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Miłosz as a Translator of Literary Roughness in Herbert's Poetry

Abstract. The aim of the work is the analysis of translations of Herbert's poems into English by Miłosz with a focus on preserving the so-called roughness of his style. This term encompasses non-obvious and awkward structures, which, according to Miłosz, were one of the most important elements of Herbert's style and, therefore, needed to be present in the English versions. The text contains a comparative analysis of two poems by Herbert: "Elegy of Fortinbras" and "Apollo and Marsyas," with their translations into English. The translations were compared with the originals, taking into account their general form, the vocabulary, and the syntax. The analysis of vocabulary and syntax showed that to maintain the style of the original, the translator changed places where literary roughness was present. The translations into English were also more conventional and rooted more in European culture (while Polish contexts were moved to the background). One can thus conclude that the idea of spreading Polish literature across other cultures was more important for Miłosz than the translation of literary roughness.

Keywords: translation, translator studies, translation of poetry, translation of Polish poetry into English, Miłosz, Herbert

1. Introduction

Some say that literary translation is a "self-effacing re-creation in one language of a text produced in another, expressing the supposed idea that the original author's voice will emerge intact […]" (Polizotti 1). It means, in brief, that it should share similarities with the original, such as the thought or the style, but with the words, syntax and cultural allusions, and other means available in a different language. One has to add that translating poetry adds another layer to the issue of literary translation, as poetic texts themselves are characterized by a high level of individuality, and therefore, their reception is synonymous with their interpretation. This interpretation, in turn, depends on the interpreters themselves (Gadamer 178). There is not one, foolproof way to translate a poem. However, successful translators agree that some elements are universally required. A translator must distinguish what the most

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important element of the poem is and what, therefore, must be conveyed by the translation. Barańczak called it the "part that needs to be saved" in translation through choices made during the process (18). At the same time, a translator of poetry should be aware of the "foreign" aspect of each translated text. Internalizing the fact that some aspects of poems are "foreign" and, therefore, will most likely be lost when transplanted into another language and another culture (Skibińska 12) allows translators to make conscious choices, which then, in turn, allow for the existence of a certain literary text in a different language and culture.

In his thoughts on translation, Karl Dedecius compared a translator to someone who builds a bridge connecting two cultures (Czechowska 19). This pictorial comparison presents a translator on a par with a craftsman – someone whose work is visible and used by most, yet he himself is barely present. This so-called invisibility of the translator was one of the most common ways of looking at translations from the theoretical point of view throughout the 20th century and before but has been since called into question by the "personal movement" in translation studies (Heydel 28).

Translators rose from the author's shadows, the niche where the former had been placed for centuries. That is not to say that the visible translator is a new invention. However, the visibility of the translator has stopped being perceived in a negative light and has attracted the curiosity of theoreticians. Mark Polizzotti, in his text "Sympathy for the Traitor", mentions the "lost in translation" fallacy as a fruitless outlook that has plagued translation studies for centuries. In his manifesto, he portrays it as an inevitable process that should be approached not with a binary, gain-loss valuation but with attention being paid to a possible outcome. In his own words, the most fundamental thing is deciding whether one "should side with the original" or "source" text, or with the sometimes-conflicting needs of the target-language recreation (Polizzotti 3).

This suggests that the target language and its culture should, in the modern take on translation, be equally important as the "source." Modern translation theory tends to gravitate more toward a translation model that subtracts and adds in terms of vocabulary, meaning, and cultural connotations. An interesting idea on that topic was suggested by Itamar Even-Zohar, who observes that

> To say that translated literature maintains a central position in the literary polysystem means that it participates actively in shaping the center of the polysystem. In such a situation it is by and large an integral part of innovatory forces, and as such likely to be identified with major events in literary history while these are taking place. This implies that in this situation no clear-cut distinction is maintained between "original" and "translated" writings, and that often it is the leading writers (or members of the avant-garde who are about to become leading writers) who produce the most conspicuous or appreciated translations. Moreover, in such a state when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire. (46-47)

In this light, the case of Miłosz, a man who was first and foremost a representative of the avant-garde of his native language (Polish) and secondly a translator, seems to extend the above-mentioned theory. Analyzing his work as both creator (poet) and re-creator (translator) provides a middle ground for considering the source texts as malleable material rather than as unmovable monoliths.

2. Czesław Miłosz as a Translator

To tackle the topic of Miłosz as a translator, one has to acknowledge that his work in this field cannot be analyzed separately from his work as a writer, promoter of Polish literature and culture abroad, and university lecturer (Heydel 10), who translated texts and authors, selected in accordance to his needs, including his own works. Miłosz incorporated references to foreign literary texts in his essays and poetry, and at the same time, tried to make Polish poetry (his own and his colleagues') leave a lasting impression on English-language (specifically American) culture. His issues with the West became especially visible in the 1960s and 1970s when he continued his emigration from Poland and took up a job as a Professor at Berkeley. His struggle and partially antagonistic outlook on the target language culture was more of a creative struggle rather than a destructive one, as Miłosz wanted to enrich it with Polish poetry rather than place one type of literature in opposition to the other. This, paired with his idea of arbitrarily picking texts for translation, has interesting repercussions when considering the theory of "second authorship." The visible "translator," perceived as the "second author" and an "editor," can thus change some aspects of the originals, starting from the contexts in which they appear. This can be clearly seen in the case of Miłosz, who intended to be a speaking party in all his texts, including those originally written in somebody else's hand.

In his translations, Miłosz often had a native speaker supervisor, such as Dale Scott, who helped him with, e.g., the translations of Zbigniew Herbert into English. It is worth noting that Dale Scott considered Herbert's literary works valuable both as pieces of literature and as a new perspective, complementary to the literature of the West. His reasons for collaborating with Miłosz can be summarized as follows:

> [Herbert's poems] were composed according to trains of thought rather than language, these poems seemed more cosmopolitan than some Polish poetry, without paying the price of being abstract or commonplace. Their delineation of a poetic world stripped of mediocre illusions, in which irony , could nonetheless prevail without loss of sensitivity or order, seemed far more incisive than that of analogous Western poets. (Miłosz & Scott 16)

Dale Scott mentioned another important quality that made Herbert an easily translatable poet. In his opinion, Herbert is seemingly a cosmopolitan author, and as such, can be understood by a wider audience despite tackling fairly culture-specific Polish topics (such

as the political situation under the Communist regime in Poland). The most important question thus remains: what was it specifically in Herbert's poetry that Miłosz found worth transferring into English? Miłosz himself can provide the answer:

> In general we were trying to keep the casual and withdrawn feeling of the original, so as not to raise the lowered voice. We also had to remember about the syntax, which Herbert devoted a lot of thought to, by often placing surprises and epiphanies at the ends of sentences. We were trying to keep the deliberate awkwardness or roughness of certain verses in which the poet uses spoken language and its clichés. (Miłosz & Scott 159)

Based on this quote and the previous one by Dale Scott, one can assume that the translation aimed to show Herbert's works and their unique perspective to Western readers. At the same time, his poems were considered cosmopolitan, which may be a factor that allowed their easier transfer from one language to the other. The elements of his style deemed of the utmost importance were "the withdrawn feeling and the lowered voice," the syntax, specifically inversion, and the deliberate awkwardness or roughness of certain passages. The latter, as the vaguest of all of these concepts, needs further explanation: it is the deliberate choice of words and phrases, as well as sentence structures, which do not fit within the norms of the proper style of the Polish language. This can be well presented on the basis of the translations of Herbert's "Elegy of Fortinbras" and "Apollo and Marsyas." In this paper, the author will refer to the specificity of Herbert's literary style in short, described as "literary roughness." This term refers to the above-mentioned features of Herbert's texts (the withdrawn feeling, lowered voice, and awkward or rough passages) as defined by Miłosz and Dale Scott in their commentaries outlining the aim of their translations.

3. Translating Texts and Translating Cultures – "Elegy of Fortinbras"

The first poem, "Elegy of Fortinbras," is situated in a very interesting place in the intertextual net. On one hand, it is a modern poem with no features of an elegy. On the other, its content: "the mourning of an important figure (literally and metatextually) suggests a deep connection with the aforementioned tradition". According to Janusz Sławiński, the poem is an "appropriation of the elegy genre" (41), as Fortinbras, the speaker, chooses to insult and bring Hamlet down in his speech, rather than praise him for his deeds.

The discussion of the elegy as a genre also plays a big part in the translation of the poem. Its original title, "Tren Fortynbrasa," is a clear reference to the cycle of mourning poems by Jan Kochanowski. Those poems are, however, referred to as "laments" in all English analyses and translations. To keep the connection between the works by the two authors, one would have to translate the poem's title as "Lament of Fortinbras." Miłosz, however, decided

to title it "Elegy of Fortinbras," straying from the intertextual reference. Whatever the reason behind this choice, the outcome seems more universal (since "laments" are not a typical English genre and do not refer to a specific literary work, as they do in Polish literature).

The English translation of "Elegy of Fortinbras" uses its intertextuality by playing on Shakespearian vocabulary. The most notable example of this is the following passage:

> Żegnaj książę czeka na mnie projekt kanalizacji
> Which was translated into English as:
> Adieu prince I have tasks a sewer project

The word "adieu" is a loan word from French, and as such, it has the connotation of being used in a higher register. Thus, it fits the sentence context, which requires a word in a higher register. At the same time, it is a clear reference to the abundant usage of that word and other French loan words and mock foreign expressions by Shakespeare himself (Crystal & Crystal 69). Thus, one might conclude that Miłosz consciously chose to play up the connection of "Elegy of Fortinbras" with Shakespeare. This interpretative approach to the original text can also be seen in further parts of the poem.

> Nigdy nie mogłem myśleć o twoich dłoniach bez uśmiechu
> I teraz kiedy leżą na kamieniu jak strącone gniazda
> Są tak samo bezbronne jak przedtem

Fortinbras comments on Hamlet's hands, and how "he could not think of them without smiling", pointing out that Hamlet's gestures must have been perceived as funny in some way. The meaning of the first line is quite clear on the surface level. However, as the subject of the following two lines are the "hands," one could also read the Polish original as "Fortinbras could not think of Hamlet's hands. Those hands were deprived of a smile". That is because the object in the sentence can also be seen as a modifier of the word hands. In that case, the text might point to the seriousness of Hamlet's actions, which Fortinbras did not want to consider. The translator clearly picked an interpretation and decided to translate this passage in a way that points to a more straightforward meaning.

> I could never think of your hands without smiling
> and now that they lie on the stone like fallen nests
> they are as defenceless as before

There is a possibility that those changes were made to make the poem flow more smoothly. If that was the case, however, that very change would go against everything that Miłosz said he found most important in Herbert's poetry, i.e., the overall roughness of the text.

Moreover, as Miłosz stated in his analysis of Herbert's poetry, the endings of sentences are most important.

> Herbert is easier to translate than those poets who experiment with syntax and metre (...). We are aware of how much is lost from his careful handling of Polish idioms. (...) We also think of the wit of Herbert's word order, whenever a surprise was held back for the end of the passage. (Miłosz & Scott 17)

In spite of that statement, Miłosz translates the verse as follows:

> Są tak samo bezbronne jak przedtem To jest właśnie koniec
> they are as defenceless as before The end is exactly this

A sentence formed in such a way, by extension, underlines the importance of the phrase "exactly this". Such a translation, however, seems to deviate from the original, since the topic of death is the one that should be prominent both in the Polish and English verses. Interestingly, the following passage seems to partly make up for this change.

> Ręce leżą osobno Szpada leży osobno Osobno głowa
> I nogi rycerza w miękkich pantoflach
> The hands lie apart The sword lies apart The head apart
> and the knight's feet in soft slippers

The word order has been altered compared with the original, following a more natural English syntax. However, it also allows for a "surprise" at the end of the verse, which was a crucial feature of Herbert's style. As Miłosz noted himself, Herbert was no stranger to awkwardly phrased sentences and weird structures, which may astonish even the Polish reader. An example can be found at the end of the third stanza.

> Nie umiałeś żadnej ludzkiej rzeczy nawet oddychać nie umiałeś

The beginning of the line looks like a sentence missing an extra verb, "robić." There is no such connotation in Polish as "umieć rzecz," or "to know a thing," but one can say "umieć robić rzecz," or "to know how to make a thing." The ellipsis of the verb "to make" makes this sentence stand out from the rest due to its peculiar syntax. It is an example of the "roughness" that Herbert's poetry was famous for. Miłosz chose, yet again, to pick the simplest English equivalent of the phrase.

> you knew no human thing you did not know even how to breathe

This version is definitely more rounded and regular than the awkward original, though it was allegedly Miłosz's point to keep all the rough elements of the poems in a form as close to the Polish version as possible.

As mentioned, "Elegy of Fortinbras" plays on two cultures: Polish culture, visible mostly in the language, and English culture, where the main topic and characters come from. The following lines from the last stanza of the poem show this perfectly.

> Teraz masz spokój Hamlecie zrobiłeś co do ciebie należało
> I masz spokój Reszta nie jest milczeniem ale należy do mnie

The first one uses the expression "zrobić co do ciebie należy," which literally means "to do what you have to." At the same time, the presence of the verb "należeć," "belong," allows for a play on words with the famous quote from Hamlet "the rest is silence," based on the ambiguity of the Polish word "należeć." In "Elegy of Fortinbras" the reader is thus presented with the following picture. By the end of the play, Hamlet had fulfilled all his duties (did all he had to do) and hoped for closure – silence after his own death. Fortinbras, Norway's warlord and crown prince, took the story from there and instilled his own order. Therefore, Fortinbras wins in the end, by taking away everything that belonged to Hamlet. He even overtakes his duties, which are the last things Hamlet has.

The English version refers more to the original text of Shakespeare's play than to the Polish poem.

> Now you have peace Hamlet you accomplished what you had to
> and you have peace The rest is not silence but belongs to me

Miłosz did not choose to alter the usual phrase "do what one has to" in an unorthodox way to include the verb "belong." The two verses from the poem's last stanza no longer mirror each other, since they include different verbs, and only the latter mentions the sense of possession. Therefore, one could say that the English version plays more on Shakespeare, whereas the Polish original uses word plays, which sometimes get lost in translation.

4. Universal Power Struggle – "Apollo and Marsyas"

"Apollo and Marsyas" is also an intertextual work that takes its main theme and topic from Greek mythos, specifically Ovid's Metamorphoses. It fits with Herbert's idea of non-political political poems—ones that, according to his own words, cannot escape reality yet should not directly tackle contemporary issues, such as political, social, or scientific matters (Kluba 450).

Using language rich in ellipses and metaphors to criticize the political power struggle is a quality Herbert could have learned from ancient authors. Herbert, who refused to

compromise his art by adapting to the precepts of socialist realism and published during the era of Stalinism, seems to have learned from his Roman predecessors how to encode political messages in the language of myth. His poems were described as fresh air since they stood out due to their artistic and intriguing character (Kosiński 259).

The themes of artistic autonomy, patronage, and freedom of speech are clearly traceable even in the Fasti, a work written simultaneously with the "Metamorphoses" and likely designed to please Augustus's demands for artworks supporting his principate. (Niżyńska 159)

Herbert's works repeatedly refer to the Roman and Greek classical tradition, and in doing so the author demonstrates how this tradition can be revived, transformed, and continued.

The poem itself centres around the punishment of Marsyas, which as Herbert points out, is the "real duel", so it stands to reason that it is also filled with sounds and their descriptors. The poem starts by describing the advantages of both sides:

(słuch absolutny
kontra ogromna skala)
which was translated as:
(absolute ear
versus immense range)

This passage includes an example of keeping original Polish expressions in an English text. This was done to keep Herbert's poetry's rough style. The phrase "absolute ear" can be understood in English but is not how "perfect pitch" is typically referred to. This choice marks an overall change to the text of "Apollo and Marsyas" in the translated version, which is less regular and less obvious than the Polish original.

One of the most crucial aspects of the poem is the choice of verbs. In the Polish original Marsyas "krzyczy", which is a verb describing a primarily human-made sound, which is a result of pain or sadness (*Wielki Słownik Ortograficzny PWN** krzyczeć) However, in the translation the sounds he makes are described as "howling" – a word most often used to describe an animalistic type of yelling (often in pain) ("Howl," n.d.). The change of the word greatly influences the character of the protagonist and the intensity of his pain.

According to Greek mythology, Marsyas was a satyr (Graves 77). His nature may suggest that although his deeds and actions were human, he had an animal element. Interestingly, one of the most popular books of Greek mythology in Poland, i.e., *Mythology*, written in 1950 by Jan Parandowski, lacks any description of Marsyas, except that he was a "flute player" (71). Other versions of Greek mythology in the Polish language include the fact that Marsyas was, in fact, a satyr, but this character may exist in the Polish mentality more often as a human rather than a fantastic creature with animalistic features. This

might have impacted Herbert's depiction of the character as someone rather human, hence the usage of the word "krzyczeć" in the opening verse of the poem. One could thus say that in the English version, the pain he is in made Marsyas lose his humanity even before the beginning of the poem, while in the Polish version, he still holds onto it for a while. The change happens in the tenth stanza, where in the Polish original, Marsyas "starts to howl":

żwirową aleją
wysadzaną bukszpanem
odchodzi zwycięzca
zastanawiając się
czy z wycia Marsjasza
nie powstanie z czasem
nowa gałąź
sztuki - powiedzmy – konkretnej

However, in the English version, there is no increase in Marsyas's agony, as the verb used in the tenth stanza is also "howling".

along a gravel path
hedged with box
the victor departs
wondering
whether out of Marsyas' howling
there will not some day arise
a new kind
of art—let us say—concrete

In this poem there is another layer to those two verbs in relation to each other. The text is told from an external, omniscient point of view. However, the tenth stanza seems to be told from Apollo's point of view. Although the third-person narration did not change in the text, the tenth stanza is separated from the rest of the text through an indentation. Moreover, it includes the only moment Apollo shares his thoughts with the reader. One might thus interpret the usage of the verb "wyć" – "howl" in this context not as a genuine description of what Marsyas is doing but as a form of belittling him through a comparison to an animal by Apollo.

The fact that the verb in the first and the tenth stanzas is identical in the English version also points to the narration remaining omniscient and aloof. No new point of view is introduced.

The same stanza includes an example of the "roughness" or "unconventionality" in the form of the following sentence:

zanim krzyk jego dojdzie
do jego wysokich uszu
which was translated as:
before the howl reaches his tall ears

The expression in question is "wysokie uszy," which Miłosz translated as "tall ears." Neither the Polish version nor the English one uses an existing phrase, which means that the "roughness" was kept intact in translating the original. It is possible that the original phrase "wysokie uszy" is supposed to express the power dynamic between "Apollo and Marsyas." The former is the god of art, and, therefore, may be associated with a ruler (or in this case a tyrant), who may be traditionally addressed as "Wasza Wysokość" – "Your highness." The latter is the subject, occupying an inferior place in the myth and the poem. If one assumes that this is the origin of the phrase "wysokie uszy," maybe it would be more accurate to translate the phrase as "high ears" instead of "tall ears," which would not remove the reference to the power dynamic between the two main characters of the poem.

The poem relies heavily on descriptions of audible stimuli, such as the aforementioned change from the word "krzyk" to the word "wycie" or "tall ears," which is also exemplified in the fourth stanza. The speaker mentions the letter "A". What is meant is both the letter, i.e., the visual symbol and the sound it denotes. In Polish phonetics, that sound would be /a/. The pronunciation of a single vowel can be easily extended into a scream, with the exact same pronunciation. An example of that can be seen in the 2008 musical interpretation of the poem by P. Gintrowski from his album "Tren" (*09 Apollo I Marsjasz Przemysław Gintrowski*) On the other hand, the letter "a" in English can be pronounced in many ways: The pronunciation of a single letter is [ei], which when extended does not evoke a feeling of listening to a scream. In that sense, one can agree with A. Valles' (Valles X) theory that the poem does not "sound" like a scream, since the possibility of the elongation of the single vowel "A" to create a scream of pain does not exist in that language. The approach of Miłosz was thus one that tried to emulate the sound of the original or the look of it. Therefore, he multiplied the letter A in the verse.

The eleventh stanza, on the other hand, shows an example of vocabulary enhancing the passage's original meaning.

nagle
pod nogi upada mu
skamieniały słowik

In the original, Apollo found a nightingale that had turned into stone at his feet. The image resonates with other mythical pictures, such as Medusa, who turned her victims into stone. It is also a light play on words since someone who is terrified (in this case of the horror that happened to Marsyas) can be described as "turned into stone." The English version evokes very similar connections but in a clearer and more seamless way.

suddenly
at his feet
falls a petrified nightingale

The word "petrified" (*Petrified | English meaning—Cambridge Dictionary)* entails all the above-mentioned connotations, but because of its common usage, it strengthens them compared to the original. On its own, the word can already mean "terrified," which means that the fear connotation is more natural in the English version.

Not all word choices are as fitting as this one in the translation, an example of which can be the following stanza.

odwraca głowę
i widzi
że drzewo do którego przywiązany był Marsjasz
jest siwe

The problem arises with the word "siwy" (*Wielki Słownik Ortograficzny PWN** siwy), which does not have a full equivalent in English. The word most commonly refers to the "white hair" of people, but it can also mean a white-bluish taint on plants, e.g., their bark or leaves. The image painted by the poet of a tree that becomes "white," "white bluish," or "silvery" is not just fully artistic, albeit it tonally closes the motif of petrification started with the nightingale. Not only are trees of this color a rather popular occurrence, but some plants can become "silvery blue." An example would be the pale poplar, a tree whose leaves are colored differently on either side and thus can become fully green or fully white depending on the wind. The image painted is not an abstract and solely poetic one. However, its English counterpart extends into the realm of the surreal:

he looks back
and sees
that the hair of the tree to which Marsyas was fastened
is white
completely

The translator decided to add "hair" to the tree, which creates a feeling of absurdity around a rather solemn and sad picture. Moreover, as explained, the word "siwy" in the original refers to the color of the tree. By fully translating "siwy" as "white of hair," one loses the reality of the lyrical situation and creates a picture that may destroy the final feeling of sadness and sombreness by the end of the poem.

The most important issue is, however, the ambiguity of the passage. There is no clear way of distinguishing the subject of the final stanza, and therefore both of the above-mentioned interpretations can be simultaneously true. English, however, does not allow zero subjects in clauses, so it is necessary to introduce a subject in the form of a pronoun. The translator made Apollo the subject, which is reflected in the stanza, starting with the pronoun "he." This means that only the first interpretation of the ending to the poem can be true in English. It is a typical example of the translation inevitably losing some of the meanings, in this case ambiguities, compared to the original.

Marcel Proust once said, "style is the transformation that the author's thought imposes on reality" (225). In the case of "Apollo and Marsyas," that is very clear. Herbert used unusual language to describe regular occurrences. The topic of the poem is a duel between a god and a mortal, but it is depicted as an act of violence happening in an unassuming place in the real world, somewhere under a tree next to a path. On the other hand, Miłosz's literal translation of those same passages changed the descriptions into surreal ones, leaving out the fact that they may be based on reality. Thus, one might say that the poem underwent a metamorphosis similar to Marsyas's body. Something real and accessible became uncanny, but also possibly not fully understandable. The poetic images used by Miłosz are further removed from reality; therefore, paradoxically, it is not a case of a translator simplifying a text for their reader, but rather complicating it by muddling the initial image created by the author.

5. Conclusions

The analysis of Herbert's poems translated by Miłosz and Scott Dale shows definitive signs of the translator's active presence in his texts. Miłosz and Scott Dale set out to achieve two goals: to translate Herbert with all his purposefully awkward phrases, as they saw them as a crucial element of his literary style, and to make the poet known to the Western (specifically US) reader through that translation. They did not start with the idea of utmost fidelity, but rather of conscious choice-making in the translation process. The visibility of the translator resulted in the presence of various, more or less minor inaccuracies in both analyzed texts when comparing the Polish originals with the English translations. The most important task while analyzing them is distinguishing between issues that stem from the obvious lack of parallels between the target and the source languages. Even though the translator noted that Herbert's style often relies on a surprise revealed at the end of a sentence, the translated texts often followed conventional

English syntax. The reason for this is that the English sentence structure is a lot more rigid than the Polish one, and thus, inversion can often look like a grammatical mistake rather than a poetic means of artistic expression.

On the other hand, fixed phrases such as: "słuch absolutny" were translated in a non-obvious way. Miłosz did not use their dictionary equivalents, opting for translating word for word, thus foreignizing phrases that could be translated more literally into English. It seems that, despite claiming that what makes Herbert special is his unusual, quiet style, often similar to the spoken language, the only places where it can be seen in the translated texts are the vocabulary and not the syntax, even though it appears in both spheres in the original texts. English may be less forgiving of syntactic changes than Polish, but it is not true that inversions and experiments in that area are unknown in English language literature. Following Herbert's syntax would, at least to a certain degree, be possible if it was not for the fact that in Miłosz's translation, a greater overall idea trumped his translation strategy. There is, of course, the need to disseminate Polish literature in English-speaking countries. Therefore, the translator decided to cross the thin line between attempting to recreate the loose style of the original and creating a text that would be generally acceptable to anyone who decided to read it in English. Literary "roughness" (i.e., the withdrawn feeling, lowered voice, and awkward or rough passages) was kept mostly in metaphors, but can rarely be found in sentence structures, since its inclusion might accidentally cause some passages to be considered weird or even badly written, instead of being seen as reflections of the author's style. One has to remember that Herbert's poetry in Polish uses unorthodox syntax, but never to the point of being grammatically incorrect. The translator did not want to make the poetry incomprehensible by following the exact sentence structure of the Polish poems.

On the other hand, there are examples of peculiar metaphors that became more unusual in English than they were in Polish (i.e., vide "white haired tree" in "Apollo and Marsyas"). The English metaphor is further detached from the reality in which the Polish one was anchored. This albeit unfortunate poetic picture (a tree with hair) does not disturb the flow of the whole text. It makes the poem more enigmatic and less understandable, but it still attempts to convey the same message as the original metaphor ("tree turned silvery blue"). Even though this translation can be a point of criticism towards Miłosz, who introduced unnecessary weirdness into an otherwise almost realistic picture, it is one of the very few fragments that ended up being "rougher' in English than in Polish. At this point, one can distinguish a tendency in Miłosz's translator's strategy. He attempted to keep rough around the edge parts of Herbert's vocabulary whenever he could, but in many cases, he chose to smooth out fragments that could be potentially unclear or unusual in English. Having Herbert's style in mind, he also attempted "Herbertisms" in places where they did not occur in the original texts. These are, however, a lot less common than the places where Miłosz used conventional English to translate slightly unconventional Polish.

Thus, everything in Miłosz's translation seems to be subordinate to the general will to disseminate Polish literature among Western readers at the cost of the culture-specific nuances they inherently contain. This can also be seen in other choices made in the translation. It is worth noting that what comes to the forefront of "Elegy of Fortinbras" is not its nonchalant spoken style (which in Polish clashes with the source material the poem is based on), but rather its references to Shakespeare's language. Fortinbras's colloquial mockery of Hamlet is dressed in quotes and poetic figures, as well as vocabulary is taken straight from Shakespeare's dictionary (albeit sparse). This, in turn, anchors the English version of the poem in the English literary tradition, which allows the Anglophone reader to find a common element in an otherwise foreign text. A similar case can be made for "Apollo and Marsyas". The poem, by the nature of its topic, as well as its general structure, is a very universal one, with strong references to Ovid's "Metamorphoses". Herbert's "cosmopolitan character" was mentioned as one of the factors that made him appealing to Anglophone readers, and it was clearly highlighted in the translations of his poems. Herbert's poetry relies heavily on various cultural references (ancient, Polish and otherwise), so showing one of them as a prevailing element is a sign of conscious choice in the interpretation rather than a misunderstanding or a lack of fidelity towards the source text. Moreover, the political struggles described in his poems (such as the ones alluded to in "Elegy of Fortinbras" and "Apollo and Marsyas") are usually depicted through an analogy (such as the struggle between Hamlet and Fortinbras or "Apollo and Marsyas"), which makes it possible to view them as more general than they were. Herbert's criticism thus often applied to very specific phenomena or events happening in Communist Poland, such as the oppression and censorship during the era of Stalinism (Uffelman 33), which could be viewed through a more general lens. This is also reflected in his reception:

> Firstly, the poet furthered our understanding of ancient civilisations and cultures and elaborated literary reflection on art from the Lascaux Cave paintings through early Renaissance Italian painting, to his favourite 17th-centuryDutch artists. [...] Thirdly, he blazed a trail in a brand of literature espousing compassion and loyalty, becoming the champion for "the upright position" in times of totalitarian oppression. (Ligęza 5)

After the fall of Communism in Europe, critics in the West and in Poland noted Herbert's universality, understanding of European culture, and strong opposition to totalitarianism. This opened the door to wider interpretations that were not solely based on the reality of Communist Poland. It was also the key to his successful reception as a translated author.

Going back to the model of the literary polysystem proposed by Even-Zohar, a translated work can become a part of the polysystem and shape the way the literature of a given language is written. According to his theory, it has to be good literature that offers

expansions to the literary system already known to a given culture. In order to expand something, one has to first anchor it. Introducing nothing but new ideas and writing styles can become futile if the only thing it has to offer is its alien and foreign feeling. One way of making foreign literature accessible is, of course, translation. That is also why the metaphor of translation as a bridge is so fitting. It shows both the general idea of cultural transfer, as well as its struggle. To meet on that bridge is to make compromises. Many of those can be seen in Miłosz's translations of Herbert. The English texts are not one-to-one recreations of the original. They opt to extenuate some features of the author's style (such as the quietness and roughness, the spoken style or trans-textual referencing), while hiding some other aspects (such as the "surprising" syntax or the political allusions). In his essays on translations, Sławek claimed the following when it comes to translation:

> The text states it thusly: the "translated" is something "new," and, therefore something "ours," which will,, in turn,, need further clarification, and further translation. It is not about equivalents of words, but about new words, sometimes drastically different, but somehow touching the original. (227)

This radical statement can be partially applied to Miłosz's translation of Herbert's poems. Although calling them drastically different from the originals would be an exaggeration, one cannot deny these are interpretations of the originals, which show not only a clear vision of Miłosz, but can also be regarded as separate entities which allow for new interpretations. It should be noted that English translations might be differently interpreted from their Polish counterparts. English Fortinbras is a lot more refined than the Polish one. At the same time, Polish Marsyas retains much more of his humanity through the suffering described in the poem than the English one. English Apollo also clearly takes a second glance at the atrocious act he just committed, while the Polish one may not have looked back. All of these changes allow a translatory comparison of the texts and a purely literary one. As mentioned previously, "lost in translation" is a fallacy many translation studies are guilty of, but it is clear that in studying good translations, one can just as easily discuss "gained in translation" as in the case of Herbert's poems translated by Miłosz, as illustrated with the aforementioned examples.

Fidelity is not an absolute virtue of a translator, as it is hard to define what it should apply to: the author, his words or the ideas behind them (or an approximation of them). What Miłosz believed in and what can be seen in his translations is rather the virtue of a translator's responsibility. It is especially prominent in the latest turns of the translator's studies:

> In this context the figure of the translator … gains the status of the subject of the intercultural communication given the power and responsibility and working under the influence of various complicated and nonobvious factors. (Heydel 28)

Perceiving the translator as an active and creative figure allows him to make conscious choices, as it is in his power to change the reception of a given translated text. This is connected with the responsibility towards the reader and the author of the source text. That is where the balance between writing good and faithful texts is needed, the latter being texts that attempt to recreate the original in terms of its content, form, and style. In one of his essays, Barańczak states, "Do not translate good poetry into bad poetry" (33). This very quotable sentence depicts what responsibility means. Miłosz translated good poetry – Herbert's poems, and as a fellow artist, his friend, and a professor of literature, he wanted to spread knowledge of Polish literature among English-speaking readers. He also felt obliged to make his translations accessible to the reader and, simultaneously, true to the originals. In other words, he had the moral obligation to repeat what Herbert already managed to achieve in Polish (and what he himself was capable of in his original works), this time with different tools and limitations. His translations are oddly brave in interpretation and yet safe in form. They are not the definitive versions of Herbert in English, but they are as good as they could be at spreading Herbert's poetry to the English-speaking world. Moreover, they also function as standalone pieces of English language literature – good enough to influence other authors and thus become a part of the literary polysystem of the English language. A proof of that can be the number of publications and re-translations of Herbert's poems into English over the years. Notably, his success is not limited to literary critics only, as his poems have been printed in major mainstream English-language newspapers, such as *Dissent*, *Encounter*, *The New Yorker*, and *The New York Times* (Carpenter 8). They have been read and even re-translated into English with greater fidelity by other translators. The versions written by Miłosz allowed this to happen, as they introduced the English-speaking world to the "roughness and quietness" of one of the Polish post-war poets, even if they did so through a balance of literary gains and losses. One might say that from an author-translator like Miłosz, the only "lost in translation" that mattered were the texts, which English readers would not have discovered had they not been translated.

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