Translation Anthologies in Disguise: the Case of Seferis' *Antigrafes*

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Abstract: The present paper employs Lambert and van Gorp's descriptive model of analysis and Theo Herman's polysystem theory, in order to examine George Seferis' translations included in the volume *Antigrafes.* It begins with an examination of the translator's introductory remarks on his translation and proceeds with a discussion of Seferis' selection and arrangement of the texts and the results of these choices (macro-level analysis). After that, the target-text is analyzed at the level of lexis, grammar and syntax (micro-level). Stylistic and semantic shifts are discussed here together with an attempt to form hypotheses regarding the reasons behind the translator's choices. Finally the target-text is examined in the systemic context. Hypotheses formed at the previous stage are tested against the poet-translator's original work as well as the home system's literary production. The basic assumption of the present approach is that, examined in the socio-historical and cultural environments that host them, *Antigrafes* appear to be an anthology in disguise, a kind of modest, undercover equivalent to the Poundian *ABC of Reading*.

Keywords: descriptive translation studies, polysystem theory, anthologies, modernism

It is not the teacher's place to enforce an opinion.

Ezra Pound, *ABC of Reading*

The present paper employs Lambert and van Gorp's synthetic scheme for translation description and Herman's polysystem theory, in order to examine the translations Seferis included in *Antigrafes.* Lambert and van Gorp's model of analysis (1985: 52-53) organizes research in the following order:

1. Preliminary data.
2. Macro-level analysis.
3. Micro-level analysis.
4. Systemic context.

1. First we look at the Preliminary data. Observations regarding the translator's general strategy, his introductory remarks, the title and title page, the texts that surround the target-text (peritexts).
2. The Macro-level analysis regards the choice and arrangement of poems, questions about the treatment of their formal characteristics.
3. The Micro-level analysis discusses data at the level of lexis, grammar and syntax and their relation to overall stylistic results.
4. Finally the Systemic context analysis is the most exciting part of the process, especially when the translator is a successful poet. Oppositions between micro- and macro- level, or between the poet's theoretical views on translation and his practice, will be discussed in the context of the 'home' system. Intertextual relations between the translated text and other translations or original productions, as well as the role of translation in the translator's poetic career, are also examined here.

The above model is explanatory and not merely descriptive, since it allows us to use the findings of each stage in order to form tentative hypotheses, which in turn we will try to test against the findings of the following stage. As you can tell, far from being a lexicographical hunt for mistakes and inaccuracies, the present analysis aims to define the translator's strategy through his macro- and micro-level choices. The systemic approach studies translations as 'part of a complex web of interrelations' (Hermans 1999: 66), socio-cultural and historical as well as literary, and is therefore interested in both the translated text and the context in which it appears, starting from the basic hypothesis that you cannot examine a translation in a cultural vacuum without consideration of the home-system's historical and literary environment.

1. Preliminary data

On the title page of *Antigrafes* (*Fig. 1*), Seferis appears as the author, with his name printed above the title. His presence on the title page invites us 'to accentuate the position of the translator as sender' (Koster 2002: 33), as an authorial presence whose voice pervades all the voices heard in the texts. Note that Seferis does not say *'Antigrafa'* but *'Antigrafes'*. Both these words can be translated as *Copies*, but there is a difference in Greek: the neuter *'antigrafo'* is the replica, the feminine *'antigrafi'* stresses the didactic character of the enterprise, and evokes the two basic lessons of the first grade in the Greek school: 'antigrafi' and 'orthografia', «la copie» et «la dictée» in French school. It is like Seferis sends his reader back to the basics, a kind of Modernist *ABC of Reading*.

In the Table of Contents (*Fig. 2*) Seferis' presence is subtler, organizing the poems 'objectively' by the poets' dates of birth. He invents a new way of writing the foreign poets' names next to the Roman characters. The little dots mostly over plosive or fricative consonants remind us of a linguist's practice and does not really help the reader either to pronounce or to recognize the names. Seferis' invention points to the experimental character of his project. In the sight of this Table, one could paraphrase Pound's description of his own Table of Names and Dates, substituting 'my' for 'English': 'sequence of authors through whom the metamorphosis of *my* verse writing may be traced' (Pound 1951: 173).

1.1. Analysis of the peritext

In the very first line of his Introduction Seferis defines translation as 'the least satisfying form of writing', since the translator can never hope to recreate the original. Seferis deplores the outcome of translation as a work of a lower status and the translator as a mere copyist. This and the following statement have been used as proof of Seferis' source-orientation (Connolly 2002: 34-35, Kayalis 1998: 58-9):

> Ὅσο καλὰ καὶ νὰ δουλέψει κανείς, ὅσο ἐπιτυχὴς καὶ ἂν εἶναι, θὰ ὑπάρχει πάντα ἕνα ἀντικείμενο —τὸ πρωτότυπο— ποὺ μένει ἐκεῖ γιὰ νὰ μᾶς δείχνει πὼς βρισκόμαστε πάντα χαμηλότερα ἀπὸ τὸ σωστό, πὼς ἀκόμη κι ἂν πᾶμε ψηλότερα, πάλι χαμηλότερα θὰ εἴμαστε.

The 'σωστό'/'λάθος' distinction here is in tune with the title, which evokes the didactic character of 'ἀντιγραφή' and 'ὀρθογραφία'. Finally, Seferis (1978: 7) declares his translating goal:

> [Ἡ] δουλειὰ ποὺ συγκεντρώνω ἐδῶ εἶναι ἡ ἐπιλογὴ ἀπὸ μιὰ εὐρύτερη προσπάθεια ποὺ ἔκαμα γιὰ νὰ δοκιμάσω τὶ μπορεῖ νὰ σηκώσει, στὰ χρόνια ποὺ ἔζησα, ἡ γλώσσα μας. Ἐκτὸς ἀπὸ τὸ κίνητρο αὐτό, δὲν ἔχει ἄλλον εἱρμὸ ἡ συλλογὴ αὐτή, καὶ δὲ θὰ ἦταν σωστὸ νὰ τῆς ἀποδοθεῖ ὁ σκοπὸς τῆς ἀνθολόγησης ἢ τῆς ἀξιολόγησης.

Ezra Pound regarded translation as an act of criticism, and a collection of translations is indeed nothing if not systematic and conscious criticism in itself, but Seferis avoids elucidating the reader on his choice of poems, as well as discouraging us from treating *Ἀντιγραφὲς* as an anthology. In the Notes at the back of the volume, we begin to suspect the significance these poems had for him. There Seferis contextualizes the source texts in a manner that highlights his relation to the poets he chooses to translate. The fact that Seferis first considered publishing his translations in the heart of the war from Cairo (1942) also reveals the importance these texts had for him.

In his introduction to Eliot, Seferis (1973: 19-42) acknowledges Yeats, Joyce, Lawrence, Pound and Eliot, as the most 'important masters' of the 'modern art of writing' in the English language. Significantly, Seferis translates four of the five for *Antigrafes*. In the same text Seferis defines the modern poets' relation to language as one of alienation. His relation to the poems of *Antigrafes* lies precisely here: they all explore the capacity of language for communication and renovation in the light of dramatic changes that led to the subversion of the old order.

The conflict of messages between the Title Page and the Notes on the one hand and the Table of Contents and Introduction on the other, leads me to the hypothesis that *Antigrafes* is an anthology in disguise, whose purpose is to delineate the genealogy of Seferis' Modernism. Far from being mere exercises, *Antigrafes* reveals a higher degree of intervention than Seferis is willing to admit, and from which he tries to lead the reader astray with his 'Προλόγισμα'.

2. Macro-level analysis

Seferis shares with Pound the modernist concern for the arrangement of the Table of Contents in *Antigrafes.* The macro-structure of the collection, the way the poems offer us different perspectives of common themes, reveals another modernist concern that Seferis shared with Pound: the insistence 'to think of the volume rather than the individual lyric as unit' (Bornstein 1999: 26-27). The collection as it first appeared, contained twenty-four poems –as many as the letters of the Greek alphabet- by fourteen poets, nine of them English or American and five French. The dialogue between the translated poems of the first edition and the manner in which Seferis translates them, drawing links not only with European Modernism but also with the Greek poetry, points to the presence of a translating policy.

Interestingly, among these poems and poets Pound holds the dominant position (*Fig. 3*). With the exception of Valéry, all of the poems of the first edition were written between two great wars (1915-1943). The dates at the end of most of the translations disclose Seferis' involvement. The poems of ''Επίμετρο' that Savidis later added lack the coherence of Seferis' edition: many of the translations are fragmentary and none of them has a date apart from Claudel's poem, written in 1922. This strengthens our hypothesis that *Antigrafes* is an anthology in disguise, because the dates are related to the poems' content and increase their interdependence. For this reason, and for reasons of space, I will discuss only poems of the first edition that Seferis organized himself.

One of the recurring themes in *Ἀντιγραφὲς* is the role of the poet in a world no longer in need of poets. Pound's 'Τὸ νησὶ στὴ λίμνη' (1916), like the poems from Yeats and Gide is concerned with the role of poetry in the modern world. ''Η Δευτέρα Παρουσία' (1919), which opens the anthology, speaks about the apocalyptic catastrophe of the old world, while it envisions the advent of something new. The poet appears as a prophet and a visionary like the speaker in Gide's 'Στάλσιμο' (1920). The narrator of Yeats' 'Ταξίδι στὸ Βυζάντιο' (1927) contemplates the relation between life and art, and between art and the artificial. The poet's disdain for old age and his quest for immortality even in an artificial form is reminiscent of Cavafy's treatment of the theme and his refuge in art as an analgesic against the pain caused by old age. Moreover in Cavafy we find a similar treatment of the poetic art as a craft and the poet as a craftsman. Yeats' ironic exploration of the relation between art and the artificial is also reminiscent of Karyotakis' satire on Symbolism, especially at the point where the poet is willing to give up his life in order to enter the 'artifice of eternity':

Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity. (Yeats 1989: 193)

Κάψετε τὴν καρδιά μου κι ἀναλῶστε την· ἄρρωστη τοῦ
πόθου,
Δεμένη σ' ἕνα ζῶο ποὺ ξεψυχᾶ,
Δὲν ξέρει τώρα τὶ εἶναι· καὶ δεχτεῖτε με
Στὴν τεχνουργία τῆς αἰωνιότητας. (*Antigrafes*, 21-24)

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> (Ταπεινὴ τέχνη χωρὶς ὕφος,
> πόσο ἀργὰ δέχομαι τὸ δίδαγμά σου!)
> Ὄνειρο ἀνάγλυφο, θὰ ’ρθῶ κοντά σου
> κατακορύφως. (Karyotakis 1972: 113)

The agony of modern man is dominant in the narrator's impersonal self-examination in Valéry's 'Ἡ βραδιὰ μὲ τὸν κύριο Τὲστ' (1896). The speaker's reflection on his life in a prosaic manner that challenges traditional poetics was significant for the formation of Seferis' voice. Established aesthetic values are also the target of Marianne Moore's condensed and bitingly ironic criticism in 'The Monkeys' (1921) and 'To a Snail' (1924) both of which Seferis translates.

In many of the translations the exploration of the poet's role is linked to a metaphysical quest and is articulated in a quasi-religious language. Yeats' 'Ἡ Δευτέρα Παρουσία' and Jouve's 'Οἱ τέσσερεις καβαλάρηδες' (1938) evoke the Apocalypse, while 'Στοχάσου' (1924) extensively draws on Ecclesiastes. Gide's 'Στάλσιμο', evokes Matthew's Gospel in order to express the poet's failure in a world no longer in need of prophets, and in Lawrence's 'Τὸ καράβι τοῦ θανάτου' (1929) the quest for metamorphosis is also expressed in religious language. The religious and historical elements are both prevalent in Keyes' 'Θρῆνος γιὰ τὸν Ἄδωνη' (1942) but mostly in *Ἡ Ἐρημιὰ* (1942-1943) with which Seferis chose to close the first edition of *Ἀντιγραφές*. With this translation the collection seems to come full circle: the 'drowning of innocence' announced in 'Ἡ Δευτέρα Παρουσία' is now fulfilled. The vision of the beast that the poet saw in the first poem of the collection rising from 'the sands of the desert' was the vision of humanity heading blindly to war, and Keyes one of its innocent victims. The choice of title accentuates Keyes' relation to Eliot: *Ἡ Ἐρημιὰ* and '*Ἡ Ἔρημη Χώρα*' sound very close in Greek. Thus, the first edition of *Ἀντιγραφὲς* ends with a poem that stresses the continuity within the poet-translator's work.

Both 'Ἱσπανία' (1937) and 'Musée des Beaux Arts' (1938) from Auden constitute a response to turbulent times and even Durrell's playful 'Μυθολογία' (1943) is touched by history, encapsulating the climate of life in exile during war. Seferis' personal involvement in the choice of poems becomes apparent in 'Ἡ αἴθουσα' (1964) from Day Lewis, which explores the role of the poet who, like Seferis, is also a public figure. His choice of 'Κάντο XIII' from Pound's book of translations from Confucius, also reveals Seferis' personal attraction to poems that explore the incongruity between the private and the social.

In turbulent times the poet is destined to travel and suffer exile. The theme of 'νόστος' is dominant in the translations from Pound and MacLeish. 'Γράμμα ξενιτεμένου' (1915) is a characteristic example of *periplus,* a theme of 'cardinal importance' for Pound (Davie 1991: 210) as for Seferis. The narrator appears as Odysseus, writing a letter about his past experiences with his companions. This mode of recollection in epistolary form will also appear in 'Γράμμα ἀπὸ τὴν Ἀμερικὴ' from MacLeish and 'Σᾶς γράφω ἀπὸ ἕναν τόπο μακρινό' from Michaux, as in Seferis' own poetry.

In the poems from MacLeish we hear the voice of many that evokes Seferis' *Μυθιστόρημα*. Near the end of 'Ἄντρες' (MacLeish) we find out that the collective voice is that of the living but also of the dead; thus a type of 'Nekyia' is evoked here as in Pound. In the poem Seferis found the same voice that he defined as 'the tormented body of the many' in Lawrence's 'The Ship of Death'. Even the unique optimism of 'Χωρὶς ἡλικία' by Éluard blends with the rest of the translations because of the collective voice heard in the poem.

The delineation of the poems' central motifs and the way in which these intertwine and evolve from one poem to another, points to the macro-structural coherence of *Ἀντιγραφές* and to the existence of a policy that governs Seferis' 'operational norms', that is, his decisions at the macro- and micro-levels (Toury 1995: 58).

3. Micro-level analysis

As far as Seferis' treatment of the lexical, metrical and rhythmical features of the poems, two things should be noted:

Seferis' translations are not strictly literal, that is not exactly 'copies', and

Seferis' conservatism in creating intertextual links.

Again, in the aforementioned example from Yates, we can see how Seferis translates 'sick with desire' with an expression formed in the manner of Erotokritos: 'τοῦ πόθου ἀρρωστημένη' (Γ1410) and avoids the crude 'ζῶο ποὺ ψοφᾶ' for Yeats' 'dying animal'. The choice of the Hellenistic word 'τεχνουργία' for 'artifice' creates a subtle link with the silversmith's desire to immortalize through art a beautiful youth lost in battle in Cavafy's 'Τεχνουργὸς κρατήρων'. Seferis' translation is interpretative at the level of the word and in line with home system poetics. It is not literal and definitely not source-oriented. Such a move is often justified when the preservation of form is the primary goal. But Seferis also fails to take the necessary liberties to put the poem back together at the level of line length and rhyme. This suggests that although he has a translating strategy, this is not global and does not allow for systematic interventions such as additions, omissions and syntactic rearrangements. In the example from 'Canto I' below, we see the difficulties Seferis had to overcome:

Then sat we amidships, wind jamming the tiller,
Thus with stretched sail, we went over sea till day's end.
Sun to his slumber, shadows o'er all the ocean,
Came we then to the bounds of deepest water,
…Nor with stars stretched, nor looking back from heaven
Swartest night stretched over wretched men there.
The ocean flowing backward, came we then to the place
Aforesaid by Circe. (8-18)

Τότες καθίσαμε στὴν κουπαστή, κι ὁ ἀγέρας μάγκωνε τὸ τιμόνι
Ἔτσι ὁλάρμενοι, περνούσαμε τὸ πέλαγο ὣς νὰ τελειώσει ἡ μέρα.
Ἀποκοιμήθη ὁ ἥλιος, ἴσκιοι σ' ὁλάκερο τὸν ὠκεανό,
Καὶ τότες μπήκαμε στὰ πιὸ βαθιὰ νερά,
…Μήτε ὅταν βγαίνει στ' ἀψηλὰ κοντὰ στ' ἀστέρια
Μήτε ὅταν σκύβει νὰ γυρίσει πίσω ἀπὸ τὸν οὐρανό·

Νύχτα ὁλόμαυρη τεντωμένη ἐκεῖ πάνω στοὺς ἄμοιρους
ἀνθρώπους.
Πίσω τὸ ρέμα τοῦ ὠκεανοῦ, κι ἤρθαμε τότε
Στὸν τόπο ποὺ μᾶς ἁρμήνεψε ἡ Κίρκη.

Since in Greek the person and number of the verb are indicated by the endings and not the preceding pronouns, the source text verbs sound regular in translation, whereas in the original they have an archaic flavour. In the above excerpt we also see the structural importance that the gerunds, active and passive voice participles have in Pound's text. Forms like 'jamming, stretched, wretched, flowing, aforesaid' have conciseness, ambiguity, and metrical versatility (Fig. 4). Pound's predilection for '–ing' verb forms must also be ascribed to his favouring of the imagistic qualities of the poems: they allow for an unimpeded flow of description, while at the same time importing an archaic flavour. Seferis has to choose and give explanatory translations that destroy the source text's conciseness, ambiguity and incantatory rhythm. Although he tries to preserve some of the archaic flavour in lexical choices like ἁρμήνεψε, ἀποκοιμήθη, μερί, ἀψηλά, he does not go as far as to use equivalent tropes from the *μοιρολόγια* of the Underworld, or the *ἀκριτικά*, which would have a function equivalent to that of *The Seafarer* in the original.

4. Systemic context analysis

The themes that guide Seferis' selection of poets and poems in Ἀντιγραφὲς are those that are central in his own poetry. We may classify these under the following two interrelated categories:

- The theme of the sea journey.
- The descent to the underworld and communication with the dead.

Thus, we could say that Pound is the most important of the translated poets for Seferis. Topography and history are very important for both poets. Far from being merely symbolic, the starting point of the journey in Seferis is often based on real places and events. In Pound's *ABC of Reading* (1934) Homer holds the first place for the importance of *periplus* in his work. In the reading list of *Antigrafes* Pound holds the first place for the same reason. The ancient Greek *περίπλους* is the equivalent of the modern logbook and literally means 'circumnavigation'; it was employed to describe a certain genre of works that were accounts of voyages or 'records of explorations'. But it is not only in the poems of the *Logbook* series that we find this function. Already in *Μυθιστόρημα* many sections have the fragmentary form of a journal entry or a letter, a feature that often led critics to judge Seferis' poetry as fragmentary and without subject. The excerpts from *Μυθιστόρημα* here, evoke the genre of poem-letter that we also find in 'Γράμμα ξενιτεμένου', 'Γράμμα ἀπὸ τὴν Ἀμερική' and 'Σᾶς γράφω ἀπὸ ἕναν τόπο μακρινό':

Ε´
Ἡ αὐγὴ μᾶς βρίσκει πλάι στὴν κουρασμένη λάμπα
νὰ γράφουμε ἀδέξια καὶ μὲ προσπάθεια στὸ χαρτὶ

πλεούμενα γοργόνες ἢ κοχύλια

Ζ΄

Μεγάλα παράθυρα. Μεγάλα τραπέζια
γιὰ νὰ γράφουμε τὰ γράμματα ποὺ σοῦ γράφουμε
τόσους μῆνες καὶ τὰ ρίχνουμε
μέσα στὸν ἀποχωρισμὸ γιὰ νὰ γεμίσει.

Many of the poems in *Antigrafes* are also accounts of the speaker's inner journey. Monsieur Teste's monologue is a record of self-exploration, like Jouve's retrospective journey from his childhood all the way up to maturity in 'Στοχάσου'. Keyes' account of his metaphysical experience of the desert in *The Wilderness* is dedicated to Chaucer, George Barley, Eliot and 'the other explorers', adding his contribution to their 'records of explorations' (Keyes 1945: 111).

In 'Γράμμα ἀπὸ τὴν Ἀμερικὴ' the narrator is in his homeland but appears homesick for another land and another sea, while the ship in 'Τὸ καράβι τοῦ θανάτου' seems to be one with the human body. At certain points the poet describes the body as ship and vice versa in a tone very reminiscent of *Μυθιστόρημα* as we can see in the juxtaposition of excerpts below:

'Τὸ καράβι τοῦ θανάτου'

II

Καὶ μὲς στὸ χτυπημένο σῶμα, ἡ τρομαγμένη ψυχὴ
βρίσκεται ζαρωμένη, τρέμοντας ἀπ' τὸ κρύο
ποὺ τὴ χτυπᾶ φυσώντας ἀπ' τὶς τρύπες.

V

Ἔπεσαν κιόλας τὰ σώματά μας, χτυπημένα, ἄσκημα χτυπημένα,
κιόλας οἱ ψυχές μας στάζουν μέσα ἀπὸ τ' ἄνοιγμα τῶν σκληρῶν χτυπημάτων.

Μυθιστόρημα Η΄

Μὰ τί γυρεύουν οἱ ψυχές μας ταξιδεύοντας
πάνω στὰ σαπισμένα θαλάσσια ξύλα

ἀπὸ λιμάνι σὲ λιμάνι;

Written in 1929, when the memories of the Asia Minor Disaster were still raw for Seferis, Lawrence's 'The Ship of Death' manages to capture and express pain as a human condition without attaching it to particular historic events. His success in generalizing this feeling without reducing it fascinates Seferis, who does an analogous move in *Μυθιστόρημα*.

In Jouve's 'Στοχάσου' death is the only harbour that awaits man and there he aspires to find 'γαλήνη'. For Lawrence the destination of the journey is the man's 'quietus', which Seferis translates as 'γαλήνη', the much-desired destination of the travellers in *Μυθιστόρημα* and the last word of the poem. The attainment of 'γαλήνη' through oblivion and self-extinction brings us to the second theme of structural importance in *Ἀντιγραφὲς* and in Seferis' poetry in general, namely, the descent to the underworld, and the moment of resurrection or metamorphosis into a new self. Of all the poems Seferis translates for *Ἀντιγραφὲς,* Canto I is the most characteristic example of the descent to the underworld, since it is an English translation of Divus' Latin translation of Homer's *Nekyia*. It is worth noticing the similarities between Seferis' translation and the third part of '*Κίχλη*':

Χύθηκε τὸ αἷμα σκοτεινὸ στὸν τράφο,
Ψυχὲς ἔξω ἀπὸ τὸ Ἔρεβος, λείψανα πεθαμένων, νυφάδες
Νέοι καὶ γέροντες ποὺ βασανίστηκαν πολύ·
....Τοῦτοι πληθαῖναν καὶ μαζεύουνταν τριγύρω μου, φωνάζοντας

'*Κίχλη*'
Κι ἄλλες φωνὲς σιγὰ-σιγὰ μὲ τὴ σειρά τους
ἀκολουθῆσαν· ψίθυροι φτενοὶ καὶ διψασμένοι
ποὺ βγαῖναν ἀπὸ τοῦ ἥλιου τ' ἄλλο μέρος, τὸ σκοτεινό·
θά 'λεγες γύρευαν νὰ πιοῦν αἷμα μιὰ στάλα·

In both poems the poet hears the voice of Elpenor first and then the voice of the wise man he is expecting to hear. Finally both end with the invocation of Aphrodite: 'Canto I' with fragments from a Latin translation of the Homeric hymn to the goddess, and '*Κίχλη*' with a vision of the goddess emerging from the sea. In both poems the invocation of Aphrodite presages a benevolent solution; in Pound the solution is only prefigured, whereas in Seferis it is more fully elaborated.

Communication with the dead is so important that when circumstances are not propitious it causes agony for the poet who sees the link with the past as a prerequisite for renewal. This idea is haunting the speaker in 'Γράμμα ἀπὸ τὴν Ἀμερική' in a manner that brings to mind the agony of Stratis Thalassinos to mind:

Εἶναι παράξενο νὰ ζεῖς κάτω ἀπὸ τ' ἄστρα τὰ γυμνὰ καὶ νὰ πεθαίνεις
Πάνω σὲ μιὰ ξέσκεπη γῆς ὅπου λίγοι πρὶν ἀπὸ μᾶς ἔχουν ταφεῖ
(Ἀπ' τὸ καινούργιο χῶμα δὲν ξαναγυρνοῦν οἱ πεθαμένοι.)

'Γράμμα ἀπὸ τὴν Ἀμερική'

Δὲν ἔχει ἀσφοδίλια, μενεξέδες, μήτε ὑάκινθους·
πῶς νὰ μιλήσεις μὲ τοὺς πεθαμένους.

'Ὁ Στράτης Θαλασσινὸς ἀνάμεσα στοὺς ἀγάπανθους'

The communication with the dead is also related to the apocalyptic moment when the poet finally hears the voices he yearns for, or when he sees a vision that comes as an answer to his quest. The choice of 'The Second Coming', 'Envoi', 'Les quatre cavaliers' and *The Wilderness* points to the significance that the journey as a quest for a mystic union with the real self has for Seferis. The quest for regeneration in *Μυθιστόρημα* Θ΄ is expressed as a need to find the valley where Adonis was wounded. The myth of the dead god is, of course, of structural importance for *The Waste Land* and for Keyes' 'Lament for Adonis'. In the translations of *Ἀντιγραφὲς* we not only find themes that converge with Seferis' poetry; we also find themes that are in dialogue with Seferis' translation of *The Waste Land*.

'Κάντο XXX' is an instance of Seferis' reluctance to systematically stress intertextual links. The poem delineates the shapes that corruption takes through history. Pound employs Chaucer's diction to mock the impurity that followed the death of the ancient gods. His polyphonic treatment of the subject aims at highlighting what he called 'the repeat in history', the way in which contemporary events are nothing but the re-enactment of older ones. Although the 'repeat in history' is the 'chief constructive principle of the Cantos' (Albright 1999: 81) and a central notion in the poetry of Cavafy as Seferis perceived it, Seferis does not translate the strategy with which this is enacted. This is quite a marked choice if we consider that in Cantos 23 and 26 Pound evokes Byzantine history to speak about the Asia Minor Disaster (Roessel 1988: 180-4). In his endnote to Pound, Seferis affirms that it is pointless to search for historical coherence in *The Cantos*. It seems that Seferis was confounded by the 'achronological superposition of stories' (Albright 1999: 82) in *The Cantos* and that may account for his selection of the more coherent ones, but his remark on the non-historicity of Pound's poems can be misleading: in fact we may assume that Seferis' use of *The chronicle of Machairas* in poems like 'Ὁ δαίμων τῆς πορνείας' owes a great deal to Pound's use of history.

Conclusion

The analysis of the peritext and the macrostructure revealed that Seferis has a translation strategy that guides his choice of poems and leads him to publish a book of translations. The micro-structural and systemic analysis showed that his strategy is fickle and local rather than systematic and global. If we accept the function of translation anthologies as an evaluation and 'interpretation of a given field' that 'make[s] relations and values visible', then we have to admit that *Ἀντιγραφὲς* fulfils this function, and invites the readers 'to make use of a cultural store' (Essmann and Frank 1991: 66), contrary to Seferis' introductory remarks.

All of the above findings can be understood in light of the home system literary environment as well as the poet's idiosyncrasy. It is because of the strong thematic relations between the poems of *Ἀντιγραφὲς* and Seferis' own poetry that Seferis is unwilling to regard *Ἀντιγραφὲς* as an anthology or a work of criticism. Admitting his conscious and deliberate choices could be misinterpreted by his critics as an excessive dependence of his own work upon the foreign models. Seferis also wanted to move away from the norm established by Palamas. So he never really modified his early view, according to which the perfect translation is no longer a translation but a new work. He therefore prefers to write the new work instead of importing it as 'part of his lyrical self' as Palamas did ([n.d.] vol.11: 202). The Greek literary system in 1965 would not allow for a work as impishly didactic as Pound's *ABC of Reading*. But I have a feeling that, behind the self-effacing title Ἀντιγραφές, Seferis would like to shout with Ezra Pound (1951: 41):

> With regard to the following list, one ingenious or ingenuous attacker suggested that I had included certain poems in this list because I had myself translated them. The idea that during twenty-five years' search I had translated the poems BECAUSE they were the key positions or the best illustrations, seems not to have occurred to him.

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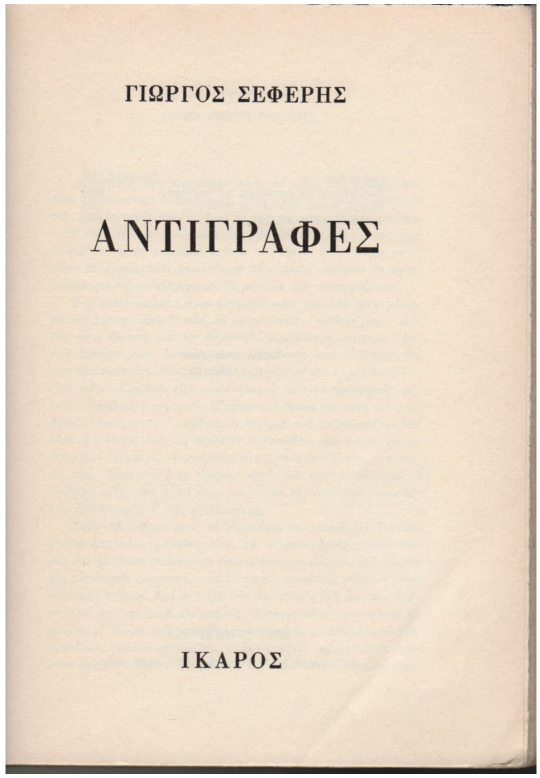

ΓΙΩΡΓΟΣ ΣΕΦΕΡΗΣ

ΑΝΤΙΓΡΑΦΕΣ

ΙΚΑΡΟΣ

Fig. 1. Title page

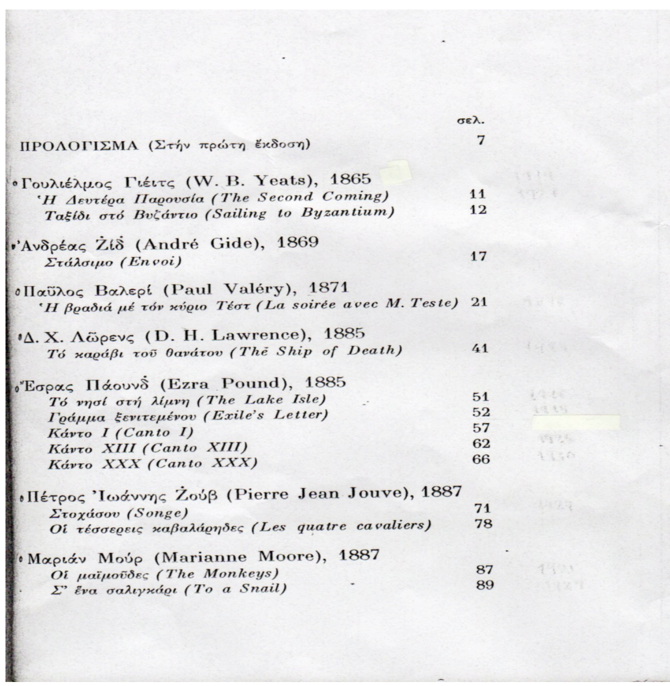

Fig. 2. Table of Contents

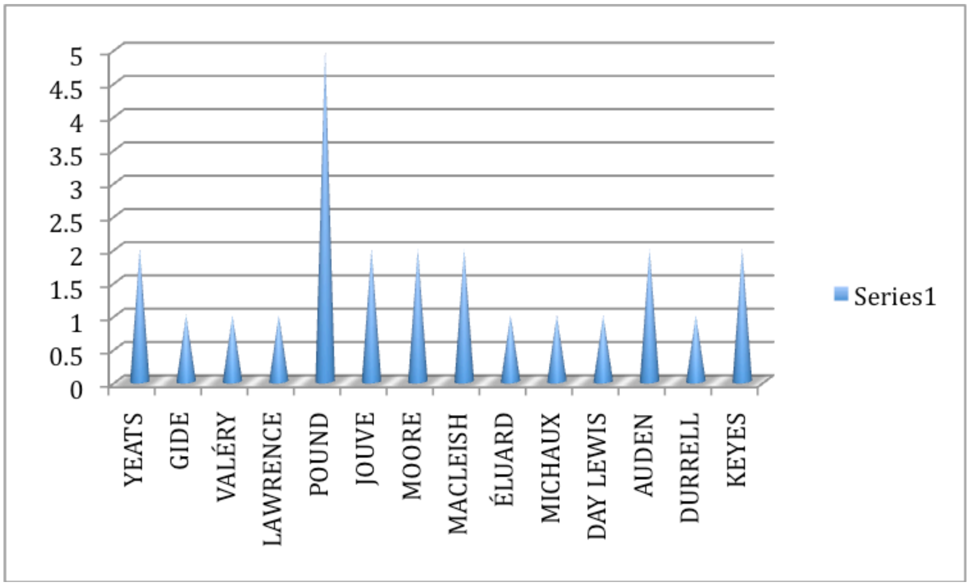

Fig. 3. Graphic representation of translated poets

low speaking	σιγανομίλητος	Sitting	—
charioteering	ἁρματολάτης	playing	παῖζαν
public speaking	δημόσιος ρήτορας	pretending	μὲ τὴν πρόφαση
continuing	ἀκόμη	receiving	μάζευε
swimming hole	δεξαμενὴ	passing	περνάει
flopping off	τινάζουνταν	falling	πέσουν

Fig. 4. Table of words