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Joan Maragall in English: Afterlives, "sur-vival" and retranslation

Resum:

Aquest article ressegueix i analitza el llegat poètic de Joan Maragall en llengua anglesa mitjançant consideració de la manera en què la seva obra ha estat traduïda i retraduïda (perquè d'alguns poemes, com el «Cant espiritual» i «La vaca cega», existeixen múltiples versions) al llarg del darrer segle. Començant amb una revisió cronològica de les traduccions produïdes entre els 1920s i les antologies més recents de Michael Odon (*Count Arnau & Other Poems*, 2017) i Ronald Puppo (*One Day of Life is Life*, 2020), s'intenta esbrinar la versió del poeta català que va conseguir mobilitzar-se en cada període, a més d'establir i elucidar les interpretacions particulars que en fan els 19 traductors tractats. En aquesta primera part, cada una de les versions és llegida com a esdeveniment singular en la història de la traducció. La segona part de l'article se centra en l'anàlisi dels textos des de la perspectiva de la retraducció, entrant en diàleg amb aproximacions recents que parteixen de lectures deconstructives del famós article de Walter Benjamin, «La tasca del traductor», per proposar la necessitat d'anar més enllà dels relats historiogràfics de progrés teleològic per llegir la relació entre original i traduccions subsegüents en termes de vides pòstumes (afterlives en anglès), sobre-vivència, diferència i textualitat. Centrant-nos en les diferents versions angleses de «L'oda infinita», El Comte Arnau i el «Cant espiritual», en proposem una lectura que les posa en relació, com a constel·lacions de re-traducció que ens ofereixen una multiplicitat de perspectives sobre el corpus maragallià.

Paraules clau: poesia catalana — història de la traducció — retraducció — sobrevivència — deconstrucció — Joan Maragall

Abstract:

This article traces and analyses Joan Maragall's poetic legacy in English via a consideration of the ways in which his works have been translated and retranslated (with certain poems, such as the "Cant espiritual" and "La vaca cega" having merited multiple versions) over the past hundred years. Through a chronological survey of translations from the 1920s up to the most recent anthologies by Michael Odon (*Count Arnau & Other Poems*, 2017) and Ronald Puppo (*One Day of Life is Life*, 2020), I set out to uncover the version of Maragall that was able to travel in each period, as well as establishing and elucidating the particular interpretations of his work found in each of the nineteen different translators, reading each of the different versions as events in translation history. This is followed by closer theoretical analysis from the perspective of recent debates in retranslation history, drawing in particular on deconstructive readings of Walter Benjamin's "Task of the Translator" that posit the need to go beyond narratives of teleological progress to consider the relationship between the original and subsequent translations in terms of afterlives, sur-vival, differance and textuality. The article ends by placing translations of "L'oda infinita", El Comte Arnau and the "Cant Espiritual" in dialogue as retranslation constellations that provide multiple insights into the Maragallian text.

Key words: Catalan poetry — translation history — retranslation — afterlives — deconstruction — Joan Maragall

Introduction

This article was inspired by two recent volumes of Joan Maragall's poetry,[1] published in English a mere three years apart: *Count Arnau & Other Poems of Joan Maragall*, made up of US poet Michael Odon's translations of the entirety of the *El Comte Arnau* cycle along with a selection of other works, self-published with Maostrap Press in 2017; and *One Day of Life is Life*, comprising parallel versions of a selection of poetry and prose presented chronologically across the span of Maragall's output, curated and translated by acclaimed translator Ronald Puppo as the inaugural volume of Fum d'Estampa (FdE) Press in 2020.[2] However, rather than presenting an exhaustive review of both translations, in a process of translation analysis designed primarily to reveal and compare the respective approaches of the translators or to evaluate translation quality, I propose to read them as re-translations, in dialogue with recent critical focus on the problematics of retranslation in translation history (Massardier-Kenney), and responding to Isabelle Collombat's idea of the 21st century as "the century of retranslation" (1-2, 8, 13). Inevitably, my account of the translations will be partial, incorporating reference to previous English versions of Maragall's poetry from the 1920s onwards, and attending primarily to the twenty or so texts where translators coincide. In the case of Odon and Puppo, this means, following the order of presentation in *Count Arnau & Other Poems*: three excerpts from "El Comte Arnau" (one from each of the parts); the "Cant espiritual"; "La vaca cega"; "El mal caçador"; "Dimecres de cendres"; "Excelsior"; "Cant de novembre"; "Els tres cants a la Guerra"; "La sirena"; "Paternal"; "Nova oda a Barcelona"; "En la mort d'un jove"; "Vistes al mar"; "La fageda d'En Jordà"; "Nuvial"; "Les muntanyes"; and "L'oda infinita". If we add in previous translations, we are left with a far shorter list, with the most translated poems being: "Cant espiritual" (nine versions, variously translated as "Spiritual Chant", "Spirit Song", "Spiritual Song", "Lay of the Spirit" and "Spiritual"), "La vaca cega" (eight versions), followed by "Paternal" (six), "Oda a Espanya" (five), "Excelsior", "Les muntanyes" and fragment V of "Vistes al mar" (with four versions each), and finally, "L'oda infinita", "Cant del retorn", and "La fageda d'en Jordà" (three). In what follows, I will interweave a chronological account of the past hundred years of Maragall translation(s) into English with closer attention to the two most recent volumes, in order to trace shifts in appreciation of his poetic legacy and reflect on what Lawrence Venuti terms the "cultural labour of retranslation".

Joan Maragall's Poetic Legacy in English

Maragall's legacy – his reception history – is in many ways a complex and embattled one: in part because of the manner in which his writerly model was questioned from the beginning of the 20th century by the new hegemony of Noucentisme; in part because his recovery as a bilingual writer after the Spanish Civil War, either as a precursor or the first of the 1898 generation (most notoriously in Pemán y Pemartín), made him suspicious for elements of Catalan nationalism. Furthermore, in spite (or perhaps because) of the sophisticated re-readings of Modernisme by cultural historians such as Joan-Lluís Marfany (*Aspectes*), and recognition of Maragall's social conscience (above all via Josep Benet), there have been limited attempts to revive him as a core "canonical" figure, except in pieces (with particular poems,

1 I am grateful to Francesco Ardolino for proposing this study and facilitating copies of the Odon and Puppo translations.

2 Created by Douglas Suttle, the original focus of Fum d'Estampa was to be the dissemination of Catalan classics in English. Ronald Puppo was awarded the Premi de la Crítica Serra d'Or for his previous translations of the work of Jacint Verdaguer and the Premi Ramon Llull for the Maragall anthology.



such as “La vaca cega” becoming a staple in education), capable of projecting Catalan culture beyond its borders.[3] This is very much reflected in the version represented by Joan Triadú in his introduction to a 1953 anthology of Catalan-language poetry published by the Dolphin Book Company in England, in line with his perceived downgrading of Maragall in the 1951 *Antologia de la poesia catalana 1900-1950*. Writing of the poet’s “strange capacity for harbouring contradictions” in his introduction (lxviii), Triadú surmises that “his use of language is inferior to that of Verdaguer; his learned vocabulary has a townsman’s emphasis upon ideas, lacking the richness of his predecessor’s country-idiom” (lxix). Neither is there the same process of canonization as that bestowed upon Jacint Verdaguer, nor is Maragall included consistently in the various attempts to export Catalan culture since the 1980s via international readings and anthologies. This might be explained by the way in which the asymmetrical stratification of central and peripheral literatures leaves limited room for the periphery to contribute representations of “universal” value. In the Catalan case, for much of the post-war period, this canonical space was occupied, as far as international projection is concerned, first by Josep Carner, then Salvador Espriu, and more recently by Mercè Rodoreda. However, as Jordi Castellanos has indicated (“La figura”; “Joan Maragall”), the idea of Maragall’s invisibility and perceived anachronism has been overstated. Even in exile he continued to be commemorated by Catalan communities, who preserved an alternative version of his legacy to that promoted in Spain. Furthermore, as Montserrat Roser i Puig has shown, there are significant traces of his reception in English, starting with E. Allison Peers at Liverpool – who links him to the Spanish mystics – and passing through the tradition of Hispanists inspired by Ignasi González Llubera at Belfast, such as Arthur Terry and Geoffrey Ribbans. Indeed, Terry’s close reading of Maragall’s poetry in the 1960s inaugurates later re-readings of the poet’s work in Catalonia. His 1963 volume (*La poesia*), re-edited in 2000, leads to an invitation to curate a selection of Maragall’s poetry for the Millors Obres de la Literatura Catalana (MOLC), and his Anglo-Catalan Society lecture of 2001 remains one of the best accounts of the poet in English.

Perhaps because Roser i Puig focuses primarily on UK-Anglophone rather than US reception, she does not extend much attention to translation as a mode of reception, when Maragall is actually translated more regularly into English than might be expected from the previous paragraph, including one article during his lifetime (recovered and discussed by Ribbans). It is just that, with the exception of the poems gathered in the Catalan PEN’s online catalogue at visat.cat,[4] these translations are today largely invisible, because they are either preserved in loose typescript versions in the Arxiu Joan Maragall or were published in limited runs or journals. It is, nonetheless, useful to provide a chronological overview of this translation activity as events in an expanded reception history.

Early Translations

The earliest translations of Maragall’s poetry appear in journals dedicated to Hispanism on both sides of the Atlantic. The first, a version of the 1904 poem “L’ametller florit”, was translated by a mysterious B.

3 Mònica Güell makes similar observations about the reception of Maragall in France, whereas Roser Campí’s 2002 overview of international translation activity confidently concludes that “it is only normal that a mere handful of poems by Maragall, unable by themselves to give a coherent image of the poet’s work, should have crossed the border” (42).

4 The site presents nine translations of Maragall into English: two each of “Cant espiritual”, “La vaca cega” and “Oda a Espanya”, together with “Les muntanyes”, “Paternal” and fragment V of “Vistes al mar”.

(probably Aubrey Bell) in the inaugural number of the *Bulletin of Spanish Studies* in 1924;[5] the second, Beatrice Gilman Proske's rendition of "Iberian Anthem", appeared in the Hispanic Society of America volume *Translations from Hispanic poets* in 1938.[6] Interestingly, both concern texts that are seldom found in subsequent collections of Maragall's work, although "L'ametller" was included in Alexandre Plana's *Antologia poètica mínima* in 1914, a volume later reproduced in exile in Mexico. I have transcribed the whole of the first fragment and section IV from the other because of the way in which they anticipate tropes characteristic of subsequent reception of the Catalan poet, namely his combination of Romantic exaltation of the natural landscape with more patriotic concern about the survival of the Catalan language and culture.

> Hung on the mountain side I see
>
> Aloft a flowering almond tree.
>
> God save thee, banner gleaming white,
>
> That are, once seen, a keen delight.
>
> For thou art harbinger of peace
>
> When clouds and windy gleams shall cease:
>
> Thou art not fairest Spring, and yet
>
> All the Spring's joy is in thee set. (Bell)

Aubrey Bell's version captures both the sensual delight of contemplation of the natural world and the celebration of the subjective poetic vision – "I see", "once seen" – so characteristic of later, more canonical poems. Yet here, rather than rooting this vision in daily contemplation ("dies ha que t'he delit", OC I 121), there is a pervasive harkening to futurity that transmits traces of a more messianic tendency: the simple metaphor of the almond as spring and peace is complicated by the simultaneity of the iconic, the deictic and the symbolic, reminding us that it is "once seen" by the poet (and translated into poetry) that the almond tree is able to contain "All the Spring's joy". The fact that neither the Catalan word for "Spring" nor any equivalent to "gleaming" or "gleam" appear in the source text betrays a reading that links Maragall to the Spanish mystics, as in the following excerpt from Bell's volume of Fray Luis de León translations: "Here beauty infinite | Unveils itself, and light, quintessence pure, | Transparent gleams: no night | Its radiance may obscure, | Spring's flowered splendour here is ever sure" (Bell, *Lyrics*, 103). Remainders of both terms are present in the "Fulls de dietari" poems that inspire this short fragment ("des dels fons dels jorns vinents, | plorant, la Primavera els beneïa…. | | i han resplendit enmig de la blancura", OC 1 120), but there is otherwise nothing to indicate that these were used as source material rather than the more likely *Antologia poètica mínima.* Furthermore, where Maragall's Catalan turns the tree into a metaphor of peace – "ets la pau que s'anuncia" (OC 1 121) – the English version carries forward the idea of it being

5 I have identified B. as Aubrey Bell because of the latter's close connections with the *Bulletin* and his extensive work on the literary and, especially, poetic tradition of the Iberian Peninsula. Furthermore, Roser i Puig (3) indicates that Bell was working on an (unpublished) anthology of Catalan poetry in the 1920s.

6 The initials B.G.P. could only belong to the eminent art historian Beatrice Gilman Proske, who worked in various roles at the Hispanic Society over a period of fifty years.



a “bandera” in the swerve to “harbinger of peace” and, consequently, “of fairest Spring”. The choice of “harbinger” here inaugurates the theme of afterlives, evoking a sense that the poem, like the flowering almond tree, simultaneously contains and is dependent on translation for its future completion.[7]

“Iberian Anthem” of 1906 contains a more patriotic assertion of the link between landscape, language, tradition and community, captured in the rhythms of the different sections, as expounded by Dámaso Alonso (“La poesia”) in a lecture on the 50th anniversary of Maragall’s death.

> To the pipe of the *tramuntana*—let us dance the *sardana*,
>
> Before us ocean sapphire glows,
>
> Behind are Pyrenean snows,
>
> Hearing our song—repeated long…
>
> O Catalans, awake, be strong!
>
> Your destiny is coming nigh.
>
> It will come from the peaks—it will come from the sea;
>
> We must hasten, where’er our pathways lie,
>
> Ready to live, ready to die,
>
> To suffer… or win the victory. (Gilman Proske 110)

While the fragment contains motifs that appear in other poems, such as the “Three Songs of War”, it is notable that it was neither present in the five poetry volumes published in Maragall’s lifetime nor in many recent anthologies, let alone Odon and Puppo. The poem’s inclusion in a selection published by the Hispanic Society of America, after a single poem by Verdaguer (“To the Bees” 108), and as the first of the 20th century Hispanic poets, may in part be attributed to the trans-Iberian ethos it expresses elsewhere (such as its signalling towards a transatlantic American future in “Iberia! Iberia! From the sea your life is taken | Iberia! Iberia! Give to the sea your love” 111). In bilingual volumes published during the Franco dictatorship, the poem is used to celebrate Maragall’s multilingual inclusivity. This is not so much a feature of subsequent English versions of Maragall, more concerned with transmitting his distinctive voice as a Catalan writer. Gilman Proske’s translation is striking for its capacity to transmit the rhythms of the sardana, while maintaining the original rhyme scheme.[8] The final lines place the poem in dialogue with Tennyson’s “Ulysses”, most famously: “we are; | One equal temper of heroic hearts, | Made weak by time

7 In a later volume, Bell writes: “The Catalans, less simple and more bitter than the Aragonese, combine universal aspiration with a local spirit… [A] musical softness and all the light and colour of the Mediterranean, go hand in hand with precision, the scholarly restraint of Cabanyes with the fervent music of Verdaguer” (*Castilian Literature* 5).

8 The only other English version, Millard’s “Hymn to Iberia” (*Poems of the Sea* 7), is more ponderous and prosaic, as well as containing a mistranslation of “Cap viu!” (OC 1 174) as “Some voice”: “To the Tramuntana’s cry, | we dance the stately sardana | beside the azure sea: | in sight of Pyrenean snows | hearing other – far off songs… | Some voice, oh Catalans, | will tell of your glories!”.

and fate, but strong in will | To strive, to seek, to find, and not to yield". However, there is a lightness of tone carried over from the staccato movement of the Catalan that overcomes the world-weariness of Tennyson's famous monologue.

We probably need to date John Langdon-Davies's version of "The Blind Cow" to the early decades of the 20th century also, following the assertion in Miquel Berga's biography that it was Ventura Gassol, Marià Manent, Tomàs Garcés and Josep Maria López-Picó who encouraged him to translate the poem in the 1920s (Berga 45-46). What is more, there are intriguing echoes of Maragall in Langdon-Davies's *Man on Mountain* (1922), most saliently in "Sunrise": "At last | I have climbed the mountain, | Slipping often, | Slipping sometimes on grass, | Sometimes on stone. | When I started, | It was not yet dawning, |… | But now, | The sun has risen, the sun has risen, | And bound up all in a binding of yellow". However, his translation of "La vaca cega" is not published until 1953, in an appendix to *Gatherings from Catalonia* (217-220) intended to highlight the differences between Catalan and Castilian-Spanish. Between the original Catalan and Langdon-Davies's English, we are presented with Fernando Gutiérrez's translation of the poem (217-218; Maragall, *Antología poética* 67), which proffers a tantalising clue to the decision to render "vailet" (OC 1 92) as "cowboy", echoing the Castilian "boyerizo".[9] Nonetheless, as in subsequent versions of "La vaca cega" in English, there is a high degree of creative interpretation of the meandering spatiality of the Catalan, which pulls against this being a case of indirect translation.

Nodding her head past every fallen tree Unsteady progress by the water path Makes she: the cow who no companion hath […] As in the past years goes she now to find Drink at the stream, yet not as formerly/ With firm step […] She gropes her muzzle towards the trough, Frightened recoils: […] then goes I Along the road her memory does not fail To find, lurching and swishing her languid tail. (Langdon-Davies 218)	Bumping her head from stump to stump, advancing aimlessly along the watering lane the cow goes all alone. […] She wends her way as always to the fount, but not with the steady gait of former times, […] She strikes her mouth against the pointed rail and recoils, offended… […] and staggers back along unforgettable paths, languidly twitching her long tail as she goes. (Daries)

9 All subsequent translators into English either opt for a hypernym ("boy") or root the poem in a more bucolic landscape by selecting variations of "farmer's boy", "shepherd lad", "shepherd" etc.



Striking her head against every other tree Groping her way by the path to the pond Comes the cow all alone. […] She goes to water to the fountain as in times past But not with steadfast sureness of bygone days […] Her mouth strikes the timeworn trough And she withdraws abashed… […] Hesitating through unforgettable paths Sluggishly swinging her lengthy tail. (Casás)	Striking her head on a stump or two, advancing by instinct on the road to water, the cow goes all alone. […] She waters at the fountain as she has for years, but not with the self-assuredness of before […] On the hill she strikes herself clumsily and draws back insulted… […] uncertain on the unforgettable paths, shaking languidly her long tail. (Prystupa, 32)
Bumping her head against one tree stump and another, groping along the path to the water, the cow comes this way alone. […] She comes to drink at the spring as she used to do, but not with the firm tread of earlier times […] She butts her muzzle against the worn basin and draws back in fear... […] hesitating along the unforgettable paths, slowly brandishing her long tail. (Terry 8)	Bumping her head against trees on either side, moving instinctively along the path to water the cow goes lumbering by herself. […] She comes to drink at the trough just as before, but not with the sure tread of other days […] She strikes her muzzle against the trough's sharp edge/ and in outrage lunges back… […] staggering along those paths she's not forgotten, listlessly flicking, flicking her long tail. (Crowe)
Bumping her head on one stump after the other, Advancing step by touch on the path to water, The cow is going totally solo […] She goes to the fountainhead the same to get water; But not with the same firm step of yesterdays […] She butts her nose on the sharp side of the trough And retreats affronted […] Vacillating down the unforgotten paths, Brandishing languorously a long tail. (Odon 41)	Her head bumping on one trunk after another, stepping by rote along the water path, a cow approaches all alone […] She comes to drink just like before at the spring; But not so self-assured as other times […] Her muzzle strikes the time worn trough and she recoils at the affront […] lumbering up and down paths unforgettable, dangling droopily her long-drawn tail. (Puppo 77)

Reading the eight versions alongside each other reveals radically different visions of the landscape, and the cow's movement through it, that make it almost impossible not to interpret them metaphorically as representing each translator's journey through the variously "unforgettable", "unforgotten" or "not forgotten" paths of Maragall's Catalan.[10] It is all the more revealing, then, that Langdon-Davies's 1953 rendering of "Along the road her memory does not fail | To find" was initially translated, in the manuscript version held in the Arxiu Joan Maragall, as "Along the roads which memory cannot fail | To find", betraying a moment of identification and self- representation of his own encounter – "unsteady progress" towards recovering a "firm step"; groping and lurching; and the final, more stylish "swishing" — with this particular translation zone.

Post-war Translations

There are two undated translations in the Arxiu Joan Maragall which were probably completed in the late 1940s or early 1950s: "The Sardana" by Josep Delclós, better known for translating G. K. Chesterton's *Saint Francis of Assisi* into Catalan, and "Spiritual Song" by Manuel Muntaner i Anglada, closely linked to the emblematic Concurs Parroquial de Poesia de Cantonigròs (Yeste), a project aimed at protecting the continuity of the Catalan poetic and linguistic tradition that would have significant international impact.[11] Likewise, the next "visible" version of Maragall's poetry is humanist writer, philosopher and PEN International activist Kathleen Nott's 1947 "Spiritual Chant" for the Modernist magazine, *ADAM*, situating it as part of a wider struggle to preserve Catalan culture from the repressive measures of the Franco dictatorship, and coinciding with the Italian and French versions by Eugenio Montale and Albert Camus.[12] Both this and the similarly politically-motivated 1958 version of "Oda a Espanya" by University of Cambridge historian – and prominent international Catalanist – Josep Maria Batista i Roca, are included in the *Visat* catalogue, alongside a number of undated translations by Rogelio Casás ("The Blind Cow"), Joseph Daries ("The Mountains", "The Blind Cow" and "Spirit Song"),[13] and Pearse Hutchinson ("The Boats"), which were probably completed between the late 1950s and early 1970s.

As a founder member of the Anglo-Catalan Society, Batista i Roca was not only committed to the dissemination of Catalan cultural history but was also more unambiguously secessionist than most of his peers in exile in the UK, as reflected in his involvement in the Consell Nacional Català from 1953. It is important to see his translation of "Ode to Spain" in this light, as well as advancing a corrective to the vision of Maragall presented in the 1953 *Anthology of Catalan Lyric Poetry*, where, in line with Triadú's critical appraisal of the poet's formal limitations and his "curious lack of personal conflict" (lxxvi), it is not among the 26 pages of his poems selected for inclusion. Like later English versions of the poem,

10 While a more literal reading by Henry Mendeloff, for *Romance Notes* in 1963, has little to say about form, it does at one moment capture the power of the poetic imagination: "Through the deft strokes of his pen, in twenty-three endecasyllabic [*sic*] lines which are eloquent in their understatement" (18).

11 Both betray very hesitant knowledge of English, as will be seen in Muntaner's case in later discussion of the "Cant espiritual". For his part, Delclós translates "i se'n torna i retorna intranquil·la, | com mal orientada l'agulla d'imant" as "and goes and returns unquiet | as ill directed compass needle". The only other version of "The Sardana" is Prystupa (22).

12 The French translations of "Chant spiritual" and "Coup de soleil" appear in *Le Cheval de Troie*, 2, August-September 1947, p. 143-145. The Italian appears in *Il Mondo Europeo*, 39, 15 March 1947, p. 15. See Ardolino and Güell for further information.

13 All three versions appear as "Traducció de Joseph Daries, amb l'assessorament de J. M. Coromines. Document de l'Arxiu Maragall", with no other information about the translators.



Batista i Roca's rendering focuses on underlining the distinction between Catalan and Castilian linguistic and cultural traditions, yet he is unique in foregrounding the gulf between them by using the archaic "thy", "thou" and "thee" to address Spain, and by choosing "tongue" to translate "llengua" throughout the poem, thus evoking a more intimate logo-erotic relationship to his own language than to that "of Castile":

> Hear, O Spain, the voice of a son
>
> Who speaks in a tongue that is not of Castile;
>
> I speak in the tongue a stark land
>
> Has given me:
>
> This tongue only a few have used to thee:
>
> The other, too many.
>
> [...]
>
> Where art thou, Spain? Nowhere I see thee.
>
> Hearest thou not my voice of thunder?
>
> Art thou stranger to this tongue that speaks to you amid peril?
>
> Canst thou no longer understand thy children?
>
> Then farewell, O Spain! (Batista i Roca)

The fact that all four subsequent translators of this ode (Prystupa 14-15; Newman; Odon 86-87; Puppo 130-133) choose to name "Castilian" or "Spanish" in translating the "llengua […] no castellana" (OC 1 171) of the first stanza draws attention to the additional geopolitical distance Batista i Roca places between his "stark land" and Castile, and to the strict equation between language, territory and identity this implies.[14] It confirms that, of all the English versions, this is the one closest to what Subirana terms "los partidarios de la secesión o la separación amistosa" (65), even before we consider the effect of the translator's idiosyncratic insertion of a consecutive conjunction in the final line. Significantly, this message of separation only saw print in Mexico, in the exile journal *Pont Blau*,[15] before its more recent afterlife online.

Pearse Hutchinson is more famous in Catalan circles for his translations of Josep Carner (Parcerisas; Mansell), and there is no mention in secondary criticism of how and why he came to translate Maragall. However, he shows familiarity with the Catalan poet in his May 1962 introduction to Carner's *Poems* (8), presenting Maragall as a "great figure" whose language is "thoughtful and passionately honest", while

14 Furthermore, his "Art thou stranger to this tongue...?" speaks to Walter Benjamin's assertion of translation's revelation of the "innermost kinship of languages... [which] holds because languages are not strangers to one other, but are, a priori and apart from all historical relationships, interrelated in what they want to express" (255). Batista i Roca's admonishment of Spain for having forgotten this reflects ideas expressed in an earlier essay for the Catalan exile journal *Pont Blau*, "Paraules als amics de Catalunya".

15 Earlier in the 1950s, *Pont Blau* had also been a site for heightened critical debate of Triadú's controversial reappraisal of Maragall in his *Antologia de la poesia catalana*.

lacking Carner's sense of humour. This makes it likely that his version of "Vistes al mar" fragment V (OC 1 110) was completed earlier – in the late 1950s or early 1960s – even though it was not published until 2003, in a collected volume of his translations in Ireland:[16]

> One by one, like virgins dancing,
> the boats glide into the sea;
> the sails open like wings to the sun,
> and move seaward on roads
> no one else knows.
>
> Blue sky, blue sea; deserted strand
> yellow with sun. . . The sea sings into your ear
> as you wait the return, in splendour,
> at sunset, of the first boat,
> emerging aromatic from the sea. (Hutchinson)

"The Boats" is a highly evocative poem, both for its unusually persistent reliance on sibilance to recreate the susurration of the Mediterranean Sea, so different from the rumble of Atlantic Irish strands, and for Hutchinson's manner of occupying Maragall's poetic landscape. Of all the translators of this poem (Millard, *Poems of the Sea* 4; Odon 75; and Puppo 167), he is the only one for whom "the sea sings into [his] ear" as he waits for completion of the poetic image. Furthermore, the change in point of view from "només elles [the boats] veuen" (OC 1 110) to "no one else knows" foregrounds a metapoetic theme, because it hints at the priority of the poet-translator's vision: he alone knows, he alone hears, he alone waits. It is an allegory of the imagination, linked by Arthur Terry to the final lines of "Excelsior" (*La poesia* 97-98), which resounds in another poem first translated in this period, "Les muntanyes":

16 It has not, as yet, been located in any of Hutchinson's poetry journal submissions, not even his "Poems from the Catalan" of 1961, which includes work by Josep Carner, Salvador Espriu, Blai Bonet and Carles Riba.



At the hour of sunset, drinking at the fountain's freshet, I savoured the secrets of the mysterious earth. In the spring's inner depths I saw the virgin water flower from its dark birthplace to delight my mouth, and it entered deep into my breast… And with its clear streamlets pierced me then and there with a sweet wisdom. When I arose and looked about, […] everything seemed other than it was. [...] I, the soul of the woods that murmur like the sea, far off on the horizon. (Daries)	At the hour of sunset, drinking from the fountain's jet, I savoured the secrets of the mysterious earth. Emerging from the faucet I saw the virginal water gush from its dark birthplace to regale my mouth, and it entered into my breast… And with its bounteous purity there penetrated deep within me a sweet wisdom. When I straightened up and looked around me, […] everything seemed different. [...] I, the spirit of the wood that murmurs like the sea, far away on the horizon. (Millard, *Pyrenees* 16, 17)
In the hour when the sun goes down, Drinking lightning from the wellspring, I have tasted the secrets Of the earthen mysteries. Appearing from a channel, I have seen the water, virginal, Emerging from its dark nascence To grant its taste to my mouth. And it entered into my breast And with its clear rivulets, Penetrated into those moments With sweet sagacity. When I sat up high and looked out […] Everything seemed some other thing. [...] I was the soul of forests that murmur Like oceans on horizons and further. (Odon 82-83)	The hour the sun goes down, as I drank from the trickling fount, I took in a taste of the secrets of the mysterious earth. Inside the gorge, up farther, I saw the virginal waters coming out from their deep birth, to slake my thirst, and they entered inside my chest… And along with the clear jet there penetrated, too, within me a wisdom that reassured. When then, I straightened up to look, […] they all seemed something other than they were. [...] I, the soul of woods whose murmurs rise like the sea far out on the horizon. (Puppo 169, 171)

Comparing the four English-language versions of "The Mountains", it is difficult not to be struck by the greater sensuousness of the earlier renderings. This owes partly to the collective connotational value of particular lexical choices: "savour" rather than "taste"; "breast" versus "chest"; "regale" and "delight" as opposed to "slake my thirst". But it is compounded by the prioritization of denotational clarity and explicitation in the more recent translations, even where the reading is wildly off, as in Odon's addition of "those moments" in stanza 3. The corporeal, somatic nature of this experience of intense poetic inspiration is most pronounced in Daries's version of the poem, as the only translator who maintains the gender-marking of "l'altitud de la carena" (OC 1 97) in English, to produce the following voluptuous image:

> But I, quite overcome with troubled longings
>
> of the sea and mountains,
>
> rose firmly to offer heaven
>
> all that was pent-up in my womb and breasts.

As with "La vaca cega", the divergences between each translator's representation and experience of the landscape of the poem reflect disparate attitudes to Maragall's poetic voice. In the case of Daries's version here, it becomes apparent that the poem is being placed in dialogue with the sensual lyric poetry of the Song of Songs, linking Maragall once more to Spanish Mysticism.

Neither Rogelio Casás nor Joseph Daries enjoy significant presence in the annals of international Catalanism, even though both composed their translations in the US and had connections to academia. The former completed a thesis on *Joan Maragall: Catalan Poet* in the 1950s (Miller 101), publishing an article on the poet's work in 1954 (Casás, "El mar"), whereas the latter is better known as a Claretian scholar, who translated the writings of Saint Antoni Maria Claret into English. It is likely that Daries was approached by Joan Maria Corominas to help with translation of Maragall; with both being members of the Claretian order based in California.[17] Similarly, John Prystupa's 1983 volume of *Poesies – Poems* is rooted in a scholarly project, linked to Romance Languages and Literatures at the University of North Carolina. In a short introduction (i-iii), Prystupa claims to have based his selection of thirteen poems – including "Never-ending ode", "Excelsior", "Spiritual Song", "Ode to Spain", "The Blind Cow" and the unfortunately mistranslated "Mr Jorda's beanfield" – on Antoni Comas's 1970 *Llibre de Lectura* (Maragall, *Llibre*), following some of the latter's thematic divisions: Autobiography; Faith; Patria; Folklore; Landscape and Visions (Prystupa ii). However, the volume only actually contains twelve poems, suggesting that Prystupa mistakenly counted the Poet's reply to his wife in "L'esposa parla" as a separate poem:

17 Corominas went into exile in the US in the 1960s. One of the founding members of the North American Catalan Society, his academic interest in Maragall can be witnessed in publications such as "Les muntanyes de Joan Maragall" and "La vaca cega de Joan Maragall: Visió tràgica". Daries translated numerous works by and about Antoni Maria Claret from Catalan and Spanish into English from the 1970s onwards, including the saint's autobiography and *Selected Letters*.



THE POET

But you are the North Star, the strong one,

because in the midst of calm or rough seas

you know, the ship of thoughts that carries me

always returns to the port of your love. (Prystupa 6)[18]

Back in England, James William Millard's self-edited translations of eighteen works – including "Views of the Sea", "Hymn to Iberia", "Excelsior", "Spiritual Song" and "The Mountains" – in two pamphlets entitled *Poems of the Pyrenees* and *Poems of the Sea* are probably also from the 1970s or 1980s, and certainly from a pre-desktop-publishing era.[19] As they were never available for sale, and can only be accessed in the Arxiu Joan Maragall, they will not be considered in any depth. However, it is interesting to note how they speak to a more personal encounter with Maragall, similar to that of Langdon-Davies, as is patent from their dedications to friends to whom the translator owes his "introduction to the kindness, nobility and generosity of the Catalan people, and… love of their beautiful language" (Millard, *Poems of the Sea*).

Towards an era of retranslation?

From the 1990s onwards, most translations of Maragall are linked to source-driven projects to "export" Catalan literature. This is the case of David Rosenthal's version of the "Spiritual Song" as part of an edited volume produced by the Institució de les Lletres Catalanes in 1991, which comes relatively late in his trajectory as a translator from Catalan to English and is not listed among his translations at visat.cat. Curiously, an earlier Rosenthal translation, of "Paternal", appears in the introduction to his 1979 anthology of *Modern Catalan Poetry* (23), but is not listed in the table of contents. The first of six English versions of this 1893 poem, its ambivalent positioning in the anthology provides a clue to the interest it will garner in the early 21st century, as a transitional poem, framed as a precursor to modern Catalan poetry. The matter-of-fact description of violence in the first stanza, especially, takes us a long way from Triadú's vision of Maragall, presented earlier.[20]

18 Interweaving this "bonus" poem – with its confident elevation of "la guiadora" (OC 1 81) to "the North Star" and mis-reading of it being the "calm or rough seas" that the wife knows, rather than the Poet's fidelity to the "port of [her] love" – with Hutchinson's prior rendering of "The Boats" would conjure an alternative reading of the latter's addressee: as the "strong" wife who knows, hears and waits.

19 According to Puppo ("Millard, traductor de Verdaguer"), Millard was congratulated for his translations by the Mayor of Barcelona, Pasqual Maragall, in 1990. However, the fact that the pamphlets in the AJM are typed rather than word-processed, and include a phone number without an area code, indicates they must have been completed before the mid-1980s. After his retirement in 1989, Millard set up the Iberian Text Society (or Ibertext) and went on to publish further translations, including *Poems of the Pyrenees* (2006), merging the content of the two previous pamphlets, and a bilingual anthology entitled *Spiritual Song [and other poems from the Catalan Renaissance]* (2010), introducing a new translation of "Nodreix l'amor / Nourish Love". While a number of Ibertext volumes are available in the British Library and/or catalogued elsewhere, the Maragall volumes are untraceable. I am grateful to Ronald Puppo for sharing his knowledge of these publications in personal email correspondence (October 2023).

20 See also Puppo's discussion of his own and Mary Ann Newman's translation of "bàrbarament" ("Joan Maragall").

Raging hatred explodes through the land, blood pours from heads on twisted necks, and to go out at night you need a strong heart, as to a war. (Rosenthal 23)	Furient va esclatant l'odi per la terra regalen sang les colltorçades testes, i cal anâ a les festes amb pit ben esforçat, com a la guerra. (OC 1 90)

Yet Rosenthal's version achieves this by downplaying the rhetorical complexity of the original: its metrical variety (highlighted by Terry, *The Poetry* 7); surprising juxtaposition of "regalen sang"; harsh alliterative clash between the unusual collocates "colltorçades" and "testes", compounded through the rhyme with "festes"; and military bathos of "amb pit ben esforçat". In contrast, Mary Ann Newman's undated translation of the poem as "Paternity" introduces more rhetorical flourishes to compensate where particular images cannot be reproduced in English – and even Terry's 2001 gloss version better maintains the alliterative force of the second line ("twisted necks stream blood"), while his introduction of "with a stout breast" captures the irony of a martial platitude (*The Poetry* 6).

Arthur Terry provides full prose versions of three poems ("Paternal", "La vaca cega" and "Cant espiritual") in his Annual Joan Gili Memorial Lecture of 2001 (*The Poetry* 6, 8, 14-15), reportedly the same year in which Newman's "Ode to Spain" and "Paternity" were completed for use in bilingual readings.[21] Yet, while the latter's version of "Oda a Espanya" certainly figured in a 2007 recital at the New York Catalan Center, including an allusion to the poem's "terra aspra" (OC 1 171) in the title and framing of the event (as *Letters from a Harsh Land*), a subsequent reading at the Baryshnikov Center erased all trace of Maragall (Albertí). Her translations can both still be accessed online via visat.cat. Similarly, Enric Bou's undated version of "Paternal" can be found on the Universitat Oberta de Catalunya's online website, *LLETRA*, as the only English translation of Maragall in their *Selecció de poesia catalana*, available since 2003. Both Anna Crowe ("Sunburst") and Ronald Puppo ("Fatherhood") have published translations in more recent anthologies of Catalan poetry, and fragments of other translations by Puppo, including a full version of the "Song of Return", can be found in articles (such as "The Poetry" 230-231).[22] Even so, it is not until after the 2011 centenary of Maragall's death that we find more concerted attempts to consolidate his legacy in English, with the publication in close succession of Odon and Puppo's anthologies.

By his own admission, Michael Odon's 2017 versions of Maragall's poetry are mediated by the literal translations of Teresa Garza Ballester, who also provided a short introduction, outlining key aspects of the Catalan poet's life, work and cultural significance. His anthology eschews chronological order, following the three parts of the Count Arnau sequence with the late poem "Spiritual Song" of 1909-1910 and ending with one of Maragall's earliest, the "Infinite Ode" of 1888. Ronald Puppo, in contrast, provides an extensive and meticulous overview and complements this with the sequential presentation of a selec-

21 According to email correspondence with Newman in 2022.

22 As well as her version of "Soleiada", the Arxiu Joan Maragall holds a copy of Crowe's translation of "The Blind Cow". This must have been penned some time after her first encounter with Catalan poets/translators at Farrera in 1997 and is provisionally dated as 2002. According to email correspondence with Crowe in 2023, the version was commissioned by the Institució de les Lletres Catalanes, probably for a translation workshop.



tion from each of the important moments in Maragall's poetic output, from the early *Poesies* (1895), via *Visions & Cants* (1900), *Disperses* (1904), to *Enllà* (1906), *Seqüències* (1911) and a selection of key articles and letters, invaluable for contextualising the poet's work. Alongside the general introduction, shorter section guides and notes on the translations, this structure enables the English-speaking reader to grasp the stages in Maragall's life and career as a poet and journalist, and to appreciate the changes, and continuities, in his poetic voice and vision.

On the one hand, the historical survey of translators and translations helps to unveil the version of Maragall that was recognised in each period, alongside the poems which have stood for his legacy over the past century. It is notable, for instance, that the poems with multiple versions almost all date from before 1901: "Paternal" and "La vaca cega" from 1893; the "Oda a Espanya" from 1898; "Les muntanyes" and "Vistes al mar" from 1901. Furthermore, apart from "Paternal", the most prevalent poems reflect statistics for Maragall anthologies in Catalan and Spanish from the 1940s onwards (Camps i Arbós 293). The "Cant espiritual" stands apart, not only because it is from much later in his poetic trajectory, but also as the most translated poem, straddling eight decades of translation activity, which make it particularly valuable to trace changing linguistic, poetic and cultural understandings of the Catalan poet. If Maragall is initially rendered as a romantic lyric poet, this vision expands to embrace the metaphysical poet of "Spiritual Chant", the civic poet of "Ode to Spain" and certain readings of "La vaca cega", and the social poet of "Paternal", as well as shifting readings of his cultural location: from the over-arching Iberian and Hispanist projects of the early translations to the more folkloric and localist settings of Prystupa and Millard, who both include images of Catalan customs; from the activist stance of the Nott and Batista i Roca translations to the more personal encounters of Langdon-Davies, Hutchinson and Millard, alongside the scholarly projects of Casás, Daries/Corominas, Terry and Puppo. In each period, there are poetic (Bell, Nott, Hutchinson, Rosenthal, Crowe, Odon) and academic (Proske, Batista, Casás, Daries, Terry, Bou, Newman, Puppo) translators. Most translations appear to be direct, although some (Langdon-Davies, Daries, Millard, Crowe and Odon) involve co-translation or collaboration with Catalan-speaking experts, a number (Delclós, Muntaner i Anglada, Batista i Roca, Casás, and Bou) entail inverse translation, and others (Millard, Prystupa, Odon) betray more incipient understanding of the Catalan language and culture.

The 1991 Rosenthal translation is a curiosity because it is on the surface such a latecomer in the American poet's own considerable translation output from Catalan to English. Indeed, in the earlier anthology where "Paternal" figures in passing, the confident assertion is made that "Modern Catalan poetry begins after 1915" (24), a statement which suggests Maragall is recovered as an afterthought, even within the kind of source-driven translation activities that followed Spain's transition to democracy.[23] It is notable

23 It also reminds us of the perspicuity of Gaziel, when he indicated that the purity and openness of Maragall's poetic vision would be unimaginable after 1914: "Us l'imagineu Maragall patint en la seva ànima, amb la intensitat noble i humana amb què ell sabia patir, l'esclat de la primera Guerra mundial; el trencament apocalíptic de la vella Europa…; la constitució del primer Estat comunista, a ferro roent; el feixisme italià; l'adveniment d'Hitler i el seu imperi delirant, amb les matances de jueus, els camps d'extermini i les cambres de gas; la segona Guerra mundial, el llençament damunt pobles innocents de les primeres bombes atòmiques; els russos a Berlín, l'esclavitud d'un grapat de nobles nacions petites; l'alçament d'asiàtics i d'africans contra Europa, i tants d'altres estralls que en 1911 haurien estat increïbles perquè eren inimaginables –sense comptar tot l'esdevingut de llavors ençà en aquest racó de món, el més entranyable per a nosaltres, que és la Península Ibèrica? Els podeu capir, els ulls de Maragall, contemplant el que els nostres han vist des que els seus es clogueren?" (Corredor xi-xii).

that we have to wait until the 21st century for the next crop of translations, coinciding with the professionalisation of translation from Catalan (with names like Mary Ann Newman, Anna Crowe and Ronald Puppo), increasing attention to the need for re-translation of the classics and, of course, the 2011 centenary of Maragall's death. Prior to this, only a fraction of translators (2 out of 18) had attempted more than a handful of poems.

Afterlives and Sur-vival: Complicating Retranslation

Approaches to retranslation, from Berman onwards, generally take for granted that it is a conscious process, so when Collombat refers to the 21st century as a century of retranslation she is ultimately making a case for increased recognition of the need for new translations of the classics, as well as for greater reflexivity in translation practice. Even Venuti, while questioning such an approach, focuses on more or less deliberate retranslation in developing his argument ("Retranslations"). Yet, there is little evidence from the translation history of Maragall in English of intentional re-translation, beyond a nod by Puppo to Newman's choice of "Farewell, Espanya" in the final lines of her version of "Oda a Espanya" (*One Day* xxx).[24] Not only do the other translators omit reference to any precursors, but they rarely discuss their approaches and sources. As glimpsed in the previous sections, however, this does not undermine the value of comparing translations, as it is by placing them in dialogue that we are able to appreciate the singularity of each translator's reading and recover them as events in reception history.

Recent work on retranslation history, such as that of Massardier-Kenney and Chapman, has proposed a more expansive approach, that both removes the need for evidence of deliberate retranslation and questions the tendency to reproduce a narrative of teleological progress whereby early translations are always predicted to be inferior to later ones. Both scholars draw instead on Derridean readings (especially "Des tours" and "Living On/Borders") of Walter Benjamin's "The Task of the Translator" to consider the relationship between original and subsequent translations in terms of afterlives and sur-vival, interweaving the term used to translate the Benjaminian concepts of *Überleben* and *Fortleben* with Derrida's re-translation via French as *sur-vie*, in the sense of both living-on and above, beyond or simply about life. On the one hand, this posits an understanding of translation that sees it less as a secondary activity than one that supplements any posited original and contributes to its (post)maturation (*Nachreife*)*;* in other words, translation is seen as a process without which the source text would have no afterlife. On the other hand, the original or source text is understood to contain all possible translations "between the lines" (Benjamin 263), as a feature of its textuality: it both calls for translation and makes translation possible. More than the kind of anxiety expressed in the case of non-hegemonic cultures of the need to be translated or not to be, the tension between translatability/untranslatability is, in Chapman's reading of Derrida, to be understood rather as a feature of textuality in relation to language and history (Chapman 25-28, 35-37). Each text is characterised by *différance*, as Derrida rehearses in his own reading of

24 In contrast, Puppo does not mention Millard's translations of Maragall in his volume, even though he was involved in a bilingual reading of these works during the Any Maragall in 2011: http://www.joanmaragall.cat/ca/any-joan-maragall/programacio/actes-academics-i-conferencies/45.



Benjamin (“Des tours” 183-184);[25] it simultaneously contains and is exceeded by remainders that are the basis for deconstruction. In the case of translation, we might see this as a process of affirmative deconstruction: one that pulls out the elements of a text that exceed it and creates the possibility for dialogue with other intertexts, drawing attention to its continuing openness to and need for completion. However, my own reading here returns to the scene of Benjamin’s essay as a preface to a translation of Baudelaire, and, hence, to its specific relevance to poetry as a form which itself strives beyond the discourse of the everyday, to exceed language with language. This is particularly appropriate in the case of a neo-romantic poet like Maragall, responsible for translating whole poetic traditions into Catalan while nevertheless committing to the cultivation of his own distinctive poetic voice. There are parts of his work that draw very overt attention to afterlives, survival and (un)translatability – as captured even in early poems like “L’oda infinita” (1888), variously translated as the “Never-ending” (Prystupa 2), “Infinite” (Odon 86) or “Endless” (Puppo 55) ode.

For instance, placing the middle stanzas of the three existing English versions of “L’oda infinita” alongside each other throws into relief the way in which the poem’s own subjunctive call to later poets for completion is simultaneously a harbinger of its (un)translatability and produces varying responses in the translators, which might be read in diachronic rhetorical terms as an anxiety for origins (rather than originality); that is, they uncannily tell the translator’s own story in this struggle for sur-vival:

Still I don’t know how it began nor do I know how it will end, for my thoughts are held prisoner by a force that is venting its rage, uttering to me without pause. And thus always cast to fortune without knowing whether it connects or not, it joins the unsure hand cries of rapture, laments of bitterness, hymns of high adoration. (Prystupa 2)	I am not sure what started this off, Nor certain how it all will end, Because I have a slavish thought Of a powerful exhausting force Dictating to me without end. And so it is, always, a venture Without knowledge (connection Or none?). Connecting, hand unsure, Cries of joy, moans of the bitter, Hymns of high adoration. (Odon 86)	I don’t know how it started or how it is to end, I only know my mind’s held siege captive to a force that’s spent dictating to me ceaselessly. And so it happens that by chance, not knowing if they match, my own uncertain hand entwines now cries of joy, now sorrow’s pangs, now hymns of piety sublime. (Puppo 55)

Perhaps because of his strange categorisation of this poem, along with “Excelsior”, as “Autobiography”, the metaphor of captivity takes on a far more literal (rather than metapoetic) meaning in Prystupa’s rendering, mirroring the unusually emphatic repetition of “prisoner” in his translation of “La fageda d’en Jordà” (34), to present the poet as a “prisoner” of a “force” that would otherwise be interpreted as true

25 Derrida is ultimately unfolding his own process of retranslation in this essay (as translated by Joseph F. Graham): “From its height Babel at every instant supervises and surprises my reading: I translate, I translate the translation by Maurice de Gandillac of a text by Benjamin who, prefacing a translation, takes it as a pretext to say to what and in what way every translator is committed – and notes in passing, an essential part of his demonstration, that there could be no translation of translation”.

poetry. For Prystupa, this force is not only wilfully "venting its rage", but also, due to his failure to recognise subject-verb inversion in the Catalan (thus shifting the focus from the hand transcribing the force to the force itself), is the very agent that "joins the unsure hand", "cries", "laments" and "hymns". In other words, the lack of predicate transforms the force (rather than the translator) into the subject that becomes uncertain, cast to fortune and uncertain of connection, in a move that is redolent of displacement. In contrast, Odon focuses his attention on writing (and, hence, translating) as a venture "without knowledge" and uncertain of connection ("or none?"), that involves the actions of a "hand unsure". His own translation of "I així*s*, sempre, a la ventura" (OC 1 65) as "And so it is always a venture" might, then, be seen as a false friend, but one that, in its echoing of "ventura" as "venture", simultaneously reflects the kind of word-focused translation preferred by Benjamin (260): "In the same way a translation, instead of imitating the sense of the original, must lovingly and in detail incorporate the original's way of meaning [...] which proves words rather than sentences to be the primary element of the translator". Puppo's more semantically accurate translation, which is also more attentive to rhythm and rhyme forms, introduces very significant lexical choices. The translation of the verb "lligar" as "match" moves us into the world of translation "equivalence", but at the same time recalls Benjamin's *tesserae*: "the fragments of a vessel that […] must match each other in the smallest detail, although they need not be like one another" (OC 1 65). Whereas his rendering of "planys d'amargura" (OC1 I 65) as "sorrow's pangs" opens up the possibility – given translation's "special mission of watching over the maturing process of the original language and the birth pangs of its own" (Benjamin 256) – of reading the section as reflecting on the afterlife of the text in translation – "captive to a force that's spent | dictating to [him] ceaselessly".

Based on these three versions of "L'oda" we might tentatively wish to confirm the accuracy of the retranslation hypothesis that posits that early or "hot" translations are more likely to be target-orientated with subsequent translations more source-orientated or faithful (Massardier 76). Puppo's translation is not only concerned with denotative equivalence but is also framed by a critical apparatus that contextualises his decisions as a translator, whereas the others not only show much less familiarity with the source language and culture, but in Odon's case overtly eschew a scholarly approach in favour of target-reader acceptability (or, as he expresses it, "love"):

> I deleted all my footnotes. Any mark on the page with the poem becomes a part of the poem and the fleeting errata and detritus of asides would have an academic effect alien to these poems. Most of my notes were justifications or apologies or dodges. I found myself bringing the reader in on the translators [sic] options, as if the proper role of the reader is second-guesser. (88)

> Information essential to each poem I tried to put in the poem. But, translation or no, with all poems the goal must be the readers' love. If I fail to convey love for this literature, the seed I am planting in the English language will die. That is the only great failure. (89)

Furthermore, Odon's dependence on an intermediate translation by Galarza Ballester means his anthology often verges between the over-literal and the reinvented, as reflected here: "My preferred method of working word by word to counter any denotational or common speech bias kept her translations for the later drafts, but without her, some of my readings were wildly, if interestingly off" (viii).



An example of such “wildness” can be found in the “Scholium” section from *Count Arnau* (OC I 154-158), which also presents plenty of material to think about afterlives and sur-vival, through Adelaisa’s prioritization of living-on over a posthumous afterlife:

The Poet	The Poet
Living what’s literally the life Of the spirit, is there pain still? Crossing to the immutable…	You live the true life Of the spirit, and still you suffer? You walk toward the immutable…
Adelaisa	Adelaisa
Nothing compares to seeing the sun! Because you take us down the path Of things of the corporal world, Good friend, it does not matter if, Once there, we suffer every ill. Bad as light can be, we are dazzled, Bad as noise can be, we are stunned, Bad as the body’s every sickness, The suffering of all the senses, I want to live it, life first, To touch, to see, to hear, to taste: I don’t know of any other life, Nor could there be any I’d want to try.	There’s nothing like seeing the sun! So take us walking, good friend, Along the path of things that are Physically and bodily, though it mean Suffering ills of all sorts. Though the light be blinding, And the sound deafening, And the body broken And suffering in all its senses, I want the life that came before: to see, to hear, to taste, to touch— I know no other, No other care to try.
The Poet	The Poet
That life you wish for now Is the great resurrection. This one you have is not enough, But another is still to come.	The life that you now long for Is the great resurrection. The life you had would fall short, And the other is yet to come.
Adalaisa	Adelaisa
Then you must be pretty content With the life you have at present. (Odon 27-28)	You sure seem satisfied With your present life. (Puppo 183-185)

There are numerous interesting swerves in Odon's translation, produced by his focus on translating "word by word". In the first section, the commitment to maintaining the same pattern of stressed alliteration leads to a shift in transitivity from "Vius" (OC I 155) – rendered by Puppo as "You live", a direct address to Adelaisa – to "Living […] literally […] life". This transposition to the general, and arguably the abstract, is maintained in the lines that follow. In Adelaisa's reply, Odon's failure to reproduce the function of grammatical words like "doncs", "baldament", "hi" and "mal" (OC I 155) leads to a complete change in mode of argumentation. Instead of asking that she and Arnau be taken down the path of the flesh, whatever the suffering it will bring, it is as if "The Poet" has already placed them on this path which will lead to a "corporal world" of suffering, rather than the path itself being the location of these ills. Likewise, the insistence on translating "Mal" lexically as "bad" rather than as a repeated subordinating conjunction, as in Puppo's "though", forces a shift in point of view that contrasts the pain caused by natural phenomena such as light and sound with more positive affective experience of them: "we are dazzled", "we are stunned". Another way of looking at this is that Odon's faithfulness to the poetic word, as recommended in Benjamin, brings his language closer to the Catalan, creating a more unexpected and potentially transcendent space of encounter. However, in general such practice is more effective in the shorter lyrical poems than in the long narrative macropoem of "Count Arnau", where it is sometimes harder to follow what is happening, or who is talking to whom, than in Maragall's Catalan.

In contrast, Puppo's version is based on rigorous research into Maragall's poetry, drawing on multiple sources, such as Sam Abrams, Arthur Terry, Glòria Casals and Ignasi Moreta, for his spiritual thinking, especially. Unlike Odon's version, which presents all three parts of "Comte Arnau" consecutively, followed by a selection of other works in random order, Puppo's "Scholium" is the only section from the second part of Maragall's narrative sequence included in his anthology, and he places it chronologically with poems from the 1906 volume *Enllà*. As well as referring to it closely in his general introduction, and in the preface to "Beyond", he also provides seven pages of notes on the poem (287-293). There he reminds us that "the Poet – endowed with both body and spirit – […] leads Adelaisa along a divided path: he in the sunshine, she in the shadows" (287); attends to formal aspects, such as the significance of the different verse forms used by the Poet and Adelaisa; and reflects on Maragall's wider poetic philosophy: "There's nothing like seeing the sun!: thrown into relief formally […], this striking exclamation gathers force from analogous rejection of the life of the spirit without the life of the body in other Maragall poems, perhaps most notably 'The End of Serrallonga' and 'Spiritual'" (288).

We will return later to the question of the life/afterlife dialectic in the numerous versions of the "Cant espiritual" in English, dwelling instead on the care Puppo takes to provide as much context as possible for us to understand Maragall's significance via each and every one of his poems. Although here and elsewhere, this seems on the surface to lead to a preference for semantic equivalence, Puppo not only supplements this with paratextual elements, but, as seen in the excerpt above, makes formal choices in keeping with his perception of voice and tone. At first glance, certain choices might seem overly conversational – from the amiable "So take us walking, good friend" to a "You sure seem satisfied | with your present life" that intensifies the note of irony we hear in the Catalan. Yet the rhythm of Adelaisa's speech in English very effectively foregrounds the difference in her voice: the matter-of-factness with which she addresses the poet and speaks of the everyday things of the flesh – the very same "coses corporals" (OC I 155) that both translators struggle to express. There is a later section that brings this struggle to



the fore extremely eloquently, framing the relationship between body and spirit, life and afterlife in ways that question the value of a poetry that places one above the other.

You want to have death. I want to have life. This is more like I'd been buried alive. I have a furious need of my senses, Because if anything is, I am deprived. If you can't draw me over to your side, Then what use is poetry? What use are poets?	You take me for defunct, I take me for alive; And just as if I had been buried quite alive, The wanting in my senses rages on, Yet there is something here that thwarts it. If you can't free me from its tyranny, What good to you, then, poets, is your poetry?
The Poet	Poet
I sense some other voice in this dispute, That of another, wholly senseless, mode.	I hear a voice on its occasion I wouldn't hear in any other way.
Adalaisa	Adalaisa
No! The voice that doesn't make noise is dead! It is not that, not that at all, I want; The part of my breast that was made of meat, That joyfully echoed with all around. That is what I demand of you, my friend, That part of me with everything involved. And if your poetry can't do that, Go back to your world, shut up, and end this.	Ah! The voice of those now dead, soundless! That's not the voice for me: The voice that outed from my chest of flesh And echoed joyfully around me— That's the voice I ask you for, my friend: And all that came with it. And if your poetry can't cut it, If you can't return me to the world, muzzle it.
The Poet	Poet
Adelaisa, Adalaisa, for pity's sake, In these times, when there are still things unknown, Poetry has hardly made a start And has plenty of virtues named by none. For now, you are right. For us, enough said; Let us wait in silence. Others will come. (Odon 31-32)	Please, please, Adelaisa, There are things that elude us in our time; Poetry has just begun: It holds out virtues still unknown. But you're right, we've talked enough, Let's wait quietly for what comes up. (Puppo 193)

There are many aspects of the above dialogue that we might alight upon, to confirm the distance between the translators observed previously. Here, I am particularly interested in the way in which each of them approaches – and attempts to contain within a poem – the relationship between poetry and the senses, above all in the opposition between voice as something linked to the body, life and breath, and the poetic voice as an agent that intuits what lies beyond corporeal existence. The apparent mistranslation by Odon of "sento" and "no la sentiria" (OC I 158) as "sense" and "senseless", rather than "hear" and "wouldn't hear" is significant here. A product of Odon's "word by word" method, it nevertheless echoes the emphasis on the physical senses in Adelaisa's sections, the sense that she calls for a poetry that is not concerned only with what comes after life, but is after-life (*Überleben* in Benjamin, rendered as sur-vival in Derrida to foreground the sense of living on). It is this tension between living on as immanence and afterlife as transcendence, central to "Scholium" and to the "Cant espiritual", that relates to the question of translatability in and between the poem and its (re)translations, giving rise to disparate positionings on the part of the translators. The original Catalan's "esperem en silenci altres vingudes" (OC I 158) becomes the more imperative and staccato certainty of "Let us wait. Others will come" in Odon, in contrast with the more open and philosophical "Let's wait quietly for what comes up" in Puppo.

In the final part of this essay, I want to follow the nod to afterlives and sur-vival in the closing section of the Count Arnau sequence to guide me through a reading of the different renderings of Maragall's "Cant espiritual" in English. As Puppo avows: "Throughout 'Spiritual' readers will catch echoes from numerous other Maragall poems that call into question the tenets of dogmatic transcendence […] celebrating instead the joy […] of living in the world" (201).

Retranslation(s) as Constellations

There are nine translations of "Cant espiritual" into English, from the early versions of Nott and Muntaner in the 1940s through Daries, Prystupa and Millard in the 1970s/1980s, to Rosenthal (1991), Terry (2001), Odon (2017) and Puppo (2020). Here these versions will be placed in dialogue with each other as constellations, following Chapman's extrapolation of this notion from Benjamin's "On the concept of History", as a model of reading that radically separates events from their historical context in order to read connections between seemingly disparate parts (Chapman 29).

Si el món ja és tan formós, Senyor, si es mira amb la pau vostra a dintre de l'ull nostre, què més ens podeu dar en una altra vida? (OC I 177)	So beautiful, oh Lord, this Nature is if we do stare at it with Your own peace in our eyes, what else may hand another Life? (Muntaner)
If the world is already so beautiful when we behold it, Lord, with your peace in our eyes, what more could you give us in another life? (Nott)	Since the world is already so lovely, Lord —seen with your peace in our eyes— what more could you give us in another life? (Daries)



If this world is so beauteous, Lord, and seen with eyes that shine with Your ineffable peace, what more can you give us in another life? (Millard, *Poems of the Sea* 15)	If the world is so beautiful, Lord, if it is seen by our eyes full of Your peace, what more can You give us in another life? (Prystupa 10)
Oh Lord if this world is so fair, reflecting in our mortal eyes Your sovereign, holy grace, what more can You offer us in some other life? (Rosenthal 9)	If the world is already so beautiful, Lord, if one looks at it with your peace within our eyes, what more can you give us in another life? (Terry 14)
Since as it is the world is lovely, Lord, if admired With your placid vision deep in our eyes, What more is there to give us in another life? (Odon 39)	If the world is so fine, Lord, if we see it with the peace that is yours in our eyes, what more could you give us in another life? (Puppo 223)

The main differences in the renderings of the first stanza relate to the translation of the archaic “formós”, which is rendered as “beautiful”, “beauteous”, “lovely”, “fair” or “fine”, and the temptation to adorn with more poetic renderings what is ultimately a very simple and conversational reflection in the original. Muntaner’s version here, as elsewhere, is clumsy and unidiomatic, exacerbated by a failed attempt at rhyming couplets (“peace” is supposed to rhyme with “is”) and a combination of unnecessary addition of information, unusual collocations and syntactic hypercorrection. The three poet-translators, Nott, Rosenthal and Odon, all replace the more commonplace “see/look” with “behold”, “reflect” and “admire”, whereas the metaphor of “la pau vostra” is transformed to “placid vision” in Odon, “Your ineffable peace” in Millard, and “Your sovereign holy grace” in Rosenthal, who also marks the difference between this and “l’ull nostre”, rendered as “mortal eyes”. All three substitutions might be seen as examples of unneeded explicitation, given the clarity and simplicity of these opening lines, but as we know from the history of readings of the “Cant”, it is a deceptive simplicity that contains more than can be seen and said. This is because “Spiritual” basically seeks to resolve the tension between immanence and transcendence encountered in “Scholium” by seeking to contain transcendence within immanence.

More significant changes emerge in the second stanza, where differences in the translation of “estic tan gelós” (OC I 177) produce divergent perceptions of the relationship between eyes, face, body and heart, as well as the temporality of life (and therefore afterlife). All but two of the translators opt for the lexeme “jealous” in some form, two others recasting it as an adverb qualifying “treasure” (Rosenthal 9) and “guard” (Odon 39). While Puppo opts for “I cling to these eyes, this face, | this body you’ve given me” (223), in a clear echo of Adalaisa’s position in “Scholium”, Nott chooses the more unusual “heedful”, which reverberates alliteratively, and somewhat breathily, across “heart”, “has” and “halted”:

> And so I am heedful of the eyes and the face
>
> and the body you have given me, Lord, and this heart
>
> which has never yet halted, and I greatly fear to die. (Nott)

In contrast with the retrospective care and appreciation she expresses for a heart that audibly continues to live on (sur-vival again), the other translators mainly situate "el cor que s'hi mou sempre" (OC I 177) in the realm of the present continuous: as a "busy heart" (Muntaner), "ever-beating heart" (Daries), "heart | that beats constantly" (Prystupa 10), or "that is moved ever" (Odon 39), culminating in Puppo's "stirring non-stop inside" (223). The different positionings in relation to Maragall's original can here be read literally and physiologically in terms of the living poet's reflection on his own bodily experience, but also with connotations in Daries and Puppo that match Odon's sense of this being simultaneously an emotional, affective – and therefore figurative – movement. Only Rosenthal's "and the heart | no longer will beat there" transports us, like his more emphatic marking of a sovereign godhead in the previous stanza, to a clearly posthumous version of afterlife.[1] The swerve in Rosenthal appears more as a mistake, a reading that connects the heart to the idea that "death terrifies [him] so" rather than to the eyes, face and body of the previous line. However, it reminds us that in all versions, the fact of stepping into the lyric I means that each translator is taking on the eyes, face, body and heart of another, and that their rendering thus reveals a kinship with this subjectivity.

Even in the case of sections that are translated very similarly, such as the couplet "Tot lo que veig se vos assembla en mi... | Deixeu-me creure, doncs, que sou aquí" (OC I 178) from the beginning of the final stanza, the divergences reveal a diversity of perspectives on the nature of the poet's relationship to the transcendent. The majority opt for some variation of "All that I see resembles you in me…| Let me believe, then, that you're here", as if the lines require no further translation. Variations include Muntaner's introduction of a grammatically incorrect "in my bear" instead of "in me", in a failed attempt to rhyme with the "here" of the following line. Prystupa (12) opts for "Everything" rather than "All", but then rather confusingly goes on to ask to believe "that I am [rather than you are] here", which, given his subsequent translation of "quan vinga" using "when I arrived", contrives to imply that death has already happened; whereas Odon's own superficially minor change to "Everything I see for me resembles you" (40) resolves the ambiguity of previous formulations by recasting it as a statement of his own subjective understanding of what he sees. This reading brings Odon closer to the more active interpretations – "I find your likeness" and "Everything I see reflects your likeness in my sight" – given by the other poet-translators, respectively, Nott and Rosenthal. As with Millard's "All that I see is what I see in You…| Let me believe, then Lord, that You are here" *(Poems of the Sea* 16)*,* the transcendent is repositioned beyond the immanent, as something seen outside the self: "here beside me" (Nott) or "walk[ing] with me here in light" (Rosenthal 11). Interweaving the nine versions ultimately draws out the complexity of the couplet, its continuing call for translation, for even the ones that choose "All that I see resembles you in me" can be read, in their introduction of an erect subject pronoun, as invoking an active, sovereign I, for whom the transcendent is a product of singular poetic vision.

26 Presumably due to a printing error, the heart is omitted from Terry's version, so that it appears to be the face which is instead "continually in motion" (14).



It is in the most critically debated fourth stanza of the poem, that begins “Aquell que a cap moment li digué ‘─Atura’t’” (OC I 177), that we find the greatest diversity of solutions, not only in the range of different verbs for “aturar” (stop, arrest, stay, hold, hold back, anchor, be still, take, halt, remain, end), repeated three times in the original, but also in the fact that this repetition is not maintained by any of the translations. Set alongside the solutions in the second half of the stanza, as glimpsed below, the cumulative effect is to place the metaphysical dilemma of the text more closely in dialogue with Shakespeare’s *Hamlet* than Goethe’s *Faust*.

jo, que voldria aturar tants moments de cada dia per fé’ls eterns a dintre del meu cor!... O és que aquest “fer etern” és ja la mort? (OC I 177)	by me, who covet To arrest so many moments of my dream to get them everlasting in my mind! Or else is this eternalising will a kind | Of death? (Muntaner)
Lord, I have longed to hold so many moments of every day, to hold them and make them eternal within my heart. And is this “making eternal” already death? (Nott)	I, who would hold back so many moments of each day, to make them everlasting in my heart…! Or is that “everlastingness” itself a form of death? (Daries)
I would like To take so many moments of each day And make each one eternal within my heart!... Or is “eternal faith” already death? (Millard, *Poems of the Sea* 15)	I who would like to stop so many moments of each day to immortalize them inside my heart!... Or is it that this “immortal deed” is already Death! (Prystupa 10)
for I myself should like nothing more than to stay so many passing moments of each passing day and to make them eternal within my beating heart!… Or is this “eternal faith” nothing more than death? (Rosenthal 9)	I who would like to halt so many moments of each day to make them eternal within my heart... Or is this “making eternal” already death? (Terry 14)
I who always want To arrest all the moments every single day To make them stay inside my heart eternally!... Or is that “eternal stay” a death already? (Odon 39)	I who would gladly stop so many moments every day and have them go on forever in my heart! Or is this “go on forever” to be death? (Puppo 223)

The poem's final line – "Sia'm la mort una major naixença!" (OC I 178) – beckons translational afterlives, like Benjamin's birthpangs that signal the maturation process of the original with/in its new life in another language. The different renderings of this across the decades, from Muntaner's "greater coming", via the "greater birth" of Nott, Millard, Daries, Prystupa, Terry and Odon, and Rosenthal's "loftier rebirth" (11), to Puppo's "farther-reaching birth!" (225), not only tell a story of continuous retranslation, but also seem to herald a continuing history of further comings/ births. Such an apprehension, revealed only by reading these (re)translations in dialogue, also lends significance to the diverse renderings of "la mort" as "death", "dying" or "as I die". Considered alongside the others, Muntaner's "Dying, oh lord, a greater coming be!" portrays a posthumous version of after-life, a coming after death, that is reflected also in Rosenthal's call to be granted "a loftier rebirth as I die". All other translators employ the verb "to be" copulatively to equate and contain birth in death, most emphatically in Nott's "and so my death be only a greater birth", which presages Derrida's retranslation of afterlife as *sur-vie* or living on.

In her brilliant reflections on the limitations of extant approaches to retranslation, Massardier-Kenney writes:

> It is time that retranslation be considered as an essential step in the process of constituting a text as literature and to make visible this process in a dialogic rather than hierarchical way. We might reword Walter Benjamin's famous assertion that literary texts owe their "afterlife" to translation and say that while literary texts may owe their life to translation, it is to retranslation that they owe their afterlife. (81)

Yet the question of how to make retranslation visible in a "dialogic rather than hierarchical way" remains a problem; does it, for instance, require distant reading techniques, and if so, what are the questions we must ask to programme the right algorithms? Perhaps this is the next step, to ask OpenAI ChatGPT to generate new translations based on interweaving existing ones. Isn't this ultimately what we all do on a daily basis when we resort to the convenience of machine translation, drawing on other people's labour? Here, as in the previous sections on Maragall's legacy in English, I have simply placed translations alongside each other and attempted to read the story they tell from the here and now. Influenced by the afterlives of Maragall in English, this has ultimately meant prioritising the living human agency of hand, vision, voice and heart.

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