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# LOSS AND CREATION IN POETRY TRANSLATION / PÉRDIDA Y CREACIÓN EN LA TRADUCCIÓN POÉTICA

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**Abstract.** The aim of this investigation is to analyze the complexity of poetry translation to achieve a “good translation”. Poetry translation has always been criticized because it involves a complex process in which knowing the metric, rhythm, verses and the characteristics of the poems in the different languages is crucial. This research analyzes the difficulties that a translator faces in the direct translation of a poem. The investigation is conducted through a textual analysis of the poem “Los amorosos” (1950) by Jaime Sabines, who was a contemporary Mexican poet in Spanish language and is recognized as one of the most important Mexican poets of the 20th century, and its version in English called “The lovers” (1995) translated by W.S. Merwin published in 1996.

By comparing the original poem with its translated version, we are able to identify the difficulties that poetry translation has and by the analysis of the original text compared with the translation, it is easier to notice how the translator solved the problems of equivalence and meaning that are common elements in poetry. In this research we are trying to prove that in poetry translation there is always loss and creation, in the way that the translator changes some words, so they can have meaning in the language he is translating and therefore there is a “creation” of a new version from the original poem to compensate the loss.

**Key words:** Poetry, translation, textual analysis, figures of speech, loss and creation.

## **1. Introduction**

### **1.1 Poetry**

Poetry is one of the purest ways of expression that human beings have, it is rich from different perspectives since the use of grammar, vocabulary, sounds and the transmission of feelings are part of its composition. Poetry being a way of expression is something we must consider as valuable, something that must be shared not matter the language. In order to start with this investigation, we must have a clear idea about what poetry is.

According to the opinion of Heidegger poetry is a close representation of numerous aspects of human thought and of linguistic expression (as cited in Kharmandar & Karimnia, 2013: 581), here we can notice how relevant is poetry since it gives the human beings the power to share what they think. For Niknasab & Pishbin poetry is an important element in the development of our society and it enriches our knowledge and culture (Niknasab & Pishbin, 2011) and they highlight that this activity has been crucial to transmit wisdom, content and it is also an important element in literature.

Poetry is not only words in a paper it is a composition that enriches literature and by using the literary language is that authors transmit feelings; it is a genre of literary text, and genre as socially defined cluster of communication acts that thanks to the help of channels of communication allow people to understand each other (Jones, 2011). As most of the literary texts, poetry found a way of expansion in translation but in this process is where the discussion starts because as Frost and other authors believe: "Poetry is what gets lost in translation" (as cited in Wechsler, 1998:51).

### **1.2 Translation**

Translation is a concept that through the years has been defined by many authors and theorists, like Hatim and Mason, for them translation is "a communicative transaction taking place within a social framework" (as cited in Beeby-Lonsdale, 1996: 91), involving the transfer of "equivalences". For Beeby-Lonsdale,

translation is a matter of communication, and it is perceived as a process that can influence the way we understand or not between each other (Beeby-Lonsdale, 1996).

For other authors translation is a multidisciplinary process where translators have different tools to solve translation problems:

Translation as a profession has to be seen as a collaborative process between translators, revisers, terminologists, often writers and clients (literary works have to be checked by a second native TL reviser and desirably a native SL speaker), where one works towards a general agreement. (Newmark, 1988: 6)

As translation has to do with languages, it is meant to work with a pair of languages and Catford describes that “translation, as a process, is always uni-directional: it is always performed in a given direction, 'from' a Source Language 'into' a Target Language” (Catford, 1965: 20). When our aim is to translate literature, and specially poetry, the task of the translator is to achieve the transmission of meaning from one language to another and to make the reader feel what the author meant.

Translation is an essential tool in the literary world and this combined with poetry has brought us, the readers, the opportunity to know the different ideologies that exist in different places around the world, day a day by the translation of texts we are able to be more tolerant and understand what is happening not only around us but around the whole globe.

Due to the elements and characteristics of translation that I mentioned above we can assume that poetry translation is not as easy as it seems, the translator has to be really careful and take into account that there are many elements that must be considered in order to achieve a “good translation”.

This activity is a complex process that involves multiple aspects that the translator must deal with in order to transmit the same intention as the ST (Source Text); translators need to know languages, the target language's culture as well as the author of

the text they are translating and the main characteristics of his or her way of writing.

### **1.3 Process of Translation**

Translation as a process consist in a system of taking decisions that may affect or benefice the result of your work. One must follow, but not strictly, the main ideas of the author without forget that translation process gives us a certain type of freedom that we must not abuse of it.

For Kharmandar & Karimnia the translation activity is defined by what this process is abut and in which the “translator’s actual task involves transferring the source language (SL) universe of meaning to the target language (TL) through an intermediate interpretive phase”(Kharmandar & Kaimnia, 2013: 58). Hervey, Higgins & Haywood consider translation is more what we do and what we get, they mean that “translation ca be viewed as a process. It can, however, also be viewed as a product” (Hervey, Higgins & Haywood, 1995: 12).

Newmark labels translation in four steps classifying it at first as a science, secondly, as a skill, thirdly, as an art and lastly, as a matter of taste (Newmark, 1988). He believes that as translators it is crucial for us to determine the text’s intention and the purpose why it was written and just after that we can select a method to perform the translation.

As translators sometimes it is necessary to sacrifice some aspects of the ST to preserve others in the TT and also we have to be so careful in our translation process and techniques because the object of a good translation is that the readers do not notice that what they are reading is a text that originally was not written in that language. As conclusion of these ideas we can assume that translation is a broad process of making choices to transmit the same ideas.

In the opinion of Wechsler translation consist in taking decisions in a strict way but these decisions are not isolated they are part of a broader task in which any decision that you take will significantly affect your TT (Target Text) (Wechsler, 1998). There are authors like Hervey, Higgins & Haywood that

conceive translation as a real challenge, in which some elements of the original text can be modified or lost (Hervey, Higgins & Haywood, 1995).

#### **1.4 Translation of Poetry**

Translating poetry involves a complex process in which the translator must decide what is the best option to achieve the goal of making a “good” translation of the original text. Once you are translating, it is possible to influence in the TT and even though your intentions are objective and pretend to transmit the meaning to be loyal to what the original author wanted to say; every translator at a certain point of the work ends up with a subjective work because when we translate we add a little bit of us, of our point of view.

Poetry translation has always been criticized because it involves as many elements of the text as translation skills; like knowing the metric, rhythm, verses and the characteristics of the poems in the different languages, all these are necessary to develop a final product with a good quality and to transmit the same ideas that are emphasized on the original version.

This type of translation has actions and decisions that have consequences, if understating necessitates self-understanding, a translation cannot occur without consequences. Trying to perceive a foreign culture, ideology, or even myths can influence the way the target text (TT) audience views the world (Kharmandar & Kaimnia, 2013: 582). As translators we influence many readers and, it is up to our translation, if the aim of the poem is accomplished or not.

Niknasab & Pishbin remark that “translators have attempted to preserve both form and content as far as possible in order to transfer all aesthetic aspects of the source text to the target text” (Niknasab & Pishbin, 2011: 2) but if we consider translation as a complex process where meaning, figures of speech, rhythm and many other elements are present, it becomes inevitable to sacrifice the form, the meaning and other elements in order to preserve some of them that are “the most relevant”.

The fundamental problem in poetry translation is to translate, that is why Landers describes that translation is “the art of failure” (as cited in *Ibidem*, 20011: 5) because when we translate, we are not being loyal with the author, a small modification makes the translation different to the original. For Newmark, it is clear that “the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned”. (Newmark, 1988: 70)

As a description of the loss and choices that the translator must do Wechsler determines that:

Translating poetry loses what poetry is.” Or: “In translating a poem, the essence of that poem is lost;” what is preserved are the inessential elements -the images, the basic ideas, many of the words- but not the sounds or the multiple meanings or resonances of the words, the exact way in which the ideas and images are ordered and embodied (Wechsler, 1998: 51).

Newmark considers that the task of the translator is to identify the intention of the text and the author and considering this the translator must choose a suitable method to translate and to solve the problems in that text (Newmark, 1988). Following this idea Beeby-Lonsdale mentions that the:

Translator transfer competence. The mastery of communication strategies that allow transfer of meaning from the SL to the TL and may be used to improve communication or to compensate for breakdowns (caused by limiting factors in actual communication or insufficient competence in one or more of the other components of communicative competence). (Beeby-Lonsdale, 1996: 92)

The problems that the translator is exposed to are according to Hervey, Higgins, & Haywood, “decisions of detail... they concern the specific problems of grammar, lexis and so on

encountered in translating particular expressions in their particular context” (Hervey, Higgins & Haywood, 1995: 6) and as long as in poetry the details are fundamental, this task becomes harder and make poetry translation a time consuming process in which it is necessary to search and be conscious about the decisions we take.

Translation loss bases its decisions on what elements are the most highlighter in the author’s work and the elements that are part of the composition of poetry make this work harder as Jones assumes “in poetry, however, surface semantics and underlying imagery are often so closely and complexly bound with linguistic form that it is notoriously difficult to interpret these relationships and reproduce them in a foreign-language text”(Jones, 2011: 4).

### **1.5 Translation methods**

In order to accomplish the poetry translation task Niknasab & Pishbin describe that there are different Types of Literal Verse Translation, as part of these we can find Phonemic translation, Stanza Imitation, Meter Imitation, Imitation of the Rhyme Scheme, Literal Blank Verse Translation and if it is necessary as a translators we can use free translation strategies when the text requires it and this include, Rhymed Translation, Blank verse translation and Interpretation. (Niknasab & Pisbin, 2011)

Newmark believes that the translating procedure is operational, and has some steps to follow, it begins with choosing a method of approach, then, when we are translating, we translate with four levels more or less consciously in mind and these level are: (1) the SL text level, (2) the referential, (3) the cohesive level, (4) the level of naturalness.

In order to get the final product in the TL there are some translation methods, according to Newmark that the translator can use and in which he has to decide whether to translate literally or freely; and as he mentioned these methods are: Word-for-word translation, Literal translation, Faithful translation, Semantic translation, Adaptation, Free translation, Idiomatic translation and Communicative translation. (Newmark, 1988)



Newmark's work also includes the text level and how the translator works with it, he describes that as a translator:

You intuitively and automatically make certain 'conversions; you transpose the SL grammar (clauses and groups) into their ready TL equivalents and you translate the lexical units into the sense that appears immediately appropriate in the context of the sentence. Your base level when you translate is the text (Newmark, 1988: 22).

## **2. Method**

The poems that are analyzed in this research are "Los amorosos" by Jaime Sabines and "The lovers" by W.S. Merwin. The Spanish version is comprised of a poetic composition of eight stanzas and has free rhyme; but, in some verses internal rhyme is present. In the structure of the poem the first four stanzas contain six verses, stanzas number five and six have nine verses, the seventh stanza has ten verses and the eighth eight verses.

The poem in English is composed by eleven stanzas, as in the original poem the stanzas have free rhyme and some others contain internal rhyme.

The pattern that this poem follows has in the first stanza eight verses, in the second fifteen verses, the third one has six verses, the fourth, the fifth and sixth stanzas have two verses, the seventh has six verses, the eighth has five verses, the number nine and eleven have four verses and the tenth stanza has three verses.

This investigation is conducted by a textual analysis, the objective here is to study and analyze the figures of speech and the content of the poem as Niknasab & Pishbin suggest that are the characteristics of this type of analysis (Niknasab & Pishbin, 2011) and using a chart of six columns the Spanish and the English version of the poem will be compared, as it's shown in the following table.

**Table 1 Description of the chart for the analysis**

Figures of speech	Verse No.	SL Poem	Verse No.	TL poem	Figures of speech
-	#	Los amorosos	#	The lovers	-

The intention with this analysis is to verify if both poems convey the same meaning, compare the structure of both poems, describe the differences between them and also describe their similarities, according to all mentioned before, we can conclude how the TL product is affected and manipulated when the translation is made; this will help us, as translators to identify what are the problems faced in poetry translation and in the future learn how to make a constructive critic considering that some elements of poetry may be lost.

### **3. Analysis and discussion**

Through the analysis of the poem “Los amorosos” and its translation “The lovers” we can notice that the job of a translator is not always easy, and it becomes harder when we have to keep in mind that the objective is to transmit a feeling that in this case is the pain that the lovers have because they cannot find their love.

The chart of six columns\* that was taken as a tool for the analysis helped us to verify when the structure of the poem was similar or different and also to exemplify the omission of some words or phrases in the translation of the poem, here below we will mention some examples.

In verse number 19\* we can notice how in the translation the intensity of the expression got lost, here it is important to point out that the word “nunca” plays an important role as an hyperbole in this verse but in English the translator decided to left it as “will not” instead of using the expression “never” which is the most common translation of the Spanish word “nunca”.

In the line number 10 of the analysis chart<sup>13</sup> we found that the word “solos” is repeated three times in the Spanish version while in English the word “alone” is present only two times in that verse. Between all the findings of the analysis what called our attention the most is the fact that the line number 46 of the poem in Spanish disappears in the English version; here the translator by making the omission of this line loses the intensity of the reconfirmation that remarks that the lovers will not give up in the difficult task of finding love.

What we also find relevant in the translation of the poem is that the word “hidra” in the verse number 24<sup>14</sup> is translated as “serpent” which is a synonym, but this word does have a direct translation in English which is “hydra”.

With this analysis we identified that most of the figures of speech that are part of the poem in Spanish stay present in the translation but we also have to consider that others disappeared or loosed intensity, here we can infer that a loss was present in the poem because its translation is not the same as the SL poem and consequently there is a creation of a new version of the original, even though the translator wanted to keep the TL text as close as possible to the original.

## 1. Appendix

<i>Source text</i>	<i>Target text</i>
<b>Los amorosos</b>	<b>The lovers</b>
<b>Los amorosos callan.</b>	The lovers say nothing.
<b>El amor es el silencio más fino,</b>	Love is the finest of the silences,
<b>el más tembloroso, el más insoportable.</b>	the one that trembles most and is hardest to bear.

<sup>13</sup> See Table 2 in the Appendix section.

<sup>14</sup> See Table 2 in the Appendix section.

**Los amorosos buscan,  
los amorosos son los que  
abandonan,  
son los que cambian, los que  
olvidan.**

The lovers are looking for  
something.  
The lovers are the ones who  
abandon,  
the ones who change, who  
forget.

**Su corazón les dice que nunca  
han de encontrar,  
no encuentran, buscan.**

Their hearts tell them that  
they will never find.  
They don't find, they're  
looking.

**Los amorosos andan como  
locos  
porque están solos, solos,  
solos,  
entregándose, dándose a cada  
rato,  
llorando porque no salvan al  
amor.**

The lovers wander around like  
crazy people  
because they're alone, alone,  
surrendering, giving  
themselves to each moment,  
crying because they don't save  
love.

**Les preocupa el amor. Los  
amorosos  
viven al día, no pueden hacer  
más, no saben.**

They worry about love. The  
lovers  
live for the day, it's the best  
they can do, it's all they know.

**Siempre se están yendo,  
siempre, hacia alguna parte.**

They're going away all the  
time,

<b>Esperan, no esperan nada, pero esperan.</b>	all the time, going somewhere else. They hope, not for anything in particular, they just hope.
<b>Saben que nunca han de encontrar.</b>	They know that whatever it is they will not find it.
<b>El amor es la prórroga perpetua, siempre el paso siguiente, el otro, el otro.</b>	Love is the perpetual deferment, always the next step, the other, the other.
<b>Los amorosos son los insaciables, los que siempre -¡que bueno!- han de estar solos.</b>	The lovers are the insatiable ones, the ones who must always, fortunately, be alone.
<b>Los amorosos son la hidra del cuento.</b>	
<b>Tienen serpientes en lugar de brazos.</b>	The lovers are the serpent in the story.
<b>Las venas del cuello se les hinchán</b>	They have snakes instead of arms.
<b>también como serpientes para asfixiarlos.</b>	The veins in their necks swell like snakes too, suffocating
<b>Los amorosos no pueden</b>	them.

<b>dormir</b>	The lovers can't sleep
<b>porque si se duermen se los comen los gusanos.</b>	because if they do the worms eat them.
<b>En la oscuridad abren los ojos</b>	They open their eyes in the dark
<b>y les cae en ellos el espanto.</b>	and terror falls into them.
<b>Encuentran alacranes bajo la sábana</b>	They find scorpions under the sheet
<b>y su cama flota como sobre un lago.</b>	and their bed floats as though on a lake.
<b>Los amorosos son locos, sólo locos,</b>	The lovers are crazy, only crazy
<b>sin Dios y sin diablo.</b>	with no God and no devil.
<b>Los amorosos salen de sus cuevas</b>	The lovers come out of their caves
<b>temblorosos, hambrientos, a cazar fantasmas.</b>	trembling, starving, chasing phantoms.
<b>Se ríen de las gentes que lo saben todo,</b>	They laugh at those who know all about it,
<b>de las que aman a perpetuidad, verídicamente,</b>	who love forever, truly,
<b>de las que creen en el amor como una lámpara de</b>	

**inagotable aceite.**

at those who believe in love  
as an inexhaustible lamp.

**Los amorosos juegan a coger**

**el agua,**

The lovers play at picking up  
water,

**a tatuar el humo, a no irse.**

**Juegan el largo, el triste juego  
del amor.**

tattooing smoke, at staying  
where they are.

**Nadie ha de resignarse.**

They play the long sad game  
of love.

**Dicen que nadie ha de  
resignarse.**

None of them will give up.

**Los amorosos se avergüenzan  
de toda conformación.**

The lovers are ashamed to  
reach any agreement.

**Vacíos, pero vacíos de una a  
otra costilla,**

Empty, but empty from one  
rib to another,

**la muerte les fermenta detrás  
de los ojos,**

death ferments them behind  
the eyes,

**y ellos caminan, lloran hasta  
la madrugada**

and on they go, they weep

**en que trenes y gallos se  
despiden dolorosamente.**

toward morning  
in the trains, and the roosters  
wake into sorrow.

**Les llega a veces un olor a  
tierra recién nacida,**

Sometimes a scent of

**a mujeres que duermen con**

newborn earth reaches them,

<p><b>la mano en el sexo, complacidas, a arroyos de agua tierna y a cocinas.</b></p> <p><b>Los amorosos se ponen a cantar entre labios una canción no aprendida, y se van llorando, llorando, la hermosa vida.</b></p>	<p>of women sleeping with a hand on their sex, contented, of gentle streams, and kitchens.</p> <p>The lovers start singing between their lips a song that is not learned. And they go on crying, crying for beautiful life.</p>
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**Table 2**

**Complete analysis of the poem “Los amorosos” by Jaime Sabines and its translation “The lovers” by W. S. Merwin**

Figures of speech	Verse No.	SL Poem	Verse No.	TL poem	Figures of speech
		Los amorosos		The lovers	
	1	Los amorosos callan.	1	The lovers say nothing.	Hyperbole
<b>Metaphor – Repetiton - Hyperbole</b>	2	El amor es el silencio más fino,	2	Love is the finest of the silences,	Hyperbole – Metaphor



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<b>Syntatic parallelism - Hyperbole</b>	3	el más tembloroso, el más insoportable.	3	the one that trembles most and is hardest to bear.	Hyperbole
<b>Repetition</b>	4	Los amorosos buscan,	4	The lovers are looking for something.	Repetition
<b>Repetition – Alliteration</b>	5	los amorosos son los que abandonan,	5	The lovers are the ones who abandon,	Repetition – Alliteration
<b>Repetition - Alliteration</b>	6	son los que cambian, los que olvidan.	6	the ones who change, who forget.	Alliteration – Repetition
<b>Metaphor – Hyperbole</b>	7	Su corazón les dice que nunca han de encontrar,	7	Their hearts tell them that they will never find.	Hyperbole
<b>Repetition</b>	8	no encuentran, buscan.	8	They don't find, they're looking.	Repetition
<b>Simile – Hyperbole</b>	9	Los amorosos andan como locos	9	The lovers wander around like crazy people	Simile – Hyperbole

<b>Repetition</b>	10	porque están <b>solos, solos, solos,</b>	10	because they're <b>alone, alone,</b>	Repetition
	11	entregándose, dándose a cada rato,	11	surrendering, giving themselves to each moment,	
<b>Repetition</b>	12	llorando porque no salvan al amor.	12	crying because they don't save love.	Repetition
<b>Repetition – Repetition</b>	13	Les preocupa el amor. Los amorosos	13	They worry about love. The lovers	Repetition – Repetition
<b>Repetition</b>	14	viven al día, no pueden hacer más, no saben.	14	live for the day, it's the best they can do, it's all they know.	Repetition
<b>Repetition – Hyperbole</b>	15	Siempre se están yendo,	15	They're going away all the time,	Repetition – Hyperbole
<b>Repetition – Hyperbole</b>	16	siempre, hacia alguna parte.	16	all the time, going somewhere else.	Repetition – Hyperbole

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<b>Repetition</b>	17	Esperan,	17	They hope,	Repetition
<b>Repetition – Irony</b>	18	no esperan nada, pero esperan.	18	not for anything in particular, they just hope.	Repetition – Irony
<b>Hyperbole – Irony</b>	19	Saben que <b>nunca</b> han de encontrar.	19	They know that whatever it is they <b>will not</b> find it.	Irony
<b>Hyperbole</b>	20	El amor es la prórroga perpetua,	20	Love is the perpetual deferment,	Hyperbole
<b>Repetition – Hyperbole</b>	21	siempre el paso siguiente, el otro, el otro.	21	always the next step, the other, the other.	Hyperbole – Repetition
<b>Hyperbole – Metaphor</b>	22	Los amorosos son los insaciables,	22	The lovers are the insatiable ones,	Hyperbole - Metaphor
<b>Hyperbole – Irony</b>	23	los que siempre -¡que bueno!- han de estar solos.	23	the ones who must always, fortunately, be alone.	Hyperbole – Irony

<b>Metaphor</b>	24	Los amorosos son la <b>hidra</b> del cuento.	24	The lovers are the <b>serpent</b> in the story.	Metaphor
<b>Metaphor</b>	25	Tienen serpientes en lugar de brazos	25	They have snakes instead of arms.	Metaphor
	26	Las venas del cuello se les hinchan	26	The veins in their necks swell	
<b>Simile</b>	27	también como serpientes para asfixiarlos.	27	like snakes too, suffocating them.	Simile
	28	Los amorosos no pueden dormir	28	The lovers can't sleep	
<b>Metaphor</b>	29	porque si se duermen se los comen los gusanos.	29	because if they do the worms eat them.	Metaphor
	30	En la oscuridad abren los ojos	30	They open their eyes in the dark	

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<b>Metaphor</b>	31	y les cae en ellos el espanto.	31	and terror falls into them.	Metaphor
	32	Encuentran alacranes bajo la sábana	32	They find scorpions under the sheet	
<b>Simile</b>	33	y su cama flota como sobre un lago.	33	and their bed floats as though on a lake.	Simile
<b>Repetition</b>	34	Los amorosos son locos, sólo locos,	34	The lovers are crazy, only crazy	Repetition
	35	sin Dios y sin diablo.	35	with no God and no devil.	
	36	Los amorosos salen de sus cuevas	36	The lovers come out of their caves	
	37	temblorosos, hambrientos,	37	trembling, starving,	
<b>Metaphor</b>	38	a cazar fantasmas.	38	chasing phantoms.	Metaphor
<b>Hyperbole</b>	39	Se ríen de las gentes que lo saben todo,	39	They laugh at those who know all about it,	Hyperbole

	40	de las que aman a perpetuidad, verídicamente,	40	who love forever, truly,	
<b>Simile – Hyperbole</b>	41	de las que creen en el amor como una lámpara de inagotable aceite.	41	at those who believe in love as an inexhaustible lamp.	Simile – Hyperbol
	42	Los amorosos juegan a coger el agua,	42	The lovers play at picking up water,	
<b>Metaphor</b>	43	a tatuar el humo, a no irse.	43	tattooing smoke, at staying where they are.	Metaphor
<b>Irony</b>	44	Juegan el largo, el triste juego del amor.	44	They play the long sad game of love.	Irony
<b>Hyperbole</b>	45	Nadie ha de resignarse.	45	None of them will give up.	Hyperbole

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<b>Hyperbole – Repetition</b>	46	Dicen que nadie ha de resignarse.			—
<b>Hyperbole</b>	47	Los amorosos se avergüenzan de toda conformación.	46	The lovers are ashamed to reach any agreement.	
<b>Metaphor</b>	48	Vacíos, pero vacíos de una a otra costilla,	47	Empty, but empty from one rib to another,	Metaphor
<b>Metaphor</b>	49	la muerte les fermenta detrás de los ojos,	48	death ferments them behind the eyes,	Metaphor
<b>Hyperbole</b>	50	y ellos caminan, lloran hasta la madrugada	49	and on they go, they weep toward morning	Hyperbole
<b>Metaphor</b>	51	en que trenes y gallos se despiden dolorosamente.	50	in the trains, and the roosters wake into sorrow.	Metaphor
<b>Metaphor</b>	52	Les llega a veces un olor a tierra recién nacida,	51	Sometimes a scent of newborn earth reaches them,	Metaphor

<b>Metaphor</b>	53	a mujeres que duermen con la mano en el sexo, complacidas,	52	of women sleeping with a hand on their sex, contented,	Metaphor
<b>Mataphor</b>	54	a arroyos de agua tierna y a cocinas.	53	of gentle streams, and kitchens.	Metaphor
	55	Los amorosos se ponen a cantar entre labios	54	The lovers start singing between their lips	
<b>Irony</b>	56	una canción no aprendida,	55	a song that is not learned.	Irony
<b>Repetition</b>	57	y se van llorando, llorando,	56	And they go on crying, crying	Repetition
	58	la hermosa vida.	57	for beautiful life.	



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