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**Echoes of Form: Meter and Rhyme in Czesław Miłosz’s “The World” and Its Lithuanian
and English Translations**

Master’s thesis

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**Formos aidas: metras ir rimas Česlovo Milošo poemėlėje „Pasaulis“ ir jos
vertimuose į lietuvių ir anglų kalbas**

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Annotation: In poetry, prosodic elements such as meter and rhyme schemes add an extra layer of carefully crafted beauty, at times, the use of such elements may depend on the author's historical context and how he aims to affect the readers. Translating such prosodic elements can create many issues for a translator as he would have to rewrite an entire poem yet convey the formal elements such as meter and rhyme (the way of the Eastern translation school), or he could aim to only preserve the literal (semantic) meaning of the OT, which sacrifices the formal structure of the poem (the way of the Western translation school). The aim of this thesis is to establish how the translators of Western and Eastern translation schools convey the poetic form of Czesław Miłosz's poems in the poetic cycle *The World: A Naïve Poem*.

Raktiniai žodžiai: “Pasaulis (Naivioji poema)“, Czesław Miłosz, eilučių pabaigos rimavimas, lyginamoji analizė, metras, poezijos vertimas, Rytų vertimo mokykla, vaikiški eilėraštukai, Vakarų vertimo mokykla, vertimo strategijos.

Keywords: comparative analysis, Czesław Miłosz, Eastern school of translation, end rhyme, Meter, nursery rhymes, poetry translation, *The World: A Naive Poem*, translation strategies, Western school of translation.

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INTRODUCTION

RESEARCH BACKGROUND AND CONTEXT

The horrific historical events of the IInd World War in Warsaw had compelled Czesław Miłosz to create his most remarkable work, *The World: A Naive Poem*. This poem continues to stay relevant and is examined from new angles by many literary scholars. In 2012, a scholarly volume marking the centenary of Miłosz's birth appeared, called *Pogranicza, cezury, zmierzchy Czesława Miłosza: studia* (*Borderlands, Caesuras and Twilights of Czesław Miłosz: Studies*), which includes many essays analyzing the work written by the Nobel laureate. In this volume, Zofia Ożóg-Winiarska, a literary scholar who specializes in Polish poetry and cultural memory, in her essay "Dzieci i maki 'Poezji naiwnej' Czesław Miłosz – Józef Ratajczak" (Children and Poppies in the 'Naive Poetry' of Czesław Miłosz and Józef Ratajczak, my translation), examines how Miłosz uses the perspective of a child to interpret the trauma and beauty of the world and quotes Helen Vendler:

"Miłosz says that *The World* is for everyone, whose past has been shattered by the war. It is a poem in which every European of Miłosz's generation can see the name of their homeland and their own childhood (...). Even the three virtues [*Faith, Hope and Love*] are far from their doctrinal definitions, so that *The World* can be read by both Christians and Jews. In fact, anyone who was a child can read it, because it moves even those who have never known the European world depicted in it. This poem moves the reader with its poetic and historical power" (cited by Ożóg-Winiarska 2012, 529-530], my translation).¹

Miłosz translated Maritain's book about the duty to oppose collaboration with the Nazis during the war and worked on his own poems that were later published in *Ocalenie* (*Rescue*). Robert Hass, in *Twentieth Century Pleasures: Prose on Poetry* stated that *The World* is *Rescue's* oddity and masterpiece, and it seems to be a hymn, in the midst of destruction, to a small, imaginable, human cosmos, but a close reading will suggest how many other tones it glints with." (Hass 1984, 185)

The World delves into the everyday world through a child's-eye perspective and describes everything in the simplest way. The poems from this collection are exciting, frightening and hopeful and they're widely known for their simplicity of form and style – reminiscent of a nursery rhyme.

This style and form pose a few challenges when translating into foreign languages. The speech must be equivalent to that of a child's, this means no specialized vocabulary should be used. However, what can a translator do if he aims to portray not only the meaning and feel of the poem but also its

¹ Ożóg-Winiarska, Zofia. 2012. "Dzieci i maki 'Poezji naiwnej' Czesław Miłosz – Józef Ratajczak." In *Pogranicza, cezury, zmierzchy Czesława Miłosza: studia*, edited by Anna Janicka, [p. 529-530]. Białystok: Narodowe Centrum Kultury; Zakład Badań Interdyscyplinarnych i Porównawczych „Wschód - Zachód,” Wydział Filologiczny Uniwersytetu w Białymstoku.

structure? Sometimes the translator may be forced to add something to the poem in order to keep the structure like the original. Tomas Venclova, in his essay “*The Translator’s Self-Critique*”, analyzed Miłosz’s poetry and wrote an extensive discussion about the difficulties he faced when translating the Nobel laureate’s work. Even though he explicitly talked about Miłosz’s poem “*Który skrzywdziłeś*” (“*You Who Wronged*”), he admits that the challenges he faced when translating applies to his other work as well: “It is possible that, comparing the structures of the Polish and Lithuanian texts, certain issues concerning the theoretical framework of translation and the links between the two cultures and the two poetics will emerge.” (Miłosz, Venclova 2014, 121). He mentions the problem of translating Miłosz’s metrical form, including archaic rhymes, caesura, syllables and his “contemporary but also non-contemporary language”, adding that a translator, who is unable to portray this in the OT “will face defeat”² (*ibid.*, 122-123).

In his essay, Venclova proposes a theoretical framework for poetry translation and suggests two translation schools: the first is the Western school, which focuses on conveying the meaning of the OT, this means portraying tropes such as metaphors, images and often avoids translating the formal elements of the poem. The latter, Eastern school of translation, focuses more on portraying the formal aspects. This way, the translation may lose the semantic meaning, and the true meaning of a poem lies in the combination of all its rhythmic, phonetic, grammatical, semantic and other components (*ibid.*, 124).

In the theoretical framework of this thesis the following aspects will be discussed: poetic form, especially the importance of meter, rhythm, rhyme, nursery rhymes as a subgenre, an overview of *The World: A Naïve Poem*, Western and Eastern translation schools and whether the author’s context is important when analyzing his work. In the empirical part of the thesis, a comparative analysis of selected poems: “Przypowieść o maku” (“Parable of the Poppysseed”) and “Wiara” (“Faith”) from the poetry cycle *The World* and their respective translations into Lithuanian by Tomas Venclova and Sigitas Geda, and into English by Robert Hass (collaborating with Robert Pinsky and Renata Gorczyński), and a self-translation by Czesław Miłosz himself. The translations done by Sigitas Geda and Tomas Venclova are found in the literary journal *Metai*, with the former translation included in the No. 1 edition of 2000, and the latter, more recent, included in the No. 2 edition of 2024. The translation done by Robert Hass can be found in *The Separate Notebooks*, published in 1984, while the self-translation by Czesław Miłosz is published in *The Collected Poems (1931-1987)*, published in 1988.

² Miłosz, Czesław ir kt. *Grįžimai Lietuvon* / Czesław Miłosz, Tomas Venclova ; parengė ir sudarė Barbara Toruńczyk bendradarbiaudama su Mikolajumi Nowaku-Rogozińskiū ; [vertė Kazys Uscila ...[et al.]]. Vilnius: Vaga, 2014. Print.

The thesis includes discussions based on many essays published by both foreign and Lithuanian literary scholars, particularly those concerned with Czesław Miłosz's work and life, interviews and public speeches by the author and the translator Robert Hass, which are available online, memoirs and letters of the author and Tomas Venclova.

The **object** of this study is prosody in Czesław Miłosz's poetic cycle *The World: A Naïve Poem* and in the translations done by Sigitas Geda published in 2000 and by Tomas Venclova published in 2024 as well as in the English translations done by Robert Hass and by Czesław Miłosz himself.

The **aim** of this thesis is to establish how the translators of Western and Eastern translation schools conveyed the poetic form of Czesław Miłosz's poems in the poetic cycle *The World: A Naïve Poem*.

The following discussion and analysis are of great importance to translation studies in general and specifically to the translation of poetry, especially concerning formal aspects, such as meter, rhyme and how different translators choose to address these formal properties.

The following **research methods** are used in this paper, a qualitative method used to analyze how translations deal with the formal aspects of verse compared to the original Polish text, and a comparative method, meaning in this thesis a textual comparison of Polish, Lithuanian and English versions of the same poems will be done.

The thesis is **new** because the poetic form with the subgenre of nursery rhyme in translation has been barely dealt with in literature.

1. RHYTHM AND METER IN POETRY

Robert Pinsky, in *The Sounds of Poetry*, stated that “no aspect of a poem is more singular, more unique, than its rhythm.” (Pinsky 1998, 51) This is because it’s a living phenomenon in poetry, even in a line where the structure is the simple pattern of alternating unstressed and stressed syllables. It is the core of how poetry is structured, experienced and interpreted. As stated in the *Britanica Encyclopedia*, rhythm is essential to poetry because it heightens emotional response and often affords the reader a sense of balance. It refers to the patterned recurrence of sound elements such as stress, syllable length, pauses (caesuras), and intonation. However, to measure this rhythm, we use metrical analysis (derived from the Greek word for “measure”), and it can work as a structuring principle of a poem.

Robert Hass in *A Little Book on Form* proposes a straightforward yet clear definition: “Meter is, in English, the organization of stressed [/] and unstressed [U] syllables” (Hass 2017, 346). The stressed syllable “is determined only in relation to the other syllables within the foot,” making the foot a relative phenomenon (Pinsky 1998, 14). Thus, “a stressed syllable within one foot may be less stressed than the unstressed syllable in another.” (*ibid.*, 14). This means that not all iambic feet are the same. John Hollander’s *Rhyme Reason* illustrates how verse can be organized according to special metrical systems, which depend on the structure of a language, and he focuses on the ones relevant to English:

1. Pure accentual – the meter of the earliest Old English poetry; it is preserved in nursery rhymes and in lyric verse.
2. Accentual-syllabic – involves such patterns as “iambic,” “dactylic,” and counting units with syllables.
3. Pure syllabic (also called “isosyllabic”) – the basic system of modern French and Japanese, which involves counting syllables but not stresses. It has been used in English only in the last fifty years or so.
4. Free verse – it has many varieties and is developed mostly in the twentieth century.
5. Quantitative verse – was the basis of Greek prosody, then Latin, but cannot occur in English because its rhythm is determined by the length of vowel sound rather than stresses. (Hollander 2014, 5)

Returning to Pinsky, he expands on the accentual-syllabic meter and states that in English, it is based on the possible patterns of stressed and unstressed syllables. Two are based on rising rhythms: the iamb [U/] – unstressed-stressed; the anapest [UU/] – unstressed-unstressed-stressed. The other two are based on falling rhythms: the trochee (also called an inverted foot) [/U] – stressed-unstressed; the dactyl [/UU] – stressed-unstressed-unstressed. Pinsky mentions

a fifth accentual-syllabic meter: the spondee [/ /], which both syllables are stressed, however, according to him, there isn't an actual, perfect "spondee" in the English language because "there is always at least a slight difference between two syllables" so he prefers to use an adjectival form "spondaic" instead. (Pinsky 1998, 65)

Each metrical unit of the pattern is called a *foot*. Hass adds to this with a comment describing the giving term "as if the meter walked". However, Hass states that although there are many other meters, which are based on syllable patterns, "almost all metrical poetry in English is written in iambic meter or in a meter that has an iambic base." (Hass 2017, 347). These feet are calculated in a line and result in different metrical forms: the line of two feet is called "dimeter"; the line of three feet – "trimeter"; the line of four feet is called "tetrameter", the line of five feet is called "pentameter"; the line of six feet (which Pinsky adds is rather rare) is called "hexameter" (Pinsky 1998, 67). These forms are not only used to describe the poetic form of a poem, but they also influence the semantic structure.

1.1. Theoretical Limitations in Defining Meter

Robert Pinsky in his book *The Sounds of Poetry* proposes an insightful discussion about "rhythm" and "meter" saying that "the vocal reality (...) is individual and distinct in ways too subtle for any terminology or system to describe it completely." (Pinsky 1998, 52) He continues by saying that many writers try to distinguish that reality and use terms like "rhythm" and "meter", where the former is "the sound of an actual line", and the latter is "an abstract pattern behind the rhythm."³ Pinsky points out that meter is something abstract, it works as a "ruler-like symmetry", while rhythm is "the reality".⁴

When Boswell asked Johnson, "What is poetry?" Johnson answered: "Why, Sir, it is much easier to say what it is not. We all *know* what light is; but it is not easy to *tell* what it is."⁵ The use of this quote in Paul Fussell's *Poetic Meter and Poetic Form* is insightful and demonstrates how the term "meter" is also as complicated to describe. (Fussell 1979, 4) He offers the definition: "Meter is what results when the natural rhythmical movements of colloquial speech are heightened, organized, and regulated so that pattern – which means repetition – emerges from the relative phonetic haphazard of ordinary utterance. (...) meter is the most fundamental technique of order available to the poet."

³ *Ibid.*

⁴ *Ibid.*

⁵ Boswell et al., *The Life of Samuel Johnson, LL.D.: Comprehending an Account of His Studies and Numerous Works, in Chronological Order; a Series of His Epistolary Correspondence and Conversations with Many Eminent Persons; and Various Original Pieces of His Composition, Never Before Published. The Whole Exhibiting a View of Literature and Literary Men in Great-Britain, for Near Half a Century, During Which He Flourished. In Two Volumes.* P. 308

(*ibid.*, 4) There are several aspects of this definition worth discussing. First, by talking about the “rhythmical movement of colloquial speech”, the definition emphasizes everyday language. While this is partly true, not all meters are a result of colloquial speech. For example, *Metai* (The Seasons) by Kristijonas Donelaitis (a prominent work in Lithuanian literature) is written in a quantitative dactylic hexameter⁶, which is often used for Latin and Ancient Greek poetry as stated in the *Universal Lithuanian Encyclopedia*. Therefore, sometimes, meters can be based on formal poetic structures from foreign to everyday speech. Another issue is that Fussell reduces metrical pattern to mere repetition, which ignores the structural principles of the organization of a poem, for example, poets often use metrical substitutions such as iambs or caesuras to break strict repetition in their poems.

The conceptual ambiguities and limitations discussed above show that meter cannot be defined solely in terms of regularization of colloquial speech rhythm or as mere repetition. While Fussell’s ideas offer valuable insights into meter as a poetic principle they fall short in capturing the structural complexity of the metrical system.

Therefore, for a more precise analysis of the metrical organization, this thesis will follow the more straightforward definition prepared by Hass (2017), which states that meter is, in English, the organization of stressed and unstressed syllables.

1.2. Prosodic Systems in Polish, Lithuanian, and English

Prosody, or in other words, the study of verse, meter, and rhythm, plays a key role in the formal aspect of poetics. This section will discuss the similarities and differences of prosody in Polish, Lithuanian and English verse traditions. This will help with further analysis of translation issues concerned with the formal aspects of verse.

Dorota Korwin-Piotrowska in her monography *Poetics: a guide to the world of texts* explains that Polish line in a verse most often consists of 8, 10 or 13 syllables, many of them are of 9 and 11 syllables (Korwin-Piotrowska 2011, 202). According to her, the feet used most often are trochees (stressed-unstressed), and amphibrach (unstressed-stressed-unstressed). However, it is often that in accentual-syllabic verse the number of feet can be the same even if the number of syllables is different. This typically occurs when the intonation in a line falls and/or before a caesura, in that case the aforementioned amphibrach loses its last syllable and turns into an iamb (Korwin-Piotrowska 2011, 203). A common phenomenon in verse is the caesura, which is a pause dividing a line into two equal parts. If the line of a verse counts the canonical number of 13 syllables, then the caesura would divide the line as follows: 7+6 or 6+7.

⁶ Hexameter – any line of verse composed of six metrical feet.

In the case of Miłosz, whose poems in *The World* consist of 11-syllable lines, the caesura divides the line into 5+6 or 6+5.

Moving to Lithuanian, the accentual-syllabic verse was perfected by Maironis. Dalia Vabalienė in her article “Poezija ir jos vertimai” (Poetry and its Translations), states that according to the statistics on Lithuanian verse gathered by Juozapas Girdzijauskas (*Lietuvių eilėdara*, 1919), iambs are the prevailing meter in Lithuanian verse, similar to English verse. (Vabalienė 1985, 130) However, Lithuanian is different from other languages because of its stress patterns which are mobile. This means that the stress mobility is phonemic and can alter the semantic meaning or a grammatical function of a word, unlike the Polish stress which is relatively fixed. According to the *Universal Lithuanian Encyclopedia* This poses an issue of reproducing the consistent metrical feet of a poem.

English verse is also accentual-syllabic verse with the most prominent meter being iambic pentameter. It consists of five iambs per line, or “ten syllables (plus or minus one) with the stressed syllables in even-numbered positions” (Fabb & Halle 2008, 44). In *Meter in Poetry. A New Theory* Nigel Fabb and Moris Halle add that in English poetry a “loose iambic meter” also exists, which is found in ballads, songs, nursery rhymes and other folk genres.

To conclude the discussion of prosody in poetry and to strengthen the understanding of how iambic pentameter works, William Logan, an American critic and scholar, in an article “Modern love, ancient war” found in *The New Criterion* (December, 2023) stated:

“In order not to fall into dulling regularity, iambic pentameter employs what are called the permissible variations. These few include (1) the reversed first foot (trochee [' x] for iamb); (2) a reversed foot after a pause or caesura (the pause can sometimes be just syntactical, unmarked by punctuation); (3) an extra unstressed syllable at the end of the line, called a feminine ending (like the last syllable of “ransom” above); (4) an anapest (x x ') or spondee (two strong stresses, ' ') substituted for the expected iamb (in the excerpt, “Greek ships” is a spondee); (5) and the occasional exchange of two iambs for an ionic double foot (x x ' ' or, more rarely, ' ' x x). That’s about it.”

This summarization is both straightforward and clear, indicating that iambic pentameter is not simply five regular iambs in a line, but allows room for variations in order to create a special rhythm fitting for a poem.

1.3. The Poetics of Rhyme

Rhyme is one of the key poetic devices that plays a crucial role in creating a verse structure and an aesthetic language. This chapter provides an overview of rhyme schemes and specific

characteristics in Polish, Lithuanian, and English languages in order to provide a thought-through translation analysis in the empirical part.

Rhyme, according to *The New Princeton Encyclopedia of Poetry and Poetics* (1993), is “the phonological correlation of differing semantic units at distinctive points in verse.” Therefore, a rhyme can occur at the beginning of a line (initial rhyme), within a single line (internal rhyme), and can occur at the end of lines (end rhyme). The latter and most common type of rhyme pattern will be analyzed in the empirical part of the thesis. A perfect end rhyme (also called full rhyme) is when the vowel and subsequent consonant sounds are identical (e.g., well/sell). The second type of end rhyme is a slant rhyme (a half rhyme), in which the two words sound similar yet not identical (e.g., cut/mat). Rhymes also differ according to their structure, meaning that they can be masculine, when the rhyme ends in a stressed syllable (e.g., fair/compare). They’re rather rare in the Polish verse but widely used in English verse because of the numerous one-syllable words. Feminine rhyme, when the rhyme’s stressed syllable is followed by an unstressed one (e.g., stocking/shocking). This case is most used in Polish verse as many words are usually stressed on the second syllable from the end (Korwin-Piotrowska 2011, 196). Lithuanian rhyme is a mix between masculine and feminine rhyme (Vabalienė 1980, 115).

Turning to the rhyme schemes of a poem, it is important to discuss a few that are often used in Polish, Lithuanian, and English verse. The first being ABAB, an alternate rhyme for a quatrain, where the first- and third-lines rhyme and the second rhymes with the fourth line. The second rhyme scheme is ABBA, which is an enclosed rhyme, where the first line rhymes with the fourth and the second with the third line. The last rhyme scheme is AABB, also called couplets. The rhyme is rather straightforward, with the first line rhyming with the second, and the third rhyming with the fourth. There are certainly more elaborate rhyme schemes involving more lines of verse, but the quatrain can reasonably be assumed to be basic.

2. NURSERY RHYMES AS A SUBGENRE

“Nursery rhyme” is generally used as an umbrella term for traditional short verses and songs for children. It’s the first poetry we heard, for example the counting rhymes (*Eenee-meene-mineemo*) or nursery rhymes (*Hey-diddle-diddle, the cat and the fiddle*). John Hollander (2014) in a Foreword to the Fourth Edition of *Rhymes Reason* stated that such poetry is largely meaningless, yet is well absorbed by children, and is a part of children’s experience; “the pattered nonsense is actually a step up from mere words”. Despite seeming simplistic, nursery rhymes are often highly structured, with consistent rhyme schemes and stylistic devices which help with memorization, the aesthetics of the poem and many other functions. This chapter will discuss the characteristics of Polish, English and Lithuanian nursery rhyme traditions, to help deepen the analysis of Miłosz’s *The World*, as it mimics the tone as well as the structure of nursery rhymes to create a naïve voice.

Apart from using stylistic devices such as repetitions, epithets, and onomatopoeia, nursery rhymes are often iambic, typically involving end rhymes. Polish nursery rhymes are typically embedded with folkloric elements of Polish culture, including feminine end rhymes, syllabic meter (which is often 8- or 11-syllable lines). They usually follow a rhymed couplet scheme (AABB) or alternate rhyme (ABAB), which is used in almost all the poems in *The World*. A good example of a Polish nursery rhyme is:

*Idzie rak-nieborak,
jak uszczypnie będzie znak.
Jakże to? Zrobić znak?
Czy to ładnie szczypać tak?*

Turning to English traditions of nursery rhymes, it’s worth noting, that they also often include end rhyme, however, typically using masculine rhymes. They are also iambic with fixed rhymes AABB, ABAB, ABCB. For example:

*Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.*

Finally, Lithuanian nursery rhymes are also embedded with folkloric traditions, they are melodic and often use end rhyme, with schemes like couplets and quatrains. Literary devices like diminutives, repetitions are also used to emphasize musicality:

*A a a pupuliuk
Mano mažas angeliuk
Tu užmerki akutes*

Ir sapnuoki žvaigždutes.

Without a doubt, nursery rhymes have always been useful in language learning, as rhyme schemes, the metrical pattern helps with memorization and education. In the case of Czesław Miłosz, his use of the naïve tone, which is reminiscent to a Polish nursery rhyme is crucial to convey in order to introduce this unique tone that appeared during the heartbreaking events of World War II.

3. MIŁOSZ'S THE WORLD – AN OVERVIEW

In the year 2024, it had been 20 years since the death of the Polish poet, essayist and translator Czesław Miłosz. Undoubtedly, he is recognized as one of the most significant literary figures of the 20th century, he was influenced by the multicultural landscape of his upbringing, which included Polish, Lithuanian, Russian and Jewish communities. Andrzej Franaszek in *Miłosz. A Biography* writes that Miłosz in his late twenties and early thirties witnessed and lived through the hell that was the Second World War. (Franaszek 2017, 2) The poet witnessed the horrid images of the Warsaw Ghetto and in 1945, after the war had ended, in a national periodical he published a vivid image:

“In the spring of 1943, on a beautiful quiet night, a country night in the outskirts of Warsaw, standing on the balcony, we could hear screaming from the ghetto . . . This screaming gave us goose pimples. They were the screams of thousands of people being murdered.” (“Na skraju Warszawy”, *Przekrój*, 16, 1945)

Without a doubt, his literary style and themes were shaped by his experiences during the war and his political exile. His early poetry reflects an engagement with history, nature, and existential questions, while his later works often wrestle with the moral and philosophical implications of war, totalitarianism, and exile. In his sixties, he became a professor of Slavic languages at the University of California at Berkeley. His status changed from emigrant writer to world famous visionary, when he won the Nobel prize in 1980. Seamus Heaney in *Finders Keepers* complimented the poet and said that Miłosz was granted with “what William Butler Yeats called the gift ‘to articulate Sweet sounds together’ and that even in translation, he fulfils the ancient expectation that poetry will delight as well as instruct. It has a magnificent balance.” (Finders Keepers 2002: 445)

Coming back to the origin of the set of poems *The World: a Naïve Poem*: the year is 1943, and Warsaw is under German occupation. Czesław Miłosz witnessed firsthand how his world was brought to the ground, so he reconstructed it in literature. In an interview with Robert Faggen for *Paris Review* in 1993, Miłosz explained that “the world was so horrible that against that, something should be written which would bring back honor to the world. Those childish poems were answers.” He aimed to write the world as “it should be” and not as it was at that time.

The title *The World: a Naïve Poem* creates an expectation for the reader that the content of this work will indeed have hidden meanings and would have to read between the line to grasp it's feeling. Helen Vendler (1999) in her essay, “A World Perfect at Last”, states that the poem uses the form of children tales, songs in order to show the reader that happiness is tied to childhood and childish imagination.

The World is a collection of 20 poems, which illustrate a world opposite from the one he was living in at that time. As mentioned before, the poem is written as nursery rhymes, Miłosz (1988) himself commented on this aspect in *The Collected Poems 1931-1987*, saying that “*The World* is written in the style of school primers, in neatly rhymed stanzas”. The language of the cycle demonstrates calmness, stability and positivity, even when simply describing everyday objects. He focuses on details and pays great attention to descriptions; everything sounds simple as if a child had written it. However, Vendler states that Miłosz also uses many literary and philosophical descriptions or examples, which indicate that it is an adult writing the poems, but in simple vocabulary. The first few poems from the collection talk about children returning home from school, descriptions of nature, the mother and father. In one poem the father wears a cloak usually worn by wizards; therefore, the poems also include this childish imagination of magic and wizards. Despite all these childish images, the speaker explains to us the three virtues of Christianity and teaches us what love, faith and hope is (in the poems *Love*, *Faith* and *Hope* respectively). With the core concerns addressed in *The World* this poem is often compared to William Blake’s *Song of Innocence and Experience*, which also invites its readers to read between the lines. In an interview with Chard deNiord the translator of *The World* Rober Hass explained that during the Nazi occupation, in his twenties Miłosz was learning English by reading William Blake’s *Songs of Innocence and of Experience*. He continued saying that the social situation involved underground poetry readings, where people were reading poems of bitter irony or heroic resistance, and Miłosz, partly under the influence of Blake, came in and read poems in the language of a child’s primer.

According to Franaszek, these poems must have “shocked his listeners” as with “the sounds of shooting and terrified cries still ringing in their ears, they heard verses composed in regular eleven-syllable lines, rhymed *abab cdcd*.” (Franaszek 2017, 210) The large contrast of imagery of the real world during the World War II and Miłosz’s poetic cycle *The World* has indeed sparked many discussions considering not only it’s interpretation but also the translation issues which arise.

4. IS THE AUTHOR'S CULTURAL CONTEXT IMPORTANT OR NOT?

Firstly, in order to understand the significance and reasoning of the childlike tone in Miłosz's poems in the poetic cycle *The World: a Naïve Poem*, it is important to investigate his eventful life. Although, in the scholarly world, literature opposing this statement exists.

Roland Barthes in his essay "The Death of the Author" (1977) challenges the idea of intentionality of the author and whether it determines the meaning of a text. He argued that the meaning of a text is produced when the reader is interpreting it: "it is language which speaks, not the author" (Barthes 1967, 50). This suggests that language has the power to stand on its own, and the meaning depends on how the reader understands the text instead of how the author intended it to be. According to him, "to assign an Author to a text is to impose a brake on it, (...) to close writing" (Barthes 1977, 53). However, in "The Death of the Book a la russe: The Acmeists under Stalin", Clare Cavanagh disagrees, by saying that reading a text with the help of the authors context "has its advantages" (Cavanagh 2009, 40).

It's important to understand that the postmodern theory developed by Barthes took on a different, literal and terrifying dimension during WW II. Clare Cavanagh (2009) states that their ideas deal with the "development of "literature," the "author" and the "book" in Western, "bourgeois capitalist" civilization" and reject traditional literary concepts. (Cavanagh 2009, 110). However, in Stalinist Russia such "death of the book" took on a literal meaning, "passing from theory into practice." (*ibid.*, 110) As an example, she illustrated the lives of the writers like Akhamtova and Nadezhda Mandelstam who faced a "civic death", meaning they were banned from publishing any work and art "became scripted by (...) Stalin himself." (Cavanagh 2009, 112). The article emphasizes the distinction between Western theory on "the death of the author" and the harsh reality of the East, where language was controlled by the state. Although during the time Miłosz had written the poetry collection *The World*, Warsaw wasn't under Soviet occupation but under the Nazis, the publishing situation was quite similar. Miłosz's "naïve" language in the collection worked as symbolism and *The World* along with his other poems were published in *Rescue* in 1945. This was possible because "Poles erected an underground state—with underground financing, administration, school system, army, and press." (Miłosz 1981, 230)

Cavanagh continues her thought by stating that "if the modern lyric does aspire to be context-free, this may simply be wishful thinking, since it has in reality so little say in choosing its neighbors" implying that the political context is important in shaping the meaning of a particular work. She later adds examples, which further support her claim, stating that in Russia "every driver can quote Pushkin" and the same goes for Poland, "where a cab driver asked me to pass on his best wishes to the ailing Miłosz" (Cavanagh 2009, 40). To sum up, as quoted by Cavanagh: "The true home of the Polish poet," Miłosz insists, "is history," and he or she is thus preoccupied "less with the ego" than

with history's dramas." (Cavanagh 2009, 230). Therefore, for this analysis, it is important to understand that the naive tone, the formal structure of the poems in *The World*, which remind us of nursery rhymes are created intentionally, in order to create a safe space for the readers. Understanding the intentionality of the author is important for a translator in order to be able to convey the similar impact the poem does on the source text reader.

5. TRANSLATION STRATEGIES

Moving to translation issues that Miłosz's poetic cycle *The World* introduces, it's crucial to delve into theoretical framework of translation, particularly, the Eastern and Western schools of translation along with the key issues relating to poetry.

5.1. Western and Eastern Translation Schools

In his essay "Iš įvairių sričių. Dvi poetinio vertimo mokyklos" (From different fields. Two schools of poetic translation), Venclova admits that he is part of the Eastern translation school as he is emotionally closer to it. It's important not to evaluate them relatively, meaning the Eastern school shouldn't be judged based on the Western and vice versa. The two schools have their own rules and aim for different results. Venclova continues by stating that the Western school decided in advance that conveying the entire formal aspect of a poem is too difficult and so the translation aims to portray the images and meaning of the original text. This idea is very similar to what Nabokov proposed when discussing the translation of Pushkin's *Onegin*. He desired to produce a literal "rendering, as closely as the associative and syntactical capacities of another language allow, [of] the exact contextual meaning of the original. Only this is true translation." (Nabokov 1964: vii–viii) In those cases, translations emerge that pay very little attention to the formalities of the poem but convey the semantic meaning instead, sacrificing "elegance, euphony, clarity, good taste, modern usage, and even grammar" (*ibid.*). Venclova (1981) comments that these types of translations can be good for language learning, however, they cannot fulfil the most important function of all: they cannot become a fact of native poetry. They are cluttered, inexpressibly drained, and there are no real poets who don't have their rhythm, repetitions, or juxtapositions.

On the other hand, the Eastern school of translation follows a different path. It attempts to convey all the levels of poetry that lie in the original poem itself, especially the formal elements. It is also about creating the translation as natural and as readable as possible. To make you want to repeat it, to learn it by heart, as one learns the original. To make it part of the poetry of your country, as the original is part of the poetry of your country. So that it stops being a teaching tool and becomes a poem. In this essay, Venclova does add that it is a very challenging task. Turning to the *Onegin* translation, this method of translation was used by Professor Walter Arndt, who published "a scrupulously metrical and rhyming translation of Pushkin's novel," as stated by Douglas R. Hofstadter in *Le Ton beau de Marot: In Praise of the Music of Language*." (Hofstadter 1997, 258) By trying to keep the form of the poem similar or even the same as the original, other levels might suffer, that being the images and meanings of the poem. And Nabokov, in *The New York Review of Books*, criticized Arndt's translation for sacrificing the literal meaning for the poetic structure.

Nabokov introduced his article with calling Arndt a “pitiless and irresponsible paraphrast”. Hofstadter comments on this issue stating that:

“if one is dealing with but a single short poem, then clearly it is crucial to try to preserve each metaphor as closely as possible, but when one is dealing with a giant poem of some 5600 lines, there is far more latitude, and the main things to try to preserve are the global spirit, the all-pervading texture, and the local sparkle. Here and there an individual metaphor can be entirely let go of, or replaced with a cousin, with little harm done. (Hofstadter 1997, 268)

Hofstadter adds that similarly to how humans need nourishment from different foods, “translation requires simultaneous respect for multiple facets of the original text.” (Hofstadter 1997, 272) Venclova (1981) proposed a similar idea stating that a skilled translator can achieve the most important result, which is to make the levels correlate with each other as smoothly as possible.

Nabokov’s translation of *Onegin* was also criticized by Edmund Wilson in his essay “The Strange Case of Pushkin and Nabokov” found in *The New York Review* (1965), stating that Nabokov used “bald and awkward language, which has nothing in common with Pushkin's or with the usual writing of Nabokov . . . more disastrous than Arndt’s heroic effort.” Ultimately, Wilson concluded that Nabokov’s literal translation failed to capture the spirit and artistry of Pushkin’s poem.

According to Venclova (1981) precision in translation will be conditional, and that degree of conditionality will depend on how much the translator allows himself according to his intuition and poetic goals. Another part of this issue is the difficulty of conveying the phonological and metrical structures as well as rhymes. The translator will have to suffer losses in some place eventually, for example, if he aims to preserve the metrical and rhyme schemes, he will often re-write the poem so that the images and meaning shift.

When discussing poetry translation specifically it’s important to understand that the language seems to be more connotational rather than denotational, which means that an emotional or cultural message is hidden behind the literal meaning of words. To add to this, the poetic form and the content of the poem are important aspects which should be conveyed in the TL. To quote Baker (1998) in *The Routledge Encyclopedia of Translation Studies*, poetry has its:

inner rhythm, regardless of whether there is any formal meter or rhyming pattern, which is one of the most elusive yet essential characteristics of the work that the translator is called upon to translate. And in addition to the difficulties involved in accounting for content and form, sounds

and associations, the translator of poetry is also expected to produce a text that will function as a poem in the TL (Baker 1998, 171).

A translator must also be able to preserve the intrinsic poetic value of the SL of the original poem; however, the following saying confirms that the sound of the poem is of greater importance for the translator. Clifford E. Landers in *Literary Translation. A Practical Guide* states that when it's "impossible to preserve both meaning and sound, go with the sound" (Landers 2001: 100). The cultural aspect of translation is a debatable issue because it raises the question of whether the translator should find an equivalent in the TL or leave that element unchanged, to highlight the foreignness of TL.

5.2. The Aspects of Translating Children's Poetry

It's crucial for this thesis to discuss how children's poetry is translated mainly because Miłosz's poem *The World: A Naïve Poem* is written like a nursery rhyme. In *The Collected Poems*, Miłosz (1988) mentions that *The World* "is written in the style of school primers, in neatly rhymed stanzas. Its deliberately naive tone can hardly find an equivalent in English." (Miłosz 1988 495).

Nursery rhymes fall under the category of children's poetry as they are the first form of poetry we encounter from a very young age. The meter of nursery rhymes helps children with memorization, articulation, and language learning in general.

Turning back to translation it is important to note that translating children's literature is known to be one of the most challenging tasks for a translator. Firstly, knowing who the recipient of the work is – children, is crucial to maintain the child-like language, meter, and rhymes. Secondly, the translator is like a storyteller because his aim is to communicate not only with children but also with adults. This is one of the main aspects of Miłosz's poem *The World*, where he wrote in simple language understandable to a child, however, meant for the adults who were living through World War II. Therefore, in translations, the language must be simple and clear.

Sound and rhythm are one of the most important stylistic devices that must be conveyed in children's literature translations and a great method to find the necessary rhythm in TL is to read the translation out loud. This is because reading allows the translator to hear the disharmonies or the lack of rhyme in his text. This includes not only rhythm but also rhyme patterns.

Unfortunately, in some cases it's possible that for the rhyme to work, the translator must alter the translation, for instance adding or removing certain words from the original. This can also happen when the translator aims to preserve the original meter in the translation as much as possible. In children's verse, "the replication of musicality, sound and form are often the translator's primary concern." (Lathey 2016, 101). This is why the translator must be familiar with poetic techniques in

both SL and TL, such as meter scanning, set rhyme schemes, and many other strategies used to create sound patterns which sound natural to the reader.

6. COMPARATIVE ANALYSIS OF THE WORLD AND THE TWO LITHUANIAN AND TWO ENGLISH TRANSLATIONS

In this section of the thesis, Miłosz's poems from *The World*, translations by Sigitas Geda and Tomas Venclova, as well as Robert Hass and Czesław Miłosz, will be analyzed. The meter, rhyme schemes, and syllable count will be compared to see how the translators dealt with text reminiscent of a nursery rhyme scheme.

Renata Gorczyński, Miłosz's close colleague and secretary, in her article *A Witness of Miłosz's Poetry* states that:

"The combined efforts of two renowned poets, Robert Hass and Robert Pinsky, who attempted to find a suitable idiom for the "untranslatable" Miłosz as well, reveal both their achievements and failings. Though they faced formidable obstacles (not knowing Polish was only one of them) they often found excellent solutions even in translating Miłosz's metered, rhymed verse. Their version of "The World; A Naive Poem," far from perfect, nevertheless communicates the elaborate simplicity of the original. The title poem of that selection, an exercise in prose poetry, is a lucid counterpart of its original" (Gorczyński 1988: 208).

Czesław Miłosz created one of his most known poems *The World: A Naïve Poem* in order to help his people look at the world with childlike eyes amidst the destruction that happened during the second world war. As mentioned before, to create this child-like, naïve image he wrote the following poems in a style reminiscent of a nursery rhyme, using simple vocabulary, maintaining simple the metrics structure, and natural end-rhyme schemes, while keeping strong 11 syllables throughout each line with a caesura after the fifth or sixth syllable.

The following poems ("Parable of the Poppyseed" and "Faith") will be scanned based on the analysis done by a Polish scholar Stanisław Balbus, who had scanned many different Miłosz's poems in his article "Pierwszy ruch jest śpiewanie" (The First Move Is to Sing) found in *Pogranicza, cezury, zmierzchy Czesława Miłosza: studia*. Przełomy, Pogranicza (2012). Although, he scanned eight of Miłosz's poems, he did not include *The World: A Naïve Poem* in his analysis. Instead, he stated that the poem is written entirely in regular meter, 11 syllables without any syntactic and intonation issues. The verses are smooth, simple and melodious. The style of the language is what makes this poem sound like a song or a type of "incantation". The tone and metrical structure of this poem is simple, child-like, "naïve" and deals with the ontological and epistemological problems of the human world (Balbus 1985, 485).

No direct metrical analysis of *The World: A Naïve Poem* could be found. To name a few collections of essays that are concerned with Czesław Miłosz as a person and as a writer, which

provide a detailed analysis of his work, did not give a prosodic analysis of the poetry cycle *The World: Postscriptum Polonistyczne* (2011), *Česlovo Milošo skaitymai 3. Kultūrų sankirtos: patirtys ir pokyčiai* (2010). Therefore, to analyze the metrical structure of the chosen poems of the poetry collection and their translations, the following principles will be applied. As established by the discussion above, iambic pentameter allows a variation, meaning a foot may have an extra unstressed syllable at the end of the line, or certain feet can be trochaic instead of iambic. Such variations contribute to the flexibility of the meter and preserve the overall rhyming pattern of the poems. The scansion of each line was conducted based on Robert Hass's metrical theory in his *Little Book on Form*, focusing on the alternation between unstressed and stressed syllables within the same foot (Hass 2017, 348). In the following section, each translation will be analyzed separately, in the first part, with the help of listening to the poems being read out loud, the metrical structure of the poem will be examined first. Following the source text, its translations shall be analyzed with the same method. The following section will include an analysis of the rhyme schemes. Finally, all the results will be indicated in the conclusions.

The Rhythm of *Parable of the Poppyseed*

Przypowieść o maku

**Na ziarnku maku stoi mały dom,
Pieski szczekają na księżyc makowy
I nigdy jeszcze tym makowym psom,
Że jest świat większy, nie przyszło do głowy.**

U/ | U/ | UU/ | U/ | U
/U | U/ | UU/ | UU/ | U
U/ | U/ | U/ | U/ | U/
U/ | U/ | U/ | U/ | U/ | U

The metrical pattern of the first verse of the *Parable of the Poppyseed* is iambic pentameter. A closer examination shows that variations in the metrical structure exists, for example, the first and the second line have two anapests (“-ku”; “sto-”; “-i” [the first line] and “-ją”; “na”; “księ-” and “-życ”; “ma-”; “-ko-”). The second line begins with a trochee (“pies-” “-ki”). Logan (2023) does state that anapest or trochee are permissible variations which prove the metrical structure to be iambic pentameter.

Moving to syllables, the first and third lines each have 10 syllables, while the second and the fourth lines have 11 syllables. Even though the later lines have one more syllable than the former ones, they are also considered iambic. This is because accentual-syllabic verse can consist of an equal number of feet even when they have a different number of syllables in the line (Korwin-Piotrowska 2011, 203).

T.V.
Štai, ant aguonos grūdelio – namai.

/U | U/ | U/ | U/ | U/

**Šunys aploja aguonos mėnulį.
Jiems nė į galvas netoptels ūmai,
Jogei anapus – visata didžiulė.**

/U | U/ | UU/ | U/ | U/
/U | U/ | UU/ | U/ | U/
/U | U/ | UU/ | U/ | U/ | U

Venclova portrays the iambic metrical pattern of the original by including the same number of syllables: the first and third lines have 10, while the second and fourth lines have 11 syllables, with the last ones (“-ulį” and “-ulė”) unstressed. He begins each line with a trochee, because stress falls on “Štai”, “šu-”, “Jiems”, “Jo-”. This is slightly different from what Miłosz had done. Venclova also alters the position of the caesura; in the first line, he uses it after the 8th syllable, marking it with a dash, which was not present in the original. He also adds an adverb “štai” (here), which is absent in the OT. It’s worth noting that Venclova chose to keep the diminutive “ziarnko” (seed), which helps the reader understand that the image is about a small seed (symbolically meaning the world); however, Venclova opted out of using the adjective “mały” (small) to describe the house.

S.G.

**Stirkso ant grūdo aguonos namelis.
Šuneliai aploja aguonų mėnulį
Ir niekados tiems aguonų šuneliams
Neprišlapnuoja pasaulis didžiulis**

/U | U/ | U/ | U/ | U/ | U
U/ | UU/ | UU/ | U/ | U/ | U
U/ | U/ | UU/ | U/ | U/ | U
U/ | UU/ | UU/ | U/ | U/ | U

Reading Geda’s translation, the rhythm is also present. However, unlike Venclova, he did not convey the same number of syllables: the first and third lines count 11 syllables, while the second and fourth lines count 12 instead. The first line begins with a trochee because the first syllable (“Strik-”) is stressed. There are also a few anapests (“-liai” “ap” “lo”; “-ja” “a-” “-guo-”; “tiems” “a-” “-guo-”; “-si-” “-sap-” “-nuo-”; “-ja” “pa-” “-sau-”). However, the rhythm is rather irregular, therefore, it is not read as easily as the original text.

R.H.

**On a seed of poppy is a tiny house.
Inside it are people, a cat and a mouse.
Outside in the yard, a dog barks at the moon.
Then, in his one world, he sleeps until noon.**

UU/ | U/ | U/ | U/ | U/
U/ | UU/ | UU/ | UU/
U/ | UU/ | U/ | U/ | U/
U/ | UU/ | U/ | UU/

In the English translation done by Robert Hass, it is evident that he conveys the rhythm of the OT as well as the iambic pentameter. He uses more anapests due to the nature of English language (“on” “a” “seed”; “it” “are” “peo”; “ple” “a” “cat”; “and” “a” “mouse”; “in” “the” “yard”; “his” “one” “world”; “un” “til” “noon”) Hass avoids trochees in this stanza.

The first three lines count 11 syllables, the last 10. However, only the second line has the exact same number of syllables as the OT (11). Nonetheless, the metrical structure allows for a natural flow of rhythm, which is also iambic pentameter.

CZ.M.

**On a poppy seed is a tiny house,
Dogs bark at the poppy-seed moon,
And never, never do those poppy-seed dogs
Imagine that somewhere there is a world much larger.**

UU/ | U/ | UU/ | U/
// | UU/ | UU/
U/ | U/ | U/ | UU/
U/ | U/ | U/ | U/ | U

This self-translation poses a few issues worth paying attention to. Firstly, the rhythm of this translation is irregular. This is due to the fact that the first three lines have fewer feet than the last line, which has 6. In this stanza 5 anapests (“on” “a” “po-”; “is” “a” “ti-”; “at” “the” “po-”; “-ppy”; “seed” “moon”; “-ppy” “seed” “dogs”) and a spondee appears in the second line (“dogs” “bark”).

The fourth line counts 13 syllables, unlike the OT, which counted 11. The syllable count is not maintained like in the original: the second line loses 3 syllables, the third line adds one, and the last line adds two syllables. Only the first line counts the same number as the original (10 syllables) with a caesura after the 5th.

Parable of the Poppy Seed Rhyming Patterns

This poem is written in three stanzas, in quatrains. The first line rhymes with the third one, while the second rhymes with the fourth, creating an alternate rhyme in each verse (the structure: ABABCDCEFEF). The masculine rhymes are “dom” – “psom”; The feminine: “makowy” – “głowy”; “więcej” – “tysięcy”; “ogrodzie” – “wschodzie.” A slant rhyme would be “gwiazdy” – “każdej”; “kołysze” – “ciszej”.

CZ.M.

Na ziarnku maku stoi mały dom, (A)
Pieski szczekają na księżyc makowy (B)
I nigdy jeszcze tym makowym psom, (A)
Że jest świat większy, nie przyszło do głowy. (B)

Ziemia to ziarnko - naprawdę nie więcej, (C)
A inne ziarnka - planety i gwiazdy. (D)
A choć ich będzie chyba sto tysięcy, (C)
Domek z ogrodem może stać na każdej. (D)

Wszystko w makówce. Mak rośnie w ogrodzie, (E)
Dzieci biegają i mak się kołysze. (F)

A wieczorami, o księżycu wschodzie (E)
Psy gdzieś szczekają, to głośniejsze, to cichsze. (F)

The following translation, done by Venclova, seeks to recreate the rhyming structure of the source text (ABABCDCEFEF) and evidently so manages to convey the alternate rhyme. The first line rhymes with the third („namai” – „ūmai”), creating a masculine rhyme, and the second rhymes with the fourth (“mėnulį” – “didžiulė”), creating a feminine rhyme. To analyze further: feminine rhymes would be “grūda” – “būtų”; “planetos” – “vietos”; “tako” – “teka” and “svyruoja” – “loja”. The majority of rhymes are feminine.

T.V.
Štai, ant aguonos grūdelio – namai. (A)
Šunys aploja aguonos mėnulį. (B)
Jiems nė į galvas netoptels ūmai, (A)
Jogei anapus – visata didžiulė. (B)

Kažin ar žemė didesnė už grūdą. (C)
Kiti grūdėliai – žvaigždės ir planetos. (D)
Nors jų pasauly daug tūkstančių būtų, (C)
Visur namukui atsiranda vietos. (D)

Viskas aguonoj. Ji auga prie tako. (E)
Vaikai bėgioja, aguona svyruoja, (F)
O kai sutemsta ir mėnulis teka, (E)
Šunės tai garsiai, tai negarsiai loja. (F)

In the following translation by Geda, it is apparent that he was unable to fully execute the exact rhyme scheme of the original. In the second quatrain, he did not rhyme the first and third line (“didesnė” – “dešimt”), and this results in a rhyming structure ABABCDDEFGFG. Delving deeper into the rhymes Geda created, it is evident that the majority rhymes used are feminine as the stress falls on the first syllable, while the following one is unstressed: “namelis” – “šuneliams”; “mėnulį” – “didžiulis”; “planetos” – “stovėtų”; “tako” – “teka”; “siūbuoja” – “loja”.

S.G.
Stirkso ant grūdo aguonos namelis. (A)
Šuneliai aploja aguonų mėnulį (B)
Ir niekada tiems aguonų šuneliams (A)
Neprisipatuoja pasaulis didžiulis. (B)

Žemė kaip grūdas – nė kiek nedidesnė, (C)
Kiti grūdėliai – žvaigždės ir planetos, (D)
Tebūnie jų šimtas tūkstančių dešimt. (E)
Namas ir darželis kiekvienoj stovėtų. (D)

Viskas galvutėj. Aguona prie tako. (F)
Vaikai aplink laksto, o galva siūbuoja. (G)
O vakarėjant, kada mėnuo teka. (F)
Tat tyliau, tai garsiau svetur šunes loja. (G)

Turning to the English translation, it is evident that Hass aimed for a couplet rhyming pattern (AABB). This means that in a quatrain, the first line rhymes with the second (“house” – “mouse”), and the third line rhymes with the fourth (“moon” – “noon”), which are both masculine rhyme pairs. The second quatrain is written in slant rhymes (“more” – “star”; “thousand” – “garden”). The last quatrain is made out of masculine rhymes (“hay” – “sway”; “aloft” – “soft”). It is worth mentioning that in order to create this rhyme, Hass had altered the meaning in a few places, which Czesław Miłosz himself had commented on. Hass, in an interview with Chard deNiord, said that Miłosz was not thrilled to see a “mouse” appear in the second line, because it was absent in the original. It’s important to note that there is also no cat in the original. Furthermore, Miłosz questioned whether it was truly necessary to include the comparison “they grow taller than hay” when it is absent in the ST. To sum up, while Hass opted for slight changes in meaning, he was able to create a natural sounding rhyming pattern: AABBCCDDEEFF.

R.H.

On a seed of poppy is a tiny house. (A)
Inside it are people, a cat and a mouse. (A)
Outside in the yard, a dog barks at the moon. (B)
Then, in his one world, he sleeps until noon. (B)

The earth is a seed, and nothing more. (C)
And that seed’s a planet, and that seed’s a star. (C)
And even if there were a hundred thousand (D)
Each seed would contain a house and a garden. (D)

All in a poppyhead. They grow taller than hay. (E)
The children run through, and the poppy plants sway. (E)
And, in the evening, when the moon is aloft. (F)
You hear the dogs barking, first loudly then soft. (F)

Attention now shifts to the self-translation, and it is evident that Miłosz opted out of using rhyme and instead tried to convey the literal meaning of the ST, avoiding additions like Hass had done.

CZ.M.

On a poppy seed is a tiny house, (A)
Dogs bark at the poppy-seed moon, (B)

And never, never do those poppy-seed dogs (C)
 Imagine that somewhere there is a world much larger. (D)

The Earth is a seed---and really no more, (E)
 While other seeds are planets and stars. (F)
 And even if there were a hundred thousand, (G)
 Each might have a house and a garden. (H)

All in a poppy head. The poppy grows tall, (I)
 The children run by and the poppy sways. (J)
 And in the evening, under the rising moon, (K)
 Dogs bark somewhere, now loudly, now softly. (L)

To sum up the discussion above, each translation had to sacrifice one level to convey another. In general, Venclova aimed to preserve both the form and meaning, making him a translator of the Eastern school of translation. He was able to not only stay as close to the meter of the ST but also the rhyming pattern. On the other hand, Geda sacrificed the meter and rhyming pattern, in this case, would be considered to be a member of the Western school.

Turning to the English translations, where the strategies also differ. In *Selected Poems*, Miłosz stated that “trying to approach the simplicity of the original, I made a literal and unrhymed translation” (Miłosz 1996: 453). In the same afterword, he pointed out that in his opinion, the version done by Hass, Pinsky, and Gorczyński is too rich and too “adult.” While Hass’s translation may be more “adult”, he tried to portray the rhythm and rhymes of the ST, even though he opted for a different strategy (turning and alternate rhyme into a copulate). This proves that when self-translating *The World* in particular, Miłosz becomes a member of the Western school of translation, while Robert Hass would be considered to fall into the opposite category (the Eastern translation school).

The Rhythm of “Faith”

“Faith”, along with the other two poems “Hope” and “Love”, allude directly to the Christian theological virtues. Miłosz avoids religious imagery and instead paints the three virtues as existential states, which are necessary for survival. In the ST, this poem, unlike most of the poems from the collection *The World*, is composed of two large stanzas, each containing six lines.

Wiara

**Wiara jest wtedy, kiedy ktoś zobaczy
 Listek na wodzie albo kroplę rosy
 I wie, że one są - bo są konieczne.
 Choćby się oczy zamknęło, marzyło,
 Na świecie będzie tylko to, co było,
 A liść uniosą dalej wody rzeczne.**

/U		UU/		U/		UU/		U
/U		U/		U/		U/		U
//		U/		U/		U/		U
/U		U/		U/		U/		U
U/		U/		U/		U/		U
U/		U/		U/		U/		U

The metrical pattern of the first verse of “Faith” is an iambic pentameter, where the first, second and fourth lines begin with a trochee, with the stress falling on the first syllables (“wia-” “lis-” “choć-”). In addition, the third line begins with a spondee, where both feet are stressed (“i” “wie”). Each line in this stanza ends in an unstressed syllable. There is also an evident caesura, in some lines obvious after the 5th syllable, in others more intuitive, after the 8th or the 7th. Stress is regular, creating a strong rhythm as it falls on four syllables in each line.

T.V.

**Tikėti reiškia: paregėjus lašą
Rasos ar lapą vandenų paviršiu,
Staiga suprasti, kad tai – būtinybė.
Nors užsimerktum ir ilgai svajotum,
Tik tai, kas buvo, bus pasaulio plotuos,
O lapą neša upės begalybė.**

U/	U/	U/	U/	U/	U
U/	U/	U/	U/	U/	U
U/	U/	U/	U/	U/	U
U/	U/	U/	U/	U/	U
U/	U/	U/	U/	U/	U
U/	U/	U/	U/	U/	U

Turning to the first Lithuanian translation done by Venclova, it is evident that the iambic pentameter was conveyed, each line containing five iambs, with the last syllable in each line – unstressed. He was able to maintain the six lines and the same number of syllables (11 in each line) as it was done in the ST and reading this stanza, the stress falls on four main syllables in each line, creating a strong rhythm. The caesura is often regular and falls after the fifth syllable.

S.G.

**Tikime tąsyk, kada pamatom
Lapą beplaukiant arba rasos lašą
Ir žinom – jie yra neišvengiami.
Kad ir mūs akys aptemtų, mirgėtų,
Žemėj tai bus, o daugiau nieko kito,
Lašą tolyn nuplukdys upės vandenys.**

/U	U/	UU/	U/	U
/U	U/	UU/	U/	/U
U/	U/	UU	U/	UU/
UU/	/U	U/	UU/	U
/U	U/	U/	U/	U
U/	U/	U/	U/	U/

The following translation, done by Geda, shows that he once again was not able to portray the exact metrical system that is present in the OT, as the number of syllables in each line differs and does not create a natural rhythm. The first line counts 10 syllables, the lines two through five each count 11 syllables, while the last line – 12 syllables. The caesura is also inconsistent, however, that does not stop the poem from sounding iambic. Each line is iambic pentameter; Geda adds a trochee in the first, second, and fifth lines, with the stress falling on (“Tik-”, “La-”, “Že-”).

R.H.

**The word Faith means when someone sees
A dewdrop or a floating leaf, and knows
That they are, because they have to be.**

	U/	//	U/	U/
U/	U/	U/	U/	U/
UU/	U/	U/	U/	U/

**And even if you dreamed, or closed your eyes
 And wished, the world would still be what it was.
 And the leaf would still be carried down the river.**

U/ | U/ | U/ | U/ | U/
 U/ | U/ | U/ | U/ | U/
 UU/ | U/ | U/ | U/ | U/ | U

Moving to the English translation, Hass conveys the iambic pentameter, although the scansion shows that he is unable to portray the same number of syllables; neither could he place the caesura similarly to the ST. This translation lacks trochees, the last line begins with an anapest “and” “the” “leaf”. There is also a spondee found in the first line with “Faith” and “means” both stressed.

CZ.M.

**Faith is in you whenever you look
 At a dewdrop or a floating leaf
 And know that they are because they have to be.
 Even if you close your eyes and dream up things
 The world will remain as it has always been
 And the leaf will be carried by the waters of the river.**

/U | U/ | U/ | U/
 UU/ | U/ | U/ | U/
 U/ | UU/ | U/ | U/ | U/
 UU/ | U/ | U/ | U/ | U/
 U/ | UU/ | U/ | U/ | U/
 UU/ | UU/ | UU/ | U/ | U/ | U

Proceeding to the self-translation, the challenge of conveying the rhythm surfaces once again. As Miłosz’s syllable count is irregular, with the first two lines counting 9 syllables, the third through the fifth count 11 syllables, and the last line counting 15 syllables in total. Miłosz adds several anapests (“at” “a” “dew-”; “that” “they” “are”; “even” “if” “you”; “will” “re-” “-main”; “and” “the” “leaf”; “will” “be” “ca-”; “-ried” “by” “the”).

“Faith” Rhyming Patterns

As mentioned before, this poem consists of two large stanzas, each of six lines. The rhyming pattern is regular, with slant rhymes in some cases. The first two lines create a masculine rhyme “zobaczy” – “rosy”. Following that, the third and sixth line are feminine rhymes: “konieczne” – “rzeczne”, and the fourth and the fifth lines are also feminine rhymes: “marzyło” – “było.” Thus, Miłosz uses an enclosed rhyme. The rhyme in the second stanza is different. This is because the first line doesn’t rhyme with anything, the second line rhymes with the fourth and the fifth lines creating a feminine rhyme (“kamienie” – “cienie” – “ziemię”), and the third rhymes with the sixth line (“raniły” – “siły”), also creating a feminine rhyme. The last four lines can also be considered and enclosed rhyme. Thus, creating the following rhyming pattern: ABCDDCEFGFFG.

Wiara jest wtedy, kiedy ktoś zobaczy (A)
 Listek na wodzie albo kroplę rosy (A)
 I wie, że one są - bo są konieczne. (C)
 Choćby się oczy zamknęło, marzyło, (D)
 Na świecie będzie tylko to, co było, (D)

A liść uniosą dalej wody rzeczne. (C)

Wiara jest także, jeżeli ktoś zrani (E)
Nogę kamieniem i wie, że kamienie (F)
Są po to, żeby nogi nam raniły. (G)
Patrzcie, jak drzewo rzuca długie cienie, (F)
I nasz, i kwiatów cień pada na ziemię: (F)
Co nie ma cienia, istnieć nie ma siły. (G)

The following Lithuanian translation by Venclova shows that he was not able to portray the same rhyming pattern as the original. In the first stanza, the third line rhymes with the sixth (“būtinybė” – “begalybė”) [a masculine rhyme], and in the second stanza, a full rhyme, also masculine, is between the fourth line and the fifth (“aidas” – “veidas”). The rest are not rhymed; however, it is possible to interpret the fourth line and the fifth line in the first stanza as slant rhyme (“svajotum” – “plotuos”). The pattern is ABCDECFGHIIJ. It is possible that to create a rhyme in the second stanza, Venclova decided to slightly alter the meaning in the verse by adding the comparison “šešėlis po medžiu lyg aidas”, which is absent in the SL, and in the following line, Venclova chooses to write “veidas” instead of “us” as in the original. Thus, creating a full rhyme. In addition, in the last line of the poem, Venclova adds the comparison to an empty toy “tėra tuščias žaislas”, which is also not present in the original. However, such literary devices do not alter the meaning of the poem in such a way that it becomes unrecognizable.

T.V.

Tikėti reiškia: paregėjus lašą (A)
Rasos ar lapą vandeni paviršiu, (B)
Staiga suprasti, kad tai – būtinybė. (C)
Nors užsimerktum ir ilgai svajotum, (D)
Tik tai, kas buvo, bus pasaulio plotuos, (E)
O lapą neša upės begalybė. (C)

Tikėti reiškia: koją susižeidus (F)
Akmeniu, tirti – akmenynų aibės (G)
Sutvertos tam, kad mūsų kojas žleistų. (H)
Žiūrėk – šešėlis po medžiu lyg aidas. (I)
Turi šešėlį ir gėlė, ir veidas. (I)
Kas be šešėlio – tėra tuščias žaislas. (J)

Proceeding with Geda’s translation it is apparent that again, he was unable to execute the exact rhyme scheme of the original, there is no rhyme. The following rhyme pattern can be marked as follows: ABCDEFGHIJKL.

S.G.

Tikime tąsyk, kada pamatom (A)
Lapą beplaukiant arba rasos lašą (B)
Ir žinom – jie yra neišvengiami. (C)
Kad ir mūs akys aptemtų, mirgėtų, (D)
Žemėj tai bus, o daugiau nieko kito, (E)
Lašą tolyn nuplukdys upės vandenys. (F)

Tikime taipgi, kada susižeidę (G)
Koją į akmenį, žinom, kad akmenys (H)
Tam ir yra – nusimušti kojelėms. (I)
Žvelkit, kaip medis meta šešėlius, (J)
Metam šešėlį ir mes, o ir gėlės. (K)
Jei nėra šešėlio, tai būti nėra galios. (L)

Moving to the English translations, first by Hass, it is clear that this translation aimed to preserve the philosophical tone of Miłosz's original poem and sacrificed the level of formal verse structure, which is clear in the ST. In the first stanza, "sees" and "be" and in the second stanza "tree" and "feet" are slant rhymes

R.H.

The word Faith means when someone sees (A)
A dewdrop or a floating leaf, and knows (B)
That they are, because they have to be. (A)
And even if you dreamed, or closed your eyes (C)
And wished, the world would still be what it was. (D)
And the leaf would still be carried down the river. (E)

It means that when someone's foot is hurt (F)
By a sharp rock, he also knows that rocks (G)
Are here so that they can hurt our feet. (H)
Look, see the long shadow cast by the tree; (H)
And flowers and people throw shadows on the earth: I)
What has no shadow has no strength to live. (J)

As mentioned before, Miłosz sacrificed the formal aspect of rhyme. It is evident that there are no clear end rhymes.

CZ.M.

Faith is in you whenever you look (A)
At a dewdrop or a floating leaf (B)
And know that they are because they have to be. (C)
Even if you close your eyes and dream up things (D)
The world will remain as it has always been (E)
And the leaf will be carried by the waters of the river. (F)

You have faith also when you hurt your foot (G)
Against a sharp rock and you know (H)

That rocks are here to hurt our feet. (I)
See the long shadow that is cast by the tree? (J)
We and the flowers throw shadows on the earth. (K)
What has no shadow has no strength to live. (L)

To conclude, throughout the translations, it is evident that they are losing the formal aspect of rhyming patterns as seen in the original. The Lithuanian and English translations favor staying faithful to the formal poetic form.

CONCLUSION

Czesław Miłosz uses the structure of a nursery rhyme, including iambic pentameter, feminine end rhymes and literary devices such as epithets, comparisons and simple, almost naïve language, in order to show the contrast of the world he lived during the Nazi occupation in Warsaw. The discussion above showed that the translators had dealt with the issue of translating such poems in different ways. For example, Venclova aimed to keep the balance between meaning and the formal aspect of the poems. While there are certain additions, which are absent in the original, such as comparisons, they do not create a gap in the meaning and sound rather natural to the native Lithuanians. This proves that Venclova is a member of the Eastern school of translation. In the case of Geda's translation, it was noted that he aimed for a literal translation, favoring semantic accuracy over poetic form; he was unable to perfect the meter or the rhymes. Therefore, he is considered to be a part of the Western translation school.

Considering the English translations, Czesław Miłosz had pointed out that *The World*, written in quatrains, like a primer, requires simplicity of form and „Gorczyński, Hass, and Pinsky succeeded in creating a very interesting half-rhymed version”. However, he did add that their version seemed to be too rich and too “adult”. This thesis showed that Hass's translation made a few changes both in meaning and metrical pattern (some were questioned by the author himself), which suggests that he might be a representative of the Eastern translation school because of his attempts not to drift away from the semantic meaning and the formal poetic structure.

The final self-translation loses the metrical pattern and the rhyme schemes. In most cases, Miłosz's translation does not portray the metrical patterns and the rhyme schemes he used in the original poems yet favors conveying the exact literal meaning. This makes it apparent that when self-translating *The World*, Miłosz would be a representative of the Western translation school.

This study is by no means final, as it requires exploring other poems of *The World* including their formal poetic form and their meanings; further research is required.

Helen Vendler, a poetry critic pointed out that “those who have never seen modern war on their own soil cannot adopt his tone”, which is why translating *The World* is a challenge posed for many translators and it's important to not also be familiar with poetic theory but also the context of the author.

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APPENDIX

1. Przypowieść o maku (CZESŁAW MIŁOSZ)

Na ziarnku maku stoi mały dom,
Pieski szczekają na księżyc makowy
I nigdy jeszcze tym makowym psom,
Że jest świat większy, nie przyszło do głowy.

Ziemia to ziarnko - naprawdę nie więcej,
A inne ziarnka - planety i gwiazdy.
A choć ich będzie chyba sto tysięcy,
Domek z ogrodem może stać na każdej.

Wszystko w makówce. Mak rośnie w ogrodzie,
Dzieci biegają i mak się kołysze.
A wieczorami, o księżycu wschodzie
Psy gdzieś szczekają, to głośniejsze, to ciszsze.

1. Prilyginimas apie aguoną (TOMAS VENCLOVA)

Štai, ant aguonos grūdelio – namai.
Šunys aploja aguonos mėnulį.
Jiems nė į galvas netoptels ūmai,
Jogei anapus – visata didžiulė.

Kažin ar žemė didesnė už grūdą.
Kiti grūdeliai – žvaigždės ir planetos.
Nors jų pasauly daug tūkstančių būtų,
Visur namukui atsiranda vietos.

Viskas aguonų. Ji auga prie tako.
Vaikai bėgioja, aguona svyruoja,
O kai sutemsta ir mėnulis teka,
Šunės tai garsiai, tai negarsiai loja.

1. Alegorija apie aguoną (SIGITAS GEDA)

Stirkso ant grūdo aguonos namelis.
Šuneliai aploja aguonų mėnulį
Ir niekados tiems aguonų šuneliams
Neprisisapnuoja pasaulis didžiulis.

Žemė kaip grūdas – nė kiek nedidesnė,
Kiti grūdeliai – žvaigždės ir planetos,
Tebūnie jų šimtas tūkstančių dešimt.
Namas ir darželis kiekvienų stovėtų.

Viskas galvutėj. Aguona prie tako.
Vaikai aplink laksto, o galva siūbuoja.
O vakarėjant, kada mėnuo teka.
Tat tyliau, tai garsiau svetur šunės loja.

1. Parable of the Poppyseed (ROBERT HASS)

On a seed of poppy is a tiny house.
Inside it are people, a cat and a mouse.
Outside in the yard, a dog barks at the moon.
Then, in his one world, he sleeps until noon.

The earth is a seed, and nothing more.
And that seed's a planet, and that seed's a star.
And even if there were a hundred thousand
Each seed would contain a house and a garden.

All in a poppyhead. They grow taller than hay.
The children run through, and the poppy plants sway.
And, in the evening, when the moon is aloft.
You hear the dogs barking, first loudly then soft.

1. A Parable of the Poppy (CZESŁAW MIŁOSZ)

On a poppy seed is a tiny house,
Dogs bark at the poppy-seed moon,
And never, never do those poppy-seed dogs
Imagine that somewhere there is a world much larger.

The Earth is a seed---and really no more,
While other seeds are planets and stars.
And even if there were a hundred thousand,
Each might have a house and a garden.

All in a poppy head. The poppy grows tall,
The children run by and the poppy sways.
And in the evening, under the rising moon,
Dogs bark somewhere, now loudly, now softly.

2. Wiara (CZESŁAW MIŁOSZ)

Wiara jest wtedy, kiedy ktoś zobaczy
Listek na wodzie albo kroplę rosy
I wie, że one są - bo są konieczne.
Choćby się oczy zamknęło, marzyło,
Na świecie będzie tylko to, co było,
A liść uniosą dalej wody rzeczne.

Wiara jest także, jeżeli ktoś zrani
Nogę kamieniem i wie, że kamienie
Są po to, żeby nogi nam raniły.
Patrzcie, jak drzewo rzuca długie cienie,
I nasz, i kwiatów cień pada na ziemię:
Co nie ma cienia, istnieć nie ma siły.

2. Tikėjimas (TOMAS VENCLOVA)

Tikėti reiškia: paregėjus lašą
Rasos ar lapą vandens paviršiu,
Staiga suprasti, kad tai – būtinybė.
Nors užsimerktum ir ilgai svajotum,
Tik tai, kas buvo, bus pasaulio plotuos,
O lapą neša upės begalybė.

Tikėti reiškia: koją susižeidus
Akmeniu, tarti – akmenynų aibės
Sutvertos tam, kad mūsų kojas žleistų.
Žiūrėk – šešėlis po medžiu lyg aidas.
Turi šešėlį ir gėlę, ir veidas.
Kas be šešėlio – tėra tuščias žaislas.

2. Tikėjimas (SIGITAS GEDA)

Tikime taisyk, kada pamatom
Lapą beplaukiant arba rasos lašą
Ir žinom – jie yra neišvengiami.
Kad ir mūs akys aptemtų, mirgėtų,
Žemėj tai bus, o daugiau nieko kito,
Lašą tolyn nuplukdys upės vandenys.

Tikime taipgi, kada susižeidę
Koją į akmenį, žinom, kad akmenys
Tam ir yra – nusimušti kojėlėms.
Žvelkit, kaip medis meta šešėlius,
Metam šešėlį ir mes, o ir gėlės.
Jei nėra šešėlio, tai būti nėra galios.

2. Faith (ROBERT HASS)

The word Faith means when someone sees
A dewdrop or a floating leaf, and knows
That they are, because they have to be.
And even if you dreamed, or closed your eyes
And wished, the world would still be what it was.
And the leaf would still be carried down the river.

It means that when someone's foot is hurt
By a sharp rock, he also knows that rocks
Are here so that they can hurt our feet.
Look, see the long shadow cast by the tree;
And flowers and people throw shadows on the earth:
What has no shadow has no strength to live.

2. Faith (CZESŁAW MIŁOSZ)

Faith is in you whenever you look
At a dewdrop or a floating leaf
And know that they are because they have to be.
Even if you close your eyes and dream up things
The world will remain as it has always been

And the leaf will be carried by the waters of the river.

You have faith also when you hurt your foot
Against a sharp rock and you know
That rocks are here to hurt our feet.
See the long shadow that is cast by the tree?
We and the flowers throw shadows on the earth.
What has no shadow has no strength to live.

SANTRAUKA

Magistro darbe „Formos aidas: metras ir rimas Česlovo Milošo poemėlėje „Pasaulis“ ir jos vertimuose į lietuvių ir anglų kalbas“ siekiama nustatyti, kokioms vertimo mokykloms priklauso poetinio ciklo „Pasaulis (Naivioji poema)“ vertėjai. Tyrimo objektu pasirinkti du Nobelio premijos laureato Česlovo Milošo eilėraščiai iš šio ciklo. Jie buvo versti į lietuvių kalbą Sigitas Geda (2000 m.) ir Tomo Venclovos (2024 m.), o į anglų kalbą – Roberto Hassas (1984 m.) ir paties Milošo (1988 m.). Teorinėje darbo dalyje aptariama prozodijos reikšmė poezijoje, vaikų eilėraščiai kaip subžanras, pristatoma Č. Milošo biografija ir jos svarba Milošo kūrybos vertimui. Trumpai apžvelgiamos ir pagrindinės vertimo teorijos. Praktinėje dalyje, atsižvelgiant į metro ir rimo kriterijus, analizuojami ir lyginami tarpusavyje du eilėraščiai, jų lietuviški bei angliški vertimai. Rezultatai parodė, kad Tomas Venclova ir Robertas Hassas priskirtini Rytų vertimo mokyklai, kadangi jie siekė išlaikyti metrinę struktūrą ir rimo schemą. Tuo tarpu Sigitas Geda ir Česlovo Milošas šiuo artimesni Vakarų vertimo mokyklai – jie siekė perteikti semantinę prasmę, o ne formalią eilėraščių struktūrą.

SUMMARY

In the master's thesis "Echoes of Form: Meter and Rhyme in Czesław Miłosz's "The World" and Its Lithuanian and English Translations" it is established which translation schools do the translators of the poetic cycle *The World* belong to. Two poems from the Nobel-listed, Czesław Miłosz's, poetic cycle *The World: A Naïve Poem* (translated into Lithuanian by Sigita Geda in 2000 and Tomas Venclova in 2024 and into English by Robert Hass in 1984 and Czesław Miłosz himself in 1988) were selected for analysis. The theoretical part of the thesis introduces a discussion about prosody in poetry, how nursery rhymes work as a subgenre. It also introduces Miłosz's background and its importance for translating his work as well as a brief discussion on translation theory. In the empirical part, two poems and their two Lithuanian translations and two English translations are examined and compared according to meter and rhyme schemes. The results of this analysis revealed that Tomas Venclova and Robert Hass belong to the Eastern school of translation as they focused on preserving the metrical pattern and the rhyme scheme of Miłosz's poems. While Sigita Geda and Czesław Miłosz, as a self-translator, in this case, belong to the Western school of translation as they aimed to convey the semantical meaning over the formal structure of the poems.