

Melancholy as a function of duel in the book *Whiskey Words & a Shovel III: An annotated Translation*

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Dedication

To my parents and my sister, who have expressed their unconditional love and supported me in following my instincts and academic goals.

To my beloved dog, who reminds me of those moments in my childhood when I would tell him my greatest desires.

To the universe for inspiring me in my research processes.

Sebastian Fuentes Medina

To my siblings, who have always encouraged and supported me, made me laugh, and stood by my side during the tough times.

To my parents, who have been patient with me and given me everything I have ever needed.

To my colleagues and friends, Sebastian and Mafe, for trusting, giving me the opportunity to join this challenging project.

Silvia Fernanda Castillo Archila

To my mom, who supported me and encouraged me to do whatever I wanted to.

To my beloved cat, for being my emotional support and drying my tears with his fur.

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Abstract

Title: Melancholy as a function of duel in the book *Whiskey Words & a Shovel III: An annotated Translation*

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Keywords: Poetry translation, Literary recreation, Annotated translation, Melancholy, Duel.

Description:

Throughout history, poetry has gone through different processes of translation, seeking a way to transcend in several cultures. As a result, literary theorists have suggested different approaches, from a very radical perspective such as the complete faithfulness of a poem, to a more creative process in which the translator role acts as a writer. However, assuming either of these two positions have led translators to deliberations of how to translate, which is conditioned to the judgment of a particular audience. Along these lines, with this annotated translation project, we integrated translation strategies such as Skopos theory (Nord, 1997) that allowed us to generate a more performing translation, evoking the notion that the translated poem is the result of a literary recreation, which is our translational philosophy.

Additionally, this annotated translation project depicts the procedure carried out during the literary translation, from English to Spanish, of 70 poems framed into the category of melancholy as a function of duel from the book *Whiskey Words & a Shovel III*. Therefore, we proposed a four-step methodology developed in the following order: documentation, structural analysis, translation process, and annotation. As a main conclusion, translating poems that subscribe to contemporary literature implies considering literary resources that fit the literary and sociocultural phenomena of the contemporary world, such as simple language, genre neutrality, and the dissemination of poetry in a digital age.

* Undergraduate Thesis

** Faculty of Human Sciences. Languages School. Director: PhD. Heidy Gutiérrez

Resumen

Título: La melancolía en función del duelo en el libro *Whiskey Words and a Shovel III: una traducción comentada*

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Palabras clave: Traducción poética, Recreación literaria, Traducción comentada, Melancolía, Duelo.

Descripción:

A lo largo de la historia, la poesía ha pasado por diferentes procesos de traducción, buscando así una manera de trascender en varias culturas. Como resultado, los teóricos literarios han sugerido diferentes enfoques que van desde una perspectiva muy radical, como la total fidelidad de un poema, hasta un proceso más creativo en el que el traductor es también un escritor. Sin embargo, asumir cualquiera de estas dos posiciones ha llevado a los traductores a deliberar sobre cómo traducir, lo que condiciona el juicio de cada audiencia en particular. De esta forma, con esta traducción comentada, integramos estrategias de traducción, tal como la teoría Skopos (Nord, 1997) que nos permitió crear una traducción funcionalista, evocando así la noción de que el poema traducido es el resultado de una recreación literaria, lo cual es nuestra filosofía traductológica.

Además, esta traducción literaria del inglés al español de 70 poemas enmarcados en la categoría de melancolía en función del duelo del libro *Whiskey Words & a Shovel III* siguió una metodología de cuatro pasos desarrollada en el siguiente orden: documentación, análisis estructural, proceso de traducción y anotación. Como conclusión, traducir poemas de literatura contemporánea implica usar recursos literarios que se ajusten a los fenómenos literarios y socioculturales del mundo contemporáneo, tales como el lenguaje sencillo, la neutralidad de género y la divulgación de la poesía en la era digital.

* Trabajo de grado

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Introduction

When it comes to literary translation, its definition evokes debates that have historically marked its theorization. Thus, different authors, beyond proposing a definition in clear terms, approach this field from the difficulties and the translatability perspective of a literary work. For instance, Hakemi (2013) does not provide a clear definition, he addresses the difficulties assuming that “many literary translations fail to achieve the fame and quality of the original” (p. 375). On the contrary, other authors as Agrawal (2017) defines it straightforwardly as “the translation of literary texts of one language into another” (p. 7). However, there are others who approach its definition by taking a stance on the translatability of literature. Delabastita (2011) relates it as a vein of “preserving or recreating the intentions and aesthetic effects that may be perceived in the source text” (p. 69). Or Lun, who refers to literary translation as a kind of re-created literature, but it is distinctively based on translation (2018, p. 391).

Previous assumptions lead us to perceive this field as a process where translators are constantly looking for strategies or criteria that attempt to overcome the translational difficulties and to answer the following question, how to translate a text that fulfills an aesthetic function within a culture (Lotman, 1976, p. 339). To this question, Snell-Hornby argues that when translating, it is essential to consider the language as an integral part of culture, assuming that translator, besides being bilingual, must be bicultural (1988, p. 42).

In order to delve deeper into the difficulties that a translator faces in literary translation, we must start from the fact that translating any discursive genre already makes it difficult as it is a task in which one is constantly debating with bilateral aspects of the source and target language, such as culture and linguistic structures. Hence, when translating

literature, especially poetry, the stylistics of the language represent one more aspect in translation (e.g., metaphors, personifications, rhymes, and metric). This explains why for many authors the translation of poetry is considered an impossible art, something untranslatable as it represents a loss that no one cannot avoid. For instance, the poet Robert Frost states that “poetry is what gets lost in translation”, also Jakobson shares this notion affirming that everything is translatable except poetry. However, Cercignani (1993) rejects these perceptions and clarifies that "possible" refers to the activity of translating, and "impossible" to the so-called equivalence of the result"⁵(p. 92). This first notion allows us to rethink that translating poetry does not represent literally an act of the impossible, but it leads to a result that is not necessarily equivalent to the original, since for Cercignani it is impossible to always replicate the same literary resources of the poem in another language.

This perception of equivalence leads to the discussion of how ‘faithfulness’ is considered in literary translation. For instance, some authors still support the notion that the “translator has to remain faithful to the original, to transport its heart and soul into an alien setting and make it seem entirely at home there” (Costa, 2008, p. 137). However, Benjamin and Venutti decentralize this discussion of faithfulness in translation studies, assuming that ‘complete fidelity’ might never be achieved, as a target text is never going to convey the exact same meaning of the original.

Generally, the difficulty that we find in poetry translation is rhythm. When translating poems that belong to different phonetic and phonological systems, for example, from a Germanic language to a Romance one, it is difficult to guarantee that the target text reflects

⁵ Our translation of: "possibile" si riferisce all'attività del tradurre, "impossibile" alla cosiddetta equivalenza del risultato” (Cercignani, 1993, p.92).

the same rhythmic patterns. Thus, some authors consider that rhyme is forgotten in poetic translations, and free verses are more noticeable, as in the case of translator Marta Moya who rejected a rhythmic pattern for the translation of Emily Dickinson's poem "*My friend must be a bird*". Additionally, Levy argues that this "is not a matter of free choice [...], but a consequence of the fact that the rhyme pattern is language-specific" (Lévy, 2011, p. 239), and therefore cannot be reflected in the same form. Nevertheless, Lenzes rejects this translational decision and states that "not translating a rhymed poem with rhyme seems to me a betrayal of the original text and a deception to the receiver who does not know the source language. [...] It is a factor that must be translated" (n.d, p. 30).

A similar phenomenon can be found in the poetic structure. In the translation of Shakespeare's sonnets by Ramón Gutiérrez, he expresses that the hendecasyllables are not a suitable meter for the Romance languages, but alexandrine verses are, this allowed him to generate iambic rhythms⁶ in many of the sonnets (Fernandez, 2017, p. 362). This example is evidence of how the translator may face a nostalgic feeling because of the loss of an important feature of the original poem. Then, the translator might be faced with the dilemma of deciding whether to preserve the form or to preserve the meaning. To be more specific, "translations of verses come up against the sometimes insurmountable obstacle of fidelity to the metrical form of the original, which is compounded by a greater obstacle, namely fidelity to rhyme" (Cioranescu, 2006, p. 10).

However, the problem of translating poems is not only rhythmic or structural. There are other problems in relation to literary devices. For instance, symbolisms and metaphors in

⁶ Iambic rhythm. In Spanish language metrics occur when the even syllables of a line of verse are stressed.

which the culture plays an important role when trying to find an equivalence. Or, from a phonetic level, the consonance (repetition of consonant sounds) and assonance (repetition of vowel sounds), which are literary resources that might not be displayed in the target text. These examples provide us with a general panorama of how the poetry translator is constantly facing internal deliberations about what decisions to make in order to portray a better picture of the original poem.

Fabio Morábito (Mexican poet) states that “you lose a lot in a poetic translation, but you also gain things, such as new expressions and rhythms”, a notion that warns us to perceive poetry translation as a task with more pros than cons. Thus, it is necessary to consider that although this project represents many translational challenges, being aware of these problems has allowed us to opt for a more target-oriented approach, where the notion of faithfulness no longer takes the leading role. Like this, we may be able to integrate translation strategies that go hand in hand with our translational intention to bring about a greater relevance to the target text.

1. Justification

The academic reason that inspired us to develop this translation project were framed into the beliefs that poetry must be translated by poets or, ideally, the author of the poem should be the one who translates it since they can employ “their own creative abilities, expertise in both the source and the target language. [...] But how can someone who is not a “professional poet” learn to translate poetry?” (Epiphany, 2022, p. 47). This question leads us to a learning process to establish strong foundations of poetry since we wanted to translate texts that involve other literary features, which from our experience in translation we have not been in contact with, such as harmony, rhyme, and musicality. Therefore, those divergent

beliefs about poets executing the translation of the poem, led us to contemplate this project as a challenge, as we consider that assuming the role of a poet does not necessarily guarantee that the translation will be accepted by the author and audience in terms of linguistic elements, poetic structure, and meaning. Hence, with this project we seek out to undermine the assumption of poetry translation as an impossible art.

With this first connotation, we limited our project by choosing a contemporary poet instead of a classical one. A contemporary poet is understood as to be the one who makes the form of its composition more flexible and utilizes a familiar and accessible language to the modern readers. It is worth mentioning that “while contemporary poets might engage with open propositions of form guided by the liberties of free verse, it would be a mistake to consider contemporary poetry as *formless*” (Nerys, 2011, p. 13).

For this project, we opted for r. h. Sin’s work, a best-selling African American author known for writing epigrams and poems for social media. As he mentioned in an interview for *The New Yorker*, publishing poems in different types of media is the result of understanding the modern consumer, which explains why he is considered the Instagram poet. In addition, for him, the most influential authors on his work are his wife, Samantha King and Robert M. Drake, poets with whom he has collaborated and who share similar topics such as body image, family relationships, loneliness, failed relationships, and a sense of belonging. It is worth mentioning that from our knowledge in poetry, the writing style of r. h. Sin tends to resemble that of other authors such as L. R. Knost whose poems share some similarities in terms of topic line, as well as the French poet Guillaume Apollinaire, who wrote without orthographic resources (lack of punctuation marks), as in the poem *La jolie*

rousse. In the same way, he admits, in the interview mentioned above, that his first literary works were influenced by Edgar Allan Poe.

In this project, we intend to translate a set of poems from the trilogy, *Whiskey Words & a Shovel III*, a contemporary work that deals with different subjects related to feminism, love, melancholy and duel, race, and self-awareness. To be precise, these poems share the same theme of melancholy as a function of duel. Finally, the significance of this project lies in the fact that this would be the first translation into Spanish.

2. Objectives

2.1 General Objective

To carry out an annotated translation of 70 poems from the book *Whiskey Words & a Shovel III*, framed into the category of melancholy as a function of duel, analyzing in detail the literary features of the poems, the translational decisions, and the challenges that these may entail.

2.2 Specific Objectives

To analyze the structure of poems as a fundamental process before translating.

To translate seventy poems by means of the functionalist approach proposed by Christiane Nord: documentary and equifunctional translations.

To analyze the translated poems based on the structural and orthographic features, literary resources, neutral gender, and the psychology of emotion.

3. Source text

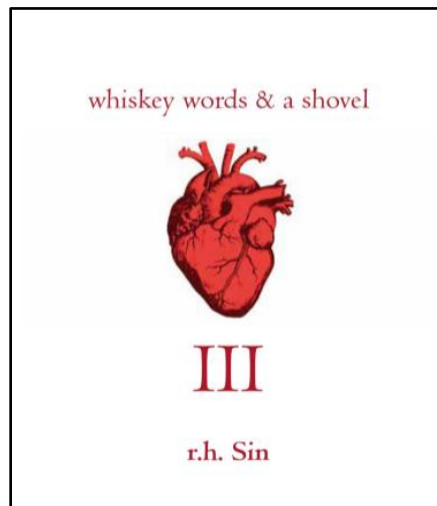
The translation object for this project will be 70 poems from the third volume of the trilogy *Whiskey Words & a Shovel III*. These selected poems are the result of a process of reading, vertebrating and categorizing all the poems in the book. Therefore, these poems belong to the topic melancholy as a function of duel, a category that, from our interpretation, integrates all those poems that reflect a melancholic and unconscious feeling of a love loss. Additionally, verses that reflect diverse processes of duel as a natural response to that loss.

In general terms, these chosen poems are characterized by being formed from a single verse to more than 3 stanzas. Moreover, we notice that most of the poems do not have a rhythmic pattern (free verse), even though in some verses we witness a slight sonority. In the same way, another noticeable feature of the author's writing style is the null use of punctuation marks.

These poems were taken from the book:

– Sin, r. h. (2017). *Whiskey Words & a Shovel III*. Andrews McMeel Publishing.

Figure 1



4. Literature review

The information presented in this literature review contains the three main aspects that this translation project will approach. On the one hand, a compilation about the different types of literary translation is crucial in order to understand how the field has been structured from different perspectives. On the other hand, it is necessary to review the approaches that poetry translation has brought throughout history. Poetry is characterized by having a diverse literary interpretation from the reader and translator's lens; therefore, it is important to acknowledge methods or approaches that meet our translational intentions. Finally, a comprehension of the sentiment that is intended by the author is the last piece we deem necessary to fulfill the aims of this translation project. Since the focus of the poems are melancholy as a function of duel, the last section of this literature review will delve into the psychological perception of emotions in relation to the poems. With this section, we do not intend to move towards psychoanalysis, as this is not the main objective of our project. On the contrary, we consider that understanding the topic from a psychological view, even though it is not our area of expertise, helps us understand how it influences both the writing style of the author and the reader's perception.

4.1 Literary translation

The notion of 'literary translation' may superficially suggest an umbrella word encompassing a number of theories, approaches and waves of knowledge that have been structured throughout the years. As Ramirez (2018) stated, literary translation may change its use depending on the era that was or is implemented:

It has been taken as a model for literary creation, or as a resource for nation building; it has been reviled due to the servility it is associated with or prohibited as a threat to national integrity; it has been used as an instrument of oppression and resistance (Ramirez, p. 8).

He also argues that the definition of literary translation goes around what it does instead of what it is. That being said, how can we define literary translation? According to Delabatista, as it was published in the book *Handbook of Translation Studies* (2011), we can look at translation as an aspect of reception of literary texts (p. 69). This can lead a translator to seek for a representation of the source text in which the original meaning is preserved by not changing the structural and grammatical forms of the text. On the other hand, other translators listed further on argue that for a text to come to life, it is necessary to leave a trace of the target culture in the translation. This leads to the dilemma of whether the translation should be made ‘word-for-word’ (literal) or ‘sense-for-sense’ (free). Therefore, knowing the perceptions that each culture has about literary translation, especially in the way they approached the dilemma of how to translate, helps us to contrast the initial philosophies that most likely influenced the current way we perceive the task of translation.

To start this discussion, St. Jerome argued about the spiritual value of the Bible, as well as he addressed the composition of it by stating that there is a “mystery” in the meaning and syntax of this sacred book that is not meant to be lost. According to Munday (2016), for translating The Bible, it was necessary a “literal method that paid closer attention to the words, syntax and ideas of the original” (p. 41). In this period, the term ‘faith’ was also used to refer to the fidelity that a translator gives to a text, but this term was not intended to be used in a word-for-word translation. Horace, in the seventeenth century, used this concept to

name the fidelity the translator gave to the meaning rather than the exact words. That was when a sense-for-sense translation started to be somehow accepted (Lessig, 1993, p. 1193).

On the other hand, ancient Chinese also had this concept of faith related to the translation of meaning (*yiyi*) and it appeared when the Chinese intended to translate texts from Sanskrit to Chinese. As these two languages were different from one another, Chinese people struggled translating certain words that they considered sacred with the word-for-word approach. Then, the Chinese added another term that would be transcendental for the translation field, and it is *transliteration*. To overcome the issue that the foreign languages and the syntax mismatch were representing, the Chinese adopted *yiyi* as an alternative for the non-phonetic language (Chinese) to have their own translations of those sacred texts.

Moreover, the religious leader Dàoan added another contribution to this dilemma by presenting five *shiben* (losses) that exposed cases in which the meaning was subject to change in translation:

(1) coping with the flexibility of Sanskrit syntax by reversing to a standard Chinese order; (2) the enhancement of the literariness of the ST to adapt to an elegant Chinese style; (3) the omission of repetitive exclamations; (4) the reduction in the paratextual commentaries that accompany the TTs; and (5) reduction or restructuring to ensure more logical and linear discourse (Munday, 2016, p. 35).

In the case of the Arabs, they rapidly opted to use a sense-for-sense approach rather than a literal one since the purpose of the translation is “creating fluent target texts which conveyed the meaning of the original without distorting the target language” (Munday, 2016). Unlike the other civilizations, the Arabic-Islamic culture focused their translation on “the way translation strategies helped establish a new system of thought that was to become the foundation of the culture – both on the conceptual and terminological levels” (Salama-

Carr 1995, pp. 112–15). The Arabs were in favor of using neologisms and an adequate lexis their civilization could understand rather than preserve those Greek words that could not be translated and started to implement explanatory translator notes for a better understanding of the text.

The reason for them to use these translation resources was the political, social, and ideological value the Greek texts represented for their culture. The Arabs saw their work as a tool for improving their knowledge and thanks to this, they would be able to evolve as a civilization. Due to this need of improvement and the utilization of new translation resources, Grutas (1998) argued that “the divergences of style should be explained not as an evolution but as arising from different ‘translation complexes’ (groupings of translators and patrons) which operated independently on different texts” (pp. 138–50).

From a contemporary point of view, talking about the German Romantics of the nineteenth century, they were also interested in improving German literature and culture. However, they took a different approach, centering the discussion on the issues of translatability and untranslatability, and the mythical nature of translation. In the same way, they proposed new methods of translation, being Friedrich Schleiermacher (1813) one of the most important contributors. In his case, instead of focusing on the type of translation, he proposed two types of translators depending on the text that is intended to translate: “(1) the ‘Interpreter’⁷, who translates commercial texts; (2) the ‘Translator’⁸, who works on scholarly and artistic texts” (Schleiermacher, 1813 as cited in Munday, 2016, p. 47). The main task that he proposes when translating is how to bring the source text writer and the target text readers

⁷ Our translation of: “Dolmetscher”.

⁸ Our translation of: “Übersetzer”.

together, this being the best alternative to move the reader towards the writer by giving them the impression that they are reading a text in its original language even though it is in another one. This effect can be portrayed by utilizing a ‘foreignizing’ method of translation, in which it “emphasizes the value of the foreign, by ‘bending’ target language word-usage to try to ensure faithfulness to the source text” (Forster, 2010 as cited in Munday, 2016, p. 48).

As a result of the revision of all this literature throughout the centuries, we can continue with the discussion presented in which melancholy and loss take place. Ricoeur (2007) argues that in the exercise of translation there must be an interchange of gaining and losing something in terms of meaning and the text intention. This dynamic is the one that permits to connect the parties involved in the source language text and the target language text. “In reality, two partners are connected through the act of translating, the foreign – work, the author, his language – and the reader, recipient of the translated work. And, between the two, the translator who passes on the whole message” (Ricoeur, 2007). When referring to the translation process, it is important to discuss the term ‘untranslatability’, a phenomenon in which there is not an exact equivalent for a word or meaning. To overcome this dilemma and the sense of melancholy towards the translation, the translators must empower themselves and make the right decisions to fulfill the communication needs of the author and the readers.

In conclusion, when it comes to literary translation, it is relevant to understand the level of power and oppression the source language text contains. Consequently, identifying the intentions and meaning the author wanted to convey is key to reproduce the same message as faithful as possible. At the same time, the translator should take into account the different approaches and theories this umbrella term provides, since there is not just one answer, and the literary translation (specifically poetry translation) may be ambiguous most of the time.

This way, a wide range of possibilities is preferable to reach the goal of communicating a message to different communities.

4.2 Poetry translation

Throughout decades, literature and translation critics have questioned the work of poetry translation, turning this into a cumbersome field for many translators. Hence, addressing this field approaches us to certain paradigms such as poetry must be translated by poets or ideally, the author of the poem should be the one who translates it. These notions somehow explain why it is considered as “the least translated genre, no matter where the translating literature ranks in the global hierarchy of symbolic capital” (Venuti, 2011, p. 127). In that sense, during this section we will provide the perceptions of experts in literature and translation of poetry, even the philosophies and methods that have been adopted for this field.

Initially, trying to define what poetry is, the French philosopher Alain Badiou considers poetry as a “subtraction” from “objective reality”, whereby the poem “declares its own universe”, [...] and a “dissemination” which “aims to dissolve the object through an infinite metaphorical distribution” (Badiou, 2004, p. 233). On one hand, for Peskin (1998) “poetry communicates universal human truths. It is an instrument to make us see life and live it more intensely” (p. 3). With these two notions about poetry in mind, we may infer the complexity of interpreting and understanding a message of a poem from foreign lenses, that is to say, as non-authors. But is it possible to comprehend the same message the author intends to have on their poetry?

The interpretation of a poem requires a major effort due to the characteristics of the language itself, but we cannot be left with the idea that all of its linguistic constituents will

determine the interpretation because it would be misleading, also responses to a poem are given from a certain interpretive point of view, organizing the components of a poem in a certain way (Hungerland, 1995, p. 351). In addition, Professor Perrine (1962) presents two questions about poetic interpretation. "To what extent can we demand "correct" interpretation of poetry? Are there no incorrect readings?" For him, "no poet likes to be caught in the predicament of having to explain his own poem" and that enables to have more than one interpretation equally valid, also assuming that there are not incorrect or correct readings (p. 393).

Considering the poetic interpretation as a diverse practice contextualizes the arguments that many authors have against translating poetry. If we remember the ethical aspects of literary translation, many authors such as Berman, Humboldt and Schleiermacher agree with the fact of keeping the foreign elements in the target text as a way to respect the source text's form and content, literal translation (Alwazna, 2014, p. 51). But the different possibilities the poetry gives us for interpreting, makes us question how feasible it is to make a literal translation when the poet himself does not frame his poem in a thematic line, turning the translation practice into a more mechanical and less natural process. At this point, we can assume that because poetry can have many interpretations, translating it means not respecting the unknown intention the author originally had. Consequently, it would not be the same poem and it would be questionable.

In the field of literary translation, there are assumptions that justify why poetry is considered an untranslatable genre. For instance, the author Burnshaw (1995) asserts that "no one believes that the poetic effect of a certain arrangement of words in one language can be the same as the poetic effect of words in another language" (p.56). Therefore, Brower

affirmed that translating poetry means to lose its basic qualities (Brower, 1966, as it was cited in Tisgam, 2014). That explains the reason why Dryden emphasized “that poetry is translatable but the one who should translate poetry must be a poet” (Frost, 1969, as it was cited in Tisgam, 2014) However, Jakobson offers an initial solution to this poetic untranslatability, “only creative transposition is possible” (Jakobson, 1966, as it was cited in Tisgam, 2014).

The above perceptions support the idea of an impossible translation. However, For Ludwig, translating poetry is quite analogous to a mathematical problem (Ludwig, as it was cited in Robinson, 2010) But this perception is still categorizing this art as a mechanical procedure. On the other hand, the Brazilian author Haroldo de Campos (2011) mentions “the very concept of poetic translation was being subjected to a progressive neological reworking. From the initial idea of recreation, to the coining of terms such as transcreation, reimagining [...] and transtextualization”⁹(p.10). This notion leads us to deem that translating a poem is not seen as an impossible art but rather has adopted different trends and philosophies that allows a process of translation according to the naturality of this genre.

Additionally, different authors have proposed several alternatives that allow translators to consider methods, strategies, or philosophies suitable for their own perceptions about this art. For instance, Antoine Berman (1985) proposes translation as a “trial of the foreign”, “aiming to open up the foreign work to us in its utter foreignness and uprooting the foreign work from its own language-ground, in a way forcing it to exile” (p. 285), that is to say, translators should receive the foreign text as foreign (ethical aim) and should avoid some

⁹ Our translation of: “o próprio conceito de tradução poética foi sendo submetido a uma progressiva reelaboração neológica. Desde a ideia inicial de recriação, até a cunhagem de termos como transcrição, reimaginação[...] transtextualização” (Haroldo, 2011, p.10)

tendencies (rationalization, destructions of rhythms, expansion, and so on) that are categorized as deformations. On one hand, the translation theorist Lefevere also shares the same perception of Antoine Berman; he proposes seven fundamental strategies translators need to consider when translating poetry. In general terms, all of them are referred to respect and maintain the source text's form and content. For instance, if the poem has rhythm or blank verses, the translator should keep these features in the target text.

However, the important role that Lefevere gives to the interpretation of the poems, before translating, stands out from Berman's perceptions. This author proposes the terms "Version and Imitation" in which "version occurs when the substance of the original poem is retained but the form is changed, while imitation occurs when the translator produces the poem on his own" (Pratiwi, et al., 2019, p. 4). At the beginning we mention the poetic interpretation, perhaps, as the Achilles heel in the translation process of poetry, but Lefevere's strategies allows us to have a new panorama related to the notion of considering poetry as a genre with diverse interpretations that also will be reflected in the translations.

Generally, there are assumptions, similar to the previous ones, that share the same philosophy of doing a literal translation for ethical purposes. However, many other authors consider the poetry translation should not be a mechanical process in which the poem translated transmit the same meaning, if not at least the main features that make a poem: creativity, personification, imagery and so on. Thus, the following authors do not see the poetry translation as a process that should be framed by certain rules that limit the translator to be creative and act like an author.

This is the case with Aranda Lucía who perceives translation as an act of creativity since she mentions that "a translator's creativity is an essential element in the translation

process as it incorporates the original's mode of signification and reconciles what might seem like conflicting notions: "fidelity and freedom" (Benjamin, 1992, p. 79 as it was cited in Aranda, p. 24). Also, Diaz-Millón and Olvera-Lobo (2021) share the term of transcreation, which is a "translation-related activity that combines processes of linguistic translation, cultural adaptation and (re-)creation or creative re-interpretation of certain parts of a text" (p. 1). However, Hass (2002) in her article named *Anne Carson and the Erotics of Translation* addressed the perception Carson has regarding translation, she considers that beyond perceiving it as an act of creativity, translation must be seen as an act of eros which means that the translator must act as a lover to the text and we cannot pretend to carry all the original features of the poem into the translated one, this would mean avoiding the fact that, by the nature of the translation, some linguistic and cultural aspects will disappear or alter. Therefore, with her perspective, she rejects the notion of "faithful" translation. (p. 2).

Finally, previous perceptions give us the other side of what is considered the art of the impossible (poetry translation) since beyond translating and trying to portray the same sensation that the author had with their own poem, using these concepts unties us from the conventional norms we already know in literary translation. Also, this allows us to take the transcreation, the reinterpretation, and the creativity as a way to suit the features of an intended audience and at the same time turning translation not as a passive process but as an active one. It is worth mentioning that not only contemporary trends for poetry translation are the accurate one and conventional methods do not work. On the contrary, with these perceptions we can be more assertive on determining the correct procedure that is suitable for the poetry we will be translating in this undergraduate thesis.

4.3 Duel and Melancholy: A psychological perception of the emotions

To start, it is fundamental to talk about what refers to the psychological perception of the emotions. This branch of psychology arose from the great interest that authors such as William James and Wenger had in understanding emotions. Therefore, as a first approach, in the book *“Psicología de la emoción”* emotion is defined as

the psychological processes that provide us with a valuable service, making us pay attention to what is really important in our lives. Like an alarm system, they signal us the things that are dangerous or aversive, and which we should therefore avoid, and the things that are pleasurable or appetitive, and which we should therefore approach (Enrique & Jimenez., et al., 2010, p. 18)¹⁰.

Those psychological processes trigger divergent conditions such as “physiological reaction (reddening of the skin of the face), changes in the central nervous system (inhibiting certain neuronal structures) and tendency for action (aggression or avoidance)” (Enrique & Jimenez., et al., 2010, pp.19-20) that evidence the way in which feelings are witnessed. With this brief introduction, we can discuss how the poems we selected represent a medium in which the author exposes duel in function of melancholy.

Firstly, ‘duel’ comes from Latin ‘dolus’, which means ‘pain’, a word used to describe an emotional response that takes place when a person suffers a loss, whether it is someone or something. However, even though it has been mainly approached as an emotional response, ‘duel’ has a physical and cognitive reach as well.

¹⁰ Our translation of: Procesos psicológicos que nos prestan un valioso servicio, al hacer que nos ocupemos de lo que realmente es importante en nuestra vida. Como si fuera un sistema de alarma, nos señalan las cosas que son peligrosas o aversivas, y que por lo tanto debemos evitar, y las cosas que son agradables o apetitivas, y a las que por lo tanto debemos acercarnos. Pero las emociones pueden ser también considerad (Enrique G., et al., p. 18).

When it comes to duel and melancholia, which are the main topics we are to discuss here, Freud plays an important role defining both terms. In his book *Mourning and Melancholia* (1917), he argues how these terms are similar and yet different responses to loss. In mourning (duel), a person deals with the grief of losing a specific loved object and this process takes place in the conscious mind. In melancholia, a person grieves for a loss they are unable to fully comprehend or identify, and thus this process takes place in the unconscious mind. Mourning is considered a healthy and natural process of grieving a loss, while melancholia is considered pathological (*Mourning and Melancholia*, 1917). When we talk about loss we can denote different types of it, however, here we want to focus on the breakup of a romantic relationship which is understood as the termination of a relationship.

When this happens, the ones directly involved start a process of duel, which can be carried out in different ways depending on the experiences they have had, the things they have faced, and the type of bond they had (Mason, Law, Bryan, Portley, and Sbarra, 2011, as cited in García Palza, 2014). Furthermore, this breakup has a strong impact on our self-concept. As Slotter, Gardner, and Finke proposed:

“When a relationship ends, and the associated interdependence is disrupted, individuals must discard some or all of the self-views that they shared with their now ex-partner (e.g., stopping engaging in shared recreational activities) and may even discard unshared self-views that are linked to the now-defunct relationship (e.g., changing one’s appearance after a breakup)” (Slotter, E., Gardner, W., Finke, E. 2009, p. 148).

In this sense, a romantic breakup will likely reshape the self-concept of a person and lead to changes such as the physical appearance, values and beliefs, and social environment and relationships. According to the above-mentioned authors, these changes occur as

individuals reconstruct their sense of self without their ex-partner. In the same way, when people are facing their duel and their self-concept has been damaged, their healing process can be interrupted, and this can lead the individual to have more difficulties when trying to reconstruct their self-concept and reaching an overall wellbeing.

Furthermore, one last important aspect regarding the breakup of a romantic relationship is the uncertainty of not knowing if the loss will be temporary or definitive. According to Boss (2009), this can encourage people to have false hopes that will make them fall into a vicious circle in which they go back and forth from hope to despair without really knowing what to expect. In such a way, this keeps people from growing, having a healthy process, and letting go.

To close this section, it is also important to mention the fact that we are beings who have the necessity to express what we feel and think, and that is why we are always finding ways to do so, whether it is through exercise, reading, writing, music, art, etc. Here, we focus on poetry as a way to address the duel of a romantic relationship and other representations of melancholia. As cited on García Palza (2014), Dennison (1999) described poetry as “that no other mode of communication had been able not only to bring to the surface, but to articulate in a way that produced a satisfying message” (p. 220).

5. The translation approaches

Within translation studies history, especially literary translation, there is a strong rivalry between intellectual positions concerning this field, in which many authors such as Paul Ricoeur, Walter Benjamin, Antoine Berman, and others have tried to thematize their own philosophies on translation, always seeking out the elements to argue why to translate

in a particular manner and why to avoid certain trends for faithfulness reasons. Hence, this conceptual framework is limited to reflect the notions of: First, the linguistic hospitality tackled by Ricoeur who considers translation a hospital act with the source text in the target text (Kearney, 2006, p. 7). Second, the perception of Benjamin who perceives translation as a task where “the dream of the perfect translation amounts to the wish that translation would gain, gain without losing” (Ricoeur, 2004, p. 9). And finally, the connotation that Venuti states in *Translation changes everything*, where he emphasizes on the cultural and linguistic diversities in the translation task.

5.1 Linguistic Hospitality: Paul Ricoeur

Love to strangers. This first concept of hospitality that comes from the Greek etymology of φιλοξενία, approaches us to the intention that Paul Ricoeur has in relation to linguistic hospitality. Before going deeper on this paradigm, if we reflect on our daily life, people are subjected to assume a role of host in many different contexts welcoming and entertaining guests or strangers with kindness and generosity, or when the host decides to avoid that generosity act. In that sense, this connotation, for Paul Ricoeur, represents metaphorically one of the many “dramas” a translator is used to facing within the process of providing a good replica of the source text (a process of illusion, as Ricoeur refers to it). “Linguistic hospitality, therefore, is the act of inhabiting the word of the other paralleled by the act of receiving the word of the other into one’s own home, one’s own dwelling”. (Ricoeur, 2004, p. 16). This paradigm that constitutes the main translation philosophy of Ricoeur is also perceived as that pleasure of receiving and habituating in the other’s language, cultures, and human beings.

Although this paradigm represents a significant strategy for “avoiding the drama of the translator’s task, [...] and finding the happiness to any translation challenging” (Ricoeur, 2004, p.16), Paul Ricoeur also highlights that translation sets us not only intellectual, theoretical, or practical work, but also an ethical problem. And throughout this hospitality between the host and guest languages, it allows us to bring the reader to the author, the author to the reader, and to be subjected to the risk of serving and betraying two “masters” (source and target texts) (Ricoeur, 2004, p. 23).

5.2 Translation changes everything: Lawrence Venuti

Lawrence Venuti’s philosophy of translation has changed the way in which translation has been conceived and developed throughout the years. His translation philosophy is based on a strong emphasis on cultural and linguistic diversity. Venuti states:

Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences, basically domestic, drawn from the receiving language and culture to enable the foreign to be received there (Venuti, 2000, p. 468).

Delving into this, Venuti is known for the introduction of the terms ‘domestication’ and ‘foreignization’. On one hand, domestication refers to the act of achieving the target culture to be more familiar with the translation by reducing the linguistic and cultural differences. On the other hand, ‘foreignization’ aims to conserve the foreign elements of the source text by keeping the linguistic and cultural features of the source text regardless of the challenges the source culture may encounter when reading the translation. From these two

concepts, Venuti stands up for a more foreignization approach to translation with the purpose of leading readers to delve into the cultural and linguistic diversity of the source text.

Furthermore, Venuti also introduced the concept ‘remainder’, which refers to the cultural and linguistic aspects of the source text that the translator does not change in the target text due to its richness. Intending to find an equivalent of those meaningful words may result in the loss of the foreignness of the original text. This way, to preserve those unique aspects, translators are free to leave a ‘remainder’ in the target text, whether it is with the aim of highlighting the cultural differences or ceasing the domesticating tendency we usually find in translation. As Venuti states:

Any communication through translating, then, will involve the release of a domestic remainder, especially in the case of literature. The foreign text is rewritten in domestic dialects and discourses, registers and styles, and this results in the production of textual effects that signify only in the history of the domestic language and culture (Venuti, 2000, p. 471).

5.3 The task of the translator: Walter Benjamin

When Benjamin talks about the importance of translatability, he argues that for an original text to come to life, sometimes it needs the help of a translation. As he exposes on *The Translator’s Task*, a translation is a mode in which an original text can express its inherent significance through its translatability (Benjamin, 1997, p. 152). He sees a text as something alive, and for it to not end up dead it is essential to keep adding elements that let the text evolve. That is when translation and language come to play an important role, as he states, “translation ultimately has as its purpose the expression of the most intimate relationships among languages [...] the relationship among languages shows itself in

translations to be far deeper and more definite than in the superficial and indefinable similarity of two literary texts” (Benjamin, 1997, p. 155).

However, how is it that a target language can contribute to an original text lifetime? Benjamin states that there is no such a “complete fidelity” when an original text is translated, as a target text is never going to convey the exact same meaning of the original. Therefore, the literal translation of a word cannot have the exact same significance of the one in the source language. Then, it is essential to seek for a word, concept or idea that complements the content of the original text, adding more lexicon and changing words that might sound “boring” or “antiquate” to others that fit better with the source text context, giving the original text lexical flexibility. In this sense, Benjamin (1997) advocates the task of a translator as “to find the intention toward the language into which the work is to be translated, on the basis of which an echo of the original can be awakened in it” (p. 156).

To conclude our translation approaches section, we find it important to highlight that even though the three above-mentioned authors have their own perspectives regarding the translator’s role, they share some ideas we found useful for our translation work. For instance, the concept of emphasizing the cultural and linguistic diversity and the relationship between the host and the guest languages.

6. Theoretical framework

6.1 Translation Functions

The translation functions are commonly defined as the purposes for which a text is translated. Nord (1991) identifies five main translation functions that work as a guide to help translators make choices during the translation process: Informative function, which is focused on transmitting information precisely and faithfully from the source text to the target

text. Expressive function, oriented to display the style, tone, and emotions conveyed by the original into the source text. Operative function, parallel to the functional impact of the text on the intended audience. Aesthetic function, aimed to maintain the artistic traits of the text, including its rhythm and beauty; particularly important for us as this one is meaningful in the literary and poetry translation. And finally, the ethical function, concerned with the ethical and cultural aspects of the text, guaranteeing that the target text honors the cultural norms and stays away from anything that may be offensive for the intended audience (pp. 78-88).

The functionalist approach by Nord underlines that to choose one or more functions, the translator should be driven by the translation brief, the target audience, and the function of the translation. In her article, *Defining Translation Functions: The Translation Brief as a Guideline for the Trainee Translator*, Nord (1997) argues the importance of the translation briefs as guiding tools for translators, either novice or experts, to write high-quality translations that fulfill the client's needs, criteria, and conditions (p. 46). Those guidelines they provide help translators to understand the requirements, context, and purpose of the translation activities they are to work on.

Furthermore, she clarifies the translation problem behind the term 'translation brief' that comes from German 'Übersetzungsauftrag'. It can be literally translated into 'translation assignment'. However, there is another term introduced by Janet Fraser (1996) believed to be better, 'brief' (p. 73). "It implicitly compares the translator with a barrister who has received the basic information and instructions but is then free (as the responsible expert) to carry out those instructions as they see fit". (Nord, 2008, p. 46).

6.2 Skopos theory

The word *Skopos* comes from Greek and means ‘purpose’ or ‘aim’. In the translation field, it was introduced in the 1970s by Hans J. Vermeer as a term that referred to the purpose of a translation and the action of translating (Munday, 2016, p. 126). According to Vermeer (1989-2021), Skopos is linked to the function of translation in relation to its purpose or goal and audience. It underlines the notion that translations are set in motion having in mind specific objectives. His theory also suggests that the primary duty of a translator is to carry out the translation’s purpose, even if it means departing from a literal, strict or a word-for-word translation. In other words, he promotes the idea that for a translation to be successful, instead of adhering to each word of the source text, it should focus on the communicative function and effectiveness of the text.

Furthermore, Munday (2016) says that “an important advantage of Skopos theory is that it allows the possibility that the same text may be translated in different ways depending on the purpose of the TT¹¹ and on the commission which is given to the translator” (p. 129). In Vermeer’s words: “What the Skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case” (Vermeer, 1989-2012, p. 198, as it was cited in Munday, 2016, p. 129).

As Vermeer (1989-2021) mentions, “the Skopos theory is part of a theory of translational action” (pp. 221-22). The translational action, as the name implies, refers to the

¹¹ TT. Abbreviation of target text.

action of translating a text from one language to another one always taking into account the fact that any action has a specific purpose. Furthermore, any translational action's goal and mode of execution must be discussed with the client who commissions the action. This way, for the translators to complete their duty successfully, they must determine the Skopos and mode of action in the 'commission' or 'brief', which are the requisites that need to be honored to achieve the goal and functions and are to be arranged between the translator and the commissioner. Hence, Munday (2016) also conveys that the translator is also an adviser, so "as the expert the translator should be able to advise the commissioner / client on the feasibility of the goal" (p. 129).

6.2.1 Documentary translation

To carry out this project, it was necessary to choose a translation technique that gave the translator more freedom to have a bunch of tools that allow the source text to be more approachable to the foreign context. Consequently, in the documentary translation proposed by Nord (1997), she portrays the translation as a "target language documentation of a communicative interaction realized in the source culture" (p. 29). This means that by using documentary translation, the translator creates a link between the ideas of the source text and the features of the target audience. Thus, Nord considers that mixing both cultures or "colors" as she refers to them, is a good strategy to leave cultural and linguistic marks on the translation, always prioritizing the source culture.

Even though we always seek to create an impression of naturalness, through paratexts such as footnotes or glossaries, the reader can be aware that the text is the result of a translation process. Hence, when we make "the necessary explanations about the source

culture or some peculiarities of the source language”, we are translating from a philological perception, which is one of the four types of documentary translation that Nord mentions: Interlineal translation, literal translation, philological translation, and exoticizing translation. For this annotated translation project, we consider the philological translation relevant, since it is:

Based on a thorough analysis of weaknesses and strengths of the original text and all of its existing translations. [...] Philological translation Incorporates the merits of the ‘inspirational’ (intuitive) translation, providing the conveying of the spirit of the original text (Borisova, 2018, pp 66-68).

In brief, the purpose of this documentary translation is to maintain some exact words, ideas or meanings of the source text and adapt them to the target text to keep the reading simple and easy for the intended audience. Also, considering the philological approach to translation “prompts deeper understanding of the most significant means of creating an image that can be overlooked when analyzing only the initial, and national form of the existence of verbal-artistic creativity, e.g., in the language of the original” (Borisova, 2018, p. 66).

6.2.2 Equifunctional translation

The equifunctional translation is a concept that has been commonly associated with the functionalist approach developed by Christiane Nord. Nord (1997) has distinguished two types of translations: documentary and instrumental. The first one may be defined as “a target-culture text informing about a source-culture text or any of its aspects and dimensions [...], and as such, its communicative function will be realized in an indirect way”. The second one, on the contrary, “is an object-text in its own right, directed at a target-culture readership for whom it can fulfill the basic functions and sub-functions like a non-translated text, and

modeled according to a pre-existing text borrowed from a source culture” (p. 49). Furthermore, according to Kamphuis (2019, p. 54), Nord classifies the target-culture oriented category of instrumental translations into three subtypes of translation: equifunctional, heterofunctional, and homologous translations. In Nord’s words:

An equifunctional translation would be intended to achieve the same communicative functions for a target-culture audience which the source text achieves or achieved for a source-culture audience. *A heterofunctional translation* may change the hierarchy of functions for which the source text was intended ..., and a *homologous translation* tries to produce (usually literary) status is similar to that of the source text (Nord, 2016a: 32, as it was cited in Kamphuis, 2019, p. 54).

As it is mentioned in the title of this section, we are to focus on the equifunctional translation, which aims to guarantee that the target text performs the job of the same communicative function or purpose as the source text in any particular context, even if the translation’s linguistic form and structure differ.

Finally, another important feature to consider regarding the equifunctional translation is culture. With this function, “the translator should reproduce the ST function so as to convey the message thought to the people concerned. Thus, to realize its ‘reproduction’, the translator needs to adjust to the target reader’s culture (Nugroho & Asmarani, 2020, p. 4). Following this idea, in the equifunctional function, two alterations are made: linguistic and cultural alteration. These modifications compel the reproduction of the source text’s function, which is adjusted to the sense that is recognized to the target reader's culture. Additionally, the linguistic change is concerned with semantic change. Therefore, the meaning of words may shift and serve to comfort the intended audience (Nugroho & Asmarani, 2020, p. 4).

6.3 How to comment a text

In literature, commenting on a literary text represents an enriching way to comprehend and study the works from different previous questions such as, what does the text say? how does it say it? and why does it say it? This represents the initial act in which the reader assumes a critical and analytical posture which clearly “explains the epistemological, semiotic, aesthetic and linguistic foundations of its judgments” (Guerrero, 1996, p. 17). However, as Lazaro (1991) mentions, the whole exercise of commenting on a text is not focused on explaining separately the lexicon, style, grammar, history, culture, or moral features in which the literary work is placed (p. 16). On the contrary, the beauty and difficulty of commenting on a work involves providing an explanation where all the previous knowledge acts in harmony together. Therefore, literary comment is the basic task in which literary criticism is materialized.

In addition, many authors intend to provide methodological guidelines in order to develop an oriented process to fulfill the aim of commenting on a literary work. For instance, the manual *Cómo se comenta un texto literario*¹² by Fernando Lázaro Carreter, where he, besides explaining the function of literary comment, recommends a 6-phase methodology in which he systematically guides the critic to develop a detailed analysis of the text. Moreover, during this method he warns us of some errors we must avoid: the personal impressions described in general formulas and to set out separately a few ideas on the substance and form of the text.

¹² *Cómo se comenta un texto literario*. Seventh reprint by Evaristo Correa Calderón. Mexico, 1994. (pp. 10-205)

Although Lazaro does not show a more theoretical underpinning to justify the different practices of the comment, Jose Antonio Guerrero, in his book *Teoría y práctica del comentario literario*, makes a theoretical trajectory where he explains the literary theories to which a commentator is subjected to, for example, the Russian formalism with its main contributions by Jakobson and Sklovski, the Psychoanalysis by Freud, or even stylistics, pragmatic, and sociology approaches that work as resources to analyze the literary text. In this manner, Guerrero presents a great typology of the commentary based on its own objectives of analysis such as the historical, philological, anthropological, pragmatic, and aesthetic commentary. Therefore, throughout his book, he explains each of them and offers examples in which the reader can differentiate and understand how the comments are in line with different literary theories that allow the analysis of a whole text to a great extent.

Up to this point, we have dealt with the multiplicity of the task of commenting on a literary text. However, these first remarks allow us to deeply understand the work of annotated translation.

A translation with commentary (or annotated translation) is a form of introspective and retrospective research where you yourself translate a text and, at the same time write a commentary on your translation process. This commentary will include some discussion of the translation assignment, an analysis of the aspects of the source text, and a reasoned justification of the kind of solutions you arrive at for particular kinds of translation problems (William & Chesterman, 2002, p. 7).

Learning to comment on a literary text from different analytical perspectives (literary critical theories) helps us to enrich the content of annotated translation, which in addition to exposing the whole translational process, also provides an analysis in literary terms of the source text and the target text. Therefore, it is a method that allows the receiver to see the

translation beyond the lenses of a reader, assuming other roles from a critical and analytical point of view.

7. Methodology

The nature of this project was framed into the method of commenting on a literary work proposed by Fernando Lazaro Carreter on his manual *Cómo se comenta un texto literario* where he argues that the manner of studying and understanding a literary genre can be reached through the concepts of *extension* (reading of the text) and *depth* (comment or explanation of the text). This hermeneutic method allowed us to tackle the 70 poems of the book *Whiskey Words and a Shovel III*, from interpretative, structural, and linguistic aspects. Moreover, translation decisions and challenges were considered within the comment of the poems since this project had as a result, an annotated translation.

In relation to the translation process, we proposed 4 phases that were designed to generate a functionalist effect on the target text: documentation, structural analysis, translation process and annotation. It is worth mentioning that these phases were carried out chronologically during the 14 weeks predetermined for the undergraduate project 2. Since our main objective was to carry on a target-oriented translation, for this project we considered the documentary approach proposed by Christiane Nord who defines it as “[...] a metatext, being a target-culture text informing about a source-culture text or any of its aspects and dimensions” (Nord, 1997, p.49). Furthermore, we also considered the equifunctional translation approach “where the target text is adapted to the norms and conventions of the target culture and the needs and expectations of the target audiences” (Nors, 1997, p. 51). Both approaches we reflected on helped us to evoke all the aspects from the source text to

the target text, resulting in a process that put aside the notion of faithfulness in literary translation.

7.1 Documentation¹³

"The ability to document oneself occupies a central place in the set of competencies, since it allows the translator to acquire knowledge of the thematic field, terminology and the rules of textual functioning of the genre in question" (Hurtado Albir, 2001, p 62). This notion of Amparo Hurtado suggests that before having a direct contact with the source text, the documentation phase is necessary to grant us a picture where this book is placed, especially when we talk about the translation of literary texts since "it is necessary to use sources of information about the author, the work and the language; just as general translation requires extensive documentary resources, to be able to apply them according to the content of the translation to be done" (Vega, p.310). In that sense, we knew the background of the author r. h. Sin and his personal philosophies about general questions of life. In addition, we did an extensive reading of his other literary works, his inspirations, and influences on his writing styles regarding poetry. Also, it was relevant to look for perceptions that literary critics have concerning r. h. Sin's works.

7.2 Structural analysis

The need of having a rhetoric for the literary genres, especially on verse and prose was raised by the Russian formalism at the beginning of the twentieth century. To be more precise, it was the first critic movement that dealt with structural problems of poetry such as

¹³Since the main objective of this project is *to translate*, we opt to use the term Documentation instead of Localization (as it is commonly used in literary research).

metric, rhythm, style, and linguistic aspects. That explains the contributions many authors made during this period (1914-1930). For instance, Roman Jakobson who considered poetry as continuous correspondences between the different levels of language. The concept of isotopy proposed by Greimas as a semantic coherence from the discourse, or Tomaschewski and Brik who studied the notion of pattern and rhythmic impulse. (Amado Alonso, 1990, pp 257-259). Thanks to the first notions many authors developed for the study of the poetic structures, we considered analyzing the form of each poem as a relevant procedure that helped us to know deeper the literary work of r.h Sin. Hence, we identified literature figures, the rhythmic trends, the isotopies of the complete book (see Table 1), and the semantic fields that allowed us to have a more accurate reading for the second time. With this analysis, we proceeded to do a vertebration with the aim of categorizing each poem into a specific topic field and finally, we chose the 70 poems we intended to translate (see Table 2).

Table 1.

Isotopies identification

Isotopies	
Trabajo de grado I	Topic: Whiskey words & a shovel – Literary translation
Author: r.h. Sin	
<ul style="list-style-type: none"> ● Love and affection: Love, affection, heart, relationship, emotional relief, promise, loyalty, happy, appreciate, effort, emotions, truth, lips, eyes, care, ● Lovelessness and deception: Disrespect, mistreatment, majesty life, emptiness fucked up, confused, betrayal, separated, funeral, replace, death, twisted, painful, hurt, hatred, numb, detached, fraudulent, darkness, tension, pain, overwhelmed, difficult, anger, ache hopeless, replacement, absence, heartache, blame, mistakes. ● Happiness: Brightness, sun, over exaggerated, overjoyed, strength, energy, peace, laughter, smile, heaven, freedom, white ● Desolation: Demons, veins, dark, killing, victim, silence, broken, war, chaos, enemies, temptation, scary, ambition, overthinking, plagues, nerves. ● Self-esteem: Important, beautiful, deserve, value, stronger, unbreakable, brave, warrior, good, worthy. 	

Table 2.

Vertebration and classification

Vertebration and classification	
Topic 1: Duel and Melancholy (71)	Subtopics: - Love breakups. - Inner conflicts. - Betrayal trauma.
<ul style="list-style-type: none"> ● In the dark ● Wrong for trying ● Better ● Your past ● After life ● 2011 ● The realization ● Separation ● One cold summer ● Break us ● Garden ● Departed ● Most hurtful ● Dear Mr. King ● Absence and peace II ● Stale ● A silent thought ● A reason why ● Sour nothings ● Wasting time, making time ● Lost out here ● Used to it ● The lie that is love ● Without permission ● departure ● freshman 	<ul style="list-style-type: none"> ● a sober realization ● fully fatigued ● turned off ● heartache and soul mate ● a very short tale of sadness ● day drinking ● digital relationships ● when love is hate ● another illusion ● too late despair ● midnight bled into morning ● midday woes ● icebox ● blindsided ● march 22nd 2012 ● stopped believing ● June 10th 2016 ● fragments of pain ● several dead ends ● death all around her ● the hopelessness ● all of the people ● the contradictions ● 24 hours ● closer to more ● as I listened ● 7:36 p.m.

7.3 Translation process

Since the translation process was target-oriented, we used the documentary and equifunctional translation methods that belong to the functionalism. Hence, we took linguistic-aesthetic decisions that were not necessarily present in the source texts but allowed the translation to fit in the new paradigms of the target culture and language. For this project, we chose the category melancholy as a function of duel, 70 poems that were categorized according to the interpretation we made. Hence, the poems were divided into three groups and each one of us translated them using the methods we previously considered for this

literary translation. It is worth mentioning that all of them were revised and improved in group readings. What is more, we created a memo for each poem to facilitate the translation. In this memo, we registered the name, semantic category and subcategory of the poem, the formal equivalence, the translation approaches, the translator annotations, and the final Spanish version of the poem.

7.4 Annotation

As the last phase of this translation project, related to the annotation and analysis. With the 70 memos completed, which were our main resources for writing the annotation, we considered the manual that Lazaro Carreter proposed for writing the comment on a literary genre. Within the annotation we addressed decisions and challenges on translation, even the structural and linguistic analysis of the poems. In that manner, we based our annotation on the structure the same author proposes “in order not to intermingle our observations” (Carreter, 1994, p. 25):

- *A careful reading of the text.* We only comprehended the discourse, and we did not worry about the interpretation of a verse or expression. Also, we created a glossary for terminological consistency.
- *Localization.* What place do the discourses occupy in the work to which they belong? What is the genre and subgenre of the texts?
- *Determination of the subject.* What were the fundamental elements of the text that contribute to the meaning of the subject? To fix the theme, it was necessary to find the abstract word that synthesizes the author's primary intention.

- *Determination of the structure.* What are the sections¹⁴ of the text? Are there texts without structures? Carreter warns us that not in all cases does each stanza or verse represent a section.
- *Analysis of the form based on the theme.* To analyze the linguistic-aesthetic properties of the work. Why did the author use these linguistic means and not others to fairly describe the theme?
- *Conclusions.* A balance of our observations and the need of giving a personal impression. With this personal impression, Carreter warns us that impressions should be modest and clear and not fall into formulas such as "it is a very beautiful landscape...", "it has a lot of musicality", "it describes very well...".

8. Annotated translation

8.1 Structural and orthographic decisions

Through the translation process of the 70 poems of the author r. h. Sin, we were able to evidence different poetic structures where the author uses resources at a stylistic and structural level fulfilling an own function of the writer. However, it is impossible to configure this function since we will never have paratexts that explain why the poet used a certain manner of writing. Notwithstanding, from our interpretation, we alluded that his objective of using certain resources such as a determined number of verses and stanzas for each poem, the non-use of punctuation marks, and the non-use of capital letters as it is usually seen in poetry, represent the way in which the writer himself wanted to express his ideas and

¹⁴ Lazaro Carreter refers to the characteristics that we can discover from the text as “*apartados*” (sections)

emotions. Thus, during this category we will discuss how the translation process was carried out from a structuralist perspective, justifying and explaining our translational decisions.

8.1.1 Meter and rhythm

In terms of meter, the translated poems are characterized by not having a continuous pattern of number of syllables in a line, which makes it difficult to classify them into a type of meter. Therefore, we translated 70 free verse poems which indicate that the author does not follow norms that frame traditional poetry. For example, instead of using ten consonant octosyllabic lines to create a *décima*, the author evades these structures and chooses to reflect an undefined metric. For instance, when reviewing the poem *midnight bled into morning* (annex 1), the source text is composed of one stanza with twenty verses and all of them are free verses. However, when translating this poem, we decided to divide this single stanza into four stanzas, each with a different number of lines. This decision allowed us to generate a more common structure in Spanish poetry and to create pauses that help the reader to have a better comprehension and fluency when reading the poem. Also, this poem is a clear example of the position that we decided to assume about reflecting or not the same metric of the original poem. Perhaps these decisions may be transgressive to the original structure of the poems, but it is relevant to remember that

poetic is not the world of metrics, our science does not serve, in any way, to make poetry. Our great poets ignore or know very little about the nomenclature and mechanism of metrics. Poetry is an ineffable and intimate experience that can only be apprehended through good taste and aesthetic culture (Castillo, 2000, p. 7).

Table 3.

Translation of the poem midnight bled into morning

Poem: <i>midnight bled into morning. / Indiferencia</i>	
Source text	Target text
<p>the more you ignore me the more detached I feel silence fills the room as my heart becomes empty and the sensation of love begins to leave my body being constantly told how good I am and yet feeling as if I'm not good enough taken for granted, mistreated, and/or neglected takes a toll on the human psyche it's draining for the soul and I don't have much left I get quiet because I'm tired I say nothing because my words are too difficult for you to comprehend one day I won't be here and you'll no longer have my feelings to disregard one night you'll sleep without me and the nightmare of my absence will keep you up all night one morning you'll wake up alone and realize that you lost an entire future when I walked away</p>	<p>Cuanto más me ignoras, más indiferencia siento. El silencio llena la habitación mientras se vacía mi corazón y la sensación de amor comienza a dejar mi cuerpo.</p> <p>Constantemente me dicen cuán bueno soy, pero siento que no lo soy lo suficiente. Ser subestimado, maltratado o abandonado daña la mentalidad humana, agota el alma, y de esta no me queda mucho.</p> <p>Callo porque estoy cansado, guardo silencio porque mis palabras son incomprensibles para ti.</p> <p>Algún día ya no estaré aquí, y no tendrás mis sentimientos para ignorar. En la noche dormirás sin mí y la pesadilla de mi ausencia te despertará. En la mañana estarás sola y te darás cuenta que todo perdiste cuando me fui.</p>

Thus, whether to make these structural changes or not, it is a subjective decision of the translator who seeks to experience creativity in order to reflect their own aesthetic level of poetry. However, it is important to emphasize that all the poems did not have a structural change since it did not generate any ambiguity in the author's own intentions. For example,

the poem *waiting for the text* (annex 2) is formed by 5 stanzas and these same number of stanzas were reflected in the target text.

Concerning rhythm, we already know that all the poems are free verses, which means they do not have a strong rhythmic pattern. However, in some verses we perceived a sonority. Therefore, we wanted to use this same resource, even to the point of generating new rhythmic patterns in the source text without affecting the original sense of the poem. For example, in the second stanza of the poem *fragments of pain* (annex 3), there was no rhyme, however, we were able to generate an ABAC rhythmic pattern, and this did not represent a significant change in terms of meaning. On the other hand, in the first stanza of the poem *march 22nd 2012* (annex 4), we only reflected an assonance rhythm (silencio, dentro, sonriendo). These changes, more than representing an aesthetic effect, have other purposes. As Attridge (1995) states, “rhythmic form can also imply a certain emotional coloring [...]. When we speak, we impart to our words a rhythmic quality expressive of our feelings –light and rapid, heavy and slow, regular, abrupt, smooth and so on” (p. 15).

Table 4.

Translation of the poem fragments of pain (stanza 2)

Poem: <i>fragments of pain.</i> / <i>Fragmentos de dolor</i> (stanza 2)	
Source text	Target text
I hold on to hope but I'm losing my patience I'm losing my mind I'm losing myself	Me aferro a la esperanza, pero pierdo la paciencia. Pierdo la cabeza. Me pierdo a mí mismo.

Following the notion that the expressiveness of feelings is due to rhythmic effects, this is something that occurs with the pitch and intonation of the voice as well. Therefore, beyond generating rhythmic patterns in the translations, we implemented the chained and simple indentations as a way to create a small pause in the rhythm of the reading, provoking a descending inflection, where the voice goes from a high note to a low one. This also transcends in the interpretation of the poems, since the effect provided by the two indentations projects particular emotions. For example, In the poem *waiting for that text*, we implemented a chained indentation in the second stanza, while in the third one, we used a single indentation, which allowed the tone of voice to be lowered with gradual pause. Hence, this effect aims to generate the feeling of sadness, depression, or tiredness that the poem itself reflects. As Ambario, et al. (2017) mention, “sad speech exhibits a lower-than-normal mean pitch, a narrow range, and a slow speech rate [...] and may suggest depression, fatigue and closeness”¹⁵ (pp. 690-691). In that manner, when we reflect continuous, consonant or assonant rhythms, and indentations in our translations, they also show what our interpretation of the poem itself was from an emotional perspective.

¹⁵Our translation of: “El habla triste exhibe un tono medio más bajo que el normal, un estrecho rango y una velocidad de locución lenta [...] y puede sugerir depresión, cansancio y proximidad” (Ambario, et al., 2017).

Table 5.

Translation of the poem waiting for that text (Stanza 2 and 3)

Poem: <i>waiting for that text. / Esperando ese mensaje</i> (stanza 2 and 3)	
Source text	Target text
the afternoon approaches and still nothing it's almost 4 p.m. my fingers fumble as I attempt to create a text nothing profound something simple with much difficulty erasing what I wrote anxious, overthinking putting my phone away reluctantly	Se acerca la tarde y aún sigo esperando. Son casi las 4. Mis dedos titubean mientras intento crear un texto nada profundo nada complejo con mucha dificultad. Borro lo que escribí con ansiedad, especulando y guardo mi telefono de mala gana.

8.1.2 Punctuation marks and capital letters

Regarding the orthographic aspects of the poems, such as the punctuation marks and the use of capital letters, the author does not use any of them in his verses. However, on all the titles of each poem he uses a period. For example, in the poem *day drinking*, the title ends with a period, a spelling device that is not common to find in Spanish titles and subtitles (annex 4). Therefore, not knowing the intention of the author when including periods on the titles, made it difficult for us to reflect this same effect in the Spanish version as we did not find any argument to justify his decision. Hence, by not using this resource, we did not transgress the sense and form of the poem since punctuation in poetry, especially in free-verse poetry, is a matter of artistic choice (Golding, 1981, p. 71).

Table 6.

Translation of the poem day drinking

Poem: <i>day drinking. / Bebiendo a destiempo</i>	
Source text	Target text
Day drinking. hurt and hungover crying Hennessy tears	Bebiendo a destiempo Heride, con resaca, y con lágrimas de coñac Hennessy.

As we mentioned before, the author does not use punctuation marks in his poems, even though we perceive punctuation as a relevant tool for organizing the ideas of a text. However, since this is a matter of artistic choice, we decided to reflect punctuation marks in the target texts as “it is central to our understanding of poetic meaning because of its ability to influence prosody” (Helms, 1980, p. 177). For instance, in the poems *wasting time*, *making time* and *most hurtful* we used periods and commas to give pause effects between the verses and to be clearer about the poem's intentions. Nonetheless, Parkes states that “the use of punctuation can modify the emphases and the meaning embodied in a text” (p. 4 as it was cited in Tartakovsky, p. 241). For example, in the first stanza of the poem *fragments of pain*, we did not use any punctuation mark, only the final period of the last verse, since we considered that adding commas or periods can provoke change in the original meaning (annex 3). Furthermore, besides adding commas and periods, we also decided to use exclamation marks, such as the case of the verse “and I hate it” in the eighth stanza of the

poem *march 22nd 2012*. In order to give it a stronger emphasis, we translated it into “¡Cuánto lo odio!” (annex 4).

Table 7.

Translation of the poem march 22nd 2012 (stanza 9)

Poem: <i>march 22nd 2012. / 22 de marzo de 2012 (stanza 9)</i>	
Source text	Target text
my eyes swelling over crying rivers of deceit and I hate it feeling like life is over but we're alive we always make it the next time someone offers you a love less than yours you no longer have to take it	Mis ojos hinchados, llorando ríos de engaño. ¡Cuánto lo odio! Siento que la vida terminará, pero estamos vivos y siempre nos recuperamos. La próxima vez que alguien te ofrezca migajas de amor, no tendrás por qué tomarlas.

Finally, the use of capital letters is also null in the English version of the poems. Therefore, we decided to use them in the Spanish versions as a way to give the reader the notion of the beginning and ending of each stanza and idea. However, as well as punctuation marks and capitalization, they represent an aesthetic decision that we, as translators, wanted to reflect.

8.2 Literary resources

Giroux and Williston (1974) defined literary resource as “a language which departs from the straightforward use of the words. It creates special effects and makes writing more interesting and colorful” (p. 10). During the process of reading and analyzing the author's

poems, we could notice the use of literary resources that fulfilled different functions within the poem, such as personification, epiphora, anaphora, metaphor, and hyperbaton. These are resources that allowed us to look for the effect of creativity that we wanted to reflect from the beginning. On one hand, the implementation of these resources meant a challenge from the translation process and poetry itself, which is why in this session we will explain in detail the translational decisions regarding these literary resources.

In the first manner, the most used resource by r. h. Sin was the metaphor, where he makes comparisons using elements of nature, everyday objects, and even alcoholic beverages. For example, in the poem *march 22nd 2012*, the author compares life with a rope, and this same comparison is reflected in the translation. This is the case as well of the poem *garden*, where the heart is compared with a garden full of dead roses and weeds, giving a notion of sadness, pain, or suffering. On one hand, although personifications were not a very evident resource in his poems, it is important to mention that from the translation process we were able to generate this resource evoking the same sense of the poem. But first, what is personification? For Keraf (2002) "it is the assigning of human characteristics to non-humans" (p. 22). For example, "the air caresses the wheat fields". In the case of the poem *waiting for that text*, in the second line of the fourth stanza, the author says: "as the darkness hides the sun". In this translation we changed the verb 'hide' for 'hug' (*abrazar*), attributing a human action to the darkness and allowing us to give a more subtle effect to the verse.

Table 8.

Translation of the poem waiting for that text (stanza 4)

Poem: <i>waiting for that text. / Esperando ese mensaje (stanza 4)</i>	
Source text	Target text
the moon is out now as the darkness hides the sun and still nothing and now I feel like nothing someone feeling something for someone who feels nothing or not enough to be concerned with whether or not we communicate	Ya ha salido la luna, ya la oscuridad abraza el sol. Y todavía nada. Ahora me siento como nada, soy alguien que siente algo por alguien que no siente nada, o no lo suficiente para que le importe si nos comunicamos o no.

Continuing with the literary resources used by the author, we perceived that he uses the hyperbaton as a way to give sonority to the verse, although never consistent, and to give a poetic order to the verses. For example, in the second line of the poem *midnight bled into morning*, the author does not use a logical order of the sentence. That is, instead of saying “I feel more detached”, he says "the more detached I feel". This same order is reflected in the translation. However, in other poems, certain sentences were translated with this poetic order even though it was not present in the source text. For example, in the poem *waiting for that text*, the author uses the logical order “the moon is out now” but we changed it to “ya ha salido la luna”. Hence, when we used this style ornament, we were achieving the goal of reflecting an elegance effect in the target texts (Quint, p. 62 as it is cited in Múgica, 2011, p. 51).

Table 9.

Translation of the poem waiting for that text (stanza 4)

Poem: <i>waiting for that text. / Esperando ese mensaje</i> (stanza 4)	
Source text	Target text
<p>the moon is out now as the darkness hides the sun and still nothing and now I feel like nothing someone feeling something for someone who feels nothing or not enough to be concerned with whether or not we communicate</p>	<p>Ya ha salido la luna, ya la oscuridad abraza el sol. Y todavía nada. Ahora me siento como nada, soy alguien que siente algo por alguien que no siente nada, o no lo suficiente para que le importe si nos comunicamos o no.</p>

Finally, other literary devices such as the anaphora and the epiphora were evidenced in the poems of r. h Sin, which in addition to fulfilling a function of emphasis, allowed to generate a sound effect between the verses due to the repetition of one or more words either at the beginning or at the end of each line. As Malyshkina, et al. (2018) mention “the purpose of anaphora is to hold, fix in the reader's memory strongly emphasized repetition element. Equally started repetition also gives a kind of rhythm to a poetic text, [...] And Epiphora emphasizes the logical connection or emotional identity of adjacent speech segments” (pp. 7-8).

For example, in the first two lines of the sixth stanza of the poem *march 22nd 2012*, the adverb of quantity "so much" is repeated at the beginning with the purpose of emphasizing the hope and the effort put into someone who is not worth it. This is the same case of the poem *most hurtful*, in which most of its lines begin with "I think". Thus, when

translating these poems, we wanted to reflect these same resources of repetition with the intention of generating the sonority and emphasis effects. However, in the poem *fragments of pain*, although the author uses the anaphora on its last two lines, this repetition could not be reflected in the Spanish version due to the oblique pronoun "me" used to create a better equivalence. Despite this, certain poems were the opposite case. Although the original poems did not have either of these two literary devices, we were able to implement them in their translations, always trying not to affect the meaning of the poem. For example, in the poem *waiting for that text*, at the beginning of the fourth stanza, the adverb "ya" was repeated. Same happened in the poem *without permission*, where the third and fifth verses are the same, "de que esto será algo".

8.3 Neutral gender

After reading and translating the poems, we could clearly notice the role that gender has in r. h. Sins' poems. As we mentioned before, from the perspective of the author, his idea is to empower women, making his figure something independent and strong. However, there are plenty of readers that may not get that message. As an example, in a review made by a literary blogger (2018), she expresses how the author has potential to be a feminist writer, but she feels like "he's treating us more like objects or mansplaining our emotions, and even what it's like to be a woman, to us". We could also get the sensation of him feeling superior to other men by always portraying relationships as a failure and putting his characters in negative situations around love, giving advice, and signaling what is the best thing to do, as we can see on the poem *wasting time, making time*. The poem is related to a unilateral relationship where one of the partners is hurting the other one by not giving what is expected. Here, the problem lies in the fact that the author is giving advice and describing the

relationship as a third party. Since he is not involved as a main character, it may be seen as pretentious to give an opinion about something that is not of his concern. Despite the fact that most of the reviews and critics about r. h. Sin’s work comes around the heteronormative argument about the role of women in his poems, there was another matter related to gender that affected our work while translating: the neutrality of both his writing and the English language.

However, the neutrality used by the author is not consisted in all his poems. In some verses, he uses pronouns such as she/her and he/him to define the relationships, but there are cases in which the author prefers to use neutral pronouns as ‘them/their’ when he is referring to someone. As we can see in the poem *most hurtful*, although most of the poem is written in singular, he decided to use the pronoun ‘them’ on the last verse of the third stanza to not give any gender to the character.

Table 10.

Translation of the poem most hurtful (stanza 3)

Poem: <i>most hurtful</i>. / <i>Lo más doloroso</i> (Stanza 3)	
Source text	Target text
I think what hurts the most is preserving your energy for someone who would rather invest their energy into something other than the moments you’ve vacated just to make room for them	Creo que lo que duele más es preservar tu energía para alguien que prefiere invertir la suya en otra cosa, y no en los momentos que has dejado vacantes solo para hacerle espacio.

The issue with this neutral gender while translating is that Spanish does not have such an equivalence. However, in this specific case, the translation was not affected since we added an oblique pronoun in the verb “hacer” that is to say, “hacerle”, allowing us to keep the neutrality of the verse. On the other hand, there was another poem in which the neutrality was completely affected depending on our translational decision. For instance, in the poem *midnight bled into morning*, the words ‘taken for granted, mistreated, and/or neglected’ were to acquire a gender in the translation even though the original text did not have one attached to it. Hence, with the aim of preserving the neutrality of the poems, we decided to opt for another alternative: the inclusive language, translating it into Spanish as ‘subestimade, maltratade o abandonade’.

Table 11.

Translation of the poem midnight bled into morning (stanza 2)

Poem: <i>midnight bled into morning</i>. / <i>Indiferencia</i> (stanza 2)	
Source text	Target text
being constantly told how good I am and yet feeling as if I’m not good enough taken for granted, mistreated, and/or neglected takes a toll on the human psyche it’s draining for the soul and I don’t have much left	Constantemente me dicen cuán bueno soy, pero siento que no lo soy lo suficiente. Ser subestimade, maltratade o abandonade daña la mentalidad humana, agota el alma, y de esta no me queda mucho.

Despite the belief that inclusive language is relatively new and started with the implementation of social media in our daily lives, the truth is that the discussion about this language has been around since the 70’s when the feminist movement aimed for a

visibilization of their own gender (Carvalho, 2019). Thus, the change in the use of language began when the use of the masculine (o), to refer to groups that men and women shared, was considered as a form of discrimination and consolidation of a misogynistic discourse in which the man is given more importance, and it is considered as the norm. The previous argument brings us closer to the first linguistic resources implemented in the language, such as

the double form feminine and masculine (also called feminization), using terms such as ‘people’ or ‘citizenship’ (neutralization), or place an ‘@’, asterisk, ‘x’ or ‘e’ in the vowel that indicates the grammatical gender of the words. [...] Another Spanish term for this concept is non-sexist language (Etchezahar and Pesce, 2019, p. 2).

Further on, the form of communication above mentioned evolved and the LGBTQ+ community started to use the letter ‘e’ as a neutral particle, especially the non-binary and transgender people, since the symbols were difficult to read and on a daily basis people used to read it as an ‘o’. This decision was made with the purpose of making these communities feel included and visibilized as they may not feel identified with any of the genders.

Hence, we decided to implement the inclusive language in our translations as the primary intention was to maintain the distinction between genders in the authors’ writing. In this sense, the neutrality of the poems will be preserved using the resources that the Spanish language offers. We understand that this decision can be problematic since this is a topic often discussed, not yet accepted by the official institution of Spanish language, RAE, and is banned in countries such as Argentina. However, we stand for the use of inclusive language as a form of expression that allows everyone to feel represented. In addition, r.h. Sin is a contemporary author who writes about unhealthy relationships and romantic breakups, life events that everybody experiences no matter their gender. This justifies the reason why we decided to include the inclusive language in our translations.

Finally, it is worth mentioning that what characterizes language is its arbitrary way of using it. The language is created for a community to communicate among them and with others. “We continually build language, every time we speak, we make changes and adopt new words, because, although all languages have a set of specific rules, they are living languages that evolve thanks to their speakers and change to adapt to the current reality” (Math, 2021, p. 3).

8.4 Psychology of emotions: Duel and Melancholy

Whiskey Words and & a Shovel III is a contemporary work that deals with different subjects related to feminism, love, melancholy and duel, race, and self-awareness. To be more specific, these poems share the same theme of melancholy as a function of duel. This category above mentioned integrates all those poems that reflect a melancholic and unconscious feeling of a love loss, as well as verses that reflect diverse processes of duel as a natural response to that loss.

The 70 poems selected go through a bunch of emotions. They go from hope to despair, from strength to weakness, from empowerment to submission, from sensitivity to indifference, and from love to hatred. The way r. h. Sin addresses these emotions is very simple, straightforward, and honest.

To start, one of the feelings his poems evoke is that of losing a loved one due to the end of a romantic relationship with which the hurt person has also lost part of themselves. As time goes by, the hope of better days ahead begins to emerge as they heal and draw strength from pain. The eight stanzas from the poem *march 22nd 2012* (annex 4) is an example of the times we feel hopeless and stuck as life goes on, but everything keeps the same. However,

the time comes when we unexpectedly find the hope we need to move on and find something better and deserved. Even on our darkest days we try to hold on to hope (annex 3).

Additionally, the second stanza translated from the poem *midnight bled into morning* (annex 1) proves what was said in the literary review regarding the psychological perception of the emotions. The breakup of a romantic relationship has a strong impact on our self-concept and in the poem, the author describes how the harm caused by a loved one damages our self-perception and self-esteem. As Slotter, et al. proposed:

“When a relationship ends, and the associated interdependence is disrupted, individuals must discard some or all of the self-views that they shared with their now ex-partner (e.g., stopping engaging in shared recreational activities) and may even discard unshared self-views that are linked to the now-defunct relationship (e.g., changing one’s appearance after a breakup)” (Slotter, et al., 2009, p. 148).

Table 12

Translation of the poem midnight bled into morning (stanza 2)

Poem: <i>midnight bled into morning</i>. / <i>Indiferencia</i> (stanza 2)	
Source text	Target text
being constantly told how good I am and yet feeling as if I’m not good enough taken for granted, mistreated, and/or neglected takes a toll on the human psyche it’s draining for the soul and I don’t have much left	Constantemente me dicen cuán bueno soy, pero siento que no lo soy lo suficiente. Ser subestimado, maltratado o abandonado daña la mentalidad humana, agota el alma, y de esta no me queda mucho.

Another important aspect here is the feeling of despair when we wait for something that will not probably come or happen. We develop a bad habit with which we lose our peace of mind, leading to a vicious circle that will not come to an end because of expectations that will not be met, unless we accept the reality shown in the hurtful actions of our loved ones (annex 2). The author also evokes the sense of disappointment and melancholy we can experience when we invest emotional resources in a relationship that is not reciprocal (annex 5, 6 and 7). This is something related to the covariation of interests, an existing conflict between a couple when one of the parties is way more dependent than the other one. Since the dependent person is more vulnerable to rejection and abandonment, they act in favor of the maintenance of the relationship, even when this ends up in emotional exhaustion (Ferrez, 2021, p. 39).

Finally, one last important feeling induced by r. h. Sin is the attachment we have to our past and the inability to let it go with everything that harms us. As Boss (2009) expressed, a serious matter regarding the breakup of a romantic relationship is the uncertainty of not knowing if the loss will be temporary or definitive. This uncertainty can encourage people to have false hopes that will make them fall into a vicious circle in which they go back and forth from hope to despair without really knowing what to expect. In such a way, this keeps people from growing, having a healthy process, and letting go, as the author expresses in the last stanza of his poem *wasting time, making time* (annex 5).

Table 13

Translation of the poem wasting time, making time (stanza 2)

Poem: <i>wasting time, making time. / Perdiendo tiempo, haciendo tiempo (stanza 2)</i>	
Source text	Target text
you've been trying to create a future with someone who belongs to your past and you've been hurting yourself by doing so	Has estado tratando de crear un futuro con alguien que pertenece a tu pasado y has estado haciéndote daño al intentarlo.

9. Conclusions

This annotated translation, which goes beyond being a mere academic exercise to ponder a literary composition and the process of its translation, had a profound impact on our academic advancement. Before undertaking this endeavor, we were inclined to perceive it as a formidable challenge due to certain preconceived notions highlighted in our literary review, such as the belief that poems should be translated by poets, by the author of the literature work, or ideally by experts well-versed in the genre of verse and prose—characteristics that none of us possessed. Beyond the academic enrichment we got to acquire, this opened a path to what for us was the unknown world of poetry and stimulated our contemplation of other academic possibilities.

Within the translation process, it is impossible to translate without considering the knowledge and skills the translation theory provides us, that is why this work represented an informed task, in which, as translators, we recognize the need to know the conceptualization

of literary translation. In the same way, reading the author's books, not only the one we chose, and analyzing its poems through literary, structural, and psychological (emotional) lenses also meant a necessary process for the translation of the 70 poems. Thus, getting to know r. h. Sin's style brought us closer to a first judgment on his work, summarized in a thematic monotony of duel and melancholy.

The problems faced during this process are a reflection of the common issues encountered in the poetry translation. Consequently, we can conclude that one of the main problems here was the decision-making process in which we had to decide whether to be faithful to the style of the poem or to its content. Therefore, a functionalist approach from the "documentary and equifunctional" methods allowed us to carry out a process in which the dilemma of considering content or style did not play a major role in the translation. On the contrary, they represented a range of strategies (personification, enchainment, indentation, epiphora, anaphora, rhythm) that worked in function of the translator's own creativity without misrepresenting the meaning of the source poems. It is important to mention that this position facilitated the creation of a congruent equivalence to the contemporary world.

Finally, another important aspect was the neutral gender. Before deciding how and when to include this linguistic resource, it was necessary to understand the distinction between binary and neutral pronouns to continue with the progressist line of thought that the author wants to evoke with his work. We considered the implementation of inclusive language as a good alternative to allow other communities to feel supported and included in more literary spaces and genres. Regarding the critics about the oppressive roles women receive in his poems, to delve into this matter would require another type of research based on gender.

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Annexes

The following 10 tables represent the annexes of the poems chosen to be analyzed.

Whiskey Words & a Shovel III – R.h sin		Annex 1	
Date:	13/04/2023	Poem:	midnight bled into morning.
Category:	Duel and Melancholy	Subcategory:	Love breakups

Source text	Target text
<p style="text-align: center;"><u>midnight bled into morning.</u></p> <p>the more you ignore me the more detached I feel silence fills the room as my heart becomes empty and the sensation of love begins to leave my body being constantly told how good I am and yet feeling as if I'm not good enough taken for granted, mistreated, and/or neglected takes a toll on the human psyche it's draining for the soul and I don't have much left I get quiet because I'm tired I say nothing because my words are too difficult for you to comprehend one day I won't be here and you'll no longer have my feelings to disregard one night you'll sleep without me and the nightmare of my absence will keep you up all night one morning you'll wake up alone and realize that you lost an entire future when I walked away</p>	<p style="text-align: center;"><u>Indiferencia</u></p> <p>Cuanto más me ignoras, más indiferencia siento. El silencio llena la habitación mientras se vacía mi corazón y la sensación de amor comienza a dejar mi cuerpo.</p> <p>Constantemente me dicen cuán bueno soy, pero siento que no lo soy lo suficiente. Ser subestimado, maltratado o abandonado daña la mentalidad humana, agota el alma, y de esta no me queda mucho.</p> <p>Callo porque estoy cansado, guardo silencio porque mis palabras son incomprensibles para ti.</p> <p>Algún día ya no estaré aquí, y no tendrás mis sentimientos para ignorar. En la noche dormirás sin mí y la pesadilla de mi ausencia te despertará. En la mañana estarás sola y te darás cuenta que todo perdiste cuando me fui.</p>

Whiskey Words & a Shovel III – R.h sin			Annex 2
Date:	21/07/2023	Poem:	waiting for that text.
Category:	Duel and Melancholy	Subcategory:	Love breakups

Source text	Target text
<u>waiting for that text.</u>	<u>Esperando ese mensaje</u>
<p>woke up and the first thing I did was check my phone for a message that wasn't there</p> <p>the afternoon approaches and still nothing it's almost 4 p.m. my fingers fumble as I attempt to create a text nothing profound something simple with much difficulty</p> <p>erasing what I wrote anxious, overthinking putting my phone away reluctantly</p> <p>the moon is out now as the darkness hides the sun and still nothing and now I feel like nothing someone feeling something for someone who feels nothing or not enough to be concerned with whether or not we communicate</p> <p>waiting for something that won't happen losing sleep over someone who sleeps peacefully and what hurts the most</p>	<p>Me desperté y lo primero que hice fue revisar mi teléfono esperando ese mensaje que no estaba allí.</p> <p>Se acerca la tarde y aún sigo esperando. Son casi las 4. Mis dedos titubean mientras intento crear un texto nada profundo nada complejo con mucha dificultad.</p> <p>Borro lo que escribí con ansiedad, especulando y guardo mi teléfono de mala gana.</p> <p>Ya ha salido la luna, ya la oscuridad abraza el sol. Y todavía nada. Ahora me siento como nada, soy alguien que siente algo por alguien que no siente nada, o no lo suficiente para que le importe si nos comunicamos o no.</p> <p>Espero algo que no ocurrirá. Pierdo el sueño por alguien que duerme tranquilamente,</p>

is that tomorrow it'll begin again this feeling is never ending this cycle is destructive	y lo que más duele es que mañana empezará de nuevo este sentimiento sempiterno, este ciclo destructivo.
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Whiskey Words & a Shovel III – R.h sin		Annex 3	
Date:	27/08/2023	Poem:	fragments of pain.
Category:	Duel and Melancholy	Subcategory:	Love breakups

Source text	Target text
<p style="text-align: center;"><u>fragments of pain.</u></p> <p>the pulse of my heart screams for some sort of change or indication that things will get better</p> <p>I hold on to hope but I'm losing my patience I'm losing my mind I'm losing myself</p>	<p style="text-align: center;"><u>Fragmentos de dolor</u></p> <p>El pulso de mi corazón ruega por un cambio o por un indicio de que las cosas mejorarán.</p> <p>Me aferro a la esperanza, pero pierdo la paciencia. Pierdo la cabeza. Me pierdo a mí mismo.</p>

Whiskey Words & a Shovel III – R.h sin		Annex 4	
Date:	27/08/2023	Poem:	march 22nd 2012.
Category:	Duel and Melancholy	Subcategory:	Love breakups

Source text	Target Text
<u>march 22nd 2012.</u>	<u>22 de marzo de 2012</u>
screaming in silence crying within while wearing a smile	Gritando en silencio, llorando por dentro, e igual sonriendo.
the sun begins to set the sky barely lit caught between the fading light and darkness	El sol empieza a ponerse y el cielo apenas encendido, atrapado entre la desvanecida luz y la oscuridad.
feels like a metaphor for my life or even yours anticipating something better as it would seem the impossible is what you're waiting for	Se siente como una metáfora de mi vida o quizás de la tuya, anticipando algo mejor como si pareciera que estás esperando lo imposible.
I feel it too life is a noose with nothing new different day same emotions	También me siento así. la vida es una soga, no hay nada nuevo, los días son distintos pero las emociones son las mismas.
false claims of love filled my heart	Falsas declaraciones de amor llenaron mi corazón todo porque lo mantuve abierto.
all because I kept it open	Gané muy poco por la espera. Gané muy poco por el intento, viviendo de promesas rotas.
so much for hoping so much for trying living on promises but they were broken	Tus mentiras, mi negación.
your lies my denial	

<p>your love filled with hatred</p> <p>my eyes swelling over crying rivers of deceit and I hate it</p> <p>feeling like life is over but we're alive we always make it the next time someone offers you a love less than yours you no longer have to take it</p> <p>so as the sun sets on my life once again you and I are not alone</p> <p>in this moment we are friends</p>	<p>Tu amor, mi aversión.</p> <p>Mis ojos hinchados, llorando ríos de engaño. ¡Cuánto lo odio! Siento que la vida terminará, pero estamos vivos y siempre nos recuperamos. La próxima vez que alguien te ofrezca migajas de amor, no tendrás por qué tomarlas.</p> <p>Así que mientras el sol se oculta en mi vida, una vez más, tú y yo no estaremos solos.</p> <p>En este momento, somos amigos.</p>
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Whiskey Words & a Shovel III – R.h sin			Annex 5
Date:	6/10/2023	Poem:	wasting time, making time.
Category:	Duel and Melancholy	Subcategory:	Inner conflicts

Source text	Target text
<u>wasting time, making time.</u>	<u>Perdiendo tiempo, haciendo tiempo</u>
<p>the painful truth is that you're constantly trying to spend your life with someone who won't even give you a fucking moment of their day</p> <p>you've been trying to create a future with someone who belongs to your past and you've been hurting yourself by doing so</p>	<p>La dolorosa verdad es que estás constantemente queriendo vivir tu vida con alguien que ni siquiera un puto momento de su día te hará.</p> <p>Has estado tratando de crear un futuro con alguien que pertenece a tu pasado y has estado haciéndote daño al intentarlo.</p>

Whiskey Words & a Shovel III – R.h sin		Annex 6	
Date:	6/10/2023	Poem:	most hurtful.
Category:	Duel and Melancholy	Subcategory:	Inner conflicts

Source text	Target text
<u>most hurtful.</u>	<u>Lo más doloroso</u>
<p>I think what hurts the most is knowing the moments of tomorrow may never come</p> <p>and so in the present you find yourself making time for someone who can barely find the time for you</p> <p>I think what hurts the most is preserving your energy for someone who would rather invest their energy into something other than the moments you've vacated just to make room for them</p> <p>time is something we find ourselves taking for granted time is something we often think we have until there is no time left to spend</p> <p>I think what hurts the most is the time we invest in people who refuse to invest that time back</p>	<p>Creo que lo que duele más es saber que el mañana puede nunca llegar.</p> <p>Y entonces en el presente, te encuentras a ti mismo haciendo tiempo para alguien que apenas puede hacer tiempo para ti.</p> <p>Creo que lo que duele más es preservar tu energía para alguien que prefiere invertir la suya en otra cosa, y no en los momentos que has dejado vacantes solo para hacerle espacio.</p> <p>El tiempo es algo que tendemos a dar por hecho. El tiempo es algo que a veces pensamos que tenemos hasta que ya no hay más tiempo que gastar.</p> <p>Creo que lo que duele más es el tiempo que invertimos en personas que se rehúsan a reinvertir ese tiempo.</p>

Whiskey Words & a Shovel III – R.h sin			Annex 7
Date:	21/07/2023	Poem:	departure.
Category:	Duel and Melancholy	Subcategory:	Love breakups

Source text	Target text
<p style="text-align: center;"><u>departure.</u></p> <p>you were always the sadness that I had to let go of I lost you and gained a necessary peace</p>	<p style="text-align: center;"><u>Tu partida</u></p> <p>Siempre fuiste la tristeza que tuve que dejar ir. Te perdí, pero gané la paz que necesitaba.</p>

Whiskey Words & a Shovel III – R.h sin			Annex 8
Date:	21/07/2023	Poem:	day drinking.
Category:	Duel and Melancholy	Subcategory:	Love breakups

Source text	Target text
<p style="text-align: center;"><u>day drinking.</u></p> <p>hurt and hungover crying Hennessy tears</p>	<p style="text-align: center;"><u>Bebiendo a destiempo</u></p> <p>Heride, con resaca, y con lágrimas de coñac Hennessy.</p>

Whiskey Words & a Shovel III – R.h sin			Annex 9
Date:	18/09/2023	Poem:	garden.
Category:	Duel and Melancholy	Subcategory:	Melancholy

Source text	Target text
<p style="text-align: center;"><u>garden.</u></p> <p>her heart is a garden filled with dead roses and weeds from seeds planted by those who left</p>	<p style="text-align: center;"><u>Jardín</u></p> <p>Su corazón es un jardín lleno de rosas muertas y maleza fruto de las semillas plantadas por aquellos que se fueron.</p>

Whiskey Words & a Shovel III – R.h sin			Annex 10
Date:	21/07/2023	Poem:	without permission.
Category:	Duel and Melancholy	Subcategory:	Love breakups

Source text	Formal Equivalence
<p style="text-align: center;"><u>without permission.</u></p> <p>eyes burning, heart sinking innocence left in ruins ruined by someone she trusted</p> <p>what part of no sounds like yes blurred lines and no consent</p> <p>left aching with the realization that this will be something</p>	<p style="text-align: center;"><u>Sin permiso</u></p> <p>Ojos ardientes, corazón triste, y una inocencia en ruinas, arruinada por su desleal confidente.</p> <p>¿Qué parte de no suena a un sí? Fronteras confusas y no consentidas.</p> <p>Dolida, con la idea</p>

she never forgets
something she wants to suppress

a nightmare, a living nightmare
wide awake, nowhere is safe
suffering in silence
always hurting but she won't say

de que esto será algo
que nunca olvidará,
de que esto será algo
que querrá callar.

Una pesadilla.
viviente,
despierta.
Ningún lugar es seguro.
Sufrir en silencio la hiere,
pero no dirá nada.