

STUDIA IBERYSTYCZNE

**Księga Pamiątkowa dedykowana
Profesor Jadwidze Koniecznej-Twardzikowej**

STUDIA IBERYSTYCZNE
nr 8

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Anna Sawicka (redaktor naczelny i sekcja katalońska)

Maria Filipowicz-Rudek (sekcja galicyjska)

Anna Rzepka (sekcja portugalska)

Ewa Nawrocka (sekcja iberoamerykańska)

Rosanna Krzyszkowska-Pawlik (sekretarz redakcji)

ZROZUMIEĆ JĘZYK, PRZETŁUMACZYĆ ŚWIAT

**Księga Pamiątkowa dedykowana
Profesor Jadwidze Koniecznej-Twardzikowej**

Pod redakcją:
Marii Filipowicz-Rudek,
Małgorzaty Jędrusiak,
Agaty Komorowskiej



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Korekta: Ewa Popielarz, Anna Wawrzyniak
Skład i łamanie: Małgorzata Manterys-Rachwał
Projekt okładki: Marzena Blecharczyk

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KSIĘGARNIA AKADEMICKA

ul. św. Anny 6, 31-008 Kraków
tel./faks: 12 431-27-43, 12 663-11-67
e-mail: akademicka@akademicka.pl
Księgarnia internetowa:
www.akademicka.pl

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Olgierda Furmanek
Wake Forest University, North Carolina, USA

Usefulness of the backtranslation process in poetry translation

Keywords: translation process, backtranslation, poetry.

Streszczenie:

Najczęstszym powodem retranslacji jest potrzeba identyfikacji elementów przetłumaczonych niewłaściwie w celu dokonania korekty. Tekst docelowy, przetłumaczony ponownie na język oryginału, jest następnie porównywany z tekstem wyjściowym. Wiele najnowszych publikacji zwraca uwagę na fakt, że retranslacja powinna być traktowana raczej jako narzędzie pomocy dla tłumacza aniżeli jako zagrożenie. W tej pracy proponuję spojrzenie na możliwość stosowania retranslacji w procesie tłumaczenia poezji. Czy retranslacja może okazać się przydatna w tłumaczeniu literackim? Dyskusja została przeprowadzona na podstawie tłumaczeń wybranych utworów współczesnej poetki hiszpańskiej Any Marii Fagundo na polski oraz ich retranslacji. W świetle teorii pojęć uniwersalnych Anny Wierzbickiej próbuję odpowiedzieć na pytanie, czy istnieje uzasadnienie obecności retranslacji w procesie tłumaczenia poezji.

Słowa kluczowe: proces tłumaczenia, retranslacja, pojęcia uniwersalne, poezja.

Resumen:

El propósito más común de la retraducción (o retrotraducción) es identificar los lugares dudosos para verificar la exactitud de la traducción y corregir los

posibles errores. Una retraducción implica utilizar el texto traducido a la lengua de llegada como documento fuente y traducirlo nuevamente a la lengua de partida para comparar los dos. Últimamente muchas publicaciones ven la retrotraducción más bien como una herramienta de ayuda que una amenaza a la profesión del traductor. El artículo explora la retraducción desde el punto de vista de la traducción literaria. ¿Es la retraducción útil para el proceso de la traducción de la poesía? La base del análisis son las traducciones de la selección de poemas de una poeta española contemporánea, Ana María Fagundo, hacia el polaco y sus retraducciones. A la luz de la teoría de conceptos universales de Anna Wierzbicka, se analiza la cuestión de si la retraducción tiene un lugar justificado en el proceso de la traducción de la poesía.

Palabras clave: proceso de traducción, retraducción (retrotraducción), conceptos universales, poesía.

This article, without entering in disagreement with the cognitive approach to the translation process attempts to explain the possibility of transferring poetry deeply rooted in the Canarian context into a Central European perception, in accordance with Wierzbicka's theory of universal concepts, through the possible application of backtranslation in poetry.

As Whalley describes the poetic process, "The artist can discover reality only by making a work of art. By embodying in physical material his feeling of reality, by incarnating his feeling for reality, the artist discovers and realizes both himself and the world" [1965: 41]. This applies not only to the creation, but also to rewriting of a poem. Rewriting occurs in every reading of the poem or of any text whatsoever, and especially in a translating situation, in which a constant *va-et-vient* reoccurs.

In order to even initiate this process the translator must read the text many times, and then continue to do so in different languages – the text in the source language and the text that is being created out of the source language text in the target language. In translation, the intensity of creation seems to be higher because the translator's mind is forced to work in a crosscultural space. In such moments our vision of the world is further developed, meanings are interspersed, and our

mode of perception is reorganized. Schopenhauer gives an excellent description of this at the level of foreign languages:

Therefore, it becomes clear that new concepts are created during the process of learning a foreign language to give meaning to new signs. (...) It also confirms that one thinks differently in every language, that our thinking is modified and newly tinged through the learning of each foreign language, and that polyglotism is, apart from its many immediate advantages, a direct way of educating the mind by correcting and perfecting our perception through the immersion in diversity and refinement of concepts. At the same time, polyglotism increases the flexibility of thinking since, through the learning of many languages, one learns to separate the concept from the word. (...) This separation requires that we melt down our thoughts entirely and recast them into a different form, instead of rendering them word-for-word [Schopenhauer, 1992: 34-35].

This is exactly what constantly occurs as one translates. The translator / interpreter must melt his or her concepts into the primary matter to reformulate them in another language. When this happens, translators are confronted with the origins of the concepts and are forced to ask if the meanings discovered are in reality what they expected to find in their cognitive networks. In translation, the dynamic increases through various dichotomies: the acts of doing/acting, conscious/subconscious, word/image, participating/substituting, interpreting/transcribing, and creating/reformulating. It is a process of continuous re-creation; *poesis* is fabrication, creation, construction. As Schopenhauer puts it, "Through its incarnate presence in performance the word interprets human life and speaks forth a new existence that includes those who see and hear it. The poem makes us, and it makes us anew" [1992: 144].

The creative function of the poem in the reader becomes more complicated during a reading in translation. It is true that interaction with any type of text influences us, since it causes emotional (happiness, sadness, anger) or intellectual (learning, memories, plans, conclusions) reactions. The process of writing poetry can be defined as an ensemble of specific procedures that create new aes-

thetic codes in given sociocultural situations. Translation of poetry can be defined as the specific procedures that discover existing, and create new, codes in given sociocultural situations. The images evoked in different languages demonstrate how perception of the world differ depending on the language. The reader/listener is exposed to an interaction of codes that are not only linguistic, but also para- and extralinguistic.

Meanings depend on the language from which they arise, and of the experiences one has in that language. Meaning is not only the linguistic denotation of a dictionary, but also its connotation – which is the meaning put into practice, the meaning realized in contexts that are intralinguistic (utterance) and extralinguistic (conditions of utterance – time, space, feelings, and so on). Efficient communication not only depends on semantics and on syntactical-grammatical form, but also on already existing knowledge (common knowledge for the sender and receiver of the message) and cooperation (having and satisfying hopes). The para- and extralinguistic factors are just as important as those purely linguistic. The emotional charge of the translator's connotations determines terminological options and creates a particular background and mood for work. Little is known about the influence of emotions which constitute the extralinguistic factor of multilingual communication, and also of their influence on the writing/translating process. According to Schopenhauer [1992: 33], "Poems cannot be translated, they can only be transposed and this is always awkward". Schlegel [2002: 214] confirms: "I have tried to render the nature of the original according to the impression it made on me". Bonnefoy [1992] also suggests: "Reading is empathy, shared existence. (...) We should in fact come to see what motivates the poem: to relive the act which both gave rise to it and remains enmeshed in it, and released from that fixed form, which is merely its trace, the first intention and intuition can be tried out anew in the other language (...) it is to find oneself" (my emphasis). The intention of the poet, the intended effect, the proposed impact of the reading on the mind, the purpose of the poem, should thus come first when considering a poem for translation".

In this article, I focus on the concepts and intentions, and not on the terms, nor the way the meanings are expressed. For my analysis, I refer to Wierzbicka's concept of cultural scripts and of a universal semantic metalanguage, also called the Natural Semantic Metalanguage (NSM). The first idea is that intuitively intelligible words are admissible in the formulae, and second, that the only admissible words are those that have exact semantic equivalents in all languages, so that all our explications and scripts can be readily transferred to comparing cultural scripts across languages and cultures. "Empirical investigations of the last few decades, undertaken by many scholars across a wide spectrum of languages, show that there are about sixty such «universal words» and that they have their own, fairly simple universal grammar" [Wierzbicka, 2006: 80]. The Natural Semantic Metalanguage "offers a potential means to ground all complex concepts in ordinary language and to translate concepts from one language to another without loss or distortion of meaning", claims D'Andrade [2001: 243]. Poetry implies creation, construction, and elaboration of new codes, however this carries a possibility that the evoked meanings do not depend on terms used by the poet and pertaining to a particular sociocultural script, but rather on the shared human universal concepts contained in the metalanguage.

Having defined my basic hypothesis in accordance with Wierzbicka's findings, I chose a tool that allows me to confirm it: backtranslation. My main question addressed the possibility of using the backtranslation procedure to improve poetry translation. Could the use of backtranslation help to control the process of translating poetry and its outcome? Backtranslation has been given little attention in literary translation theory. It has also been despised by translators in general. A quote from a professional translation agency explains that backtranslation is "translation of a translation. It is a common misconception that the quality of a translation can be judged by having a second translator translate a translated text back into its source language. In fact, the opposite is true; the worse the translation, the closer the back translation will adhere to the original. The reason for this is that a bad translation normally follows very closely the wording

of the original, but not the meaning. The best examples of this are the word-for-word translations produced by the different online machine translation tools, such as Babel Fish” [Barinas].

Not all professionals agree with such a definition. Another quote from a freelancer’s Web site presents an opposite view:

Back translation is the translation of a translation from the target language back to the source language, presumably without prior or current access to the source text. (...) back translation is a quality assurance method that can be used in various ways and with various degrees of rigor, depending on the specific objective. The most common objective is to identify actual or potential trouble spots in the translation *as well as in the original text* in order to remedy them. Such trouble spots include parts where the meaning may have shifted in the translation or parts that may represent a comprehension challenge to the intended reader, even if correctly translated [Fuad M. Yahya (emphasis in original)].

Many publications have recently been calling for a revised look at what a backtranslation could offer rather than considering it as a threat to the profession [Wen-Ling Wang, 2006; Paegelow, 2008]. Grunwald and Goldfarb suggest that backtranslations are valuable tools, but cannot replace the editors. Backtranslation increases the cost of translation by about 80 percent. In addition, it takes time to make the necessary comparisons and correct errors. However, given the importance of accurate translations, the additional investment is more than justified. Because quality control personnel at translation companies are unlikely to speak every language their company translates, backtranslation can also play an important role in identifying qualified translators [Grunwald, Goldfarb, 2006].

This presents the opinion of the language industry, but how is backtranslation viewed in literary translation? Is backtranslation really useful for poetry? Is it important for the poet? Is it important for the translator? The material on which I base my investigation consists of seven selected poems by Ana Maria Fagundo, a contemporary Spanish poet. I performed the initial translation from Spanish to Polish. Back translation was produced by two different individuals,

natives of peninsular Spanish and unfamiliar with the Spanish version, working from the Polish version to translate the poems back into Spanish. The first translation (1a) was performed by an experienced and renowned translator of Polish poetry into Spanish, Abel Murcia Soriano. The second translation (1b) was provided by a translation novice with less than five years of translation experience, and no experience in poetry translation, Anna Dworniczuk (please see appendix). In the analysis I focus on two concepts that could cause difficulties while adapting Fagundo's work into Polish: geographical context and word gender.

The predominant spatial aspect of Fagundian poetry is the Canarian topography references. Does it matter for a translator into Polish that there are no volcanos and no flora similar to *tajinastes* (endemic Canarian species) in Poland, even in case of such context-specific poetry as that of Ana Maria Fagundo? A translator's possible solution for transfer in this situation could be not a forced adaptation but an expansion: an edition with photographs of the islands; comparative maps of Poland and Canary Islands; or an introduction explaining the climat, geography, and biology of the islands.

The second translational dilemma refers to word's gender, in particular the gender of the word "word" (*la palabra*). Aside from Fagundo's efforts to express the relations that exist between the word and the poet, and the word and reality, what is particularly attractive about Fagundo's conception of the word is the evolving image of the word itself. It is the constant search for the identity of the changing word as it moves through her poetic trajectory. This can be designated as "word interrelation", since the word as it is ultimately perceived is no longer exclusively an instrument, a mean, or a vehicle, but rather the poet's mate. Throughout Fagundo's poetic itinerary, the word moves from being an instrument of knowledge and instrument of communication, to a level of identification with the one expressing it. One of Fagundo's poems, titled *Encounter* (*Encuentro*) from *Invention of light* (*Invención de la luz*), reveals Fagundo's dialogic personalism. She first seeks comprehension of herself by investigating her own identity and reality, so as to finally reach consciousness

through an encounter with the word. When the poet tries the word and understands that she can enter into an alliance with it, a most interesting process of integration, communion, and exchange begins. We have multiple examples of the poet's impersonalized presentation of the word, of the description of her attitude toward the poetic word in *Sun, shadow, in the instant* (*El sol, la sombra, en el instante*). Perhaps it is an attempt to see if the word is worthy of being her adversary, her close friend or, perhaps, the mate into which it will gradually be transformed, as we can see, for example, in *About the Word* (*De la palabra*):

The bride, the beloved, the elderly adolescent,
barely aware

Is the fact that *slowo* (word) in Polish is neuter a roadblock in those poems where Fagundo treats the word *la palabra* as her fiancé, her female lover, her female companion? Making *slowo* feminine would be forced in Polish, and making it male would be awkward as well. Can a neuter be a lover, a mate, a girl, and an older woman, or as such become an androgynous figure not intended by the poet?

The seeming difficulties of translating the geographical context and gender of the word "word", which constitute two proposed characteristics for my analysis of the translation process, were the criteria for selection of the poems to be analyzed. This approach was based on the core of Bonnefoy's proposition, which may not seem scientific but has, however, proven to be true in my own translation work. Bonnefoy was initially a strong advocate of the belief that one should translate only the poets that one feels close to. He later readjusted his advice and suggested that the translator should only translate a poem when a great poet speaks to him, and should follow the energy that is released during his reading of the poem. He concludes, "If a work does not compel us, it is untranslatable". This was confirmed in my own project. I began with the idea of choosing poems that dealt with the concept of the word and those dominated by a strong presence of the Canarian landscape. I classified the poems accordingly and began to translate. However, some poems were exactly as Bonnefoy

describes – “untranslatable”, due to the reason he mentions – “no appeal”. I did not feel compelled and I was not able to translate those particular poems even though they did not seem to be more difficult from a gender standpoint than the others, nor contain an abundance of Canary Islands images too foreign to be conveyed in Polish.

Provided backtranslations differed greatly, one was almost similar with the original and the other seemingly incorrect at times. On one hand, that proved backtranslation doubtful as a verification tool. As assumed in view of Wierzbicka’s theory, this confirmed that the translator should not attempt to find precise equivalencies for the concepts while backtranslating. On the other hand, Ana Maria Fagundo was asked to evaluate the results of the work of the backtranslators and comment on the need of using a backtranslation from languages with which the poet is not familiar. In full awareness of the fact that the poem had undergone double interpretation, she agreed that it could still be treated as a type of translation credibility verification by the author.

Wierzbicka’s theory of universal concepts, which is cross-cultural and free of any ethnocentricity, even as far as the very instruments used in her research, offers us a certain key to understanding why translating poetry is possible in spite of apparent necessary but unattainable reconciliations. There is no need to find exact equivalences or to force adaptations, if they simply do not exist. Instead, including a translator’s note or providing additional context as stated before – such as maps or photographs would be more appropriate. However, I do not think that a translator would translate Fagundo’s poetry more precisely into Polish if he or she is familiar with the Canary Islands. It really does not matter what images the translators have since they are not able to produce the same experience that Fagundo had in the Islands; our connotations are built on what is familiar to us. If the poetry’s purpose were to enrich one’s knowledge of the world or to promote the Canary Islands, or even to help understand another culture or traditions, it would require a sociocultural and geographical education – but it is not. Such a knowledge development might be a side effect of reading poetry; however, the primary goal of poetry

is to evoke, to create, to make an impression, since the origin of the word “poetry”, *poesis*, which means elaboration, creation, construction. Therefore we create with what we possess at a particular moment, and if a certain poem in translation entices us to this creation, its function has been fulfilled regardless of the type of impression.

In conclusion, Bonnefoy’s statement appears to be true in regard to the level of translator’s loyalty toward the source text and the usefulness of backtranslation for identifying trouble spots in the forward translation of poetic texts: “The translator needs to be on his guard and to test the ontological necessity of his new images even more than their term-for-term (and therefore external) resemblance to those of the original poem” [Bonnefoy, 1992: 188]. Backtranslation can be useful for this purpose. At the same time, however, backtranslation should be approached with caution and flexibility so as to give the translator freedom to create new images with cultural scripts specific to the target language.

I would like to express my gratitude to Abel Murcia Soriano, who generously gave his time to provide backtranslation of the poems selected for this project.

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APPENDIX¹

Ana María Fagundo

*DESEO**ISLA EN GRITO*

Tłumaczenie

Olgerda Furmanek

Backtranslation

a. Abel Murcia Soriano

b. Anna Dworniczuk

DESEO

Siempre he querido que fuera así, sin
 [tristeza,
 sin bordes de angustia donde las horas
 [se alarguen
 y se llenen de vacío,
 donde los grillos canten porque ha
 [anochecido de pronto
 y no se sabe si habrá otro amanecer
 cuando la luz irrumpa entre las aguas
 y los trigos se doren
 o maduren los plátanos
 o crezca alguna hierba
 en la ruptura de una piedra cualquiera.

Sí, siempre he querido que el dolor no
 [bordee
 el gesto que se engarza a otro gesto,
 el tacto de una piel en otra piel,
 el misterio de un latir en otro latir.

Siempre he querido que el júbilo sea un
 [instante concreto,
 invulnerable,

PRAGNIENIE

Zawsze chciałam, żeby tak było, bez
 [smutku
 bez granic bóleści, gdzie godziny
 [się wydłużają
 i napęniają pustką,
 gdzie świerszcze śpiewają, bo noc szybko
 [nadeszła
 i nie wiadomo czy będzie inny świt,
 kiedy światło wytryśnie między
 [wodami
 i zazłocą się zboża
 lub dojrzeją płatany
 i wszędzie jakieś ziele
 w pęknięciu jakiegokolwiek kamienia.

Tak, zawsze chciałam, żeby ból nie
 [ograniczał
 gestu, który szczepia się z innym gestem,
 dotyku skóry w innej skórze,
 tajemnicy jednego bicia serca w innym
 [biciu.

Zawsze chciałam, żeby rozradowanie
 [było konkretną chwilą,
 niepodatną na zranienie,

¹ The structure of the poems in this Appendix had to be adjusted due to the formatting requirements.

eterno en su tiempo finito.
Sí, así lo he querido siempre;
he querido que el roce de las manos sea
[un canto,
el tacto de los ojos un poema,
el silencio la palabra profunda
que lo diga todo.
He querido aunar la luz y el misterio
como en un beso,
un tacto,
una cópula infinita de cuerpos
que se identifican en la materia sin
[materia.

Sí, siempre he querido que el amor no
[conozca la tristeza
ni sepa que está bordeando el dolor,
que en él se asienta
a pesar del júbilo,
a pesar de la luz,
a pesar del instante infinito de los
[cuerpos.

del libro *Configurado tiempo*

wieczną w swym skończonym czasie.
Tak, zawsze chciałam, żeby tak właśnie
[było,
chciałam, żeby muśnięcie się rąk było
[śpiewem,
dotyk oczu wierszem,
cisza słowem głębokim,
które wypowie wszystko.
Chciałam połączyć światło i tajemnicę
jak w pocałunku,
dotyku,
nieskończonym złączeniu ciał,
które utożsamiają się w materii bez
[materii.

Tak, zawsze chciałam, żeby miłość nie
[znała smutku,
żeby nie wiedziała, że wyznacza granice
[bólowi,
w którym zasiada
pomimo rozradowania,
pomimo światła,
pomimo nieskończonej chwili ciał.

ze zbioru *Ukształtowany czas*

1a. DESEO

Siempre he querido que fuera así, sin
 [tristeza
 sin límites en ese malestar donde las
 [horas se alargan
 y llenan el vacío,
 donde los grillos cantan porque la noche
 [ha llegado pronto
 y no se sabe si habrá otro amanecer,
 cuando la luz brote entre las aguas
 y se dore el grano
 o maduren los plátanos
 y salga alguna hierba
 en la ruptura de una piedra cualquiera.

Sí, siempre he querido que el dolor no
 [limite
 el gesto que se transplanta a otro gesto,
 el tacto de una piel en otra,
 el secreto del latir de un corazón en
 [otro.

Siempre he querido que alegrarse fuera
 [un momento concreto,
 ajeno a las heridas,
 eterno en su tiempo finito.
 Sí, siempre he querido que fuera
 [precisamente así,
 he querido que el roce de las manos
 [fuera un canto,
 el tacto de los ojos un verso,
 el silencio un profundo silencio
 que lo dijera todo.
 He querido unir la luz y lo secreto
 como en un beso,
 en el tacto,
 en la unión infinita de los cuerpos
 que se identifican en la materia sin
 [materia.

1b. EL DESEO

Deseé siempre que así fuera, sin penas
 sin límites de dolor, donde las horas
 [se hacen eternas
 colmándose de vacío,
 allá donde los grillos cantan, pues la
 [noche cayó veloz
 y se desconoce si habrá otro alba,
 cuando la luz mane del agua
 y resplandezca el cereal
 o maduren los plátanos
 y las hierbas silvestres broten
 de las ranuras de una roca cualquiera.

Sí, deseé siempre, que el dolor
 no limitase
 el gesto que se enlaza con otro gesto,
 la caricia de una piel sobre otra piel,
 el secreto de un único latir en otro latir.

Deseé siempre, que el gozo fuera un
 [instante determinado,
 inmune al dolor,
 eterno en su tiempo agotado.
 Sí, deseé siempre, que precisamente así
 [fuera,
 deseé que el roce de las manos fuera un
 [canto,
 la caricia de los ojos fuera poesía,
 el silencio, un habla profunda
 que todo expresa.
 Deseé unir la luz con el secreto
 como en el beso,
 en la caricia,
 en la unión interminable de dos
 [cuerpos,
 que se funden dentro de la materia sin
 [la materia.

Sí, siempre he querido que el amor no
 [conociera la tristeza,
 que no supiera que marca los límites del
 [dolor
 en que se asienta
 a pesar de la alegría,
 a pesar de la luz,
 a pesar del infinito instante de los
 [cuerpos.

Sí, deseé siempre, que el amor
 [desconociese la tristeza,
 que no supiese que delimita el límite del
 [dolor,
 del que forma parte,
 a pesar del gozo,
 a pesar de la luz,
 a pesar del eterno instante carnal.

ISLA EN GRITO

Garfios de lava están desgarrando el
 [aire.

Los cardones gritan,
 sus picudos cuchillos rompen los
 [acantilados.

Chillan los verdes verodes
 redondos alaridos que perforan las
 [cumbres.

Vociferan las nubes como algodones
 [fantasmas.

Brama el celeste del cielo
 su líquido acero puro.

El mar hinca con afán una y otra vez
 su blanco colmillo de espuma
 en la piel de la arena.

Las flores rugen sus alucinados colores
 -hibiscos, buganvillas, rosas y
 [madresevas-
 contra una isla ausente de ges-
 tos.

Un son siniestro corta al sol,
 lo despedaza
 y caen contra el suelo enloquecido
 trozos de luz,
 mariposas blancas desaladas,
 inocentes risas de niño,

KRZYCZĄCA WYSPA

Haki lawy rozrywają powietrze.

Euforbie krzyczą,
 ich szpiczaste noże rozdzielają klify.

Jęczą zielone werody
 wyrazistymi jękami, które przebijają
 [szczyty.

Wrzeszczą chmury jak upiory
 [z bawelny.

Wyje niebieskość nieba
 swoja ciekłą czystą stałą.

Morze z mozołem wbija raz po raz
 swój biały kiel piany
 w skórę piasku.

Kwiaty ryczą swoimi halucynującymi
 kolorami
 -hibiskusy, bugenwille, róże
 [i wiciokrzewy-
 przeciwko wyspie bez gestów.

Złowrogi dźwięk tnie słońce,
 kawałkuje je
 i padają na oszalałą ziemię
 skrawki światła,
 białe bezskrzydłe motyle,
 niewinne śmiechy dziecka,

negros pétalos,
oquedades sin fondo.

La palabra intenta el lugar de la ternura,
la brisa salvadora del recuerdo
pero el sol roto y disperso
deja su apenas luz,
su apenas calor,
en resquicios de nieve,
en grutas húmedas,
en áridos parajes sin historia
y se disuelven sus rayos
cegados por palabras que no
[son,
palabras que no pueden ya ser.

del libro

El sol, la sombra, en el instante

czarne płatki,
pustki bez dna.

Słowo szuka miejsca łagodności,
zbawiennej bryzy wspomnienia,
ale słońce połamane i rozproszone
zostawia swe zaledwie światło,
swe zaledwie ciepło,
w szparach śniegu,
w wilgotnych grotach,
w wyschniętych okolicach bez
[historii
i rozpuszczają się jego promienie
zablokowane słowami, które nie
[istnieją,
słowami, które już nie mogą być.

ze zbioru *Słońce, cień, w chwili*

7a. ISLA QUE GRITA

Ganchos de lava rasgan el aire.
Las euforbias gritan,
sus agudos cuchillos desgarran los
[acantilados.
Gimen las verdes verodes
con claros gemidos que atraviesan las
[cumbres.

Gritan las nubes como fantasmas de
[algodón.
Aúlla el azul del cielo
su líquido y puro acero.

El mar clava con esfuerzo una y otra
[vez
su blanco colmillo de espuma
en la piel de la arena.
Las flores rugen sus alucinados colores

7b. ISLA QUE GRITA

Los garfios de la lava desgarran el aire.
Euforbias chillan,
sus cuchillos puntiagudos rajan los
[acantilados.
Gimen los verdes verodes
con gemidos agudos, que traspasan las
[vértices.

Vociferan la nubes como espectros de
[algodón.
Aúlla el celeste del firmamento
con su acero líquido puro.

El mar arduamente clava una tras otra
de espuma blanco diente
en la piel de la arena.

Las flores rugen con sus colores
[alucinantes

hibiscos, buganvillas, rosas	los hibiscos, buganvillas, rosas y las
[y madreselvas-	[madreselvas
contra una isla sin gestos.	contra la isla sin gestos.

Un horrible sonido corta el sol,	El sonido maligno corta el sol,
lo trocea	lo descuartiza
y caen a la tierra enloquecida	y sobre la tierra enloquecida caen
pedazos de luz,	pedazos de luz,
blancas mariposas sin alas,	mariposas blancas de sus alas
inocentes risas de niño,	[despojadas,
pétalos negros,	inocentes risas infantiles,
vacíos sin fondo.	pétalos negros,
	vacíos sin fondo.

La palabra busca el lugar de lo suave,	La palabra busca un lugar de serenidad,
la brisa salvadora del recuerdo,	la libertadora brisa del recuerdo
pero un sol roto y disperso	y el sol partido y esparcido
deja su apenas luz,	a penas deja su claridad,
su apenas calor,	a penas su calidez,
en las grietas de la nieve,	entre las ranuras de la nieve,
en las húmedas grutas,	en las húmedas cuevas
en yermos lugares sin historia	en los resecos alrededores sin
y se disuelven sus rayos	[historia
bloqueados por palabras que no	y sus rayos se derriten
[existen,	bloqueados por los palabras que no
palabras que ya no pueden ser.	[existen,
	palabras, que ya no podrán existir.