douleur*): ND46 (AdB); Bowen (see also "Les armes de la douleur")
- Jardin perdu (*Cours naturel*): CP (L1A)
- "Je cache les sombres trésors" (*L'amour la poésie*): Buckley; Burnshaw
- Je croyais le repos possible (*Les yeux fertiles*): Buckley; Bernac
- "Je n'ai envie que de t'aimer" (*Les yeux fertiles*): Burnshaw; Bernac
- "Je rêve de toutes les belles" (*Poèmes pour la paix*): Alexander
- "Je sors des caves de l'angoisse" (*L'amour la poésie*): ND38 (CHF); ToT (DG)

- "Je te l'ai dit pour les nuages" (*L'amour la poésie*): Alexander
- "Je veux t'embrasser je t'embrasse" (*La vie immédiate*): ToT (SB)
- Joan Miro (*Capitale de la douleur*): ToT (GR); Weisman; Bernac
- Juan Gris (*Voir*): Bernac
- Justice (*Le livre ouvert I*): Buckley
- L'absence (*Le livre ouvert II*): Bowen
- L'age de la vie (I-VII) (*Poésie ininterrompue*): NDPP
- L'amoureuse (*Mourir de ne pas mourir*): Buckley; Weisman; Bowen; Levy (SB); Alexander; Hartley; Auster (SB); Barnstone (SB); ToT (SB)
- L'angoisse et l'inquiétude (*Les mains libres*): Bowen
- L'aube dissout les monstres (*Le lit la table*): ND46 (JL); Alexander
- "L'image d'homme, au dehors du souterrain" (*Capitale de la douleur*): ND38 (CHF); Weisman
- L'invention (*Répétitions*): Weisman; Auster (SB); Barnstone (SB); ToT (SB)
- L'objectivité poétique (*La rose publique*): ToT (DG)
- L'unique (*Répétitions*): Weisman; Levy (JLY)
- La dame de carreau (*Les dessous de la vie*): Levy (SB); Burnshaw; Alexander
- La force de l'habitude (*L'Immaculée conception*): CPP
- La glace cassée (*Les mains libres*): Bowen
- La halte des heures (*Sur les pentes inférieures*): ND46 (DF); Alexander; Penrose
- La main le cœur le lion l'oiseau (*Poésie et vérité 1942*): Buckley; Bernac
- La mort dans la conversation (*Répétitions*): W49 (KH); Weisman
- La nécessité (*La vie immédiate*): CPP (DG); ToT (DG); PR (LB?)
- La parole (*Répétitions*): ToT (GR); Weisman

- La poésie doit avoir pour but la vérité pratique (*Deux poètes d'aujourd'hui*): Buckley; Alexander
- "La simplicité même écrire" (*À toute épreuve*): Auster (SB)
- "La terre est bleue comme une orange" (*L'amour la poésie*): Buckley
- La tête contre les murs (*Les yeux fertiles*): Hartley
- La victoire de Guernica (*Cours naturel*): YFR; Bowen; Fowlie; Alexander; LGB6 (RP and GR)
- La vie intra-utérine (*L'immaculée conception*): CPP
- "La violence des vents du large" (*À toute épreuve*): Auster (SB)
- La vue (*La vie immédiate*): ToT (SB)
- Le baiser (*Lingères légères*): Bowen; Burnshaw
- Le château des pauvres (Fragment) (*Poésie ininterrompue II*): Buckley
- "Le corps et les honneurs profanes" (*À toute épreuve*): ToT (SB)
- "Le crépuscule ce chaméléon qui meurt" (*La rose publique*): ND38 (CHF)
- Le désir (*Les mains libres*): Bowen
- Le droit le devoir de vivre (*Le livre ouvert II*): Buckley; Alexander
- Le feu (*Dignes de vivre*): Poulenc (RH)
- Le jeu de construction (*Mourir de ne pas mourir*): Buckley; Weisman; ToT (GR)
- Le mal (*La vie immédiate*): Barnstone (BW)
- Le même jour pour tous (*Au rendez-vous allemand*): ND46 (CM); Bowen; Alexander
- "Le mensonge menaçant les ruses dures et glissantes" (*L'amour la poésie*): Buckley
- Le miroir d'un moment (*Capitale de la douleur*): W49 (KH); Weisman
- Le monde est nul (I-VII) (*Le lit la table*): Alexander

- Le Mont Grammos (*Grèce ma rose de raison*): Bowen
- "Le passage de la Bérésina par une femme rousse" (*La vie immédiate*): Auster (SB)
- Le phénix (*Le phénix*): Bowen; Kallet
- Le plus jeune (*Capitale de la douleur*): W49 (KH); Weisman
- Le poème hostile (*Au rendez-vous allemand*): ND46 (AdB); Alexander
- "Le salon à la langue noire lèche son maître" (*La vie immédiate*): Auster (SB)
- "Le sang coulant des dalles" (*La vie immédiate*): Auster (SB)
- "Le sommeil a pris ton empreinte" (*L'amour la poésie*): Buckley
- Le souhait impossible (*Poèmes politiques*): KR (GN)
- Le sourd et l'aveugle (*Mourir de ne pas mourir*): Buckley; Weisman; Auster (PA)
- Le tournant (*Les mains libres*): Bowen
- Le travail du peintre (I-VII) (*Poésie ininterrompue*): NDPP; Buckley; T49; (see also "Entoure ce citron de blanc d'œuf informe")
- Le travail du poète (I-VII) (*Poésie ininterrompue*): Buckley
- "Les arbres blancs les arbres noirs" (*À toute épreuve*): Auster (SB)
- Les armes de la douleur (I-VII) (*Les armes de la douleur*): Bowen; Alexander; (see also "J'avais dans mes serments bâti trois châteaux")
- Les fleurs (*Les nécessités de la vie*): ND40 (CC)
- Les Gertrude Hoffman Girls (*Capitale de la douleur*): Weisman; CPP (RT); ToT (RT)
- Les mains libres (*Les mains libres*): Bowen
- Les maîtres (*La barre d'appui*): CPP
- "Les oiseaux parfument les bois" (*À toute épreuve*): Auster (SB)
- "Les représentants tout-puissants du désir" (*L'amour la poésie*): Buckley

- Les semblables (*La vie immédiate*): Barnstone (DD); ToT (DD)
- Les sens (*Le lit la table*): Buckley
- Les vendeurs d'indulgence (*Au rendez-vous allemand*): Alexander
- Les yeux stériles (*Les mains libres*): Alexander
- Leurs yeux toujours pures (*Capitale de la douleur*): PR (LB?); Weisman; ToT (GR)
- Liberté (*Poésie et vérité 1942*): ND46 (JL); P45 (GD); Bowen; Penrose; Alexander; Auster (WSM)
- Man Ray (*La rose publique*): ToT (MR); LGB10 (MR)
- Marine (*Le phénix*): Bowen; Kallet
- "Matin brisé dans des bras endormis" (*La rose publique*): ToT (GR)
- Max Ernst (*Répétitions*): Weisman; CPP (GR); ToT (GR); Levy (GR)
- Médieuses (I-VII) (*Médieuses*): Alexander
- "Mon amour pour avoir figuré mes désirs" (*L'amour la poésie*): Buckley; Burnshaw; Alexander
- Mourir ("Plus une plainte...") (*Le livre ouvert I*): KR (GN)
- Ne plus partager (*Capitale de la douleur*): T27 (EJ); Weisman; W49 (KH)
- Notre année (*Le lit la table*): P53 (CG)
- Notre mouvement (*Le dur désir de durer*): Fowlie; Spender; Kallet
- Notre vie (*Le temps déborde*): Buckley; Kallet
- "Nous avons fait la nuit" (*Facile*): Barnstone (GR); ToT (GR); Bernac
- Nous sommes (*Chanson complète*): Buckley; Fowlie; Alexander; Bernac
- Novembre 1936 (*Cours naturel*): Buckley; Bowen
- Nudité de la vérité (*Mourir de ne pas mourir*): Bowen; Weisman; ToT (DD)
- Nuits partagées (*La vie immédiate*): Alexander

- Nul (II) (*Répétitions*): ToT (DG); Weisman
- Nulle rupture (*Chanson complète*): CP (LIA)
- Nusch (*La vie immédiate*): Hartley
- "On ne peut me connaître" (*Les yeux fertiles*): Buckley; Bowen; Alexander; Hartley
- On te menace (*Au rendez-vous allemand*): Alexander
- Ondée (*Les yeux fertiles*): Buckley
- Onze poèmes de persistance (*Le livre ouvert I*): Buckley
- Oser et l'espoir (*La rose publique*): ND40 (FC)
- "Où la vie se contemple tout est submergé" (*L'amour la poésie*): Buckley
- Ouvrier (*Les nécessités de la vie*): Bowen
- Pablo Picasso (*Capitale de la douleur*): ToT (GR); Weisman
- Par un baiser (*Le dur désir de durer*): Buckley; Kallet; Spender
- Par une nuit nouvelle (*La vie immédiate*): Bowen; Hartley
- "Par-dessus les chapeaux" (*La vie immédiate*): Auster (SB)
- Paroles peintes (*Cours naturel*): PR (LB?); Buckley; Alexander
- Patience (*Sur les pentes inférieures*): Alexander; Penrose
- Paul Klee (*Capitale de la douleur*): CPP; Weisman; ToT (GR); Levy (GR); Bernac
- Pensez (*Au rendez-vous allemand*): ND46 (CM); Alexander
- Peu de vertu (*La vie immédiate*): Bernac
- "Peut-il se reposer celui qui dort" (*À toute épreuve*): Bernac
- "Plume d'eau claire pluie fragile" (*À toute épreuve*): Bernac
- "Plus c'était un baiser" (*L'amour la poésie*): Buckley

- Poèmes (*Répétitions*): Weisman; Levy (JLY); Alexander
- Poésie ininterrompue (*Poésie ininterrompue*): LR ("adapted by" WL); Alexander⁴
- Pour l'exemple (*Lingères légères*): NDPP
- Pour ne plus être seuls (*Grèce ma rose de raison*): Bowen
- Pour vivre ici (I-V) (*Le livre ouvert I*): Buckley
- "Pour voir les yeux où l'on s'enferme" (*La vie immédiate*): ToT (SB)
- "Pourquoi les fait-on courir" (*La vie immédiate*): Auster (SB)
- Première du monde (*Capitale de la douleur*): ToT (GR); Weisman; Fowlie; Alexander
- Prière des veuves et des mères (*Grèce ma rose de raison*): Bowen
- Prose Selection *see* Buckley (1986)
- Rencontres (I-XI) (*Le livre ouvert I*): Alexander
- "Révolte de la neige" (*L'amour la poésie*): ToT (DG)
- Rideau (*Les yeux fertiles*): Bernac
- "Rien que ce doux petit visage"⁵: Bernac
- "Rôdeuse au front de verre" (*À toute épreuve*): Bernac
- Saint-Alban (*Lingères légères*): Bowen
- Saisons (*Le dur désir de durer*): Buckley; Kallet; Spender
- Sans âge (*Cours naturel*): Buckley; Barnstone (PT); Alexander
- "Ses yeux sont des tours de lumière" (*L'amour la poésie*): Buckley
- Silence d'évangile (*Mourir de ne pas mourir*): ND38 (CHF); Weisman
- Simple images de demain (*Poèmes retrouvés*): Bowen
- Sœurs d'espérance (*Poèmes politiques*): Bowen; Buckley

- "Soleil fatal du nombre des vivants" (*La vie immédiate*): Auster (SB)
- "Splendide la poitrine cambrée légèrement" (*Poèmes pour la paix*): Alexander
- Suite (II) (*Répétitions*): W49 (KH); Weisman; ToT (GR)
- "Sur quel mur me suis-je gravé" (*Cours naturel*): PR (LB?)
- "Ta chevelure d'oranges dans le vide du monde" (*Au défaut du silence*): T27 (EJ)
- "Tant de rêves en l'air" (*La rose publique*): ToT (GR)
- Telle femme, principe de vie, interlocutrice idéale (*La rose publique*): ND38 (CHF); ToT (RT)
- "Toi la seule et j'entends les herbes de ton rire" (*L'amour la poésie*): Alexander
- "Tous ces gens mangent" (*À toute épreuve*): Auster (SB)
- Tous les droits (*La vie immédiate*): CPP (DG?)
- "Toute la fleur des fruits éclaire mon jardin" (*Poèmes pour la paix*): Alexander
- "Toute la vie a coulé dans mes rides" (*À toute épreuve*): Auster (SB)
- "Toutes les femmes heureuses ont" (*Poèmes pour la paix*): Alexander
- "Tu te lèves l'eau se déploie" (*Facile*): CPP (GR); ToT (GR); Fowlie; Alexander
- Tuer (*Au rendez-vous allemand*): ND46 (JL); Alexander
- Un corps (*Lingères légères*): NDPP
- Un feu sans tache (*Sur les pentes inférieures*): V47 (RPEM?); Penrose; Alexander
- Un loup (I) (*Poésie et vérité 1942*): Poulenc (RH); ND46 (WCW); Penrose
- Un loup (II) (*Poésie et vérité 1942*): ND46 (WCW); Buckley; Penrose
- Une (*Capitale de la douleur*): ToT (DG); Weisman
- "Une chanson de porcelaine bat des mains" (*À toute épreuve*): Bernac
- "Une femme chaque nuit" (*À toute épreuve*): ToT (SB)
- "Une herbe pauvre" (*Les yeux pauvres*): Bernac

"Une limaille d'or un trésor une flaque" (*La vie immédiate*): Auster (SB)

Une pour toutes ("La mieux connue...") (*Cours naturel*): CP (LIA)

Une pour toutes ("Une ou plusieurs...") (*La vie immédiate*): ToT (DD)

Vencer Juntos (*Poèmes politiques*): Alexander; Buckley

Vertueux solitaire (*Chanson complète*): Bernac

"Villages de la lassitude" (*À toute épreuve*): ToT (SB)

Vivre (*Le livre ouvert I*): Alexander; Hartley; KR (GN)

Vue donne vie (I-VII) (*Le livre ouvert I*): Bernac

Yves Tanguy (*La vie immédiate*): Hartley; LGB4 (GR)

1While Kallet (1980) is taken as the standard reference here, it should be noted that there are interesting variations between the published (1980) TTs and the TTs as they appear in Kallet's original 1978 thesis. In particular, two poems from the collection *Le Phénix*, "Écrire dessiner inscrire" and "La petite enfance de Dominique", are translated in the 1978 thesis but are then omitted completely from the published 1980 text.

2*Quarterly Review of Literature* (1949?) contains a translation of what is ostensibly a single Éluard poem, under the title "Send me news of you". This actually seems to be a combination of three separate texts. The first two of these are "Avec tes yeux je change comme avec les lunes" and "Donnez-moi de tes nouvelles": the *Pléiade Œuvres complètes* mentions in a note (Vol. II, p. 1247) that these two texts were published together, as a single text, in 1923 (*The Little Review*, 4, Autumn-Winter 1923 p. 17). To these two texts, the 1949 translator has apparently added a further three lines which I have been unable to trace at all.

3"De la lumière et du pain" features in the contents page of Buckley's thesis, but appears not to feature in the thesis itself: I do not know whether this omission is general or is rather restricted to the copy of the thesis which I received.

4 "Poésie ininterrompue" features in Alexander (1975), an extended edition of Alexander (1952).

5"Rien que ce doux petit visage" is included by Bernac in a chapter on Éluard, but I was unable to find it in the *Pléiade Œuvres complètes*.

APPENDICES TWO AND THREE (ST AND TTs)
CAN BE FOUND AS INSERTS INSIDE THE BACK
COVER OF THIS THESIS.

APPENDIX FOUR: A SELECTION OF GOODMAN'S OWN POETRY

From *Poetry* 90, April-September 1957:

Long Lines

The quiet hour when we have put the good-looking dinner in
the oven
after busy little preparations and pinching pinches of spices
and we step out under the open sky in the green yards, it is
sundown
quiet but neither still nor silent for the birds are chirping loudly
and the air is softly moving in the leaves, it is cool
— O love, my only one my world, I'd feel so lonely I could die
here in exile now for forty years, nor do I see the end,
except for your kindly gestures in the regularity of everyday.
But when, O world, will our arbitrary and inscrutable master
who watches over every one of those chirping sparrows in the
trees
when will He recall me to my native home where I have friends?
Come in, the food is baked that I eat salted with my tears.

My Daughter Very Ill

My little darling looked so pale today
fading away
pining and thin like the transparent moon
in the afternoon,
I cannot sleep, obsessed by Susie's colorless
cheerless face
and bony body in my arms too light,
she who was bright
and comparable to the meadowflowers,
alas! that the mowers
passed and did not spare, their petals droop
— my shoulders stoop
for fear and neither can I breathe for fear.
Nay! hear my prayer,
Nature! who alone healest and not wishes
nor art nor pity,
and do thou, Creator Spirit, visit her
with the quick future
that alone stirs to courage and to walk
and to work.

From *Poetry* 92, April-September 1958:

We Have A Verb "Stood Up"

We have a verb "stood up" it means
 you kept the date the other didn't:
 now damn it all if every day
 somebody doesn't stand me up
 my verses come back in the mail
 my wife has lied to me and I
 am altogether at odds and ends
 and ridiculous walking abroad.

Freddy the crazy boy
 came to see me yesterday
 clowning and chuckling gaily
 at his hilarious ineptitude
 to get the slightest satisfaction
 and especially when he grandly
 proclaimed "I could renounce the world!"
 laughing fit to be tied.

I didn't think when I gave up
 my claim to be and my complaint
 and lost the conviction I
 was excellent but unknown,
 that I should feel like this
 hit or miss and happy-go-
 unlucky like an Irish pennant
 on somebody else's satchel.

From *Poetry* 94, April-September 1959:

Lines In Spite

"So be it. Spiteful! triumph in your spite.
 God is love and can afford to lose.
 Neither must you yield in the final point
 nor, you victorious, are all breathing creatures
 annihilated."

Blest are Thou, O Lord,
 who allowest me to triumph in my spite
 guiltless. Rosy is my glow of gratitude

as upon sweet snow the sunset flush
 — not warm, nor do the flowers of the field
 flourish in that arctic, where one lonely
 animal is erratic, with thick fur.
 Him shall I hunt.

From *Poetry* 96, April-September 1960:

The Cape Cod Canal

Among vistas and panoramas fair
 and vivid in recognition is the great
 Cape Cod Canal, and notably where in state
 he rounds the turning and the ships of war
 recede toward Newport. Shall I stop my car
 one day and drink (before it is too late)
 enough to slake my thirsty eyesight at
 this Boundary that makes me glad? So far
 I have glimpsed him only as I speed away
 looking back, from empty summers on
 green Cape Cod across to Buzzards Bay;
 or alternately, sanguine in June,
 I greet him as I hurry on my way
 towards joys I will not find in Provincetown.

Motorcycle Song

My new license plate
 is thirty zip six
 orange on black
 and cost me two bucks.

Castor and Pollux,
 from cops preserve me
 and all encounters
 involving insurance.

Through lovely landscape
 guide my wheels
 and may my buddy-seat
 carry friendly freight.

APPENDIX TWO: SOURCE TEXT

LES SEPT POÈMES D'AMOUR EN GUERRE

J'écris dans ce pays où l'on parque les hommes
Dans l'ordure et la soif, le silence et la faim...
François la Colère¹ (*Le Musée Grévin*).

I

Un navire dans tes yeux
Se rendait maître du vent
Et tes yeux étaient le pays
Que l'on retrouve en un instant

5 Patients tes yeux nous attendaient

Sous les arbres des forêts
Dans la pluie dans la tourmente
Sur la neige des sommets
Entre les yeux et les jeux des enfants

10 Patients tes yeux nous attendaient

Ils étaient une vallée
Plus tendre qu'un seul brin d'herbe
Leur soleil donnait du poids
Aux maigres moissons humaines

15 Nous attendaient pour nous voir

Toujours
Car nous apportions l'amour
La jeunesse de l'amour
Et la raison de l'amour

20 La sagesse de l'amour

Et l'immortalité.

II

Jour de nos yeux mieux peuplés
Que les plus grandes batailles

Villes et banlieues villages
De nos yeux vainqueurs du temps

5 Dans la fraîche vallée brûle
Le soleil fluide et fort

Et sur l'herbe se pavane
La chair rose du printemps

*

10 Le soir a fermé ses ailes
Sur Paris désespéré
Notre lampe soutient la nuit
Comme un captif la liberté.

III

La source coulant douce et nue
La nuit partout épanouie
La nuit où nous nous unissons
Dans une lutte faible et folle

*

5 Et la nuit qui nous fait injure
La nuit où se creuse le lit
Vide de la solitude
L'avenir d'une agonie.

IV

C'est une plante qui frappe
À la porte de la terre
Et c'est un enfant qui frappe
À la porte de sa mère
5 C'est la pluie et le soleil
Qui naissent avec l'enfant
Grandissent avec la plante
Fleurissent avec l'enfant

J'entends raisonner et rire

*

10 On a calculé la peine
Qu'on peut faire à un enfant
Tant de honte sans vomir
Tant de larmes sans périr

15 Un bruit de pas sous la voûte
Noire et béate d'horreur
On vient déterrer la plante
On vient avilir l'enfant

Par la misère et l'ennui.

V

Le coin du cœur disaient-ils gentiment
Le coin d'amour et de haine et de gloire
Répondions-nous et nos yeux reflétaient
La vérité qui nous servait d'asile

5 Nous n'avons jamais commencé
 Nous nous sommes toujours aimés
 Et parce que nous nous aimons
 Nous voulons libérer les autres
 De leur solitude glacée
10 Nous voulons et je dis je veux
 Je dis tu veux et nous voulons
 Que la lumière perpétue
 Des couples brillants de vertu
 Des couples cuirassés d'audace
15 Parce que leurs yeux se font face

Et qu'ils ont leur but dans la vie des autres.

VI

Nous ne vous chantons pas trompettes
Pour mieux vous montrer le malheur
Tel qu'il est très grand très bête
Et plus bête d'être entier

5 Nous prétendions seule la mort
Seule la terre nous limite
Mais maintenant c'est la honte
Qui nous mure tout vivants

Honte du mal illimité
10 Honte de nos bourreaux absurdes
Toujours les mêmes toujours
Les mêmes amants d'eux-mêmes

Honte des trains de suppliciés
Honte des mots terre brûlée
15 Mais nous n'avons pas honte de notre souffrance
Mais nous n'avons pas honte d'avoir honte

Derrière les guerriers fuyards
Même plus ne vit un oiseau
L'air est vide de sanglots
20 Vide de notre innocence

Retentissant de haine et de vengeance.

VII

Au nom du front parfait profond
Au nom des yeux que je regarde
Et de la bouche que j'embrasse
Pour aujourd'hui et pour toujours

5 Au nom de l'espoir enterré
Au nom des larmes dans le noir
Au nom des plaintes qui font rire
Au nom des rires qui font peur

10 Au nom des rires dans la rue
De la douceur qui lie nos mains
Au nom des fruits couvrant les fleurs
Sur une terre belle et bonne

15 Au nom des hommes en prison
Au nom des femmes déportées
Au nom de tous nos camarades
Martyrisés et massacrés
Pour n'avoir pas accepté l'ombre

20 Il nous faut drainer la colère
Et faire se lever le fer
Pour préserver l'image haute
Des innocents partout traqués
Et qui partout vont triompher.

¹François la Colère, pseudonyme de Louis Aragon dans la Résistance.

APPENDIX THREE: TARGET TEXTS

PAUL GOODMAN: *THE SEVEN POEMS OF LOVE IN WARTIME*¹

"I write in this land where they pen men up in filth
and thirst, silence and hunger..."

ARAGON (*Le Musée Grevin*)

I

In your eyes a ship
mastered the wind
your eyes were the land
that suddenly we find again

5 your patient eyes were waiting for us

'neath the trees of the woods
in rain in torment
on the snow of the peaks
twixt the eyes and games of children

10 your patient eyes were waiting for us

they were a valley
softer than a single blade of grass
their sunlight lent a weight
to the thin harvests of mankind

15 were waiting for us to see us
forever

for we were bringing love
the youth of love
and reasoning of love

20 the wisdom of love
and immortality.

II

Day of our eyes, athrong with people
more than the greatest battles

cities and garden-cities
of our eyes victorious over time

5 in the cool valley burns
the sun liquid and strong

and on the grass the pink
flesh of springtime preens.

*

10 Evening has closed his wings
on Paris in despair
our lamp holds up the night
as a prisoner his freedom.

III

Spring flowing sweet and bare
night opening everywhere
the night when we unite
in feeble foolish fight

*

5 the night insulting us
night when the bed is hollow
empty of solitude
future of an agony.

IV

A plant it is that knocks
at the door of the earth
a child it is that knocks
at his mother's door
5 it is the rain and the sun
that with the child are born
that grow up with the plant
flourish with the child

I hear them speaking sense and laughing

*

10 they figure out the hurt
that they can do to a child
so much shame before he vomits
so many tears before he dies

15 Noise of footsteps 'neath the vault
black and gaping wide with horror
they come to uproot the plant
and to debase the child

with poverty and boredom.

V

Heart's corner, they politely said,
the corner of love and hate and glory
we answered and our eyes reflected
the truth that was our refuge

5 we never did begin
we always loved each other
and since we love each other
we want to free the rest
from their icy solitude

10 we want, I say I want
I say you want we want
the light to shine forever
from couples bright with virtue
from couples with the shield of daring

15 because their eyes see face to face

and their purpose is the life of the rest.

VI

We do not sing you trumpets
the better to show to you misfortune
just as it is so big so stupid
and stupider by being whole

5 to death alone we looked
only the earth our bound
but now it's shame
that walls us up alive

shame of the boundless evil
10 shame of the ridiculous butchers
still the same, still
the same lovers of themselves

shame of the trains of tortured
shame of the words scorched earth
15 but we aren't ashamed of our suffering
but we aren't ashamed to be ashamed

behind the fleeing soldiers
not even a bird is alive
the air is void of sobbing
20 void of our innocence

resounding with hate and revenge.

VII

In the name of the forehead perfect deep
 in the name of the eyes I look into
 and of the mouth I kiss
 today and evermore

5 In the name of buried hope
 in the name of tears in the dark
 in the name of complaints that make us laugh
 in the name of the laughter that terrifies

10 in the name of the laughter in the street
 of the tenderness that binds our hands
 in the name of fruits after the flowers
 on the beautiful good earth

15 in the name of the men in prison
 in the name of the women deported
 in the names of all our comrades
 martyred and massacred
 for not accepting the shadow

20 we must drain away our anger
 and lift the iron up
 to keep the memory high
 of the innocent everywhere hounded
 who everywhere shall triumph.

¹The Goodman TT was not printed alongside the ST when first published, unlike either the Alexander or Bower TTs.

LLOYD ALEXANDER: *SEVEN POEMS OF LOVE IN WAR*

"I am writing in this land where they pen up men
In offal and thirst, silence and starvation..."

ARAGON (Le Musée Grévin)

I

A ship in your eyes
Became master of the wind
And your eyes were the country
Found again in an instant

5 Patient your eyes waited for us

Under the trees of the forests
In rain in torment
On the snow of mountain peaks
Among the eyes and the games of children

10 Patient your eyes waited for us

They were a valley
More tender than a single blade of grass
Their sunlight gave substance
To the lean human harvest

15 They waited to see us

Always
For we brought love
The youth of love
And the reason of love

20 The wisdom of love

And immortality.

II

Light of our eyes more populous
Than the greatest battles

Towns and suburbs villages
Of our eyes conquerors of time

5 In the cool valley the sun
Burns bright and fluid

And the rose flesh of springtime
Struts upon the grass

10 Evening has folded its wings
Over a Paris without hope
But our lamp sustains the night
As a captive liberty.

III

The spring flowing sweet and naked
Night stretches everywhere
The night when we join together
In a mad and feeble struggle

5 And the night which curses us
The night when the empty bed
Of solitude is dug
The future of an agony.

IV

A flower knocks
At the gates of the earth
A child knocks
At the door of his mother
5 The rain and sunlight
Born with the child
Growing with the flower
Flowering with the child

I hear reasoning and laughter.

10 They have calculated the sorrow
That a child can bear
So much shame without vomiting
So many tears without dying

There is a sound of footsteps under the archways
15 Black and blest with horror
They are coming to uproot the flower
They are coming to vilify the child

With misery and weariness.

V

The heart's corner they said softly
The corner of love and hate and glory
We answered and our eyes reflected
The truth which was our sanctuary

- 5 We have never begun
But we have always been in love
And because we are in love
We want to free others
From their frozen solitude
- 10 We want and I say I want
I say that you want and we want
Light to perpetuate
Couples shining with virtue
Couples armed with audacity
- 15 Because they look into each other's eyes

And their goal is in the lives of others.

VI

We do not trumpet our misfortune
The better to show you our unhappiness
Such as it is very great very stupid
And all the more stupid because it is complete

5 We claimed that death alone
That earth alone could limit us
But now it is shame
That walls us up alive

10 Shame of unbounded evil
Shame of our absurd butchers
Always the same always
The same lovers of themselves

15 Shame of the trainloads of the tortured
Shame of the words scorched earth
But we are not ashamed of our suffering
We are not ashamed of our shame

20 Not even a bird is left alive
In the wake of these coward warriors
The air is empty of sobbing
Empty of our innocence

Resounding with hate and vengeance.

VII

In the name of the perfect profound face
In the name of the eyes I look at
And the mouth I kiss
For today and for always

5 In the name of buried hope
In the name of tears in the darkness
In the name of sorrow that brings laughter
In the name of laughter that brings fear

10 In the name of laughter in the street
Of the gentleness that links our hands
In the name of fruits covering flowers
On an earth good and beautiful

15 In the name of the men in prison
In the name of the women deported
In the name of all our comrades
Martyred and massacred
For not accepting the shadow

We must drain our rage
And make the iron rise up
To preserve the high image
Of the innocent everywhere hunted
And who will triumph everywhere.

GILBERT BOWEN: *SEVEN POEMS OF LOVE AT WAR*

I write in that land where men are herded
 into filth and thirst, silence and hunger...

François la Colère² (*La Musée Grévin* [sic.])

I

Your eyes were a ship
 A ship lord of the wind
 And your eyes were a land
 Found again in an instant

5 Patient your eyes awaited us

Under the forest trees
 In rain in tempest
 On the snow of mountain tops
 In the eyes and games of children

10 Patient your eyes awaited us

They were a valley
 Softer than a single blade of grass
 Their sun nourished
 The lean human years

15 Waited to see us

Always
 For we bore love
 The youth of love
 And the meaning of love

20 The wisdom of love

And immortality.

II

Day of our eye peopled
Better than the greatest battles

Cities and towns and villages
Of our eyes conquerors of time

5 In the cool valley burns
The strong and liquid sun

And over the grass floats proudly
The pink flesh of springtime

*

10 Evening has folded its wings
Over Paris in despair
Our lamp holds up the night
As a captive does freedom.

III

The spring flowing sweet and free
The all invading night
The night we join together
In a weak and foolish struggle

*

5 And the night that does us wrong
The night when the bed grows hollow
Empty of solitude
The future of an agony.

IV

It is a plant that beats
At the earth's door
And it is a child that beats
At its mother's door
5 It is the rain and the sun
Born with the child
Growing with the plant
Flowering with the child

I hear reasoning and laughter

*

10 The harm has been measured
That can be done to a child
So much shame without sickness
So many tears without death

15 A sound of footsteps under the vaults
Black and holy in horror
They come to dig up the plant
They come to defile the child

Through misery and weariness.

V

The province of the heart they said sweetly
The province of love and hate and glory
We replied and our eyes reflected
The truth that gave us sanctuary

5 We never did begin
We always loved each other
And because we love each other
We want to free others
From their icy solitude
10 We want and I am saying I Want
I am saying You Want and We Want
The light to be everlasting
Couples in the beams of virtue
Couples shielded by their daring
15 Because their eyes meet

Because their aim is in the lives of others.

VI

We do not sing to you with fanfares
Better to lay misfortune bare
Show how huge it is how ugly
And uglier for being absolute

5 We claimed only death
Only earth restricts
But now it is shame
Enclosing us alive

10 Shame of boundless evil
Shame of our idiot tormentors
Always the same always
The same ones in love with themselves

15 Shame of the condemned trains
Shame of the words scorched earth
But we are unashamed of our suffering
But we are unashamed of being ashamed

20 After the fugitive warriors
Even no bird lives
The air is empty of sobs
Empty of our innocence

Echoing hate and vengeance.

VII

In the name of the deep and perfect brow
In the name of the eyes I behold
And the mouth I kiss
For this day and ever

5 In the name of buried hope
In the name of tears in darkness
In the name of grievance turned to laughter
In the name of laughter turned to fear

10 In the name of laughter in the street
Of the gentleness that binds our hands
In the name of fruits that shelter blossoms
Over the rich good earth

15 In the name of imprisoned men
In the name of deported women
In the name of all our comrades
Martyred and slain
For not accepting darkness

We must drain the wells of anger
Make the sword rise up
To keep alive the shining likeness
Of the guiltless hunted everywhere
Who everywhere shall overcome.

²Pseudonym of Louis Aragon while he was in the Resistance.

MICHAEL BOTLY: *THE SEVEN POEMS OF LOVE IN COMBAT*³
(1943)

I am writing in a land where men are penned up
In silence and thirst, in famine and filth...

François la Colère⁴ (*Le Musée Grévin*)

I

A tall ship in your eyes
Was taking control of the seas
Your eyes were a land
Regained in a moment

5 Your eyes in vigil
Patient

Beneath the forest trees
In rainstorm in tempest
On the mountain snows

10 Amid the eyes and cries of children at play

Your eyes in vigil
Patient

They were a valley more tender
Than a single stem of grass
15 In their sunlight the harsh
Harvests of humanity ripened gold

In vigil awaiting us
Always
For we were bringing love
20 The youthfulness of love
And the logic of love
The wisdom of love
And immortality.

II

Daylight of our eyes filled by
Crowds greater than armies

Cities and suburbs villages
Of our eyes conquerors of time

5 The sun blazes fierce and fluid
On the grass of that cool valley

Where springtime walks naked
Stately in display

*

10 Around Paris in despair
The dusk has closed its wings
Our steadfast lamp contains the night
As a captive does freedom.

III

Bare and sweet the wellspring flows
The night blooms all around
The night we grapple to create
A cracked and brittle bond

*

5 And the spiteful night
The night our solitude is dug
As a hollow in an empty bed
The future of a final breath.

IV

It is a plant pounding

At the earth's door

It is a child pounding

At its mother's door

5 It is the rain and the sun

Which are born with the child

Bud with the plant

Blossom with the child

I hear logic and laughter

*

10 They have calculated the sentence

They can inflict on a child

The weight of shame before it vomits

The number of tears before it dies

Footsteps ring beneath the vault

15 Its walls loom black and

Smugly horror-hallowed

They are coming to dig up the plant

They are coming to degrade the child

With grey desolation and grief.

V

The little corner of the heart they sweetly said
The little corner of love and of hate and of
Glory we replied and the truth that was our sanctuary
Was mirrored in our eyes

5 We had no beginning
We always were in love
And because we are in love
We want to release others
From their frozen solitude

10 We want and I mean I want
I mean you want and we want
The light to perpetuate
Couples shining with resolute virtue
Couples armoured in daring because
15 Their eyes reflect defiant eyes

And their goal is in the lives of others.

VI

We need no braid or trumpetsong
To reveal the truth of misery
A whole and imbecilic beast
Great and rampant in its heat

5 We claimed that death alone
That earth alone confines us
But now it is shame
That walls us up alive

The shame of the limitless evil
10 The shame of ridiculous torturers
Always the same always
The self-same lovers of themselves

The shame of the trains of victims
The shame of the words scorched earth
15 But we have no shame for our suffering
But we have no shame for our shame

In the wake of the warrior cowards
Not even the birds are left alive
The air is empty of despair
20 Empty of our innocence

Reverberant with hate and vengeance.

VII

For this, the deep and flawless brow
 For these, the eyes I contemplate
 And for this, the mouth I kiss
 For today and evermore

5 For this, the hope which lies interred
 For this, the grieving in the dark
 For this, the laughter mocking tears
 For this, the laughter sparking fear

10 For this, glad laughter in the street
 The gentleness which links our hands
 For this, the mantle of fruit over flower
 On an earth of beneficent beauty

15 For these, the women in the camps
 For these, the men in jail
 For all our martyr comrades
 Who, defying the darkness,
 Are tortured and slain

20 We must channel our anger
 And steel must rise to keep
 High this exalted image:
 The innocent who are hunted everywhere
 And who everywhere shall triumph.

3While the TT is not presented alongside the ST here for simple reasons of economy, as with the other TTs, it is intended that the two texts should be read in conjunction: my normal preferred layout would be the complete TT series followed by the complete ST series, encouraging the reader to view each series as a complete unit in its own right.

4 One of the Resistance pseudonyms of Louis Aragon.