

# Shelley's *Ode to the West Wind*: Analysis of three Spanish translations

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**Resumen:** El artículo trata de las traducciones de tres autores españoles que han analizado e interpretado la oda de Shelley, *Ode to the West Wind*. Para ello, me he centrado en los rasgos más relevantes de los aspectos estróficos, prosódicos y otros que considero de gran importancia para este análisis. Finalmente, ofrezco una versión de la oda que afronta los problemas de traducción que he diseccionado en este trabajo y que están presentes en las distintas versiones.

**Abstract:** My purpose of this paper is to analyse the way in which three Spanish authors have interpreted and translated Shelley's *Ode to the West Wind*. I have focused on the strophic, prosodic and other aspects of the translations which I consider to be the most relevant ones. Finally, I provide a further version of the ode that faces up the translation problems specified throughout the analysis.

**Palabras clave:** Traducción poética. Inglés / Español.

**Key words:** Translation Poetry. English / Spanish.



## Introduction

Percy Bysshe Shelley (1792-1822) is considered by many to be among the greatest and one of the most influential poets of his time. Shelley's intellectual training comes overall from Greco-Latin literature, English empiricists' philosophy and French encyclopaedists. In short, Shelley is a man historically straddling between the 18<sup>th</sup> century world of classical ideas and the 19<sup>th</sup> century world of Romantic ideas<sup>1</sup>.

Many critics regard him as one of the greatest poets of the English literature, especially because of his short lyrical poems. Other critics, particularly anti-Romanticists, claim that Shelley was not so influential. After T.S. Eliot's criticism,

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<sup>1</sup> V. Gaos, *Traducciones Poéticas Completas*, Valencia: Institución Alfonso El Magnánimo, Institució Valenciana d'Estudis i Investigació, vol. II, 1986 (1954), pp. 25-26. This translator, in his introduction to this work, says: "[...] Shelley es un hombre históricamente a caballo entre el mundo de las ideas del siglo XVIII y el mundo de las ideas romántico del XIX".

Shelley was regarded as a minor poet until Harold Bloom recovered Shelley's figure not as a political man, but as "an ineffective angel"<sup>2</sup>. By this term, Bloom meant that Shelley was a Platonist thinker unable to reach his readers effectively and comprehensively.

*Ode to the West Wind* was published in the Autumn of 1820 and was included in *Prometheus Unbound, with other poems*. This piece of work was the earliest of the three lyrical poems related to the topic of the natural phenomena. As Shelley himself states in a note, this poem "was conceived and chiefly written in a wood that skirts Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting vapours which pour down the autumnal rains"<sup>3</sup>.

### 1. The original ode

#### ODE TO THE WEST WIND<sup>4</sup>

##### I

O WILD West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed

The wingèd seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure of the Spring shall blow

Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;  
Destroyer and preserver; hear, oh, hear!

<sup>2</sup> P.B. Shelley, *Adonais y otros poemas*, (ed.) Lorenzo Peraile, Madrid: Editora Nacional, 1978, p. 33; in reference to Harold Bloom, *Ibidem*, p.38; Harold Bloom, *The Two Spirits: Adonais and The Triumph of Life*, included in *Shelley XXth Century Views*, (ed.) George Ridenour, Prentice Hall, Inc., New York, 1965, p.138; Harold Bloom, *La Compañía Visionaria: Lord Byron-Shelley*, Buenos Aires: Adriana Hidalgo Editora S.A., 1999, p. 99 y ss.

<sup>3</sup> P.B. Shelley, *Poetical Works*, (ed.) Tomas Hutchinson, London: Oxford University Press, 1970, p. 577.

<sup>4</sup> P.B. Shelley, *The Complete Poems of Percy Bysshe Shelley (with notes of Mary Shelley)*, New York: The Modern Library, 1994, pp. 616-618.

## II

Thou on whose stream, mid the steep sky's commotion,  
Loose clouds like earth's decaying leaves are shed,  
Shook from the tangled boughs of heaven and Ocean,

Angels of rain lightning: there are spread  
On the blue surface of thine aëry surge,  
Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge  
Of the horizon to the zenith's height,  
The locks of the approaching storm. Thou dirge

Of the dying year, to which this closing night  
Will be the dome of a vast sepulchre,  
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere  
Black rain, and fire, and hail will burst: oh, hear!

## III

Thou who didst waken from his summer dreams  
The blue Mediterranean, where he lay,  
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay  
And saw in sleep old palaces and towers  
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers  
So sweet, the sense faints picturing them! Thou  
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below  
The sea-blooms and the oozy woods which wear  
The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,  
And tremble and despoil themselves: oh, hear!

## IV

If I were a dead leaf thou mightest bear;  
If I were a swift cloud to fly with thee;  
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free  
 Than thou, O uncontrollable! If even  
 I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,  
 As then, when to outstrip thy skiey speed  
 Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need,  
 Oh, lift me as a wave, a leaf, a cloud!  
 I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and bowed  
 One too like thee: tameless, and swift, and proud.

V

Make me thy lyre, even as the forest is:  
 What if my leaves are falling like its own!  
 The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,  
 Sweet though in sadness. Be thou, Spirit fierce,  
 My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe  
 Like withered leaves to quicken a new birth!  
 And, by the incantation of this verse,

Scatter, as from an unextinguished hearth  
 Ashes and sparks, my words among mankind!  
 Be through my lips to unawakened earth

The trumpet of a prophecy! O, Wind,  
 If Winter comes, can Spring be far behind?

(Autumn, 1819)

### 3. A critical appraisal of Vicente Gaos', Ramón López *et alii*'s and Lorenzo Peraile's versions

The role and status of the translator could be considered an interesting aspect to discuss, as they mean a link-up with past historical poetics. In the Classical period, the position of the translator was held as equivalent to that of an 'original author' so that, he would be able to freely make the text undergo the norms of the prevailing aesthetic and moral canons, and to adapt it to contemporary taste. In later periods, especially in the Romantic era, the role of the original author was reassessed, while the translator was only accorded an inferior position. Therefore

his task was mainly that of preserving the peculiarities of the author by rendering his text as 'faithfully' as possible<sup>5</sup>.

After the analysis of both translating criteria, the work of Ramón López could be inserted within the first kind of task, that is, his work is imitative of that of the original author and, like in Classicism, he has freedom to transform the text, preserving the formal aspects, that is, he has paid more attention to the style and form of the original poem rather than to the content itself. As he himself states in his preface, his task consists of trying to provide "a more poetical version of the poem in Spanish language, that is, a re-creation of the poem rather than to provide a mere translation of it"<sup>6</sup>. However, the work of Lorenzo Peraile could constitute the opposite point: he is not an author but a transliterator whose task consists of revealing as faithfully as possible the content of the poem. Within this context, the work done by Lorenzo Peraile is focused more on the meaning of the poem rather than on its style and form, in contrast with that by Ramón López.

According to F. Schleiermacher, as quoted in García Yebra<sup>7</sup>, the translator faces two ways of approaching translation: either the translator leaves the writer alone allowing the reader to come close to him, or else, he leaves the reader alone begging the writer meet him. This double path is variously followed by most translators, although in a non-committal way, thus fluctuating in the middle ground between subservience to the original text and the demands made by the target periphrasis<sup>8</sup>.

Literary translation lie often at a cross-road: whether to tame the strangeness of the alien word, thus forcing a *dynamic equivalence*, put in Nida's terms, or, on the contrary, to allow the alien forms to impose their tone and odd appearance treading the field of the native language.

In Venuti's terms, "a literary text, then, can never simply express the author's intended meaning in a personal style. It rather puts to work collective forms in which the author may indeed have a psychological investment but which by their very nature depersonalize and destabilize meaning"<sup>9</sup>.

<sup>5</sup> R. Van Den Broeck, *The Limits of Translatability Exemplified by Metaphor Translation*, paper presented at Synopsis I: "Translation Theory and Intercultural Relations, held at the Porter Institute for Poetics and Semiotics, Tel Aviv University, 27 March-1 April, 1978.

Cf. A. Popovič, 1967. "Die theoretischen Probleme der Übersetzung", *Literatur und Kritik* XX, 611-617.

<sup>6</sup> Ramón López Ortega *et alii*, *Antología Bilingüe: Wordsworth, Coleridge, Shelley, Keats*, 1978, p. 7.

<sup>7</sup> V. García Yebra, *En torno a la traducción*, Madrid: Gredos, 1983.

<sup>8</sup> Cf. The well-known article by Ortega y Gasset, "Misericordia y Esplendor de la Traducción" en *El Espectador IV*, 1928.

<sup>9</sup> L. Venuti, *The Scandals of Translation*, London: Routledge, 1998, p.12.

Ramón López's translation can be considered as paying a higher attention to the communicative dynamic equivalence of the text. This view takes into account not just the linguistic patterns comparison but also further aspects like discourse analysis and pragmatics. Lorenzo Peraile, by contrast, flees away from the formal frame of the stanzas in a manipulative way, while keeping a more literal sense of the ideational meaning of the text<sup>10</sup>.

In this sense, Vicente Gaos' translation could be included within the latter framework, as translating a poem means for him reading it, interpreting it and trying to show the tradition of the poem itself. Therefore, his main purpose is that of translating in order to establish and fix a poetic language. However, Gaos also assumes the fact that translating a poem involves, to a greater or lesser extent, the alteration of its meaning and, hence, its transformation. As a consequence, a translated poetical work abandons its own identity shifting it to another one, since the translation acts as the actual changing agent of it. He has always tried to maintain as faithfully as possible the meaning of the original poem but, according to him, the meaning of the poem lies not in his words but in his spirit. As Gaos himself states in the prologue of his edition, he has tried to introduce some changes with respect to the previous translations of Shelley's poem. He has avoided the appearance of consecutive assonances, hard endecasyllables, final-syllable stressed endecasyllables, lines having more than eleven syllables and lines having less than eleven syllables<sup>11</sup>.

The task<sup>12</sup> of Lorenzo Peraile, as he indicates in his edition, is that of "offering an exact vision of the work of Shelley, with its success as well as its failures". That is, he tries to give a deeper vision and reinforce the content of the poems of Shelley in an objective way without refuting those critical voices against Shelley. According to Peraile<sup>13</sup>, "the lack of perspicacity is the main problem when reading the poems of Shelley, he is not a difficult poet but he is a poet mainly concerned with ideas". This intention is observed when reflecting, in his translations, the excessive rhetorical ornamentation and the reduced numbers of themes that appear in the work of Shelley. Likewise, it can also be noted a certain repetition of images and situations giving to the reader the impression of being re-reading rather than of being a first reading.

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<sup>10</sup> O. Carbonell i Cortés, *Traducción y cultura. De la Ideología al texto*, Salamanca: Ediciones Colegios de España, 1999.

<sup>11</sup> Vicente Gaos, *Traducciones Poéticas Completas*, vol. I, 1986 pp. 11-29.

<sup>12</sup> P.B. Shelley, *Adonais y otros poemas*, 1978, p. 33.

<sup>13</sup> P.B. Shelley, *Adonais y otros poemas*, 1978, p. 34.

#### 4. Typography and prosody

Focusing on the typography of the English poem, its content is disposed into five stanzas of fourteen lines each, with the following structure: 3+3+3+3+2, that is, four tercets (a three-line rhyming stanza) and a couplet (two lines of rhyming verse)<sup>14</sup>. This topographic disposition, typical of Shelley, is a modified version of the sonnet<sup>15</sup>. However, the poem is written in the Italian *terza rima* (aba, bcb, cdc, ded, ee), the onrush of which is halted at the end of each stanza by a couplet. The vaulting momentum of *terza rima* contrasts with the self-contained structure of the sonnet. Shelley exploits the chain effect of the rhyme scheme to the full, creating a swift and impetuous movement that characterises this ode<sup>16</sup>.

This stanza type used by Shelley is the most appropriate for epistles, elegies, narrations, dissertations, and specially, for the didactic poetry in general. *Ode to the West Wind* can be placed within the frame of the narrative poetry which is also a recurrent poetic device in the Romantic poetry. The structure of the poem accurately imitates that of the conventional prayer: each of the three sections of Shelley's poem, corresponding to the three parts of a prayer, is dominated by a single grammatical construction. In the first three stanzas prevail the vocative, introduced as a guideline or speech act, describing the power and attributes of the wind addressed. The fourth stanza is dominated by the conditional of hopeless aspiration and, the last one, by the imperative, demand and making a petition and asking that it be granted. Therefore, the consequential metrics and rhyme would follow this structure:

1<sup>st</sup> Tercet: 10 — 10 — 10 (aba)  
 2<sup>nd</sup> Tercet: 10 — 10 — 10 (bcb)  
 3<sup>rd</sup> Tercet: 10 — 10 — 10 (cdc)  
 4<sup>th</sup> Tercet: 10 — 10 — 10 (ded)  
 Couplet: 10 — 10 (ee)

The previous structure would be repeated along the whole poem, that is, the five stanzas have the same structure. It is worthy noting that this topographic and prosodic structure encounters or is met with a different acceptance in the three versions (A, B and C) which will do on turn for discussion. From a structural point of view, version A by Vicente Gaos, and version B by Ramón López, preserve the same format and the same number of lines of the original poem,

<sup>14</sup> L.T. Lemon, *A Glossary for the Study of English*, London: Oxford University Press, 1971, pp.56-57.

<sup>15</sup> AA.VV., *The Norton Anthology of English Literature*, vol. II, New York: 1993, p. 676.

<sup>16</sup> R. Cronin, *Shelley's Poetic Thoughts*, London: The MacMillan Press Ltd., 1985, pp.232-233.

whereas the translation C by Lorenzo Peraile does not maintain the same structure. There is also a substantial difference between the source and the target texts as regards the number of syllables.

In relation to the prosodic features in the Spanish versions, the metrics and the internal rhyme are quite different. Although the final rhyme is not kept, all of them have certain rhythmic structure due to their own internal rhyme which is used to give the poem sonority. The choice of the length of lines depends, in each case, on the sense that the line itself contains, as well as on the lexicon of the target language. It does not depend on the existence of an equivalent line with the more or less same number of syllables. In fact, it is almost impossible to maintain the same structure in the translation of poetry because of the linguistically inherent differences existing between the target and source languages. The structure of the translated poems is the following:

VERSION A (Vicente Gaos): He has tried to maintain the perfect pattern of the English stanzas, so his poem consists of five stanzas with four tercets and a couplet each, with different number of syllables. Gaos has also maintained the blank verse<sup>17</sup>, that is, an unrhymed iambic pentameter, due to the difficulty of keeping the rhyme:

First Stanza: 1<sup>st</sup> Tercet: 14 — 14 — 13  
 2<sup>nd</sup> Tercet: 14 — 13 — 14  
 3<sup>rd</sup> Tercet: 14 — 14 — 14  
 4<sup>th</sup> Tercet: 14 — 14 — 14  
 Couplet: 14 — 13

Second Stanza: 1<sup>st</sup> Tercet: 14 — 13 — 14  
 2<sup>nd</sup> Tercet: 14 — 13 — 13  
 3<sup>rd</sup> Tercet: 15 — 12 — 13  
 4<sup>th</sup> Tercet: 14 — 14 — 12  
 Couplet: 15 — 13

Third Stanza: 1<sup>st</sup> Tercet: 13 — 13 — 13  
 2<sup>nd</sup> Tercet: 12 — 15 — 14  
 3<sup>rd</sup> Tercet: 13 — 13 — 15  
 4<sup>th</sup> Tercet: 14 — 13 — 14  
 Couplet: 13 — 13

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<sup>17</sup> L.T. Lemon, *A Glossary for the Study of English*, 1971, p. 61



Fourth Stanza: 1<sup>st</sup> Tercet: 14 — 13 — 14  
 2<sup>nd</sup> Tercet: 14 — 14 — 13  
 3<sup>rd</sup> Tercet: 14 — 12 — 13  
 4<sup>th</sup> Tercet: 13 — 13 — 14  
 Couplet: 13 — 13

Fifth Stanza: 1<sup>st</sup> Tercet: 13 — 13 — 13  
 2<sup>nd</sup> Tercet: 13 — 14 — 13  
 3<sup>rd</sup> Tercet: 14 — 14 — 12  
 4<sup>th</sup> Tercet: 13 — 14 — 14  
 Couplet: 13 — 14

VERSION B (Ramón López): It consists of five stanzas with four tercets and a couplet each, with different number of syllables and with blank verse, that is, unrhymed verses<sup>18</sup>:

First Stanza: 1<sup>st</sup> Tercet: 15+1 — 15 — 16  
 2<sup>nd</sup> Tercet: 19+1 — 13+1 — 15  
 3<sup>rd</sup> Tercet: 16 — 16 — 15  
 4<sup>th</sup> Tercet: 14 — 18 — 17  
 Couplet: 14 — 16

Second Stanza: 1<sup>st</sup> Tercet: 18 — 21 — 21  
 2<sup>nd</sup> Tercet: 18 — 17 — 14  
 3<sup>rd</sup> Tercet: 13 — 15 — 18  
 4<sup>th</sup> Tercet: 19 — 10 — 14  
 Couplet: 18 — 14

Third Stanza: 1<sup>st</sup> Tercet: 11 — 12 — 14  
 2<sup>nd</sup> Tercet: 14 — 18 — 14  
 3<sup>rd</sup> Tercet: 17 — 18 — 17  
 4<sup>th</sup> Tercet: 14 — 17 — 19  
 Couplet: 11 — 18

Fourth Stanza: 1<sup>st</sup> Tercet: 13 — 14 — 14  
 2<sup>nd</sup> Tercet: 13 — 15 — 11  
 3<sup>rd</sup> Tercet: 11 — 17 — 19

<sup>18</sup> L.T. Lemon, *A Glossary for the Study of English*, 1971, p. 61.

4<sup>th</sup> Tercet: 17 — 15 — 17  
 Couplet: 13 — 17

Fifth Stanza: 1<sup>st</sup> Tercet: 13 — 18 — 11  
 2<sup>nd</sup> Tercet: 16 — 16 — 16  
 3<sup>rd</sup> Tercet: 21 — 18 — 13  
 4<sup>th</sup> Tercet: 10 — 21 — 14  
 Couplet: 12 — 20

VERSION C (Lorenzo Peraile): This poem consists of 92 lines in all, without a defined strophic structure and, again, all the lines in blank verse.

1: 11	2: 11	3: 13	4: 11	5: 6
6: 15	7: 11	8: 11	9: 13	10: 13
11: 11	12: 13+1	13: 14	14: 14	15: 7
16: 14	17: 11	18: 6	19: 11	20: 11
21: 8+1	22: 15	23: 11-1	24: 13	25: 11
26: 11	27: 14-1	28: 12	29: 8	30: 12
31: 14	32: 7	33: 15	34: 12	35: 13
36: 13	37: 14	38: 13	39: 14	40: 10
41: 13	42: 9	43: 11	44: 6	45: 8
46: 11	47: 14	48: 12-1	49: 11	50: 11
51: 11	52: 11	53: 13	54: 11	55: 13
56: 13	57: 9	58: 13	59: 11	60: 9
61: 10+1	62: 9	63: 11	64: 13	65: 11
66: 13	67: 11	68: 10	69: 13	70: 14
71: 11	72: 11-1	73: 7	74: 11	75: 13
76: 8	77: 9	78: 13	79: 11	80: 12-1
81: 7	82: 13	83: 7	84: 11	85: 10
86: 11	87: 11	88: 11	89: 14	90: 12
91: 7	92: 11			

This different way of accepting or shifting the original structure of the English poem is a response to the two distinct conceptions of the translating task, as it has already been noticed in the previous heading: in contrast with the formal view maintained by Vicente Gaos and Ramón López, the free version by Lorenzo Peraile is set. The first two versions have considered compulsory to imitate the system of the tercets, favoured by the fact that it is a very commonly used structure in the Spanish language, in order to obtain a more approximate or

correct vision of Shelley's original sense in detriment, perhaps, of an increase of comprehension difficulties with the sense of the ode.

Therefore, this could be a 'linguistic translation' as opposed to the second one, an example of 'cultural translation'. This kind of translation looks for an easier understanding with the intention, undoubtedly, of bringing the concept or idea proposed by Shelley closer to the reader. The translator here sacrifices the form and number of lines. However, although the use of the blank verse could strike one as contradictory, what is really does is to favour the task of recreation or reelaboration, turning the translator into an author, as there exists, as we could confirm in the section below, a formal aspect within the conceptual frame when we going into the rhyme and morphosyntactic structures.

### 5. Versicular and conceptual analysis of the ode and the translations

According to M. H. Abrams, "The Romantic Period was eminently an age obsessed with fact of violent change"<sup>19</sup>. One of the main characteristics of Romanticism is the reivindication of the power of fantasy, of imagination, the instinct and the irrational forces of the spirit. The importance of nature as inspiration in this period is also very significant. Because of the prominence of landscape then, "the Romantic poetry" has become in the popular mind almost synonymous with "nature poetry". Romantic poems habitually endow the landscape with human life. The poets identify themselves with nature, which is always in process of becoming the expression of own inner moods in their poetry and the distinctions between subjective and objective worlds become blurred<sup>20</sup>.

Shelley laid down his ideas about poetry in *A Defence of Poetry*. It is a classic defence of the poet's valuable role in Western civilisation and in the poetic imagination. He claims that the poet has a special kind of knowledge. He says that the imagination is man's highest faculty and through it he realises his noblest power. Shelley claims that poetry may be defined to be "the expression of the Imagination". According to García Berrio, "imagination can be structured into some basic schemas that become more and more difficult"<sup>21</sup>. Coming back to Shelley's ode, I may add that there are several kinds of systems but the only one which dominates along the ode under the analysis is that of the conflict or impact. The desire of the poet is an ascent impulse which is, in some way, restrained by the descent, that is, the striving of the man towards a higher perfection. The wind

<sup>19</sup> M.H. Abrahams, *The Mirror and the Lamp: Romantic theory and the Critical Tradition*, Oxford: OUP, 1971

<sup>20</sup> AA.VV., *The Norton Anthology of English Literature*, vol. II, pp. 5-17.

<sup>21</sup> A. García Berrio, *Teoría de la Literatura (La construcción del significado poético)*, Madrid: Cátedra, 1994, pp. 486-490.

can be interpreted as the desire to move up. For Shelley, air and wind are two quite different concepts: the air seems to be a synonym of ideas, a symbol of imagination and of concept, whereas the wind is what men can liberate from mortality and so the wind becomes something essential.

Shelley's views on poetry derive from Plato, or rather it is one of Plato's two divergent theories. Plato suggests that poets are possessed by a divine madness and in their moments of inspiration they are gods' interpreters. Shelley takes over this argument and argues that poets alone pierce the barrier of reality to display the underlying eternal archetypes<sup>22</sup>. As we have stated above, Shelley belonged to the second phase of Romanticism, after Wordsworth and Coleridge. One feature of this second generation is the radical individualism. Shelley is indeed a powerful poet with strong prophetic intensity. The light, energy and vitality of the Mediterranean environment are a source of constant inspiration and pleasure, a fact implicitly acknowledged in the *Ode to the West Wind* which may seem to the reader a rhapsody or an improvisation at first blush. However, after closer examination, we could appreciate a very logical structure in which he is showing the superiority of overcoming the cycle of life-death in poetry. This power is not only in nature but also in poetic inspiration. According to him, two different kinds of nature could be distinguished: the Sky to which sun, planets are a synonym of the spiritual energy, and, on the other hand, the Earth, composed by the four essential elements: wind, water, fire and earth.

Apart from being a poem related to nature, the *Ode to the West Wind* is also a poem in which Shelley uses poetry as a way of escaping to another universe in which all his questions about humanity and all the matters that have worried the human being through the ages can find an answer. However, at the end, he realises that the only thing that is always eternal and never dies is poetry which, in this sense, is used as a way of escaping all the worldly matters that beset the human mind. The poem is very difficult to be understood at first blush because of the extreme intensity and complexity in the language used.

The whole poem is a single, sustained apostrophe, which begins abruptly, without a preamble or descriptive frame. It is spoken directly by the poet and throughout its interwoven tercets keeps the object of address always in the foreground. Although the ode is a rhetorical command, or appeal, to the wind, amplifying its power in relation to the man addressing it, the speaker is also expressing his feelings about himself as a human being facing extinction of identity and as a Romantic poet-prophet facing frustration and defeat in his heroically conceived vocation.

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<sup>22</sup> D. King-Hele, *Shelley. His Thought and his Work*, London: The MacMillan Press Ltd., 1984 (1960), pp. 286-295.

The main topic of the poem is its simultaneous suggestion of rigid order and violent, uncontrolled energy<sup>23</sup>. The first three stanzas are devoted to invocation: leaves and seeds, clouds and waves. The fourth stanza introduces the poet and binds together the first three stanzas. The fifth stanza conveys a change in the tone used by the poet who becomes more and more impulsive as he addresses to the wind directly. Shelley also thinks about the role of the poet, his relevance as poet to human kind: "my words among mankind!" (line 67).

Next, we are going to proceed to the versicular and conceptual analysis of each of the stanzas composing the poem, both the original and the three translations that we have been looking so far. As we have argued in the previous heading, the differences existing between the four versions on the stylistic and formal levels are obvious. In order to carry out this, I will focus my attention on the original poem first, and then to the ensuing translations line by line. I will attempt a detailed study of the poems, taking as a reference the original one and analysing the way in which all the translators have interpreted the lines. It is also worthy of mention that there are some lines that have not been looked into because, from my own point of view, they have been translated suitably.

\* FIRST STANZA:

- Line 1 ('O Wild West Wind, thou breath of Autumn's being'): The opening in the stanza I, "O Wild West Wind", is a famous example of alliteration. The repetition of the sound /w/ suggests the word wind and, at the same time, gives the impression of circularity and dynamism. In all the translations, the alliteration is preserved, although in different ways. In the first lines of translations A and B, "Violento viento Oeste" and "Oh, indómito viento del Oeste", the sound /n/ is emphasised creating the same effect than the original poem. However, in version B, this effect is missing because of the translation of the second part of the line ("pálpito otoñal"). Translation C preserves the nasal effect throughout the two first lines: "Oh, desatado viento del Oeste, aliento sustancial de los Otoños". Vicente Gaos has not interpreted this line as an appeal addressed to the wind and, therefore, he has not translated the invocation "O", typical of poetry. "Wild" has been translated into "violento" in version A by Gaos, into "indómito" in version B by López and into "desatado" in the version C by Peraile. The translation of version B seems to be the most appropriate. In my opinion, the term "salvaje" could also be accepted, as it is applied to the wind, providing it with the same effect than the original poem. Likewise, the term "west" has been interpreted in all the translations as "del Oeste". It would be more acceptable the term "de

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<sup>23</sup> R. Cronin, *Shelley's Poetic Thoughts*, pp. 230-242.

Poniente" in Spanish, as opposed to 'Levante', the east wind, out of maritime terminology.

The vocative "thou" has only been translated in the first version in spite of the fact that it is the first one of a series of vocatives addressed to the wind and, therefore, it is necessary for the internal rhythm of the poem itself.

"Breath of Autumn's being" has several interpretations in the translations. The term "being" appears as a personification of the autumnal season, it is the being of Autumn. In translation A ("soplo del otoño"), the author has maintained not only the mentioned personification, but also the sense that 'everybody can feel the wind'. Translation B ("pálpito otoñal") has provided a different meaning to the line. There is a synaesthesia, as "pálpito" is related to palpable things and the wind cannot be touched. In this translation, the author is forced to maintain the formal scheme of the metrical structure of the sonnet whereas the last one ("aliento sustancial de los Otoños") is freer. In this version, there is a shift of meaning, as the term "sustancial" is not related to "breath" but to "Autumn". The term "aliento" has nearly the same meaning as "soplo", although this one seems to be more appropriate, since it implies the presence of the wind. Another appropriate term, and also slightly more poetic, could be the use of the noun "hálito".

- Line 2 ('Thou, from whose unseen presence the leaves dead'): The translation of the vocative "thou" has been kept in versions B and C, but not in version A. None of them has translated all the vocatives, as we have mentioned in the previous line.

"Unseen presence" has different interpretations in the three translations. The first one has changed the syntagmatical group (one modifier and a noun) into two modifiers: "invisible y presente". Translation B ("sutil aparición") has lost the sense of the antithesis reflected in the original poem, whereas translation C ("presencia invisible") has been faithful to the original sense.

- Line 3 ('Are driven, like ghosts from an enchanter fleeing'): In this line, the poet has introduced an anastrophe, that is, he has broken the logical sequence of the line, which should be "like fleeing ghosts from an enchanter". Likewise, the preposition "from" means origin and not precedence. This is implied by the inference that the agent or originator of driving the leaves is the own wind, which is shown as a starting point. This is the own construction of the sentence which is not kept in any of the translations, as the authors have interpreted that "fleeing" makes reference to the "enchanter" and not to the "ghosts". As a result, the translations are the following: "como espectros raptados por un mago que huye" in translation A, "como espectros que exorciza un hechicero" in translation B and finally, "como espectros conducidos por un mago que huye" in translation C. This

is the reason why the translations have lost the original meaning, which could be kept in the following translation: "como fantasmas que de un brujo huyen".

"Are driven" appears as "raptados" in version A, as "son volteados" in version B and "son conducidos" in version C. Version B maintains the same structure as the original, as the translation of the verb appears at the beginning of the line. In version A, the verb appears as an only attribute, whereas in the other version, that is, version C, the verb and its attribute are separated. As regards its meanings, translation A ("raptados") loses the original sense of the poem when introducing a new meaning that is not related to Shelley's poem. The verb "voltear", in turn, preserves perfectly well the idea of the movement undergone by leaves carried by the wind, even better than translation C. Another acceptable option could be that of translating the verb "are driven" into "son arrastradas" or "se arrastran".

The syntagm "from an enchanter fleeing" has different interpretations in the translations. Versions A and C ("por un mago que huye") are correct from the point of view of the meaning in comparison with the original. However, version B ("que exorciza un hechicero") has provided the poem with an extra meaning that is not present at all in the original poem, as it is the religious idea of exorcism.

- Line 4: 'Yellow, and black, and pale, and hectic red'. In version A, the author has changed the order of the elements and has translated firstly the noun and then, together with the next line, the modifiers. In version B, the connexion and the order of the elements ("amarillas, y negras, y pálidas, y de ocrácea tonalidad") is completely respected. On the contrary, version C leaves out the joining link ("amarillas, y negras, pálidas, y delgadamente rojas"), maintaining the same structure than the first version. However, the final part of the line ("hectic") the meaning of which is "febriles, locos" or "atrevidos, vivaces" if we infer them a psychological connotation, has not been translated into properly neither in the version A ("turbio color rojo") nor in versions B ("y de ocrácea tonalidad") and C ("delgadamente rojas").

- Line 5: 'Pestilence-stricken multitudes: O thou'. In the first translation ("pestilentes masas"), the use of the word "masas" implies something much more dense and compact but the translation of the noun and the modifier is correct. Version B ("heñida profusión de pestilencias") seems to be a too free interpretation of the line as the use of "profusión" cannot normally be applied to leaves. The last version ("multitudes fétidas") transforms the compound adjective into just a single one. I think that the term "tropel" meaning "a non-orderly amount of" is closer related to leaves.

The translation of the vocative has been translated in versions B and C in this line whereas in version A, it has been translated as part of the next line.

- Line 6: 'who chariotest to their dark wintry bed'. "Chariotest" is a denominal verb

meaning "llevarse en un carro". It has the sense of "raptar" as the image of the poem is similar to that in which Neptune kidnapped Europe. The wind chariotest the winged seeds to a wintry bed. The sense of this line is best kept in version A ("que a su oscuro lecho invernal arrebatas"), as it maintains the meaning "llevar por la fuerza". Neither version B ("que transportas a su lecho recóndito invernal"), nor version C ("que arrancas al oscuro lecho invernal") have maintained the sense of the original.

The equivalence in the translation of "to the dark wintry bed" has been properly preserved in all the translations except in version B, as the authors, Ramón López at al., have provided the line with a transposition shifting the grammatical category of the adjective into a post-modifier noun. In this line, as far as syntax is concerned, the clauses generate one another thus avoiding backward reference. Shelley devises a syntax that expresses by itself the forward momentum of the seasonal cycle. An example of this phenomena is the phrase "their dark wintry bed", in which the anaphoric pronoun has no antecedent: it refers forward to the cataphoric reference "wingèd seeds". So, the onward-moving rhythm of its syntax expresses the harmonious process of the seasonal cycle. This rhythm of the syntax has been preserved in translations A and C in the same way as in the source poem, whereas translation B uses an obscure and complicated syntax, that does not make too clear the harmonious movement of the wind as "preserver" achieved by the original.

- Line 7: 'the wingèd seeds, where they lie cold and low'. The "wingèd seeds" bring us to the central theme of the first stanza, the balance of death and rebirth in nature. Translation A ("las aladas semillas que agonizantes, frías yacen") has better preserved the original sense of Shelley's poem, because the author has translated properly the term "wingèd", as well as the terms "lie" and "low", which are, in turn, intimately connected with corpses and graves in the next line, as they have been translated into "yacen" and "agonizantes". However, the author has not kept the original word order, as the verb has been included within the next line. On its part, translation B ("las raudas semillas, en cuya fría hondura gravita"), has maintained the syntactic structure of the original poem, although the meaning of the line seems to me rather unsuccessful. The use of "raudas semillas" confers to the line a quite different sense, as "raudas" means "quick, rapid", derived from the meaning of "wingèd" ("aladas"), so it is an acceptable logical inference, although the metaphor "wingèd" is absent.

The same happens to the last part of the line where the translator has given an extra meaning which is far fetched and apart from the real sense of the poem as argued above. The third version ("donde yacen, las aladas semillas abatidas y frías") breaks the internal structure of the line with respect to the original version. However, the translator offers us a proper vision of the line though, at the end of it, he also



achieves a reversal of the order of the epithets.

- Line 8: 'Each like a corpse within its grave, until'. "Each" is referred back to the seeds, and it has only been translated properly in Ramón López *et alii*'s version "cada una", whereas the other translations have omitted this term and its use. The term "grave" has been translated properly in all the three versions, though version B ("su urna funeraria") has extended the meaning and the sense of the original poem.

- Line 9: 'Thine azure of the Spring shall blow'. The translation of "thine azure of Spring" into "tu celeste hermana de Primavera" in version A, into "tu celeste hermana la primavera" in version B, and into "tu celeste hermana en Primavera" in version C, implies that the translators have supposed that "the Spring" is the sister of the Autumn, although this is not implicitly suggested in the original poem. We supposedly imply that the term "azure" expresses the other wind that blows during the Spring but, in the English version, this is not apparently expressed. We could interpret inferentially this kind of wind as opposed to the "wild West wind", typical of autumn. In my opinion, we needn't read it as having a possession meaning given by the use of "thine", which is not applicable to the wind. A proper translation, taking into account all these appreciations, could be the following: "el céfiro celeste de Primavera".

- Line 10: 'Her clarion o'er the dreaming earth, and fill'. The term "her clarion" is referred to the "azure" or wind impersonated: the wind plays her instrument, a trumpet. The author has used the term "blow" which can be referred to the Spanish verbs "soplar", applied to the wind, and "tocar", applied to the clarion. Ramón López *et alii* have translated it into plural ("sus clarines") at the beginning of the line, as it appears in the original poem. In the other versions, it appears in singular, although Vicente Gaos has kept the word order of the line and Lorenzo Peraile has broken it, placing this term at the middle of the line, after the circumstantial complement of time.

"O'er the dreaming earth" has been translated suitably in versions A ("en la Tierra soñolienta") and C ("sobre la tierra que sueña"), whereas in version B ("sobre el letargo terrestre") the author has made an acceptable transposition, by changing the structure of the original nominal phrase. "Dreaming" acts as a premodifier of the noun "earth". However, Ramón López *et alii* have put it differently, taking the noun as a modifier "terrestre" and the other way around, the adjective has changed into a noun "letargo".

The verb "fill" depends on the auxiliary verb "shall", so the translation of this verb is similar to that of the verb "blow", that is, the translator should keep the same verbal pattern. This has been achieved in versions B ("y colme") and C ("y llene"), whereas in version A ("llenado"), Gaos has used another verbal pattern shift from simple present to gerund.

- Line 11: '(Driving sweet buds like flocks to feed in air)'. The right structure and order of this line in the original poem could be the following: "driving in air sweet buds like flocks to feed". The "sweet buds" serve "to feed" and, at the same time, for Shelley, these "sweet buds" are similar to "flocks". Starting from this appreciation, none of the translations interprets this line in an appropriate way. Vicente Gaos has completely failed in the sense of the line: "cuando el suave capullo puebla en copos el aire". He has introduced a temporal clause that is not present in the original poem. He has omitted the final clause "to feed" and neither has preserved the comparison "like flocks". Ramón López, on his part, has applied an animal metaphor to the line, which sounds little appropriate when referred to a vegetal thing: "pastor the blandos brotes, como aéreos rebaños rumiadores". In the same way, he has interpreted the final clause as a modifier of "flocks". This version is freer and less adequate than the rest of the versions. Finally, Lorenzo Peraile has also failed in the translation: "conduciendo capullos como copos en el aire". However the author has maintained, in this version, the order of the original poem, though he has translated neither the term "sweet" nor the final clause. If we take into account the original interpretation of the line, a proper translation could be the following: "arrastrando por el aire tiernos brotes como copos para nutrirse". However, as a consequence of this translations, we also introduce an anastrophe in this line.

- Line 12: 'With living hues and odours plain and hill'. "Plain and hill" is an English idiomatic expression meaning in Spanish "llanos y montes". "Colina" is a synonym of "monte", so all the translations are correct from this point of view. The appearance in the original poem of the term "living" is authentically connected to the idea of "leaves dead", in line 2. This opposition is clearly appreciated in versions A ("con matices y aromas vivos") and C ("con vivos matices y colores" whereas in version B ("de vívidos colores y aromas"), the author has used another word belonging etymologically to the same semantic reference. As we can observe from these translations, "hues and odours" has been translated into "matices y aromas" in version A, "colores y aromas" in version B and "matices y colores" y version C. This last translation has interpreted the two nouns through synonymity, as belonging to the same semantic reference and, therefore, the author has left out the other meaning, thus ignoring the meaning of "smells": "odour" is the Latin term for the common "smell". Translations A and B, on their part, have distinguished both semantic references, though the term "matices" seems to be more proper than "colores", as "matices" is a superordinate noun and implies the use of colours, whereas the use of the term "colores" does not imply "matices".

- Line 13: 'Wild Spirit, which art moving everywhere'. The repetition of the adjective "wild" (line 1 and line 13) implies that the translation of both terms should be the same. This similarity has only been kept in translation A ("Espíritu violento").

Versions B and C has used the term "salvaje", coming from the French term "sauvage" to denote "uncivilised primitive societies", whereas in line 2 the translations were "indómito" in version B, and "desatado" in version C.

The translation of "which art moving everywhere" into "que por doquier te agitas" (version A) or "que por doquier te mueves" (version C) are more fitting, though the interpretation of the verb as "mover" seems to be more appropriate than that of "agitar", as this verb is more related to liquids than to gases. The translation of version B ("de activa omnipotencia") is an unhappy expression, as the author attaches the line a religious sense that is not present in the original poem.

- Line 14: 'Destroyer and preserver; hear, oh, hear!'. The antithesis "destroyer" and "preserver" is similar to that of the previous line between "living" and "dead" although, in this case, both terms appear within the same line. When the poet is addressing the wind in this last line of the first stanza, he uses the expression "hear, oh, hear!" to provide the ode with the generic structure of a prayer, as we have noted above. These final words seem to be a desperate request of the wind's attention. In fact, "hear" is the main verb on which the sequence of subordinate clauses that constitute the entire stanza depends. The same happens at the end of the second and third stanzas.

The translation of "destroyer and preserver" has been given several interpretations in all the versions. Version A by Vicente Gaos ("destructor y a la vez preservador") changes the original poem when introducing the temporal nuance "a la vez", which is not present in Shelley's poem. However, "y a la vez" is a coherent explicit expression for "y" from a semantic point of view. Version B ("destructor y protector") is correct, because, while the author maintains the original structure of the poem, he has used a more poetic term than "preservador". In the version by Lorenzo Peraile ("conservador y destructor"), there is a reversal in the order of the elements. All the translations keep the idea of contrast of the original, although, maybe, 'protector' is more appropriate because of its sonority and power. However, all the interpretations show some differences in the last part of the line. The first version ("¡Escucha!") gives up the interjection "oh" and does not repeat the verb twice as in the original. From a semantic point of view, version C ("¡oh, óyeme!") seems to be more appropriate, as the verb "oír" means "paying attention to somebody's requests, entreaties or warnings", whereas the verb "escuchar" means "paying attention to what somebody is saying". This is the reason why, semantically, the translation of version C is more literal than version A, despite the fact that the reiteration of the verb is again missed out. These versions are more fixed to the source poem and, at the same time, to the language of a prayer, whereas translation B ("Detén, detén tu giro alado") gives the line an overevaluation, that is, a complete change of meaning with respect to the original one.

## \* SECOND STANZA:

- Line 1: 'Thou on whose stream, mid the steep sky's commotion'. This second stanza reveals a poet concerned with extracting emotional capital from a description of clouds rushing across the sky. In fact, for Shelley, the cloud is a recurring symbol of the human mind or soul. This stanza begins with another address to the west wind ("thou on whose stream"), a format which is preserved throughout the whole poem in translations A and C. However, translation B does not maintain this parallelism. The use of the preposition "on" is quite different in the translations: version A avoids its translation, version B uses the term "en" and version C, "a".

The translation of the noun phrase "whose stream" formed by a possessive link and a noun fails in version A: "soplo". The same happens in version B "tu fluyente vagar", where the author has used the vocative "thou" as a possessive and has created a new phrase, which does not appear in the original poem. The last version, "a cuya corriente" seems to be a proper one though, in my opinion, the use of the term "fluir" could also be acceptable, as it is a noun applicable not only to the wind but also to the stream.

The final part of the line "the steep sky's commotion" is also worthy of mentioning. The adjective accompanying "sky" has been translated in the three versions as a modifier of "commotion", and not of "sky" as in the original poem: "entre el abrupto temblor del firmamento" in version A, "por los altos temblores de los cielos" in version B and "entre la abrupta conmoción del cielo" in version C. Likewise, version B fails when translating "steep" into "altos" and "commotion" into "temblores". The author infers the line with an extra meaning, as the use of the word "temblor" has implicit a nuance of fear which is not present in the original poem. The same happens to version A: "entre el abrupto temblor del firmamento". However, version C ("entre la abrupta conmoción del cielo") is better than the others as the Spanish word "conmoción" implies a violent movement of the mind, soul, spirit or the body, a meaning which is more related to the real sense of Shelley's poem. Another significant aspect to take into account is the translation of "sky" into plural. This is a typical characteristic of poetry and of some poets who have different visions of sky.

- Line 2: 'Loose clouds like earth's decaying leaves are shed'. In version A, "igual que caen las hojas", the translator has modified the whole line. He has omitted not only the main syntagm of the sentence ("loose clouds"), but also he has applied the main verb to the comparative syntagm ("like earth's decaying leaves"). In version B ("cendales de nubes se desprenden; tal las hojas extintas de la tierra"), López Ortega has modified the order of the original line and he has inferred to the line a more poetic emphasis when translating "loose" into "cendales", as it means "tela muy fina, transparente, de hilo o de seda". Version C ("nubes desatadas como las hojas de la

tierra caen") seems to be the best translation in relation to the meaning and order of the original poem.

The translation of the verb "are shed" differs in the three versions, not only as regards the meaning, but also as regards the place the phrase occupies in the line. In the first version, Gaos interprets the verb as "caen" but its position is also different: the verb is placed before the phrase to which the verb is referred. However, Shelley uses it at the end of the line. In the second version, it is placed after the phrase it accompanies but there is a substantial difference in meaning in relation to the original: "se desprenden". In the third version, the verb ("caen") appears at the beginning of the line and the meaning is also different.

The epithet "decaying" applied to the "leaves" in the original poem has also been interpreted in different ways. Versions A and C has omitted this adjective, whereas version B does translate it into "extintas". However, this does not seem to be a good interpretation, since the meaning of that adjective ("algo que se termina o que cesa poco a poco") cannot be applied to leaves. A better translation could be that of "marchitas", as this post-modification is best applied to plants or leaves.

- Line 3: 'Shook from the tangled boughs of heaven and Ocean'. Again, versions A and C has omitted the translation of the verb. In version B ("violentas se desclavan"), the author has translated this verb, although his solution has not been suitable. He has not maintained the original sense neither kept the correct verbal tense and, therefore, López has inferred an additional increase of meaning to the line which is not closer to the original poem, as this verb has in English the meaning of "sacudidas".

The noun phrase "tangled boughs" appears as "ramas unidas" in version A and as "unidas ramas" in version C. However, version B is quite different in its sense: "torva arborescencia". The use of "torva" in Spanish implies a certain kind of fear, whereas the original sense has another view. In the same way, the use of "arborescencia" implies a lot of trees together. As regards the last part of the line ("of heaven and Ocean"), versions A and C ("del Cielo y el Océano") have chosen a more faithful translation. However, López reverses their order and translates them without inferring them that personal character, as they do not appear in capital letters. Therefore, both nouns are translated into more generic nouns: "del mar y del firmamento".

- Line 4: 'Angels of rain lightning: there are spread'. In the original poem, the postmodification "lightning" refers to "rain". However, in the three translations, this sense has not been kept at all, as the noun and the adjective have been interpreted as two nouns: "de relámpago y de lluvia" in version A, "de lluvia y amenaza" in version B and "de lluvia y relámpago" in version C. Besides this, version B has inferred an extra sense as translating the modifier into "amenaza", which is not

present in Shelley's ode.

The use of the verb "spread" in the original version implies a certain sense of movement that does not appear in version B ("se distienden"), as this verb has a quite different meaning in Spanish. Version A ("dispersos") and version C ("extendidas") are more faithful to the intention of Shelley as regards the meaning of the line. The adverb "there" has been omitted in versions A and C, whereas version B has translated it properly ("allí").

- Line 5: 'On the blue surface of thine aëry surge'. Translations A ("sobre la capa azul de tu aéreo oleaje") and C ("sobre la superficie azulada de tu aéreo oleaje") seems to maintain Shelley's original sense. However, version B ("sobre la faz azul de tu oleaje –erguidos por el viento") changes the sense completely. The author has inferred an extra meaning ("erguidos") to the line, without paying enough attention to the real original sense.

- Line 6: 'like the bright hair uplifted from the head'. Vicente Gaos ("como el claro cabello erguido en la cabeza") and Lorenzo Peraile ("igual que la brillante cabellera alzada en la cabeza") have kept on being more faithful to the original poem, whereas Ramón López *et alii*, again, have given free renderings ("como una cabellera fecunda en la cabeza"). Likewise, the modifier "uplifted" has been omitted by Ramón López *et alii*, whereas Vicente Gaos and Lorenzo Peraile has translated it into "erguido" and "alzada" respectively.

- Line 7: 'of some fierce Maenad, even from the dim verge'. Shelley is comparing the clouds driven by the wind with a Maenad. This simile, which probably is due to Shelley's Italian experience, is most apt, as Maenads had the odd habit of rushing around with their hair streaming. The translation of "of some fierce Maenad" differs in the target texts: "de alguna fiera Ménade", in versions A and C, and "alguna fiera Ménade" in version B. From an etymological point of view, 'Maenad' comes from the Greek and means 'furiosa', but, in a figurative sense, it also refers to a frenetic and wild woman. Singled out by Shelley and using "fierce" as an adjective, this intention is not respected in the version by Ramón López ("de ménade furiosa"), who also omits "de alguna". The other two authors have properly interpreted it ("de alguna fiera Ménade"), while translation A is redundant ("ménade furiosa"). Moreover, translations A and C also keep the initial capital letter of "Maenad" as in the original poem.

- Line 8: 'of the horizon to the zenith's height'. In the version B ("excelsa corona de su cénit"), the author has introduced an enriched form of the source poem. On the contrary, the translations by Gaos ("del horizonte al alto del cénit") and by Peraile ("desde la oscura margen del horizonte hasta la cumbre del cénit") seem to be more accurate than the previous interpretation.

- Line 9: 'the locks of the approaching storm. Thou dirge'. Version A ("los vellones

de la tempestad inminente”) and version C (“las vedijas de la inmediata tormenta”) could be considered as the most appropriate as opposed to version B (“bucles de la tormenta que acelera su alzada”), where the author has introduced a different sense in the last part of the line.

As regards the use of the vocative “thou”, it has been omitted in the version by Ramón López *et alii*, the other authors have maintained it in their translations. In version B, the author has provided the line with an extra meaning when translating “thou dirge” into “tú mismo eres endecha final”, proving an important shift with respect to the other versions as for the syntactic level: “tú, endecha” in version A, and “tú, funerario canto” in version C.

- Line 10: ‘of the dying year, to which this closing night’. In the three versions, we can appreciate a different interpretation as regards the modifier “closing”. Version A by Gaos and version C by Peraile have omitted this adjective, whereas in version B, Ramón López *et alii* have taken into account properly the original sense of the poem with the translation of the verb in the following line (“que enterrará”), a sense that completely disappears in the other versions.

- Line 11: ‘will be the dome of a vast sepulchre’. In the three versions, the authors have made an ‘enjambement’ with the verb in order to fit in or improve the original sense. Version C has rightly translated the verbal tense of the line (“será”), whereas, in version A, the author freely avoids the translation of the verb and in translation C, the author interprets the verb as a whole with the meaning of “closing”, changing the verb into “enterrará”. Shelley, addressing the wind, describes the autumn night as “the dome of a vast sepulchre”. The reference to the dome enforces the architectural sense of the word “vaulted”, appearing in the next line. This could be an attempt to hold together the contradictory notions of explosive energy and containment. Version A (“techo de un inmenso sepulcro”) leaves out the architectural sense mentioned above. In version B (“bajo su inmenso dombo sepulcral”), Ramón López *et alii* wrongly translate the word “dome” into “dombo”, being more suitable the word “domo”. In the same way, they also enlarge its meaning with the preposition “bajo”. In version C, Peraile, in order to get closer to the intention of Shelley, freely modifies the content of the line “techadora de un vasto panteón”.

- Line 12: ‘vaulted with all thy congregated might’. In version A, the sense of “vaulted” is omitted, as it was introduced in the previous lines replacing the sense of “closing”. In version B (“erguido”), there is a slight loss of meaning since the architectural sense, pointed out previously, is kept just in the word “dombo”. Therefore, they have diverted from the original sense using “erguido” with which the sense of “domo” or “panteón” studied previously. On the contrary, version C (“abovedado”) has faithfully respected the poem by Shelley.

In the final part of the line (“with all thy congregated might”) the authors have

added to this line the postmodification appearing in the next line when translating the noun. Versions A and C (“con todo tu poder de vapor reunido”) have rightly reflected the original sense. Version B (“con íntegra energía de vapores”) loses the possessive sense of “thy” as well as the sense of “congregated”.

- Line 13: ‘of vapours, from whose solid atmosphere’. The translation of the preposition “from” is quite different in version A and C (“en”) than in version B (“de”) that has caught the real sense of procedence implied by Shelley. Likewise, the translation of the term “atmosphere” has introduced a modification in version B (“espacio”) as regards sense, as this term has a quite different meaning that is not implicit in the original poem. Both terms (“atmófera” and “espacio”) belong to different semantic references and introduce different semantic connotations.

- Line 14: ‘black rain, and fire, and hail will burst: oh, hear!’. In version A by Gaos (“la lluvia oscura, el fuego y el granizo”), the word order is kept, although the terms “black rain” and “fire” have been introduced in the previous line for reason of rhythm. Version B (“lluvia, piedra y fuego”) changes the order of the nouns “piedra” and “fuego” and omits the meaning of the adjective “black”. The last version (“el fuego, y el granizo, la lluvia oscura”) reverses the word order again. Perhaps the most appropriate way would be that of interpreting that the rain, the fire and the hail possess colour categories, the adjective “black” proving a modification of the three nouns.

As regards the meaning of the verb “will burst”, versions A and C (“estallarán”) have translated it literally, placing the verb on the right position, as it appears in the original poem. However, version B (“estallarán las iras”) increases the meaning of the original version by introducing the personification of “las iras”, attaching human feelings to the storm. Likewise, there is also another change when he places the verb at the beginning of the line, although the source poem puts it at the end of the noun phrase.

\* THIRD STANZA:

- Line 1: ‘Thou who didst waken from his summer dreams’. Again, the vocative “thou” has not been translated in version B, although, as we have mentioned previously, a series of vocatives are addressed to the wind and, therefore, they are needed for the internal rhythm of the poem itself. Versions A and C have translated it properly.

As regards the translation of the verb in this line, the three versions offer different visions. Version A (“has despertado”) maintains the real sense of the original poem, but Vicente Gaos has disrupted the word order, as he has placed the verb in line 3. The second version interprets the verb “waken” as “alzaste”, whereas the third version seems to be the most suitable or acceptable (“despertaste”), as it



comes across better with the original sense.

- Line 2: 'the blue Mediterranean, where he lay'. The difference between the three versions, as regards the verb, lies in the use of the verbal tense. Versions A and C ("que yace") have not used the right verbal tense, that is, the simple past. On the contrary, in version B ("que yacía"), the author has translated properly the verbal tense. However, the sense of locality, which is implicit in the use of the link "where", has only been interpreted properly in version C ("en que"), as in the other two versions, the local connotation is lost when translating it into "que".

- Line 3: 'lulled by the coil of his crystalline streams'. The verb "lulled" has been correctly translated in version A and C ("arrullado por"). Version B ("mecido entre"), on its part, is also proper from the point of view of the meaning, as both Spanish verbs belong to the same semantic reference. The interpretation of "coil" also presents some problems in all the versions. Version A does not interpret this term, whereas the translation of "coil" appears as "espirales" in version B, and as "rueda" in version C. However, translation B would be the most appropriate, although it appears in plural and not in singular, as it is expressed in the original poem. Version A is accurate when translating "crystalline streams" into "cristalina corriente", although it appears in singular. The other two versions, B and C, translate the term "streams" into "agua", so it loses the semantic sense of the original poem.

As regards the translation of the adjective "crystalline", version B uses a more free version when interpreting it into "en transparencias".

- Line 4: 'beside a pumice isle in Baiae's bay'. The best interpretation would be that of Lorenzo Peraile ("isla de pumita"), that is, an island consisting of or originated from this volcanic stone. On the contrary, in versions A ("árida isla") and B ("isla esponjosa"), the sense of the original poem is completely lost.

As regards the translation of "Baiae's bay", the main problem in the three versions lies in the translation of the proper name of the bay. In my opinion, "Baiae" should be translated into Baia, that is, the name of the bay itself, so, in this sense, versions A and B do it properly. Translation C, on its part, fails to yield this term.

- Line 5: 'and saw in sleep old palaces and towers'. Version A has endowed the verb "saw" another semantic connotation that is not that differ from the original poem: "has contemplado". Versions B and C has translated the verb into "ver", although both authors has used different verbal tenses: past simple in version B ("viste") and present perfect in version C ("has visto"). In version B, there is an over translation as regards the last part of the line: "palacios ya remotos y altas torres", whereas versions A ("viejos palacios, torres") and C ("viejos palacios y viejas torres") seem to be suitable, despite the fact that the second post-modification could be omitted as well.

- Line 6: 'quivering within the wave's intenser day'. Versions A ("temblando") and

B (“tremulando”) have maintained the verbal tense of the original. However, version C (“estremecidas”) changes the verbal tense. All the translations prove accurate from a semantic point of view.

The final part of the line also presents some problems in the translations. The use of the term “day” by Shelley in the original poem is related to the light of day. None of the authors has been able to express the whole sense of the original version. Moreover, version B, for instance, has completely changed the sense of the line.

- Line 7: ‘all overgrown with azure moss and flowers’. The only version that maintains the sense of “all” is that by Lorenzo Peraile: “totalmente cubiertos”. The other two versions ignore that term. Therefore, version A translate it into “y cubierto”, while version B interprets it as “con su revestimiento”. As regards the meaning of the original poem, version C seems to be the most proper translation.

The term “azure” presents different variations in the three versions. Version A interprets it as “celestes”, whereas version B translates it into “entrezulado” and version C, into “azulados”. The difference here lies on the nuance that the translators apply to this colour.

- Line 8: ‘so sweet, the sense fails picturing them! Thou’. Gaos and Peraile translate properly the modification “so sweet” into “tan dulces”. However, Ramón López adds a different connotation that does not appear in the source poem: “de tanta complacencia”. In this case, the author has inferred to the line an overevaluation of the adjective.

Version C (“que el sentido se pierde al pintarlos”) has again kept the whole sense of the original poem, the same like version A (“que se pierde el sentido al pintarlas”), although this has changed the word order. Version B (“que el sentido se nubla al describirlas”), on its part, has not translated properly the line, as the Ramón López has modified the meanings of the verbs “faint” and “picturing”.

- Line 9: ‘for whose path the Atlantic’s level powers’. The translation of the preposition is not correct neither in version A nor in version B (“a”), as it loses the sense implied in the source poem. Version C (“por”), on its part, keeps the original connotations. The same happens to the rest of the complement: “whose path” has properly translated just in version C (“por cuyo sendero”), whereas version A and B has interpreted the term “path” as “paso”, translation that is not proper as the term “paso” in Spanish is not related to the meaning of “path”.

As regards the last part of the line, “the Atlantic’s level powers”, any of the versions has come across with the original sense, that is, there has been a semantic shift in all of them. The first version interprets this line as “el liso poderío oceánico”, the second version, as “el potente equilibrio del Atlántico” and the third one, on its part, as “las alisadas fuerzas del Atlántico”.

- Line 10: ‘cleave themselves into chasms, while far below’. The verb phrase “cleave

themselves" presents some differences in the three versions. Versions A ("se abre en grietas") and C ("se abren en canal") has translated this phrase properly, whereas version B ("se escinde así en abismos") introduces a modification when adding the term "así" that is not present in the original poem.

As regards the complement "into chasms", it should be translated, as version B does, into "abismos". However, version C has comprehended the sense of the verb "cleave" together with the complement "into chasms" as a whole, using a sentence belonging to a much more colloquial register, although it also includes the sense of the poem: "abrirse en canal". The wind defeats "the Atlantic's level powers", piling up large waves, but then Shelley turns to the sea bed, "while far below". Here, the conjunction "while" links simultaneous actions, but when used in the middle of a sentence it also creates an expectation that the action of the second clause will contrast with that of the first, an expectation that Shelley strengthens by the phrase "far below". The reader expects the sea's "sapless foliage" to be immune from the wind's destructive power. The expectation holds for two lines, until it is threatened by the ominously biblical phrase, "know/Thy voice", and finally collapses in the lines that follow. This effect is not achieved neither in version A ("y en tanto, allá abajo, a lo lejos") nor in version B ("y en hondas plataformas"), since the sense is lost with the use of the coordinate conjunction. However, version C ("mientras allá abajo") preserves the simultaneity as well as the contrast with that translation.

- Line 11: 'the sea-blooms and the oozy woods which wear'. Although in the three versions this line has been properly translated, it is worth making a comment on it. The verb "wear" has been translated into "que asemejan" in version A, into "recubiertos", in version B, and into "que llevan puesta" in version C. Versions A and B fail in the interpretation of the verb, as they completely change the semantic meaning of the original poem. Version C, on its part, seems to be the proper translation, although it is also possible to translate the verb into "que llevan".

- Line 12: 'the sapless foliage of the ocean, know'. Version A ("la seca fronda del mar") translates properly this line. Version B ("del adusto follaje el Océano") changes the agent of the action. In the original poem, the "sapless foliage" belongs to the "Ocean", but, in this version, this possessive connotation is lost. Version C ("marchita fronda de los océanos") introduces some modification in relation to Shelley's poem, as the translation of "ocean" into plural.

The verb "know" means "conocer, saber", as versions A and C reflect in their translations. However, version B ("perciben") has made a shift, as the translator has applied a sense to the verb which is more related to the sight than to the mind.

- Line 13: 'Thy voice, and suddenly grow gray with fear'. The translation of "voice" into "voz", as it appears in versions A and C, is proper than its translation into "sonido", as it appears in version B, as it loses the semantic sense that is present in

the original poem.

As regards the translation of the final part of the line “grow gray with fear”, versions A and C have kept the original sense when translating it into “encanecen de miedo”. Version B (“de miedo palidecen”) does not pick up the whole sense of the original as it leaves out the meaning implied by the verb used. Likewise, the author here has changed the word order with respect to the original poem.

- Line 14: ‘and tremble and despoil themselves: oh, hear!’. The difference between the three versions, as regards the translation of the verbs “tremble” and “despoil”, lies in the verbal tense used by the authors. All the verbs are joined by means of the coordinatè copulative conjunction (“and”), so the verbal tense used in translating them should be the same. Version A translates “tremble” into simple present (“se echan a temblar”), while the verb “despoil” appears in present participle (“desnudándose”). The same happens to version B, but viceversa: first verb “tremble” appears in present participle (“temblando”) and the verb “despoil”, in simple present (“se quedan al desnudo”). Version C, on its part, has kept the right verbal tense in all the verbs: “tiemblan y se desnudan”.

\* FOURTH STANZA:

- Line 3: ‘A wave to pant beneath thy power’. The meaning of the verb “pant” is correct in the three versions, although a shift has occurred in the verbal tense used by the authors. Version A uses a simple present “que palpita”, version B, a present participle “latiendo”, and version C, a present simple but in subjective mood: “que palpitara”.

As regards the translation of “beneath thy power”, versions A (“bajo tu fuerza”) and B (“en tu poder”) are correct. However, in version C (“bajo tu ímpetu”), there is an overtranslation as regards the semantic connotation of the original line.

The verb “share” and the verb “pant” are joined by the copulative conjunction “and”. Therefore, both verbs should be translated into the same verbal tense. This appreciation has only been taken into account by Vicente Gaos, who translates both verbs into simple present: “que palpita (...) y toma”. However, versions B and C do not use the same verbal tense for both verbs. Ramón López *et alii* use a present participle for the first verb and a present simple in subjective mood for the second verb: “compartiera”. Version C, on its part, uses an infinitive to translate the second verb (“compartir”). As regards the semantic meaning, all the translators have properly interpreted the last verb.

- Line 4: ‘the impulse of thy strength, only less free’. Version A (“la suya de tu impulso”) has completely changed the semantic meaning of the line, when using a free interpretation. In version B, the sense of possession implied in the original poem has been lost, translating it into the following way: “tu brío arrollador”. In version C,

the original structure has neither kept, reversing the word order and applying to the poem a quite different sense: "la fuerza del impulso". Likewise, the original sense of possession, as in version B, is lost again.

The translation of the noun phrase "only less free" is completely different in the three versions. Vicente Gaos translates it into "aunque más débilmente", changing the meaning of the adjective "free". Ramón López *et alii* have carried out a translation at the expense of the source text ("si bine menos libre"). Finally, Lorenzo Peraile has translated the adjective "free" into a noun: "aunque con menos libertad".

- Line 6: 'I were as in my boyhood, and could be'. The verb phrase ("I were") is a continuation of the series of desires appearing in lines one through three. Version A is the only translation that has kept the same interpretation as in the precedent lines ("fuera"). Versions B ("me sintiera") and C ("me encontrase") have applied an extra meaning to this verb.

Another significant aspect in this stanza could be the way in which "as in my boyhood" has been translated. Whereas in version B ("como en mi juventud") the comparative sense is preserved, there is a slight difference in meaning, as regards the life stage. In versions A ("como un niño"), the difference also lies in the translation of the life stage. In version C ("en mi niñez"), Lorenzo Peraile has avoided the comparative sense of "as", but he has properly translated one stage in people's life, namely boyhood as "niñez".

- Line 7: 'the comrade of thy wanderings over Heaven'. The translation of "comrade" into "amigo" in version B seems to lose the close sense of friendship implied by Shelley in the original poem, which is, however, present in versions A and C ("camarada").

Versions A ("en tus errantes viajes") and C ("de tus errantes viajes") have interpreted the term "wanderings" in the same way, although both authors have added the Spanish term "errantes", which does not appear explicitly in the original poem but which is present somehow in the meaning of the noun "wanderings". Version B ("en tu vagar") uses a noun in singular and loses the semantic meaning inferred in the English word.

As regards the locative complement in this line ("over Heaven"), version B ("celeste") loses this sense of place when translating it into an adjective. Version A ("a través de los cielos") and version C ("por el Cielo") keep this locative sense, although the original sense of the preposition "over" is lost to some extent. However, there is also a variation in both versions with respect to the treatment that both translators have applied to the word "Heaven". In the original poem, it appears in singular and in capital letters, that is, Shelley has made a personification with this term. These features are only maintained in version C. Version A, on its part, uses a plural noun and avoids the personification.

- Line 8: 'as then, when to outstrip thy skiey speed'. Versions A ("cual cuando") loses the temporal sense implied in the conjunction "then". Version B ("como en el tiempo aquel") has interpreted properly the comparative and temporal senses implied by the terms "as then", at the beginning of the line, despite the fact that Ramón López *et alii* have conferred the line an extra meaning when translating "then" into "en el tiempo aquel". On the other hand, version C interprets it simply as "como" and, therefore, this version loses the temporal sense implied by the conjunction "then".

As regards the translation of the final clause in the original poem, "to outstrip thy skiey speed", all the versions have interpreted the infinitive verb in a different way. So, version A ("aventajar tu etérea presteza") and version B ("pasarte en rapidez etérea") seem to be the most accurate in terms of meaning, as version C ("ganarle a tu vertiginosa velocidad") adds an external sense of struggle which is not present in the original. Likewise, this last version also fails in the translation of "skiey speed", as the meaning implied by the adjective is not related to that of "vertiginosa".

- Line 9: 'scarce seemed a vision; I would ne'er have striken'. The final part of the line also presents some variations in the three translations. In this case, it is version B ("jamás me hubiese yo afanado") which best reflects the original sense of the poem. Version A ("yo nunca te habría a ti rogado") translates the verb "striven" together with the following line, using the Spanish verb "rogar". However, Version C ("nunca habría dirigido") changes the sense of fight or struggle of the original verb used by Shelley.

- Line 10: 'as thus with thee in prayer in my sore need'. The interpretations made by the different authors as regards the translation of "as thus with thee" are worthy of comment. Version A uses the object pronoun "te" and the modal adverb "así". Version B is the only version which translates this part of the line ("contigo de este modo"), whereas in version C, this whole part has been completely omitted and, therefore, the translation is incorrect.

As we have noted above, version A has translated the modification "in prayer" together with the verb. Version B, on its part, has used the modification "suplicante", and version C has included the previous possessive sense of "with thee" in this phrase ("a ti mi ruego").

The translation of "in my sore need" is the same in versions A and C: "en mi triste miseria". However, version B ("en mi feral querencia") is quite different, as it translates "sore" into "feral" and, therefore, it loses the dramatic sense implied in the original poem.

- Line 11: 'Oh, lift me as a wave, a leaf, a cloud!'. The only aspect which would be worth mentioning in this line is the translation of the comparative form in all the versions. Version A translates it using a more poetic reference: "cual", but repeating

it along the line. Version B translates this term literally ("como"), but version C applies a more comparative sense to the line ("lo mismo que") and also repeats this term along the whole line.

- Line 12: 'I fall upon the thorns of life! I bleed!'. Lorenzo Peraile is the only author who has translated properly the whole line: "¡Yo caigo en las espinas de la vida! ¡Yo sangro!". However, Vicente Gaos has translated the whole line as only one clause, interpreting the first verb as a past participle depending on the clause "I bleed". His translation is the following: "¡Caído en las espinas de la vida, me desangro!". Ramón López *et alii* have changed the word order and have interpreted the second clause as present participle depending on the verb "to fall". Likewise, they have given the line an extra meaning: "¡Sangrando me desplomo encima de los clavos de la vida!".

- Line 13: 'a heavy weight of hours has chained and borrowed'. Versions A and C have used the same translation ("el gran peso de las horas"), although both translators have changed slightly the sense of the line. Version B ("el peso de las horas") has left out the adjective because it is implicit in the noun used.

As regards the final part of the line, the only version which has kept the verbal tense of the original poem is version C ("ha vendido y encadenado"), although it has changed the word order as well as the meaning of the verb "bowed". Version A ("encadena y encorva") has changed the word order of the verbs, and version B ("agobia y encadena") has also altered the word order but it has also made a different interpretation of the verb "bowed", when translating it into "agobiar".

- Line 14: 'one too like thee: tameless, and swift, and proud'. The difference in the three versions lies in the translations of the adjectives "tameless", "swift" and "proud". In the original poem, these three elements appear as adjectives, as they appear in versions A ("veloz, libre, soberbio") and C ("rápido, indómito, soberbio"), although with slight differences as regards meaning and word order. Version B, on its part, has translated the first epithet into a noun and the other adjectives, as if they were the modification of the mentioned epithet, but keeping the proper order of the source poem ("indómita potencia, tan rauda y altanera").

\* FIFTH STANZA:

- Line 2: 'What if my leaves are falling like its own!'. Version A avoids the exclamative sense of the original, leaving out also the exclamative pronoun "what if". Versions B ("¿qué importa que mis hojas?") and C ("¡Por qué no si mis hojas!") have translated this pronoun, although version B seems to be more accurate as regards the meaning, although it has used a question instead of an exclamation, as version C has done.

Versions A ("caen") and B ("se desprendan") interpret the verbal tense "are falling" as a simple present and, therefore, both versions lose the sense of

progression and continuity of the original verb. Version C translates it properly, but places the verb at the end of the line: “se están cayendo”.

- Line 3: ‘the tumult of thy mighty harmonies’. Whereas versions A and C has properly translated the line (“el tumulto de tus potentes armonías”), version B by Ramón López *et alii* changes completely the sense of the line: “el rumor de cadencias atrayentes”.

- Line 4: ‘will take from both a deep, autumnal tone’. Version B (“succionará de ambos un tono profundo en el otoño”) has given the line an extra sense by using the term “succionar” instead of the most accurate term “tomar”. Likewise, it has changed the translation of the adjectives of the original poem, interpreting the second modification “autumnal” as a noun: “en el otoño”. Versions A by Vicente Gao and version C by Lorenzo Perailé introduce a new semantic reference when translating the term “tone” into “acento”, as this term belongs to a different semantic reference.

- Line 5: ‘sweet though in sadness. Be thou, Spirit fierce’. The three versions have lost the original sense of the poem in this line. Versions A translates it into “dulce en medio de su tristeza”, version B, into “de dulce melancolía”, and version C, into “dulce en medio de su pena”. All the versions have omitted the contrastive conjunction “though”.

The final part of the line has been properly translated just in version C: “¡Sé tú, Espíritu indómito!”. The other versions have failed when translating this phrase.

- Line 6: ‘my spirit! Be thou me, impetuous one!’. Version A has completely changed the word order and the meaning of this line and the previous one: “Y sea tu impetuoso soplo el mío: un soplo impulso!”. Version B has avoided the translation of the second vocative, giving the line an extra sense: “¡encarna mi presencia, ímpetu de vida!”. Version C has used a proper interpretation (“¡Sé tú, yo, la violencia!”), although it has failed in the translation of the adjective “impetuous” into the noun “violencia”.

- Line 7: ‘drive my dead thoughts over the universe’. The translation of this line also presents some variations in the three versions. The verb “drive” has not properly translated in any version, as all of them have applied an extra meaning to the sense of the verb, resulting “arroja” in version A, “levanta” in version B and “lanza” in version C.

The translation of the noun phrase “my dead thoughts” is more or less the same in the three versions, although with slight differences in meaning.

The translation of the place complement “over the universe” appears as “del universo” in version A and “sobre el mundo” in version C. Version A is not accurate as regards the translation of the place preposition “over”, and version C fails to translate “the universe” into “en mundo”, as it misses out the sense of the original poem. Version B, on its part, does not pay attention to the source line and translates



this complement into “en volátil sondeo universal”, changing completely the meaning of the original poem.

- Line 8: ‘like withered leaves to quicken a new birth’. The “new birth” is the revolutionary change that Shelley anticipates, the poem that he has written, and the baby with which his wife is pregnant. Version C (“para alumbrar el nuevo nacimiento”) gives more importance to the fact that the author is expecting a baby. The author uses the verb “alumbrar”, which refers to the semantic field of “birth”, but he does not give the sense of speed that the source poem keeps by means of the verb “to quicken”. However, version B maintains the meaning better since Ramón López *et alii* translate the line into “agilizar un nuevo nacimiento”, which is not only related to the sense of “birth”, but it also gives the line the nuance or shade of meaning of rapidity that the original text has. Version A (“para vivir de nuevo”) changes the meaning of this line and does not take into account any of the previous appreciations.

- Line 9: ‘and, by the incantation of this verse’. Versions A and C keeps the same translation (“y por la magia de este poema”), which is quite faithful to the original poem. Version B (“y por el hechizo que irradia este poema”) has introduced a verb that is not present in the original poem, attaching a magic sense to the line that is neither explicit or implicit in the source line.

- Line 10: ‘scatter, as from an unextinguished hearth’. Version A (“esparce, como desde un corazón nunca extinto”) is the most faithful translation, although the author places the translation of the verb “scatter” in the previous line as a matter of metrics and rhythm. Version C (“esparce, como desde mi corazón no extinguido”) is quite similar to version A, but Lorenzo Peraile has given the noun “hearth” a possessive connotation that is not present in the original poem. Version B (“propaga –así un fuego inextinguible”) has also changed the meaning of the word “hearth”, as it has interpreted it as “fuego”, a sense that is not appreciated in the source poem.

- Line 11: ‘ashes and sparks, my words among mankind!’. Again, there are some differences among the three versions, as regards the sense and meaning of this line. Version A (“cenizas y chispas, mis palabras entre el género humano”) has introduced a different semantic nuance when translating “mankind” into “género humano”. Version B (“su arco de chispas y cenizas –mis palabras entre los mortales”) is accurate from a semantic point of view, although there is again an overevaluation of the line when introducing the modification “arco” that is not present in the original poem by Shelley. Version C by Lorenzo Peraile (“cenizas y chispazos, mis palabras en medio de los hombres”) has kept the literal sense of the original line, although the translation of “sparks” into “chispazos” has a different connotation to the real line.

- Line 12: ‘be through my lips to unawakened earth’. All the versions are correct

from a semantic point of view. The only difference between them lies in the interpretation of the complement "to unawakened earth". Version A interprets "earth" as "mundo" and "unawakened" as "dormido". Version B, on its part, uses the noun "tierra", as well as version C does, to translate the noun "earth". The modification "unawakened" has been translated properly in version C ("dormida"), whereas version B has used a different complement to pick up the original sense: "en sueño".

- Line 14: 'if Winter comes, can Spring be far behind?'. The poet climaxes in Shelley's assumption of a prophetic role, ending in a question, which boldly attempts to be rhetorical, but in its affirmation coincides with wistfulness. However, in version C, Peraile fails in the use of the punctuation mark because the last line does not come across the sense of hope, illusion and even expectation and impatience ("Oh, Viento, cuando el invierno viene, primavera no debe de andar lejos"). In the original poem, the significance that the poet gives to the final question is very important and it has been preserved in versions A and B, through the use of the interrogative mark: "Oh viento, si el invierno llega, ¿la primavera puede tardar acaso?", in version A, and "Oh viento, si aparece el invierno, ¿puede ser remota la ansiada primavera?", in version B. However, as regards meaning, only version A has preserved the original sense. Version B has given the line an extra meaning, when translating the last part of the line: "¿puede ser remota la ansiada primavera?", introducing a sense of hope that is not explicit in Shelley's poem. Version C, on its part, has also properly preserved the real sense of the final line of the poem literally.

## 6. Conclusion

After having analysed all the translations with respect to the original poem by Shelley, I am going to provide another version of the poem. In this translation, I have introduced all the appreciations I have mentioned along the analysis in each of the studied lines.

### ODA AL VIENTO DE PONIENTE

#### I

Oh salvaje viento de Poniente, tú hálito del otoño,  
Tú, a cuya presencia invisible las hojas muertas  
Se arrastran, como fantasmas que de un brujo huyen,

Amarillo, y negro, y pálido, y febril rojo,  
Hediondo tropel de hojas: Oh tú,  
Que arrebatas a su oscuro lecho invernal

Las semillas aladas, donde yacen frías y agonizantes,

Cada una como un cadáver dentro de su tumba, hasta que  
El céfiro celeste de Primavera toque

Su clarín sobre la tierra aletargada, y llene  
(Arrastrando por el aire tiernos brotes como copos para nutrirse)  
Con vivos matices y fragancias llanos y montes:

Salvaje Espíritu, que te cueles por doquier;  
Destructor y conservador: ¡óye!, ¡oh, óyeme!

## II

Tú en cuyo fluir, en medio de la cargada conmoción de los cielos,  
Las nubes desatadas como las hojas marchitas de la tierra se dispersan,  
Sacudidas de las enredadas ramas del cielo y del Océano,

Ángeles de relampagueantes aguaceros: se derraman  
Sobre la superficie azul de tu aéreo oleaje,  
Como el brillante cabello tieso de la cabeza

De alguna feroz Ménade, incluso desde el apagado borde  
Del horizonte hasta lo alto del cenit,  
Los bucles de la tormenta inminente. Tú endecha

Del año agonizante, al que esta noche caduca  
Será la cúpula de un amplio sepulcro,  
Abovedado con todo tu poder concentrado

De vapores, desde cuya sólida atmósfera  
La lluvia oscura, el fuego, y el granizo estallarán: ¡oh, óyeme!

## III

Tú que sacudiste de sus sueños estivales  
al azul Mediterráneo, donde yacía,  
arrullado por los remolinos de sus corrientes cristalinas,

junto a una isla pumita en la bahía de Baía  
y vio en sueños viejos palacios y torres  
trémulos en la intensa luz de la ola,

todo recubierto de musgo azulado y flores  
¡Tan fragantes, que el sentido se desvanece al imaginarlos! Tú  
por cuyo sendero las fuerzas calmas del Atlántico

Se abren en abismos, mientras en lo profundo  
los brotes del mar y las algas cenagosas que llevan  
el follaje sin savia del océano, reconocen  
tu voz, y de repente, se tornan grises de miedo,

y tiemblan y se deshacen: ¡oh, óyeme!

## IV

¡Si yo fuera una hoja muerta que tú pudieras llevar!  
 ¡Si fuera una nube fugitiva para huir contigo!  
 Una ola para palpar bajo tu fuerza, y compartir

El impulso de tu brío, sólo que menos libre  
 Que tú, ¡Oh incontrolable! Si aún  
 Yo fuera un adolescente, y pudiera

En tu compañía vagar sobre los Cielos,  
 Como entonces, cuando superar tu rapidez etérea  
 Apenas parecía una proeza; Nunca me habría empeñado

De esta forma en suplicarte en mi dolorosa carencia,  
 ¡Oh, levántame como a una ola, una hoja, una nube!  
 ¡Estoy atrapado por las espinas de la vida! ¡Me desangro!

El agobiante peso de las horas ha encadenado y doblegado  
 A alguien como tú: indómito, y raudo, y altanero.

## V

Haz que sea tu lira, aunque lo sea ya el bosque:  
 ¡Y qué si mis hojas se caen como las tuyas!  
 El cúmulo de tus poderosas armonías

Tomará de ambos un profundo tono otoñal,  
 Dulce aunque melancólico. ¡Sé tú, Espíritu bravo,  
 Mi espíritu! ¡Sé yo mismo, oh impetuoso!

¡Guía mis caducos pensamientos sobre el universo  
 Como las hojas marchitas para propiciar un nuevo nacimiento!  
 Y, por el conjuro de esta estrofa,

Se esparcen, como desde un hogar inextinguible  
 Las cenizas y chispas, ¡mis palabras a los mortales!  
 ¡Sé a través de mis labios para la adormecida tierra

La trompeta de una profecía! Oh, Viento,  
 Si llega el invierno, ¿puede tardar mucho la primavera?

(Otoño, 1819)