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Luis Cernuda and Friedrich Hölderlin: Translation, Poetry and Representation[1] arrives to us in times of a corrective 'outward turn' in Translation Studies that demands we seek polyvocality in order to revise definitions of translation. As Bassnett and Johnston (2019: 187) argue, this 'outward turn' needs to involve a rethinking of "how translation has functioned in the past, and how attitudes to translation in some contexts have come to be". Adrada's afterword makes it clear that this book directly responds to such a call for critical, multidisciplinary translation scholarship; he uses the English phrase 'outward turn' (p. 3, 133) and provides a Spanish counterpart: "*giro hacia afuera*" (p. 133).

The book has two halves. The first half consists of Chapters 2 and 3, in which Adrada revisits and challenges attitudes to poetry translation. Drawing on the work of Robert Bly and Ezra Pound, Adrada argues a case of poetry translation used as a ["weapon"] against the literary canon. This first half of the book also serves as the theoretical backdrop, which informs the second half; Chapters 4 and 5. In the second half, Adrada offers a detailed and engaging study of a bygone process of translation carried out by Luis Cernuda (1902–1963), who translated the German romanticist Friedrich Hölderlin (1770–1843). Adrada argues that the German philosopher Hans Gebser (1905–1973) assisted Cernuda's translation process, and that Cernuda used translation as a ["weapon against and towards"] (p. 2) the literary canon in twentieth century Spain. Consequently, the second half of the book constitutes a translator study,

[1] All translations, hereafter denoted in square brackets, are my own.

which contributes to our current epistemological moment to challenge myths, models, metaphors, persistent stereotypes, and prefixes attached to exclusive jargon within translation scholarship. Adrada interrogates the usefulness of an ["essentialist"] (p. 21) theoretical context for studying translator-poets who leave behind very little traces of their methods (p. 73). In Adrada's opinion, Percy Shelley's metaphor of 'seeds being replanted' ["best illustrates poetry translation"] (p. 23). Yet, he insists that we look beyond deep-rooted metaphors, turning outwards, to consider poetry translation, simply, as a ["creation"], and the poetry translator as a ["creator"] – or is it co-creator in Cernuda's case?

The front cover of the book shows the iconic 'Porch of Maidens', which might cause readers to question the suggested connections between Ancient Greece, Cernuda, and Hölderlin. The book's foreword, by Antonio Colinas, gives us a clue: Hölderlin influenced Cernuda's poetics through ["bringing him closer to Greece"] (p. xii). Adrada has engaged with Hellenism before and argued that Cernuda was introduced to Greek mythology by Hölderlin, which consequently influenced his worldview (Adrada de la Torre 2019). Nonetheless, we are kept in suspense until the second half of the book, which examines Cernuda's process of translating Hölderlin, in which we are told that Hölderlin viewed poets as chosen by the gods; a view that Cernuda later absorbed through his translation practice (p. 71). A third paratext (p. vii) tells us the book is part of the research outputs of a unit based at the University of Salamanca, GIR TRADIC [Research Group on Translation, Ideology and Culture]. This group's outputs, including Adrada's study, are valuable resources for those dissecting questions surrounding translation, ideology, geopolitics and artistic responses. GIR TRADIC's publication database is perhaps somewhat unknown to non-Spanish-speaking students and scholars.[2] These publications, like Adrada's, demand our attention in times of corrective shifts in translational thinking towards a "plurality of voices across the globe",

[2] Information retrieved from Grupo de Investigación Reconocida (de la Universidad de Salamanca) Traducción, Ideología y Cultura: http://campus.usal.es/~tradic/ [Accessed 23/01/2023].

including theoretical voices in languages other than English (Bassnett and Johnston, 2019: 181).

Now into the book, Adrada carefully explains the structure of his translator-poet study in a short introduction. From the onset, readers are in safe hands, with plenty of later instances of useful signposting that help guide the connectedness of the two halves of the book. For example, Jean-René Ladmiral's concept of '*sourciers*' is first discussed in Chapter 2, during Adrada's critical gaze into translation's theoretical past. Chapter 4 examines methods and strategies of translating poetry, and Adrada (p. 61) refers to his discussion of '*sourciers*' (p. 10). Such discussions will be valuable to those starting translation journeys, as well as a reminder to those more experienced, of how we have arrived at terms like 'source text'. Accordingly, Chapter 2 is Adrada's confrontation with ["the great minds of the past"] (p. 5), in which he revisits centuries-old debates on, for example, 'fidelity' and 'untranslatability'; stereotypes like '*traduttore/traditore*' (p. 8; also 65), and Robert Frost's oft-misquoted, "Poetry is what gets lost in translation" (see Brooks and Warren, 1961: 7). Collectively, these revisions of debates serve as a backdrop for Chapters 3 and 4, to bring us to how and why we are where we are when it comes to thinking on poetry translation and processes of translating poetry. Adrada reminds us of the ongoing imbalance between theory and practice which, for example, ["contradict(s) the champions of 'untranslatability' who defend (ideas) from their ivory towers"] (p. 9). Like Adrada, many of us will agree ["Poetry *can be translated*"] (p. 10; original emphasis).

Moving on from old debates, Chapter 3 emphasizes the ["double-edged"] hermeneutic task of the poetry translator: to read and interpret, to then write and create. Adrada also revisits the term 'foreignization' as an ideological translation strategy to show how political discourses produced by ["straight white male(s)"] have arrived at – and saturated – conversations on poetry translation (p. 41). A welcome surprise appears (p. 43) in response to Frawley (1984), in which Adrada offers a revised 'translation as recodification model' geared specifically towards poetry translation. Frawley's model can be understood as an attempt to go beyond written interlingual transfer and

instead, encompass other modes of translation. In Frawley's view (1984/2000: 252), translation is recodification by which a 'matrix code' is rendered into a 'target code', understood as source text (code) rendered into a target text (code). Adrada is under the impression that Frawley's model is widely accepted because it was included in the first edition of *The Translation Studies Reader* (ed. Venuti, 2000). Adrada suggests that Venuti included Frawley's model because Frawley's 'codes', he argues, seem to have influenced Venuti's ["foreignizing"] proposals (p. 43). Yet, Adrada argues that Frawley's model and Venuti's model are ["incompatible"] when it comes to poetry translation. This is because poetry is already ["Other"]; already a 'target code'. In other words, poetry ["through its content and form"] is already ["foreign"], and, therefore, all translated poetry will seem ["foreign"] (p. 42-43). Adrada then uses his revised model to study the translation processes of Ezra Pound and Robert Bly (p. 44-60), in which a convincing case emerges of poetry translation used as a ["weapon"] against the canon, specifically, literary systems in the United States.

Before getting into Cernuda's translation process, Chapter Four discusses approaches, strategies and methods of poetry translation, while maintaining a critical gaze on the past. This section opens and closes with the assertion that ["no one knows how to translate poetry"] (p. 61, 68). Instead, what we have are suggested 'phases', 'proposals', 'tools', and 'blueprints' that may help or hinder when it comes to a bygone translator-poet study. This leads us into Chapter Five, an impressive analysis of 22 poems (19 published and 3 unpublished), all translated by Cernuda with help from Gebser. I got distracted, enjoying the fragments of poetry reproduced here. Readers might also take this opportunity to encounter Hölderlin through Cernuda; enjoy Cernuda's "creations" and take time with the discussion. Important takeaways are, in the first instance, the way Adrada argues that Cernuda was assisted by Gebser in a crucial first phase of the translation process (p. 71). That is, Gebser rendered Hölderlin's German into literal versions of Castilian (like the literal drafts used by Pound and Bly, Chapter 3). Secondly, the book's title becomes clear; Gebser ["represented"] (p. 94) versions of Hölderlin, which were then ["appropriated"] by Cernuda (p. 75). Despite a universal lack of evidence, this is convincing because Adrada draws on the *Litoral* journal and snippets from

El Heraldo de Madrid newspaper that suggest Cernuda and Gebser were not only in close contact with each other in Madrid in the 1930s, but they also worked together (p. 88-99). My guess is that the literary power couple were more than friends, and perhaps there is room in the book's title for Hans Gebser's name, as another key patron. Nonetheless, Adrada examines the working relationship of Cernuda and Gebser's ["business"] and how power dynamics changed as the business partners were separated due to the Spanish Civil War (1936–1939). The partners moved to different countries, Cernuda to Britain and Gebser to France, which meant Cernuda had to adapt to a new literary system. The last section is a joint bibliographical and biographical account of Cernuda, which illustrates the ["impact"] Hölderlin's poetics had on Cernuda's writings. This lasting impact reminds us that translation does not stop once a new text makes its way into the world. Instead, like in Cernuda's case, translators live in a constant state of translation, ["inheriting"] translated ideas and worldviews ["until the end of their days"] (p. 3, 132). Cernuda's search for a ["new world vision"] was found in translation (p. 100, 106), and his representations of an alternative world transpired through Hölderlin.

Adrada's thorough translator-poet study tracks where we have come from, where we are, and how to 'turn outwards' from deep-rooted conceptualizations of translation, specifically, poetry translation. As Colinas notes in his foreword, this book deserves our attention because it brings us closer to the lives and work of two literary icons, while also examining the duality of what it means to be a translator-poet (p. xiii). I imagine we will hear more from Adrada in the future, as he states ["when it comes to poetry translation, there is still much more to find out"] (p. 1). There is indeed more work to do because, as we know, the translator never works alone.

References

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