

Chapter 1 : Modern Poetry in Translation No. 1 - Modern Poetry in Translation

The Greek text of the fragments (with English facing page translation) has been revised to include the new material; textual notes have also been enhanced. The revised introduction orients the reader to the study of Empedocles and assesses the significance of the new material.

Halliwell-Phillips drew attention to it in a paper "On the introduction of Freemasonry into England," read before the Society of Antiquaries in the session. He thereafter published two small editions of a work entitled "The Early History of Freemasonry in England," giving a transcript of the poem. At that time it was deposited in the old Dormitory at Westminster, to which place it had been removed from Ashburnham House, at the time of the lamentable fire which broke out in that building on the 23rd October, from which it fortunately sustained but slight injury. It bears the Royal arms stamped on both covers, and G. The lettering on the back has also been reproduced. The age of the MS. Halliwell and the late Rev. Woodford supposed it to have been written about , or earlier. Halliwell pointed out that the writer of the poem was evidently a priest , from the words, "And when the gospel me rede schal," on line He also drew attention to line , which intimates a still older MS. Hic incipiunt constitutiones artis gemetrie secundum Euclydem. Whose wol bothe wel rede and loke, He may fynde wryte yn olde boke Of grete lordys and eke ladyysse, That hade mony chyldryn y-fere, y-wisse; And hade no rentys to fynde hem wyth, Nowther yn towne, ny felde, ny fryth: A counsel togeder they cowthe hem take; To ordeyne for these chyldryn sake, How they my[g]th best lede here lyfe Withoute gret desese, care and stryfe; And most for the multytude that was comynge Of here chyldryn after here [g]yndynge. They sende thenne after grete clerkys, To techyn hem thenne gode werkys; And pray we hem, for our Lordys sake, To oure chyldryn sum werke to make, That they my[g]th gete here lyvyng therby, Bothe wel and onestlyche, ful sycurly. Yn that tyme, thro[g]gh good gemetry, Thys onest craft of good masonry Wes ordeynt and made yn thys manere, Y-cownterfetyd of thys clerkys y-fere; At these lordys prayers they cownterfetyd gemetry, And [g]af hyt the name of masonry, For the moste oneste craft of alle. These lordys chyldryn therto dede falle, To lurne of hym the craft of gemetry, The wheche he made ful curysly; Thro[g]gh fadrys prayers and modrys also, Thys onest craft he putte hem to. Thys grete clerkys name was clept Euclyde, Hys name hyt spradde ful wondur wyde. Forthermore [g]et that ordeynt he, Mayster y-called so schulde he be; So that he were most y-worschepede, Thenne schulde he be so y-clepede: But mason schulde never won other calle, Withynne the craft amongus hem alle, Ny soget, ny servand, my dere brother, Tha[g]ht he be not so perfyt as ys another; Uchon sculle calle other felows by cuthe, For cause they come of ladyes burthe. On thys maner, thro[g] good wytte of gemetry, Bygan furst the craft of masonry: The clerk Euclyde on thys wyse hyt fonde, Thys craft of gemetry yn Egypte londe. Yn Egypte he taw[g]hte hyt ful wyde, Yn dyvers londe on every syde; Mony erys afterwarde, y understonde, [G]er that the craft com ynto thys londe, Thys craft com ynto Englund, as y [g]low say, Yn tyme of good kyng Adelstonus day; He made tho bothe halle and eke bowre, And hye templus of gret honowre, To sportyn hym yn bothe day and ny[g]th, An to worschepe hys God with alle hys my[g]th. Thys goode lorde loved thys craft ful wel, And purposud to strenthyn hyt every del, For dyvers defawtys that yn the craft he fonde; He sende about ynto the londe After alle the masonus of the crafte, To come to hym ful evene stra[g]fte, For to amende these defawtys alle By good consel, [g]ef hyt myt[g]th falle. Ther they sow[g]ton by here wytte, How they my[g]thyn governe hytte: Fyftene artyculus they ther sow[g]ton And fyftene poyntys they wro[g]ton. Hic incipit articulus primus. The furste artycul of thys gemetry: And pay thy felows after the coste, As vytaylys goth thenne, wel thou woste; And pay them trwly, apou thy fay, What that they deserven may; And to her hure take no more, But what they mowe serve fore; And spare, nowther for love ny drede, Of nowther partys to take no mede; Of lord ny fellow, whether he be, Of hem thou take no maner of fe; And as a juggle stonde upry[g]th, And thenne thou dost to bothe good ry[g]th; And trwly do thys whersever thou gost, Thy worschep, thy profyt, hyt shcal be most. The thrydde artycul for sothe hyt ysse, That the mayster take to no prentysse, but he have good seuerans to dwelle Seven [g]er with hym, as y [g]low telle, Hys craft to lurne, that ys profytable; Withynne lasse he may not be able To lordys profyt, ny to his owne, As [g]le mowe knowe by good resowne. The fowrthe artycul thys moste be That the

mayster hym wel be-se, That he no bondemon prentys make, Ny for no covetyse do hym take; For the lord that he ys bonde to, May fache the prentes whersever he go. Gef yn the logge he were y-take, Muche desese hyt mygth ther make, And suche case hyt mygth befalle, That hyt mygth greve summe or alle. For alle the masonus tht ben there Wol stonde togedur hol y-fere Gef suche won yn that craft schulde swelle, Of dyvers desesys ge mygth telle: For more gese thenne, and of honeste, Take a prentes of herre degre. By olde tyme wryten y fynde That the prenes schulde be of gentyl kynde; And so symtyme grete lordys blod Toke thys gemetry, that ys ful good. The fyfthe artycul ys swythe good, So that the prentes be of lawful blod; The mayster schal not, for no vantage, Make no prentes that ys outrage; Hyt ys to mene, as [g]e mowe here, That he have hys lymes hole alle y-fere; To the craft hyt were gret schame, To make an halt mon and a lame, For an unperfynt mon of suche blod Schulde do the craft but lytul good. Thus [g]e mowe knowe everychon, The craft wolde have a my[g]hty mon; A maymed mon he hath no my[g]ht, [G]e mowe hyt knowe long [g]er ny[g]ht. The syxte artycul [g]e mowe not mysse, That the mayster do the lord no pregedysse, To take of the lord, for hyse prentyse, Also muche as hys felows don, yn alle vyse. For yn that craft they ben ful perfynt, So ys not he, [g]e mowe sen hyt. Also hyt were a[g]eynus good reson, To take hys, hure as hys felows don. Thys same artycul, yn thys casse, Juggythe the prentes to take lasse Thenne hys felows, that ben ful perfynt. Yn dyvers maters, conne qwyte hyt, The mayster may his prentes so enforme, That hys hure may crese ful [g]urne, And, ger hys terme come to an ende, Hys hure may ful wel amende. The seventh artycul that ys now here, Ful wel wol telle gow, alle y-fere, That no mayster, for favour ny drede, Schal no thef nowther clothe ny fede. Theves he schal herberon never won, Ny hym that hath y-quellude a mon, Wy thylike that hath a febul name, Lest hyt wolde turne the craft to schame. The eghte artycul schewt [g]ow so, That the mayster may hyt wel do, [G]ef that he have any mon of crafte, And be not also perfynt as he au[g]te, He may hym change sone anon, And take for hym a perfyntur mon. Suche a mon, thro[g]e rechelaschepe, My[g]th do the craft schert worschepe. The nynthe artycul schewet ful welle, That the mayster be both wyse and felle; That no werke he undurtake, But he conne bothe hyt ende and make; And that hyt be to the lordes profyt also, And to hys craft, whersever he go; And that the grond be wel y-take, That hyt nowther fle ny grake. The then the artycul ys for to knowe, Amonge the craft, to hye and lowe, There schal no mayster supplante other, But be togeder as systur and brother, Yn thys curyus craft, alle and som, That longuth to a maystur mason. Ny he schal not supplante non other mon, That hath y-take a werke hym uppon, Yn peyne therof that ys so stronge, That peyseth no lasse thenne ten ponge, But [g]ef that he be gulty y-fonde, That toke furst the werke on honde; For no mon yn masonry Schal no supplante othur securly, But [g]ef that hyt be so y-wro[g]th, That hyt turne the werke to nogth; Thenne may a mason that werk crave, To the lordes profyt hyt for to save; Yn suche a case but hyt do falle, Ther schal no mason medul withalle. Forsothe he that begynnyth the gronde, And he be a mason goode and sonde, For hath hyt sycurly yn hys mynde To brynge the werke to ful good ende. The eleventh artycul y telle the, That he ys bothe fayr and fre; For he techyt, by hys my[g]th, That no mason schulde worche be ny[g]th, But [g]ef hyt be yn practesyng of wytte, [G]ef that y cowthe amende hytte. The threttene artycul, so God me save, Ys, [g]ef that the mayster a prentes have, Enterlyche thenne that he hym teche, And meserable poyntes that he hym reche, That he the craft abelyche may conne, Whersever he go undur the sonne. The fowrtene artycul, by good reson, Scheweth the mayster how he schal don; He schal no prentes to hym take, Byt dyvers crys he have to make, That he may, withynne hys terme, Of hym dyvers poyntes may lurne. The fyftene artycul maketh an ende, For to the mayster he ys a frende; To lere hym so, that for no mon, No fals mantenans he take hym apon, Ny maynteine hys felows yn here synne, For no good that he my[g]th wyne; Ny no fals sware sofre hem to make, For drede of here sowles sake; Lest hyt wolde turne the craft to schame, And hymself to mechul blame. The secunde poynt, as y [g]ow say, That the mason worche apon the werk day, Also trwly, as he con or may, To deserve hys huyre for the halyday, And trwly to labrun on hys dede, Wel deserve to have hys mede. The thrydde poynt most be severele, With the prentes knowe hyt wele, Hys mayster conwsel he kepe and close, And hys felows by hys goode purpose; The prevetyse of the chamber telle he no man, Ny yn the logge whatsoever they done; Whatsoever thou heryst, or syste hem do, Telle hyt no mon, whersever thou go; The conwsel of halls, and [g]e of bowre, Kepe hyt wel to gret honowre, Lest hyt wolde torne thyself to blame, And brynge the craft ynto gret schame. The fowrthe poynt techyth us also, That no mon

to hys craft be false; Errour he schal maynteine none A[g]eynus the craft, but let hyt gone; Ny no pregedysse he schal not do To hys mayster, ny hys felows also; And that[g]th the prentes be under awe, [G]et he wolde have the same lawe. The fyfthe poynte ys, withoute nay, That whenne the mason taketh hys pay Of the mayster, y-ordent to hym, Ful mekely y-take so most hyt byn; [G]et most the mayster, by good resone, Warne hem lawfully byfore none, [G]ef he nulle okepye hem no more, As he hath y-done ther byfore; A[g]eynus thys ordyr he may not stryve, [G]ef he thenke wel for to thryve. The syxte poynt ys ful [g]ef to knowe, Bothe to hye and eke to lowe, For suche case hyt my[g]th befalle, Amonge the masonus, summe or alle, Throwghe envye, or dedly hate, Ofte aryseth ful gret debate. Thenne owyth the mason, [g]ef that he may, Putte hem bothe under a day; But loveday [g]et schul they make none; Tyl that the werke day be clene a-gone; Apon the holyday [g]e mowe wel take Leyser y-now[g]th loveday to make, Lest that hyt wolde the werke day Latte here werke for suche afray; To suche ende thenne that hem drawe, That they stonde wel yn Goddes lawe. The seventh poynt he may wel mene, Of wel longe lyf that God us lene, As hyt dyscryeth wel openly, Thou schal not by thy maysters wyf ly, Ny by the felows, yn no maner wyse, Lest the craft wolde the despyse; Ny by the felows concubyne, No more thou woldest he dede by thyne. The peyne thereof let hyt be ser, That he prentes ful seven [g]er, [G]ef he forfeite yn eny of hem, So y-chasted thenne most he ben; Ful mekele care my[g]th ther begynne, For suche a fowle dedely synne. The eghte poynt, he may be sure, [G]ef thou hast y-taken any cure, Under thy mayster thou be trwe, For that pynt thou schalt never arewe; A trwe medyater thou most nede be To thy mayster, and thy felows fre; Do trwly al The tenthe poynt presentyeth wel god lyf, To lyven withoute care and stryf; For and the mason lyve amysse, And yn hys werk be false, y-wysse, And thorw[g] suche a false skewysasyon May sclawndren hys felows oute reson, Throw[g] false sclawnder of suche fame May make the craft kachone blame. The eleventh poynt ys of good dyscrecyoun, As [g]e mowe knowe by good resoun; A mason, and he thys craft wel con, That sy[g]th hys fellow hewen on a ston, And ys yn poynt to spylle that ston, Amende hyt sone, [g]ef that thou con, And teche hym thenne hyt to amende, That the l ordys werke be not y-schende, And teche hym esely hyt to amende, With fayre wordes, that God the hath lende; For hys sake that sytte above, With swete wordes noresche hym love. The threnteth poynt ys to us ful luf. He schal swere never to be no thef, Ny soker hym yn hys fals craft, For no good that he hath byraft, And thou mowe hyt knowe or syn, Nowther for hys good, ny for hys kyn. The fowrtethe poynt ys ful good lawe To hym that wold ben under awe; A good trwe othe he most ther swere To hys mayster and hys felows that ben there; He most be stedefast and trwe also To alle thys ordynance, whersever he go, And to hys lyge lord the kyng, To be trwe to hym, over alle thyng. And alle these poyntes hyr before To hem thou most nede by y-swore, And alle schul swere the same ogth Of the masonus, be they luf, ben they loght, To alle these poyntes hyr byfore, That hath ben ordeynt by ful good lore. But [g]ef that they wol mendys make, A[g]ayn to the craft they schul never take; And [g]ef that they nul not do so, The scheref schal come hem sone to, And putte here bodies yn duppe prison, For the trespasse that they hav y-don, And take here goodes and here cattelle Ynto the kynges hond, everyt delle, And lete hem dwelle ther full style, Tyl hyt be oure lege kynges wylle. Alia ordinacio artis gematriaie. Alle the men of craft tehr they most ben, And other grete lordes, as [g]e mowe sen, To mende the fautes that both ther y-spoke, [G]ef that eny of hem ben thenne y-broke. For they were werkemen of the beste, The emperour hade to hem gret luste; He wylned of hem a ymage to make, That mow[g]h be worsched for his sake; Suche mawmetys he hade yn hys dawe, To turne the pepul from Crystus lawe. But they were stedefast yn Crystes lay, And to here craft, withouten nay; They loved wel God and alle hys lore, And weren yn hys serves ever more. Trwe men they were yn that dawe, And lyved wel y Goddus lawe; They tho[g]ht no mawmetys for to make, For no good that they my[g]th take, To levyn on that mawmetys for here God, They nolde do so thaw[g] he were wod; For they nolde not forsake here trw fay, An beyleve on hys falsse lay. The emperour let take hem sone anone, And putte hem ynto a dep presone; The sarre he penest hem yn that plase, The more yoye wes to hem of Cristus grace. Thenne when he sye no nother won, To dethe he lette hem thenne gon; Whose wol of here lyf [g]et mor knowe, By the bok he may kyt schowe, In the legent of scanctorum, The name of quatour coronatorum. Here fest wol be, withoute nay, After Alle Halwen the eyght day. King Nabogodonosor let hyt make, To gret strenthe for monus sake, Tha[g]gh suche a flod a[g]ayne schulde come, Over the werke hyt schulde not nome; For they hadde so hy pride, with stronge bost, Alle that werke therfore

was y-lost; An angele smot hem so with dyveres speche, That never won wyste what other schuld reche. These bene the syens seven, Whose useth hem wel, he may han heven. Now dere chyldren, by [g]lowre wytte, Pride and covetyse that [g]le leven, hytte, And taketh hede to goode dyscrecyon, And to good norter, whersever [g]le com. Now y pray [g]low take good hede, For thys [g]le most kenne nede, But much more [g]le moste wyten, Thenne [g]le fynden hyr y-wryten. Loke thou come not to churche late, For to speke harlotry by the gate; Thenne to churche when thou dost fare, Have yn thy mynde ever mare To worschepe thy lord God bothe day and ny[g]th, With all thy wyttes, and eke thy my[g]th. To the churche dore when tou dost come, Of that holy water ther sum thow nome, For every drope thou felust ther Qwenchet a venyal synne, be thou ser. But furst thou most do down thy hode, For hyse love that dyed on the rode. Into the churche when thou dost gon, Pulle uppe thy herte to Crist, anon; Uppon the rode thou loke uppe then, And knele down fayre on bothe thy knen; Then pray to hym so hyr to worche, After the lawe of holy churche, For to kepe the comandementes ten, That God [g]af to alle men; And pray to hym with mylde steven To kepe the from the synnes seven, That thou hyr mowe, yn thy lyve, Kepe the wel from care and stryve, Forthermore he grante the grace, In heven blysse to hav a place. In that place nowther sytte ny stonde, But knele fayre down on the gronde, And, when the Gospel me rede schal, Fayre thou stonde up fro the wal, And blesse the fayre, [g]lef that thou conne, When gloria tibi is begonne; And when the gospel ys y-done, A[g]ayn thou my[g]th knele adown; On bothe thy knen down thou falle, For hyse love that bow[g]ht us alle; And when thou herest the belle ryngge To that holy sakeryngge, Knele [g]le most, bothe [g]yn[g]le and olde, And bothe [g]or hondes fayr upholde, And say thenne yn thys manere, Fayr and softe, withoute bere; "Jhesu Lord, welcom thou be, Yn forme of bred, as y the se. Now Jhesu, for thyn holy name, Schulde me from synne and schame, Schryff and hosel thou grant me bo, [G]er that y schal hennus go, And vey contrycyon of my synne, Tath y never, Lord, dye therynne; And, as thou were of a mayde y-bore, Sofre me never to be y-lore; But when y schal hennus wende, Grante me the blysse withoute ende; Amen! Now, swete lady, pray for me. For covetyse after good, spare thou nought To worschepe hym that alle hath wrought; For glad may a mon that day ben, That onus yn the day may hym sen; Hyt ys so muche worthe, withoute nay, The vertu therof no mon telle may; But so meche good doth that syht, As seynt Austyn telluth ful ryht, That day thou syst Goddus body, Thou schalt have these, ful securly: From thys mater now y may passe, To telle mo medys of the masse: To churche come [g]let, [g]lef thou may, And here thy masse uche day; [G]lef thou mowe not come to churche, Wher that ever thou doste worche, When thou herest to masse knylle, Pray to God with herte styll, To [g]eve the part of that servyse, That yn churche ther don yse. Forthermore [g]let, y wol [g]low preche To [g]lowre felows, hyt for to teche, When thou comest byfore a lorde, Yn halle, yn bowre, or at the borde, Hod or cappe that thou of do, [G]er thou come hym allynge to; Twyes or thryes, without dowte, To that lord thou moste lowte; With thy ry[g]th kne let hyt be do, Thyn owne worschepe tou save so. Holde of thy cappe, and hod also, Tyl thou have leve hyt on to do. Al the whyle thou spekest with hym, Fayre and lovelyche bere up thy chyn; So, after the norter of the boke, Yn hys face lovely thou loke. Fot and hond, thou kepe ful styll From clawyngge and trypyngge, ys sckylle; From spytyngge and snyftyngge kepe the also, By privy avoydans let hyt go. And [g]lef that thou be wyse and felle, Thou hast gret nede to governe the welle. Ynto the halle when thou dost wende, Amonges the genteles, good and hende, Presume not to hye for nothyngge, For thyn hye blod, ny thy connyngge, Nowther to sytte, ny to lene, That ys norther good and clene. Let not thy cowntenans therfore abate, Forsothe, good norter wol save thy state. Fader and moder, whatsoever they be, Wel ys the chyld that wel may the, Yn halle, yn chamber, wher thou dost gon; Gode maneres maken a mon.

Chapter 2 : VIRGIL, AENEID BOOK 1 - Theoi Classical Texts Library

This is a new annotated translation of the B-text, Langland's own extensive revision of his original text. One of the greatest poems of the English Middle Ages, Piers Plowman remains of enduring interest for its vivid picture of the whole life of medieval society, its deeply imaginative religious vision, and its passionate concern to see justice and truth prevail in our world.

Yevgeny Yevtushenko Andrea Zanzott This list is an ongoing instrument which is meant to be amended and developed as the process develops. Students will be free to add poets of their own choice as the term proceeds. Students will be asked to perform several the following tasks: Select a poet of particular interest. Write a translation of one of the poems selected. Compare the student translation to one done by another poet. Find cultural material, via a search engine, related to the socio-political milieu from which the poet comes. Illustrate with original art. Students will be given several weeks to complete this project and will be checked with regard to progress periodically. A bibliography and documentation of sources will be required. This will give them the opportunity to share their talents with others and involve themselves with the community beyond the school. Extra Credit Enrichment Project: For extra credit students will be asked to find examples of prose essays written by the poet of their choice. This will lead to the writing of a personal memoir. Samples of memoirs will be given out in class to study the genre. These will include memoirs and letters written by poets such as Rilke and Akhmatova and by others such as Primo Levi, Ernest Galarza, and Sandra Cisneros. Voices, Translations Poems Used: Original and translated works by the following poets: Students will examine the work of three contemporary women who represent various ethnic and cultural backgrounds. They will look at the original and the translation for the works of Lorna Dee Cervantes and Nuala Ni Dhomhnaill and those who can write Chinese will translate Geok-lin Lim poem into modern Chinese. Students will identify elements such as form, diction, figurative language, and poetic devices used. Students will write a poem in the style of one of the poets. Students will recognize and list major themes shared by all three poets. The poems will be compared and contrasted for similarities and differences. The following quote will appear on the board: How does this tie in with similar issues in other parts of the world. Discuss related topics and chart on board. What can women from such diverse backgrounds have in common? Discuss and put student observations, culled from collaborative interaction on the board. Distribute poems -- Read each silently and orally. Present each poem at least twice with different readers. Identify the major themes introduced in each poem. Find and list examples of figurative language. Write in notebooks and on the board. Make a separate list for each of the three poems. What observations can be made about the form of the Shirley Geok-lin Lim poem? What are the characteristics of a pantoum? Composed of several stanzas of four lines each. Follows the pattern of using lines 2 and 4 of each stanza for lines 1 and 3 of the next stanza. The first line of the poem should be the same as the last line. Every line in the poem is used twice. Rhyme is optional Does the poem meet these criteria? Why or why not? How has the culture and ethnicity of each poet influenced her work? What are the issues of major concern to each poet? Explore the feelings that evoked the strongest response from you. What were they and why were they so strong? Find other works and translations by on of the three poets. Find a work in the original language: Spanish, Irish, or Chinese and attempt to write his or her own translation. Find out what societal, cultural, political forces influenced the work. What role did the issue of gender play in the work? Find a sample of the poet reading her work. Write a poem in your own language that reflects a theme explored in the work of the poets studied. Illustrate your poem with appropriate symbols or art. Original and translated works. Students will read poems by three poets who lived through or wrote about the holocaust era. Internal and external conflict in each poem will be explored. Form, figurative language and major themes will be explored. Students will find cultural, historical and political links on the Internet to demonstrate and understanding of the background and forces that influenced each poet. Poems will be compared and contrasted. Students will write a poem influenced by a major event such as genocide or any type of social injustice that has affected their culture or changed their perspective on life. Students will take an online trip to the Museum of Jewish Heritage and investigate the artifacts, art, diary entries to be found on the second floor

which features the Holocaust Memorial material. Each will print out information and write a preliminary report on some particular aspect of the holocaust. These will be presented in class and precipitate a preliminary discussion that will set the stage for the study of the three poems noted above. Poems will be distributed and read orally. What is the major theme explored in each? Who is the speaker in each poem? Find several examples of figurative language such as similes, metaphors, personification, alliteration, oxymoron, apostrophe and synesthesia. What do you notice about the form, rhyme, and verse? What effect does the form have on the content? What does each poem reveal about the cultural, political and social context of the work? Write a brief prose version of each poem. Tell the story in your own words. Find the original language version of the poem. Find biographical background on one of the poets and report on how his background influenced his work. Find the poet reading his work. Find another poem by the same poet and if possible record the English version in your voice. Modern haiku by poets including W. Selections from *The Sea* and the *Honeycomb*: Students will learn the form of the traditional haiku and demonstrate their mastery of the form by writing original haiku in the style of Issa, Basho or Chiyo. They will find one or more translations of the work of an early writer of haiku. Students will write original haiku, both traditional and modern style. Completed work will be illustrated with original art or traditional Chinese art found online. Students will enter their work in the Japan Society Haiku Contest. What makes haiku different from other poetic forms? Format for a haiku: Read several samples of traditional haiku poetry. Make several observations about the poems: List the following images on the board: View short film on haiku, in class as a summary. Demonstrate understanding by writing one traditional haiku and two modern-style haiku. Enter Japan Society contest. Students will do online research on the following: Gather information on the background and historical context of the life of a traditional writer of haiku such as Basho or Issa. Find three to five haiku not read in class and illustrate with traditional Chinese art found online or create your own art work to illustrate each selection. Students will be given passages of *Beowulf* from the beginning, middle and end of the saga, as well as the original Anglo-Saxon. They will examine the original and the two translations. Students will make several observations with regard to diction, point of view, voice, structure and figurative language.

Chapter 3 : An ABC of Translating Poetry | Academy of American Poets

The translation of "Peso Ancestral" is adequate, that of "Cuadrados y Angulos" falls somewhat short of good. 1 will present the latter and its translation with certain words underlined for replacement.

The result, like so much else in the archaeology of our textual knowledge of the ancient past, has raised more questions than it has answered about the complex interrelations of language, performance, and context of poetry, as well as its transmission and reception. Not all of these are likely or even able to be solved by the simple constitution of texts, reporting of witnesses, and compilation of suggestions. What follows presents the textual basis for the discussions of the papers in this volume. As an appendix, the text as originally restored and translated by M. West is reproduced exempli gratia, and against which other translations, interpretations, and emendations are critically compared in the contributions to this volume. Oxyrhynchus Papyrus was recovered from the ancient land-fill dump on the outskirts of the provincial capital city of Oxyrhynchus in central Egypt by B. Hunt during their excavations there in 1896, and is now in the Papyrology Rooms of the Sackler Library, University of Oxford. As published by E. Lobel in *The Oxyrhynchus Papyri* vol. The book-number itself is not preserved in the papyrus, but is recoverable by ancient references to the book containing poems solely in this meter. The handwriting enables us to date the copying of the manuscript to the later second century AD. The fragmentary papyrus manuscript had been dismantled from painted mummy-cartonnage, viz. A site in the Fayum, the rich agricultural oasis southwest of Cairo, and the only area in Egypt known certainly to evidence the practice of using recycled papyrus for decorative funerary art, may be assigned as the provenance. Cologne supplies the earlier portion of the lines not preserved in the other papyrus, Oxford supplies the ends of the lines, while the two manuscripts overlap for a thin strip of several centimeters in the middle. In both the Cologne and Oxford papyrus manuscripts, the distichs Asclepiadean verses grouped into pairs are separated by a short horizontal line paragraphos penna in between two verse-beginnings, extending slightly into the blank intercolumnium before and slightly into the column of writing. Here and there, both manuscripts also bear final graphics or coronides, which are known to have marked the ends of poems in ancient manuscripts of Sappho. It therefore seemed useful, in the critical edition offered below, to represent graphically these lectional signs as they occur in one or both manuscripts at the left edge of the columns of writing. However, in the Oxford papyrus witness, the left margin at this point disconcertingly does not survive to confirm whether the verses that follow there are. Finally, I have marked the point at which, in the Cologne manuscript, the handwriting changes. This change to a deceptively similar style of script is a subtle and easily overlooked one, but a change of which we can be certain. It is all the more notable, in that it accompanies the transition to a poem that neither Sappho nor any Lesbian poet from antiquity could have written. About this poem much remains to be said, and new readings continue to emerge from scrutiny of this part of the papyrus, which has received little attention thus far by comparison. It will suffice here merely to note that the change of handwriting, together with the change in authorship, marks out the Cologne manuscript as a book-roll produced more informally, at its relatively early date, than the Oxyrhynchus copy four centuries later, and places it in the context of an early anthology of poems constructed for private use or of a copy-book for practice, perhaps in a school-setting. AD papyrus roll New Fragment.

Chapter 4 : Homer (c BC) - The Odyssey: In translation.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

And the sweet song of the flute mixed And the sound of the cymbals, and then the maidens sang in clear tones a sacred song and a divinely-sweet echo reached the sky And everywhere through the streets Mixing bowls and cups And myrrh and cassia and frankincense were mingled. And the older women wailed aloud. And all the men gave forth a high-pitched song, calling on Apollo, the far-shooter, skilled in the lyre. And they sang of Hektor and Andromakhe like to the gods. You have the maiden you prayed for. I am of two minds. No, flitting aimlessly about, a shade amidst the shadowy dead. Or they would die. Because you are dear to me Marry a younger woman. But now, in accordance with your sacred utterance, lord king, let there be silence throughout the sacred precinct of the headland of the White Rock. One more time taking off in the air, down from the White Rock into the dark waves do I dive, intoxicated with lust. Anacreon PMG 4. I would be crazy not to give all the herds of the Cyclopes in return for drinking one cup [of that wine] and throwing myself from the white rock into the brine, once I am intoxicated, with eyebrows relaxed. Whoever is not happy when he drinks is crazy. Where it is allowed to make this thing stand up erect, to grab the breast and touch with both hands the meadow that is made all ready. Euripides Cyclops 5. Related sources summaries and commentary by G. She consults Apollo, who instructs her to seek relief from her love by jumping off the white rock of Leukas, where Zeus sits whenever he wants relief from his passion for Hera. For example, Queen Artemisia I is reputed to have leapt off the white rock out of love for one Dardanos, succeeding only in getting herself killed. Several others are mentioned who died from the leap, including a certain iambographer Charinos who expired only after being fished out of the water with a broken leg, but not before blurting out his four last iambic trimeters, painfully preserved for us with the compliments of Ptolemaios and Photius as well. We may question the degree of historicity in such accounts. There is, however, a more important concern. In the lengthy and detailed account of Ptolemaios, Sappho is not mentioned at all, let alone Phaon. Accordingly, the ancient cult practice at Cape Leukas, as described by Strabo The second practice seems to be derived from the first, as we might expect from a priestly institution that becomes independent of the social context that had engendered it. Abstracted from their inherited tribal functions, religious institutions have a way of becoming mystical organizations. The myth of Kephalos and his dive may be as old as the concept of the White Rock. In other words, it is needless to assume that the ritual preceded the myth or the other way around. Scholia to Lycophron 7. And they say that there was a festival established in worship of Poseidon Petraios at the spot where the first horse leapt forth. Scholia to Pindar Pythian 4. Euphemism for female genitalia.

Chapter 5 : Dirk Obbink, Sappho Fragments 58â€™ Text, Apparatus Criticus, and Translation

In that sequence of translation and retranslation from the earliest original creation, from God's self-translation into being, up to the text before us, we depend on the secular powers of the translator to turn the formless void into light.

If ever two were one, then surely we. If ever wife was happy in a man, Compare with me, ye women, if you can. I prize thy love more than whole Mines of gold Or all the riches that the East doth hold. My love is such that Rivers cannot quench, Nor ought but love from thee give recompense. Thy love is such I can no way repay. The heavens reward thee manifold, I pray. Bradstreet suggests that love makes our time on earth truly special, and persists after our death. This suggests a kind of fluidity of time that brings us from the past, to the eternal future, and back again. If we look at this structure in a religious context, Bradstreet may be suggesting that earthly love should be modeled after the kind of godly love that results in admission to heaven. This line emphasizes the mutual work and support that marriage entails. Consider though, that the speaker here somewhat contradicts her previous line, by suggesting that actually, she cannot repay her husband for his incredible love for her, only God can. Her love for him thus transcends earthly confines, giving the poem a more divine and holy tone that suggests once again the Puritan influence on the poem. This line thus echoes that puritan sentiment. In the previous line, the speaker says that if there were ever a wife truly happy with her husband, that wife would be the speaker. Her confidence in the genuine compatibility and connection in this union is apparent. Bradstreet again contrasts the logical with the emotional to strike balance and to more wholly represent the love these partners share. The entire poem is composed of rhyming couplets, which gives it a feeling of symmetry similar to what the iambic pentameter achieves. This detail foreshadows the theme of balance and equality that will pervade throughout the poem. Bradstreet describes a marriage of balance and mutual connection. Further, the symmetrical structure of the meter gives the poem a steady sound, echoing the consistent, lasting quality of the romantic love that the poem describes. The contrast between the logical and the emotional becomes an important theme throughout the poem, as the speaker struggles to describe highly sentimental, romantic feelings with language, something that is inherently limiting.

Chapter 6 : Corpus of Middle English Prose and Verse

Another theorist in TS, Friedrich Schleiermacher, highlights the importance of the sound in poetry as one of the major problems in translation and defines poetry as a work, "where a most excellent and indeed higher meaning resides in the musical elements of language as they are manifested in rhythm".

Dirk Obbink, "Sappho Fragments 58â€" Ellen Greene and Marilyn Skinner, eds. The result, like so much else in the archaeology of our textual knowledge of the ancient past, has raised more questions than it has answered about the complex interrelations of language, performance, and context of poetry, as well as its transmission and reception. Not all of these are likely or even able to be solved by the simple constitution of texts, reporting of witnesses, and compilation of suggestions. What follows presents the textual basis for the discussions of the papers in this volume. As an appendix, the text as originally restored and translated by M. West is reproduced *exempli gratia*, and against which other translations, interpretations, and emendations are critically compared in the contributions to this volume. Oxyrhynchus Papyrus was recovered from the ancient land-fill dump on the outskirts of the provincial capital city of Oxyrhynchus in central Egypt by B. Hunt during their excavations there in 1896, and is now in the Papyrology Rooms of the Sackler Library, University of Oxford. As published by E. Lobel in *The Oxyrhynchus Papyri* vol. The book-number itself is not preserved in the papyrus, but is recoverable by ancient references to the book containing poems solely in this meter. The handwriting enables us to date the copying of the manuscript to the later second century AD. The fragmentary papyrus manuscript had been dismantled from painted mummy-cartonnage, viz. A site in the Fayum, the rich agricultural oasis southwest of Cairo, and the only area in Egypt known certainly to evidence the practice of using recycled papyrus for decorative funerary art, may be assigned as the provenance. Cologne supplies the earlier portion of the lines not preserved in the other papyrus, Oxford supplies the ends of the lines, while the two manuscripts overlap for a thin strip of several centimeters in the middle. In both the Cologne and Oxford papyrus manuscripts, the distichs Asclepiadean verses grouped into pairs are separated by a short horizontal line paragraphos panned in between two verse-beginnings, extending slightly into the blank intercolumnium before and slightly into the column of writing. Here and there, both manuscripts also bear final graphics or coronides, which are known to have marked the ends of poems in ancient manuscripts of Sappho. It therefore seemed useful, in the critical edition offered below, to represent graphically these lectional signs as they occur in one or both manuscripts at the left edge of the columns of writing. However, in the Oxford papyrus witness, the left margin at this point disconcertingly does not survive to confirm whether the verses that follow there i. Finally, I have marked the point at which, in the Cologne manuscript, the handwriting changes. This change to a deceptively similar style of script is a subtle and easily overlooked one, but a change of which we can be certain. It is all the more notable, in that it accompanies the transition to a poem that neither Sappho nor any Lesbian poet from antiquity could have written. About this poem much remains to be said, and new readings continue to emerge from scrutiny of this part of the papyrus, which has received little attention thus far by comparison. It will suffice here merely to note that the change of handwriting, together with the change in authorship, marks out the Cologne manuscript as a book-roll produced more informally, at its relatively early date, than the Oxyrhynchus copy four centuries later, and places it in the context of an early anthology of poems constructed for private use or of a copy-book for practice, perhaps in a school-setting. AD papyrus roll

New Fragment Source: How often I lament these things. But what can you do? No being that is human can escape old age. For people used to think that Dawn with rosy arms several words uncertain Tithonus fine and young to the edges of the earth; yet still grey old age in time did seize him, though he has a deathless wife.

Chapter 7 : Introduction to Ancient Sanskrit

Modern Poetry in Translation was a product of its time, a time of 'cataclysm' in Europe, and understanding the hopes and anxieties of the postwar and Cold War generation is key to understanding the importance of these poems and their reception in English-speaking countries.

The Work of Khaled Mattawa I include this primer on the translation of poetry with pleasure and diffidence since I dislike dogma or prescription. The ABC itself allows me some escape from a charge of inconstancy in method in that it indicates that method is justified provided it is openly named. A second reason for diffidence has been a reluctance in this book to emphasize the practice of translation—how, for example, to translate Greek or Spanish verse or verbs into English. For many good reasons the practical methods of how to render work from a particular language into English have been the subject of recent volumes on translation. In a history and theory of translation, practice must be specifically documented, but I have made its example secondary. With these reservations here are some general observations on the practice of the art of translating poetry. Translation is the art of revelation. It makes the unknown known. The translator artist has the fever and craft to recognize, re-create, and reveal the work of the other artist. But even when famous at home, the work comes into an alien city as an orphan with no past to its readers. In rags, hand-me-downs, or dramatic black capes of glory, it is surprise, morning, a distinctive stranger. The orphan is Don Quijote de la Mancha in Chicago. Translation is an art between tongues, and the child born of the art lives forever between home and alien city. Once across the border, in new garb, the orphan remembers or conceals the old town, and appears new-born and different. Moving between tongues, translation acquires difference. Because the words and grammar of each language differ from every other language, the transference of a poem from one language to another involves differing sounds and prosody. And because there are no perfect word equivalents between languages, or even within the same language as Borges proves in his story of the mad Menard, perfection in translation is inconceivable. Yet translation of poetry is conceivable. A translation dwells in imperfection, using equivalents and shunning mechanical replicas—which is the dream of literalists who believe in truth. It gives us the other. Or under another name it gives us itself. A translation is never an exact copy. In translation perfect mimesis is impossible. But a fake or counterfeit of the original is possible, and usually it lacks criminality, since it stays close and calls itself what it is: In many eyes translation resembles a museum reproduction of a Cycladic statue: It remains merely a bright mirror of an ancient glory. In its worst, barely clothed nudity, it cloaks its exposure with the scarlet T of translation. Outrage in art is desirable, and a bit of felonious deception and license are also healthy. The true counterfeit an unattributed imitation or re-creation, which is other in sound and devices, may be invisible, go unrecognized, in order to pass on its own in the new mother language. Then, as an unrecognized alien, it will enter the native literature, be absorbed by it, and refresh it. A translation dwells in exile. Those who invoke its former home wish to disenfranchise it. The translated poem should be read as a poem written in the language of the adopted literature, even if it differs because of its origin from any poem ever written in its new tongue. Yet why not some flagrant unnaturalness? Lexical shock renews weary language bones. It is good to drink Turkish coffee in the pampas of the American Midwest. A translation is a friendship between poets. There is a mystical union between them based on love and art. As in ordinary religious mysticism, the problem of ineffability exists: Since a vision cannot be replicated, you seek equivalents for the other. If not, a third person, a friendly and responsible human dictionary, can be an intermediary. The poet reads the source text or makes conscientious use of an informant to read it. With the informant scholar, the poet translates the poem. The informant is a dictionary, not a poet, useful as a dictionary but risky as a poet. Although it is best when one poet can chat with the other poet, the ability to chat in the foreign tongue does not create a poet. Nor does knowledge of the language of the original text qualify a translator any more than good knowledge of English makes every English speaker Milton. In a translation, without art there can be no friendship between poets. In the art of literature and scholarship, the Platonic good lies in tradition, a code word for theft. Translators are hardcore stealers, but unlike ordinary literary confidence men, the translator gets caught. For a translator, to be "honest" means that if he steals the

original for his poem, as Chaucer did, or invents or omits passages from it, as the two Roberts, Lowell and Bly, have frequently done, he will declare the theft or omission openly, as the Roberts do. Give the art a name like paraphrase, imitation, or verse transfer, and the translation police will not arrest you. A poet translator survives as a good confessed thief. The best poet translators—the "original" authors of the Bible, Homer, Chaucer, Shakespeare, and Saint John of the Cross—wear masks and have not been caught. Heaven is the instant of translation. The poet in hot anticipation, with all the skills and preparation for walking in paradise, creates. A translation aspires to independence, yet even when apparently achieved, the dream is false. Original work is never independent, nor even wholly original. When handsomely reborn through the word-giving voice of the translator, is the translation a form different from other literature? It is sometimes indistinguishable. When different, it need not be humble and inferior. It is so only by affirmation of a superficial convention that sees poorly and has established feudal hierarchies of value between overlord originals and vassal translations. The secular poem marks only the last in a string of Buddhist rebirths and transformations. They started long ago, or rather, like time have no beginning. A translation is the first acknowledgement of a string of original Buddhist rebirths. So all literature is translation and all translation is unique and therefore original. Octavio Paz goes so far as to declare, "Every text is unique and, at the same time, is a translation of another text. Reader, you are fooled. Historically, the transformed words have no beginning, do not seek an original author, an original tongue, or first words. And good or bad, beauty or trash, ancient or modern, a joke lurks under the text. So the translator lacks the miracle of creation that served Yahweh when with the utterance of a few syllables, yehi, he translated chaos into light. Whether wonderful or monstrous, the version is always a version, another working and retelling. Language incessantly transforms itself, slowly like rust, quickly like conquest, and never, along the endless way of self-translation, remains the same. Instability—eternal transformation—may be uncomfortable, but it is best to live with it. Because the dream of capturing and stilling words must really be seen as an allegory for death, a bad joke, it is better to accept movement—translation—and live with peppy Proteus and Heraclitus, the two Greek jokers. A translation aspires to the kabbalah, wherein the universe is a system of permanent though fiery words; yet it wakes down on earth in the knowledge of its instability and impermanence. Given the inconstancy of words and texts, can we demand miracles from human translators who work today to grace us with a poem? The poet translator should at the very least compete with the Creator. In our ignorance, we need her work of restoration and we need to be saved. When we look at a poem in a language unknown to us, we are looking helplessly into the formless void that puzzled God until he found the right words to translate chaos into form and light. In the Zohar the Book of Radiance, the infinite the *eyn sof* lies not in a stationary mass but in two forms of undulatory movement: Within the most hidden recess, a dark flame issues from the mystery of *eyn sof* like a fog forming in the unformed, which springs forth into light through which Adam saw from one end to the other of the world. Translation is a movement from darkness into light and back to darkness. As in translation, in the hierarchy of power a fidelity to the word is essential. Fidelity to the letter, preceding the word, makes an even better, higher form of faith. Kabbalists like meaningful letters. In their old drawings we see a tree of life whose leaves are letters and a man whose body is covered at vital spots by the ten letters of the *sefirot*. Before God created the earth and heaven, he created the book. The Torah was "written with black fire on white fire, and is lying on the lap of God. They "descended from the terrible and august crown of God whereon they were engraved with a pen of flaming fire. Foremost among fidelities is fidelity to beauty in the original poem. Should the new poem not have beauty, the translator has traduced our faith in sense, word, and letter. An artist translator is a master potter. The potter transforms the spirit of an old pot, the recollection of its shape, into a new pot. Mastery lies in the manipulation of the clay. She pours content into a form of her own creation in her own language. The translator is the Chinese ceramist who re-creates the spirit and produces the vessel in which that spirit lives. The translator plays with nothingness, with *la nada*, and from nothing comes everything. The unlikely and impossible to translate are rich. In *la nada* the Spanish poet-saint found God.

Chapter 8 : The Wallace (poem) - Wikipedia

In addition to the translation of Virgil's three poems, the book contains text revisions by G. P. Goold, source Latin texts, Fairclough's footnotes and an index of proper names. These, as well as several other more recent translations and academic commentaries, appear in the booklist (left below).

The poem[edit] The Wallace is a long narrative work composed in decasyllabic rhyming couplets. The poem has some basis in historical fact with descriptions of the Battle of Stirling Bridge and the Battle of Falkirk. The factual elements of the poem are, however, combined with many fictional elements. Wallace is depicted as an ideal hero in the tradition of chivalric romance. He is described as being unfailingly courageous, patriotic, devout and chivalrous. The English are depicted throughout as the natural and irreconcilable enemies of the Scots. The author[edit] In the early texts of the poem, the author of The Wallace is referred to as "Hary" or "Blind Hary" but little is known for certain about the poet. The reasons for the payments are not specified. National Library of Scotland. The Wallace appears to date to the latter half of the fifteenth century. The earliest surviving copy, the Ramsay Manuscript, is dated to but evidence from within the poem itself suggests that it was completed during the s or earlier. Blind Hary refers to having consulted William Wallace of Craigie while composing the poem and Wallace of Craigie is known to have died in The poem, with its unsympathetic depiction of the English, may represent a criticism of this policy [11] as typified in its opening verse, Till honour ennemyis is our haile entent, It has beyne seyne in thir tymys bywent. Our ald ennemys cummyn of Saxonys blud, That nevyr yeit to Scotland wald do gud. It has been seen in past times, That our old enemies of Saxon blood, Have never yet done good to Scotland. Publication history[edit] At first The Wallace circulated only in manuscript form. The earliest surviving manuscript of the poem was written in by John Ramsay, a Prior of the Perth Charterhouse. Only fragments of this edition survive. A second printed edition was produced at Edinburgh in by Robert Lekpreuik. No new editions are known to have been produced during the seventeenth century.

Chapter 9 : POEMS OF SAPPHO

Beowulf (modern English translation) By Anonymous Translated by Frances B. Grummere.

Begins to live That day. So the words must be under close examination of a translator. Through the effects of the words the authors use in their poems they make an imagery. Poems include such details which trigger our memories, stimulate our feelings, and command our response. This all is done by the words. Sometimes their meaning goes even far and reaches to the creation of some stylistic effects. Among them the most typical for poetry is metaphor. The problems occurring in the process of translation may be concerned with the different elements of poetry. We can learn to interpret, appreciate and translate poems by understanding their basic elements. We would like to discuss another matter causing a lot of problems in translating poetry, which is the grammatical difference between the languages. The grammatical rules compulsory for the prose are not obligatory for the poems or we could just say that the poets do not follow them strictly wherefore the translators are usually puzzled over such very creative works. Sometimes, the poets in their imaginativeness offer really unusual, striking, new and surprising works, which are difficult for translation. The translator should be combinative in order to transfer this novelty, hidden sense or specific grammatical structure. So as to clarify the situation we can pay attention to the second person pronoun and its usage. This transition in styles should be preserved in the target language because it carries the whole emotional and psychological world of a poet. In this case the translator must catch the intension of the author. Of course the grammatical shifts are possible in poetry translation, because here the translator aims at transmitting more the content. So any choice of the translator to change the grammatical form can be justified until it spoils the meaning. Poetry has always been closely related to music. It, as well as being something that we see, is also something that we hear. Though there are unrhymed poems, they give in in the point of view of their sound value. It is a little strict, because many rhymed lines look and sound better in an unrhymed shape. In fact, sound is anything connected with sound cultivation including rhyme, rhythm, which refers the regular recurrence of the accent or stress in a poem, assonance or the repetition of vowel sounds, onomatopoeia, which implies that the word is made up to describe the sound, alliteration or the repetition of the same sounding letters, etc. A translator must try to maintain them in the translation. On the other hand, the translator should balance where the beauty of a poem really lies. If the beauty lies more on the sounds rather than on the meaning semantic, the translator cannot ignore the sound factor. The fourth thing that can cause problems in translation is the cultural differences. Words or expressions that contain culturally-bound words create certain problems. The socio-cultural problems exist in the phrases, clauses, or sentences containing words related to the four major cultural categories, namely: The "ideas" includes belief, values, and institution; "behavior" includes customs or habits, "products" includes art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather. In translating culturally-bound expressions, like in other expressions, a translator may apply one or some of the procedures: Literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause. When he does not only adjust the alphabets, but also adjust it into the normal pronunciation of TL word, he applies naturalization. When he modifies the SL word with description of form in the TL, the result is description equivalent. Sometimes a translator provides a generic or general or superordinate term for a TL word and the result in the TL is called classifier. And when he just supplies the near TL equivalent for the SL word, he uses synonymy. In componential analysis procedure, the translator splits up a lexical unit into its sense components, often one-to-two, one-to-three, or -more translation. Moreover, a translator sometimes adds some information, whether he puts it in a bracket or in other clause or even footnote, or even deletes unimportant SL words in the translation to smooth the result for the reader. These different procedures may be used at the same time. Such a procedure is called couplets. For further discussion and examples of the procedures, see Said The writer does not assert that one procedure is superior to the others. It depends on the situation. Considering the aesthetic and expressive functions a poem

is carrying, a translator should try to find the cultural equivalent or the nearest equivalent synonym first before trying the other procedures. The global context is also important. If the poem contains a hidden irony towards somebody, than a translation must have it as well. Buy this of course depends on the content of its value. Summarizing all these problems which are just a small part from the obstacles that the translators should overcome we realize how hard and difficult is the process of translation and how gifted, creative and knowledgeable should the translator be. And he should have the same inspiration as the author has had when writing. The translator of a poem must equate the author, the artist and be inspirated from the poem. There are lots of translations of poetry which are not successful. If you can take it, take it- and be. Reading Fiction, Poetry, and Drama, 5th edition, Reading Fiction, Poetry, and Drama, ed. The Princeton Handbook of Multicultural Poetries, ed.