

order to achieve dynamic equivalence in the target language. As for teaching implications, there are several contexts where the most frequent Hungarian counterparts ('marmint' and 'vagyis') convey unwanted implicatures and, therefore, need to be identified as false friends.

Originality/Value – The research is unique in its focus on a pair of genetically unrelated languages as well as its research design, i.e. the manual annotation of a variety of formal and functional features of reformulation markers.

Keywords: oral discourse markers, reformulation, scripted discourse, parallel corpora

Research type: case study

► THE SCOPE OF POETIC DISCOURSE IN *CÁNTICO*: TRANSLATIONS OF FOREIGN AUTHORS, FROM O. MIŁOSZ TO T.S. ELIOT

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Purpose – This work investigates several translations of foreign literature in the poetry journal published by the *Grupo Cántico* poets (Ricardo Molina, Pablo García Baena and Juan Bernier) along with a set of painters during the 1940s and 1950s in Spain. Different editions of the *Cántico* literary journal are introduced and defined. *Cántico* was published in Córdoba, Spain, within two periods: the first, from 1947 to 1949, and the second, from 1954 to 1957.

The paper presents and analyses the works of foreign poets published in the journal, ranging from the French-Lithuanian poet, playwright, essayist and diplomat Oscar Vladislav de Lubicz Miłosz, to the American residing in Britain, Thomas Stearns Eliot. It looks at a translation by Julio Aumente of a O. Miłosz's work "Sinfonía de Septiembre" and examines two references to the work of T.S. Eliot, as well as the translation of his "The Hollow Men" ("Los hombres huecos") by José Antonio Muñoz Rojas.

The analysis also covers an overview of other foreign poems penned by a plethora of writers from other countries and in many languages, such as

French, Italian, Chinese, German, Portuguese, Hungarian, Arabic and Russian.

Design/methodology/approach – Samples and fragments of the poems both in native and target languages are subjected to comparative analysis in order to deduce the translation strategies employed in each case.

Findings – The research revealed several poetic translation strategies. In most cases, a remarkable fidelity and adherence to the source text is evident. It should be noted that in the successive issues of the journal, especially during the second period, there was a renewed interest in foreign poetry. It was exhibited by the critical studies (such as “*Carta sobre la actual poesía*” or “Letter on poetry today...””) and also in the design and arrangement of the poems in bilingual versions, allowing a critical reader to make one’s own comparison while reading the two texts side by side.

Research limitations/implications – The paper focuses on translations of the poetic works published in *Cántico* during the two decades of mid-twentieth century.

Practical implications – a series of conclusions are drawn, emphasising that the translations of foreign poetry found in *Cántico* exhibit a universality, openness and heterogeneity that was unprecedented in Spain (in Andalusia and, particularly, in Córdoba) under the Franco regime, thereby serving to open up and internationalise the Spanish poetry of the time.

Originality/Value – the research presents one of the first attempts to closely examine and compare poetic discourse in translation under Franco regime.

Keywords: *Cántico* Journal, *Cántico* Group of Poets, poetic discourse and translation

Research type: research paper

DISCOURSE, TECHNOLOGY AND TRANSLATION

**AND FEATURED WORKSHOP ON
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