CATHOLIC UNIVERSITY
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FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE

ANALYSIS OF THE EFFECTS OF INTERSEMIOTIC TRANSLATION TECHNIQUES ON THE POEMS FROM THE BOOK *EL ÁRBOL DEL BIEN Y EL MAL* BY MEDARDO ANGEL SILVA

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CERTIFICATION

We certify that this research project was presented by **Indira Nastassja Rodriguez Abad** as a partial fulfillment of the requirements for the **Bachelor Degree in English Language with a Minor in Translation.**

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DEDICATION AND ACKNOWLEDMENTS

I would like to dedicate this work to my mother, for always believing in me more than I ever could, for her silent companionship during the sleepless nights, for her sense of humour which always keep stress at bay, for her unconditional love and for being my best friend.

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INDEX

IV

ABSTRACT

Poetry is a complex art that is little understood and even less explored, that speaks with and through images, and whose real nuance is only truly grasped by peeling the different layers that make up the levels of the poetic meaning. That is why this project addresses the matter of translation of poetic texts focusing on the poems by Medardo Angel Silva using intersemiotic translation techniques. This project applies a mixed method approach including qualitative and quantitative analyses. Through the development of this research project the concepts of meaning, symbolism, image, semantic system and concept are revisited in order to establish a background for the study of the cognitive aspects of meaning and image, and how they play an important part in the conveyance of poetic messages. Once these concepts have been established in the literature review, this paper presents a new intersemiotic approach as a solution for poetry translation. The final part of the project is concerned with the practical application of the approach proposed on five subjects of study, which are evaluated under different parameters in order to assess the effectiveness of the intersemiotic approach to poetry translation. The results of the project are evidenced through observation guides and surveys, which are then presented in the form of statistical data with their respective analysis.

Keywords: INTERSEMIOTIC TRANSLATION; POETRY; LINGUISTIC SIGN; INTERSEMIOTIC TRANSLATION APPROACH; MEDARDO ANGEL; SILVA, ECUADORIAN POETRY; POETRY TRANSLATION; BEHEADED GENERATION

INTRODUCTION

The translation of poetry is a task that requires as much linguistic analysis as it requires artistry, given that "the translation of highly structured literary production is always a problem because the very process of translation seems to require a rather high degree of parallelism in both form and content" (Eugene A. Nida, 2002, p. 77). However, despite the twofold nature of poetic texts, meaning (content) seems to prevail over form when it comes to its rendering. Meaning is pivotal to the understanding and rendering of poetic texts, because not only does it make reference to the immediate context in which it is embedded, but it refers to the total network of relations entered into by any linguistic form (Catford, 1965).

Given the twofold nature of poetic texts, which convey meaning both through semantic units (meaning and symbolism) as well as structural units (form and poetic devices), it is only to be expected that their rendering require a specific translation approach. So far, the approaches and techniques used in poetry translation are heavily oriented towards stylistic practices, but there are very few approaches focusing mostly in meaning. This paper proposes a semantic approach to the translation of poetry relying on the study of intersemiotic translation in order to explore all the levels of meaning of the corresponding linguistic units.

Anglo-Saxon poets are very popular amongst translators and there exists multiple renderings of most of the classic and most popular English-speaking poets. Nonetheless, Latin American poets, and particularly Ecuadorian poets, have been disregarded if not entirely neglected, creating a huge gap in the field in the dissemination of Hispanic poetry to English-speaking countries and the rest of the world. Medardo Angel Silva, one of the most iconic poets in the Ecuadorian poetic realm, appears as the best representative of our literature to the rest of the literary world.

Born in Guayaquil in 1898, the young poet who belonged to a group known as the *Beheaded Generation* left us a quite wide array of poetic material despite his short-lived poetic career that ended tragically with his enigmatic death. Despite his youth, which would incline us to believe would impregnate his poetry with a youthful candour, "it is moving to see that in their lyric voice seems to be tinged by a sort of

rushed ageing, an untimely misfortune, and a fierce love for death."[1] (Balseca Franco, 2002, p. 11)

Silva lived through the Modernism of the 20th century, which in Ecuador's poetic field was marked by the establishment of a particular literary fashion that guided the poetic style of the authors and a particular social class; the aristocrats. Poets at the time, were thought to be –or expected to be– only part of the Ecuadorian aristocracy, especially in Quito, and it is in this sense, as well as many others, that "the figure of Medardo Angel Silva can be considered as that of an *oddity*"[2] (Balseca Franco, 2002, p. 15). But it is not only his middle class status that sets him apart from the standard of the Modernism of the 20th Century, but it is his poetry itself; with freedom of verse, richness of language and imagery, with the capacity to evoke images and emotions buried deep within humanity, what renders him unique in the poetic setting of the time. Balseca, in his article *Medardo Angel Silva an Oddity of the Ecuadorian Modernist Lyric (Medardo Angel Silva un raro de la lírica modernista ecuatoriana, 2002)*, labels Silva as one of the fundamental pillars of Ecuadorian 20th century poetry.

Having emerged from conflict and civil war during the 19th century, Ecuador was going through difficult times, which it begins to overcome at the start of the 20th century; social, economic and cultural aspects began to flourish, and the literary sphere was no exception. A group of talented young men emerged under the name of the "*Beheaded Generation*"–thought they were at the time unaware of being labelled thus, or of being a group at all, though they did exchange some writings among the members–, and they chose to evade reality and avoid mediocrity of the environment by means of their poetic texts. Among these young men we find our poet, Medardo Angel Silva, as one of the most iconic and somewhat controversial figure.(Calarota, 2015)

Silva is an iconic specimen of his poetic generation. Despite his humble origins he tried to match the aristocrat style that distinguished the poets of the *Beheaded Generation*, named thus due to the fact that all the poets that belong to it died by

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[1] This citation has been translated from Spanish into English by the author.
[2] Translated from Spanish into English by the author.

their own hand –and in most cases at a very young age–, which earned him some harsh critics in various occasions.

However, beyond the historic details that depict this poetic generation, it is the poetic production what stands out as the main feature branding this period of Ecuadorian literature. Pain and suffering are at the forefront of the *Beheaded Generation*, like a banner undulating in the arid winds of loneliness –another central topic of their poetry–, but behind the pain there is always a sense of acceptance, a delicious allure that always seems to be bound to a desire for death. There is also an autobiographical note to all of Silva's (and other poets of his generation), and this is because, "the *Beheaded Generation* answers to the concept of literary generation […] to the point that the 'poetic persona' not only expresses, almost as if in a confession, the 'biographical persona' about whom it is writing, but it is, each time, a proxy of the others."[3] (Adoum, 1998, p. 11)

In the case of Silva's poetry, he writes about the topics that dominated the poems of the *Beheaded Generation*, but he also wrote about his homeland, its landscapes, the sky, the sun from dawn to dusk […] (Calarota, 2015). The poems Silva left us in his famous book *El Árbol del Bien y el Mal* gravitate towards sensuality, regret, frustration and a fascination with death, the images of which are powerful and enticing, and definitely worth portraying. The way in which Silva elicits meaning through vivid imagery becomes very useful at the moment of using the intersemiotic translation approach, which is the main reason why his poems have been chosen for the development of this project.

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[3] Translated from Spanish into English by the author.

OBJECTIVES

The main objective of this research project is:

- To assess the effectiveness of the intersemiotic approach to the translation of poetic texts through opinion surveys that evidence how intersemiotic features complement the linguistic rendering of Medardo Angel Silva's poems so as to propose a semantic-oriented approach for the translation of Medardo Angel Silva's poems based on intersemiotic translation principles.

The specific objectives of the project deriving from these main objectives are:

- To analyse the aspects of intersemiotic translation that can be applied to the translation of poetic texts.

- To schematise the techniques and resources to be used in the intersemiotic translation approach for the rendering of poetic texts.

- To identify the aspects of the rendering of the poems that were impacted by the use of the intersemiotic translation approach.

RESEARCH QUESTIONS

- How does the presence of intersemiotic translation complement the rendering of Medardo Angel Silva's poems from *El Árbol del Bien y el Mal* from Spanish into English?
    - Do non-linguistic signs affect the understanding of the target text in poetic translation? How?
    - How does adding non-linguistic signs affect the quality of a literary rendering?
    - How can intersemiotic elements convey the same effect as literary devices employed in poetic texts?
    - Does intersemiotic translation convey the linguistic functions of the poetic texts?
    - How does intersemiotic translation help relate meaning with the propositional sign evoked by the words used in the poems?

JUSTIFICATION

In comparison to other fields of translation, the literary field, more specifically poetry translation, is rather underdeveloped. Besides the presence of very general approaches and theoretical notions of literary texts, there are not many strategies aimed to direct the complex task of rendering poetic texts. This project will provide the literary translation field with new strategies that can improve the rendering process and potentially the end product.

Poetic translation is usually phonographically or stylistically oriented and most of the strategies used to render meaning are general approaches used for other text types such as financial, legal or technical texts. This creates a huge gap between the theoretical and practical aspects of the translation process, resulting in literary translators falling into a mechanical, result-oriented process that leaves aside the analysis-synthesis approach that is necessary to understand and, thus, render poetry. Meaning, in all texts but more importantly in poetic texts, plays a pivotal role in the conveyance of linguistic and aesthetic features of the message. Therefore, it is of great importance that translation strategies aimed for poetic texts be developed. The result of the project will shed new light on the semantic aspect of poetry by probing deeper into understanding the relationship between concepts, mental images and words through the proposal of an intersemiotic model of translation that can orient the rendering process of poetic texts.

Ecuadorian literature lacks representatives in the international literary sphere since there are few to no translation of their national writers. The end product of this project will make the works of 20th century Ecuadorian romantic poetry, especially those pertaining to Medardo Angel Silva, known to the international audience. Medardo Angel Silva is, without a doubt, one of the major representatives of the Ecuadorian poetic scenario; therefore as an ambassador of our poetry, his works deserve quality translations that do justice to his rich style and profound topics.

This project is relevant for translators working in the field of literary translation since it will provide them with new strategies outside of the orthodox approaches of translation in order to enhance their performance during the rendering process. By applying intersemiotic translation techniques to poetic renderings, translators will be able to better understand the relationship of mental concepts and their representation

in order to make informed choices when choosing an equivalent for words in poetic context. Moreover, it will train translators' minds to carry out a more effect process of concept abstraction and text analysis to better synthesise the messages that are found at different levels of poetic texts.

All in all, this project represents a significant contribution to the translation professionals, providing them with new translation techniques and concepts, and the field of poetry translation, with the development and further analysis of the theoretical and practical aspects it involves.

Chapter 1: Literature Review

Poetry is one of the few uses of language in which the linguistic sign is as polysemous as its image counterpart; a word in poetry can make reference to its assigned meaning or any other of the referential experiences associated to it. Being so much like the image(s) it represents, is it not reasonable that it is translated by the image that best suits its current meaning in its present surrounding context? The translation approach that has been used to render poetry has been like that of any other text; a linguistic based transference of meaning and prosodic forms from language A to language B. But what other way of translation could be used to render a text? This is a question that has been asked, but not enough and certainly not profoundly pondered. Intersemiotic translation comes forth as an alternative and complement to the customary translation process.

Nonetheless, before we can delve into the understanding of the realm of intersemiotic translation, there are some concepts and processes that need to be revised in order to better understand the function of intersemiotic translation in the rendering of poetic texts. Since poetry deals with meaning, concept, symbols and images, it is only pertinent that we explore those concepts, as well as the process the human mind undergoes –if only theoretically– to comprehend meaning and establish conceptual relations.

1. Linguistic Sign, Propositional Sign and Concept

1.1. The Linguistic Sign

It is commonly thought that a concept has an exact lexical item to represent it, i.e. a word. However, the relation between concept and the lexical item that voices it is not so unidirectional. Concepts are much more complex than that, since they represent relations between different levels of linguistic elements.

In order to better understand this, we need to delve into the world of cognition and language, and the relationship between the linguistic sing and the image it stands for. In his book *Course in General Linguistics*, n.d. Ferdinand de Saussure (1916) states that: "The linguistic sign unites, not a thing and a name, but a concept and a sound-image." (p. 66). Therefore, the linguistic sign evokes a more complex relationship

with the image it represents, for it brings forth nuanced connotations that are implicit in the mental image that is evoked by the sound-image, i.e. a word and its phonological representation. Saussure goes on to say; "the latter (the sound-image) is not the material sound, a purely physical thing, but the psychological imprint of the sound, the impression that it makes on our senses," placing thus the linguistic sign chiefly in the cognition rather than the physiology of humans. Saussure also emphasised the bi-directionality of the relation between the event signified and the signifier, which together he called a "sign" (1916, p. 109) (as cited in *Relational Frame Theory - A Post-Skinnerian Account of Human | Steven C. Hayes | Springer*, n.d., 2001) Therefore, the sound image of 'tree' evokes the image of an actual tree with the embedded connotations of what the concept of a tree implies. And in the same way the image of a tree evokes the sound-image linguistic unit that represents it. Therefore, as Saussure established it, we can say that the linguistic sign is a two-way psychological unit. This relationship can be represented in the following diagram:
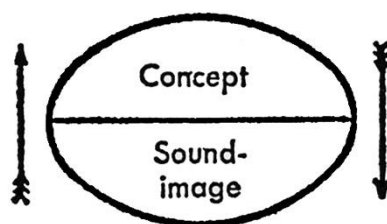
Figure 1-1. *Bi-directionality of the linguistic sign.* Graphic taken from *Course in General Linguistics*, n.d. (1916), Saussure, F., Part 1, Appendix II, p. 66

Saussure explores later on the nature of the linguistic sign explaining that it is arbitrary for the sound-image bears no causal relation to the sign it represents; therefore we can ascertain that the linguistic sign for a non-linguistic representation are not necessarily related. Still, the fact that the mind has learnt over years of human evolution to bring them forth as an interrelated mental fact accounts for the close relation they have. Even though the relation is arbitrary, it is one that the human mind has based the production and utilisation of language.

1.2. The Propositional Sign

In a way it can be said that the sound-image unit proposed by Saussure is a prospective sign to represent a concept, as the Austrian-British philosopher and

linguist Ludwig Wittgenstein said: "The sign through which we express the thought I call the propositional sign. And the proposition is the propositional sign in its projective relation to the world." (*Tractatus Logico-philosophicus*, n.d., p. 31, 1921) The propositional sign brings about the idea of provisionality, which is not entirely far from reality, but this provisional quality is what allows it to adjust to the changes of the world and its ontology. As a result, mental facts are no longer conceived as stiff representations of realities, but as mental units that evolve with the changes of the external elements they stand for.

The propositional sign, then, is a tangible representation of mental facts which belong to an articulate system (language), which can be represented in different forms (spoken, written, printed), and finally, which relates back to those mental facts (images of concepts) that it represents. This accounts for the inherent and unbreakable relation between the semantic aspect of language and the objects of the world language refers to. By saying this, it can be implied then that the propositional sign (words) that we have in our lexicon trigger the mental image we have of the elements of the word and vice versa. Bloomfield (1983) goes even further than that by positing that we not only evoke images related to an specific linguistic unit (or vice versa), but that with it we bring forth past experiences, emotions and other connotations attached to it. In his book *An Introduction to the Study of Language*, Bloomfield (ibid.) states that; "whenever an experience of a given type occurs, the sound-reaction connected with that type is associatively recalled and reproduced." (p. 57). By *sound-reaction;* here Bloomfield refers to what Saussure had previously called the sound image, which is in reciprocal relation with the concept formed by the sign. If we see a cat the visual stimuli will trigger our memory bringing forth the referents we have of 'cat' and we compare this with the object we are currently observing. The referents are what Bloomfield calls *total experiences*, which are the accumulation of referents that we have from previous knowledge or empiric occurrences to which we recur in order to construct meaning. We take the elements that are common to all cats, the total experiences, and in contrast, as a consequence of this relation, the semantic meaning of the sound-image (or sound-reaction) unit is affected since it relates to connotations of collective or personal experience.

1.3. What is concept?

In the same way that the linguistic sign is comprised by more than an unidirectional relation between a word and an image that represent it, concepts are not simple ideas represented by one single word or image. In Section 1.2 the notion of *total experiences*, posited by Bloomfield, was introduced; this makes reference to the idea that a lexeme or sound-reactions are connected to past experiences related to such lexeme or sound-reaction. In the same manner, concepts are not stand-alone ideas, but rather systems of ideas, "what the mental system has, corresponding to what we may loosely call 'concepts', are nections [4] in the conceptual system." (Lamb, 1999, p. 124) The conceptual system is made up by the *linguistic system*, where we find – roughly speaking– the words that can become referents of concepts or prompters of total experiences, and the *perceptual system* which is where all the sensations gathered from our sense organs are processed.

Concepts can be defined then as complex elements made up by mental entities (ideonections) connected to lexemes (logonections) and sensorial perceptions. Therefore, the meanings and nuances conveyed within a concept are not straightforward, one-fold occurrences, though they might appear so at first glance. However, these are, in fact, only one part of a bigger system that has multiple connections to other systems and ideas in the conceptual system. This is the main reason why meaning cannot be simple or forthright, but would be better understood in relation to other elements of the network of other elements in the systems and subsystems with which it interacts, or in Lamb's words: "from the cognitive point of view, the meanings of lexemes are represented as distributed network representations in other mental modalities to which their lexical nections are directly or indirectly connected" (Pathways of the Mind, 1999, p. 142)

2. Meaning

2.1. What is meaning?

Meaning is a complex subject to take upon, however, for the sake of this research project, we will only look at semantic meaning since it makes reference to the cognitive implications linked to the interpretation of linguistic units by the human

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[4] Continuous portion of a network.

mind. "Semantic meaning is the result of a linguistic decoding process which provides input to inferential processes constrained by a single cognitive principle" (Blakemore, 2002, p. 184). This resonates with the process carried out in intersemiotic translation since it requires the abstraction of a linguistic sign (in this particular case), which is later on dissected by our cognitive system in order to construe information from it. It is in this part of the cognitive process that we make use of the total experiences we have of the linguistic sign and the image attached to it. The resulting synthesis of this process is the semantic meaning of the linguistic unit with its corresponding semantic referents (closely related to the total experiences mentioned in Section 1.2).

In an attempt to simplify the study of meaning, Nida & Taber (2003) divide such study in two parts: "(1) the words as symbols which refer to objects, events, abstracts, relations (the referential meaning), and (2) the words as prompters of reactions of the participants in communication (the connotative meaning)." (p. 56). The *referential meaning* thus elicits the components that make up the object that a word represents, therefore, if we are speaking of a chair the referential meaning of *chair* will be composed by the elements or characteristics that make up a chair (manufactured item with, legs, a surface to sit, and a back). The *connotative meaning*, on the other hand, deals with what we will call from now on the 'emotional meaning' of words. As Nida & Taber explain in their book *Theory and Practice of Translation*, the connotative meaning makes reference to the emotions provoked by words and its interaction with the grammatical and semantic (referential meaning) features that surround it. Together, the referential and the connotative meaning make up the full nuance of what meaning is and it is based on these two aspects of meaning that it will operate in order to be understood by the human mind.

2.2. How does the mind process meaning?

In Section 1.1 there was a description of the linguistic sign and what Saussure describes as its bi-directionality; a sound image corresponds to a concept and a concept evokes a sound image that represents it; however, this is still a rather artificial representation of the phenomena that takes place in the mind when our minds process language and construe meaning. It was also explained in Section 2.1

that there are layers or different levels to meaning, which give us an insight as to how complexly meaning interacts with other elements present in the mental process.

According to Lamb (1999), the brain processes meaning in a hierarchical form in which sets of systems and subsystems –including the receptive organs and muscles of production– interact with each other in different levels of abstraction. This occurs because "meaning comes, not just from 'internal' structures of the organism ('the subject'), nor solely from the 'external' inputs ('the objects'), but rather from recurring patterns of engagement between the organism and environment" (Johnson & Lakoff, 2002 as cited in *From Perception to Meaning: Image Schemas in Cognitive Linguistics*, Hampe & Grady, 2005, p. 97).

It is evident that the conceptual system (mentioned in Section 1.3) requires observing meaning at different instances in order to understand its significance in its entirety. It would not be sufficient for the human mind stimulated by the image of a *dove* to elicit meaning only based in the correspondence between the phonological sound of the words belonging to the *phonological system*, and the concept they are connected to, and which belongs to the *lexico-grammatical system*. But so far, this only covers the referential aspect of meaning. The mind needs to go a step further if it wants to unravel the full nuance of a meaning. In his book *Pathways of the Brain: The neurocognitive basis of language* (1999), Sydney M. Lamb describes the process of meaning-decoding as a three level procedure that goes from the perception of the linguistic sign (phonological system), passing through the correspondence of that sound-image relation with a concept and its surrounding linguistic structures (lexico-grammatical system) and going towards relation between the words and the reactions or emotions the trigger, i.e. their connotations (meaning/function system).

All the systems that have been mentioned, however, are in fact subsystems of higher systems of thought processing in the mind; the perceptual system, the linguistic system and the cognitive system, which contain the phonological, lexico-grammatical, and meaning/function system respectively. The systems are part of a bigger whole, as Halliday mentioned in his essay *Language as Social Semiotic* when explaining how the lexico-grammatical system interacts with the other subsystems of the linguistic system: "each functional component contributes a band of structure to the whole" (as cited Angermuller, Maingueneau, & Wodak, 2014, p. 268)

The whole cognitive process of meaning decoding is, thus, an interaction of subsystems that operate between the ontological and cognitive realm, which is the reason why meaning can only be elicited when appealing to all the levels that nuanced it.

3. Intersemiotic Translation

In Sections 1 and 2 we have discussed all the different aspects concerning semantics, which is the core topic on which intersemiotic translation is centred. By understanding what a sign and an image are, and how the mind understands them and the concepts connected to them, we were setting the grounds to explore the different ways in which intersemiotic translation works. Section 3, will deal with the main features of this translation practice and its typologies.

3.1. What is intersemiotic Translation?

"Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems" (Roman Jakobson, 1945, p. 233). This translation deals with the transference of a linguistic sign into a non-linguistic one, for instance, icons such as toilet signs, traffic signs, warning signs etc. are good, albeit basic, examples of intersemiotic translation. However, the transference to non-linguistic signs is not restricted to the world of images only. Especially when it comes to the elevated and ambiguous art of poetry, intersemiotic translation can take many forms other than the graphic signs. In his essay *On Linguistics Aspects of Translation,* Jakobson explains that "poetry, by definition is untranslatable. Only creative transposition is possible [...] from one system of signs into another, e.g. from verbal art into music, dance, cinema or painting." (1945, p. 238). An example of this would be how a linguistic sign such as Shakespeare's play *Romeo and Juliet* was transposed into a musical sign when Prokofiev wrote his Op. 64 based on the romantic story written by the bard, and this is taken even further into intersemiocity when the Ballet of the National Theatre, Brno performed this piece 1938.

So far intersemiotic translation has been described as the transposition or transference, but in many ways this process goes beyond the mere transference or transposition, which only implies a shift in place or status. In his book

Sémiostylistique, l'effet de l'art, (Semiostylistics, the effect of art) Molinié "defines the intersemiotics: it is a "study of semiotic treatment of an art in the materiality of semiotic treatment of another art." (as cited in What Is Intersemiotics? A Short Definition and Some Examples, Aktulum, 2017, p. 33) Molinié talks about the *semiotic treatment of an art*, which clearly goes beyond the transference of one system to another. By treatment we understand that the sign of one system undergoes a certain process of semantic transformation. The reason for this being that both the linguistic and non-linguistic systems are originated in the mind, finding their roots in cognition where the line dividing them is hazy and almost imperceptible, where language and image generate each other in an instant almost unconscious process.

> Intersemiocity is one of the principles of text generation and, correspondingly, description of intersemiotic translation brings us closer to the analysis of text generation in contemporary culture. […] It might be said that culture is a permanent process of intersemiotic translation and even usual interlinguistic translation proves to belong the possible world of semiotics. (*Intersemiosis and Intersemiotic* Translation,Torop - as cited in *Translation, Translation* by Petrilli, 2003, p.280)

The process of intersemiotic translation is thus, not only more common than we think, but also a much natural process for our modern day society. We see intersemiotic translation ubiquitously presented in advertisement and TV shows and now more than ever, current generations are prone to look for a graphical or sonorous representation of the language they use in their everyday life. This explains the popularity of the ever-so-famous emojis in text messaging, which can translate from simple words to complex ideas or even emotions. Even more relevant than the ever-present, albeit inconspicuous, presence of intersemiocity is the fact that the intersemiotic realm seems to be as much responsible for text generation as the world of language is of intersemiotic rendering. (Toporov, 1993: 17, as cited in *Translation, Translation* by Petrilli, 2003, p. 276)

3.2. Diasemiotic Translation

Intersemiotic translation is a broad subfield of translation, which in turn has a sub-classification on its own. There are many cases of intersemiosis depending on the

channels of communications used to translate one semiotic sign to another. For the purpose of this project, the type of intersemiotic translation that concerns the transmutation on the linguistic sign into a graphical one will be explored.

The generals of intersemiotic translation and how image (particularly for the purpose of this research project) plays a pivotal role in the transference of one semiotic sign to another has been covered in Section 3.1; however, the specific way in which this transfer takes place has not yet been addressed. When talking about intersemiotic rendering, it is important we are aware that this implies various multimodal interactions between different semiotic systems: aural, visual, audio-visual, etc. In this sense, there are many ways to translate a text through an intersemiotic approach e.g. a film adaptation of a book (supersemiotic translation), the subtitling of that movie (diasemiotic translation), the musical score written for that movie (diasemiotic translation), the promotional image of the movie (hyposemiotic translation), all of which were given origin by one single text; the novel upon which the movie is based. ('MuTra Proceedings.pdf', n.d., 2005, p. 35)

In this case, this project deals specifically with illustrations, or graphical representations of a written text, which is why the focus is solely on diasemiotic translation and the features that it entails. "Diasemiotic translation is characterized by its use of different channels, while the number of channels (one or more) is the same as in the original text." ('MuTra Proceedings.pdf', n.d., 2005, p. 36) Therefore, diasemiotic translation deals with the transference of one semiotic channel to a different one making the text semiotically non-equivalent, unlike hyposemiotic translation where the transference goes from a text with more semiotic channels to one with less and supersemiotic that goes the opposite way.

In this sense, diasemiotic translation will be relying heavily on meaning in order to be able to transmute the semiotic sign from one channel to another one completely different, thus the importance of understanding meaning, concepts and the way in which the latter are processed by the human mind as it was explained in Section 2.3.

3.3. Image, Intersemiotic Translation and Poetry

So far, in Sections 1 & 2, the linguistic sign and its relation to mental images have been explored; therefore, it is important to also delve into the understanding of the

image itself. For that purpose, it is pertinent to clarify two concepts that are closely related to the manifestation of the image; the signified and signifying proposed by Saussure (Section 1.1) when explaining the nature of the linguistic sign and its relation to cognitive process that produces language. As Saussure puts it, the *signified* makes reference to the mental fact or concept that we have of a real-life object or idea and the *signifying* to the sound-image that arbitrarily names that object or idea.(*Course in General Linguistics*, n.d., p. 66)   These two concepts become prominent in the analysis of the image because it is (the same as the sound-image) a signifying of the object it stands for. Now there are many who argue that the image is inferior to the linguistic unit in a way in the sense that it lacks semantic depth, but in truth " the image is in a certain manner the *limit* of meaning, it permits the consideration of a veritable ontology of the process of signification" (Barthes, 1993, p. 32). It is a limit, because its iconographic nature sets the parameters for description and contextualization of meaning. In that sense, then, the image is a rich construe that holds in itself both the concept and the representation of a thing. This is not to say that images are unidimensional, or as Barthes describes them "images are polysemous; they imply, underlying their signifiers, a -floating chain- of signified, the reader able to choose some and ignore others." (*Rhetorics of Image*, 1993, p. 39). The image becomes then a multidimensional sign that has the particularity of evoking more semantic referents than perhaps the linguistic sign.

It is often said that an image is worth a thousand words, which is a very accurate description of the nature of the image. This raises the following questions; is there an implicit supremacy of the image over the linguistic signs? Is one single image more effective at communicating than a thousand words? Though, it would be mistaken to ascertain the latter question as positive, the former question holds some truth to it. The image is, if not above the linguistic sign, at least more inherently related to the concept and object it represents.

> Given that the relation between the thing signified and the image signifying in analogical representation is not 'arbitrary' (as it is in language), it is no longer necessary to dose the relay with a third term in the guise of the psychic image of the object. (Barthes, 1993, p. 35)

While linguistic signs have a three-way relation with the object they represent; the sign, the signifier and the signified, the image has a bidirectional relation with it, because the image holds the signifier and signified at the same time, which account for the richness and multimodality of the image in relation to semantic meaning.

Essentially, the past arguments have explored the linguistic aspects of the image, i.e. how the image interacts with linguistic signs and their meaning. However, this could be analysed from the opposite view, which is what Mitchell (1995) describes as the iconology of the text, "which deals with such matters as the representation of objects, the description of scenes, the construction of figures, likeness and allegorical images, and the shaping of texts into determinate formal patterns" (p. 112). According to Mitchell the iconology of text has to take into account the reader response to specific types of texts given that some will encourage mental imaging while others will discourage it.

Taking poetry as the centre of our analysis, we have that this is a type of text that will highly encourage mental image due to its tendency to use visible language, "a form that combines sight and sound, picture and speech -that 'makes us see' with vivid examples and striking figures, clear descriptions, and striking figures" (Mitchell, 1995, p. 114). The highly depictive and metaphorical nature of poetic texts, which derives from their artistic origins, will be bound to trigger our mental imaging that goes beyond, but is still deeply connected to, the linguistic signs composing the poetic text. Therefore, it becomes apparent that poetic texts have many different levels through which language operates. "It is possible to identify the following properties of the poetic text: 1) poetic idea, 2) imagery and 3) aesthetic linguistic (verse) form" (Ilynska & Platonova, 2016, p. 127). These authors go on to explain that the first property relates to the relationship between man and the world, i.e. an ontological cognition; the second one relates to the relation between man art; an artistic cognition; and the third one appeals to the relation between man and language: a linguistic cognition. It is through these properties or levels that the image emerges in our cognition when coming in contact with poetry.

Due to the nature of the poetic text and its close relation to the image, intersemiotic translation emerges as possible translation technique to approach this type of texts. The relation between the language and image is linked to the cognitive process we

23

go through to produce and process language, because the image can represent a concept at the same time that it is the concept being represented, which means their semantic sign is less explicit but much clearer and powerful on the human mind nonetheless.

Just as any other type of translation, loss is bound to exist in intersemiotic translation; this is different in nature to the loss present in interlinguistic translation, i.e. transference from meaning across different languages. Informational loss must be higher in intersemiotic translation, in which the semiosis shows maximum degeneracy (and hence maximum generacy). (Gorlée1993: 163)[5] This is very clear explanation of the nature of loss in intersemiotic translation, because just as the transposition to a sign other than the linguistic one, the semiotic sign undergoes an extreme change that strips it of all that it is in nature and form, which is what Gorlée refers to with degeneracy. However, as the sign degenerates (mutates, transforms or changes) it is able to generate more semantic references because it appeals more closely to the total experiences related to that image and thus resulting in the production of more images and linguistic symbol. (Gorleé 1993: 163)

All in all, due to the nature of poetic texts and their close relation to the image, which in turn works at different levels of the text and our cognition, intersemiotic translation is able to translate not only the direct and underlying message of the text, but also the nature of the poetic text and its impact on the human mind.

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[5] As cited in the essay *Intersemiosis and Intersemiotic Translation* by Torop 2003: 271, featured in the book *Tranlsation, Translation* by Susan Petrilli, 2003

Chapter 2: Semantic and Intersemiotic Analysis of the Poems

As presented in the introduction Medardo Angel Silva's poetry is fuelled by darkness, suffering and the alluring idea of death. The topics presented in the poems chosen for this project cover most of the topics dominating Silva's poetry; unrequited love, loss, frustration, the mediocrity of the sick society we live in, and how death frees man from the confinements of such society. In this way, the most prominent aspects of Silva's poetic concept have been covered.

Silva's poetry is charged with descriptive images that evoke different concepts that are both implicitly and explicitly stated throughout the poem. In order to produce an intersemiotic rendering, the poem has to be analysed at different levels of implicitness, explicitness, isotropy and cultural knowledge. Implicitness and explicitness is used to determine how elements will be displayed in the graphical representation, while isotopy is used to determine which ideas have to be more prominently represented. Finally the cultural knowledge enables the translator to identify the pieces of information in the poem that might need further explanation in the text and therefore, a specific representation in the graphical rendering.

2.1.   La muerte perfumada

(1)   Convaleciente de aquel mal extraño,
        para el que sólo tú sabes la cura,
        como un fugado de la sepultura
        me vio la tarde, fantasmal huraño.

(5)   Segó mis dichas la Malaventura
        como inocente y cándido rebaño
        y bajo la hoz de antiguo desengaño
        agonizaba mi fugaz ventura...

        Cual destrenzada cabellera cana
(10)   la llovizna ondeó tras la ventana...
        Y aquella tarde pálida y caduca

        sentí en mi dulce postración inerte

(1)   Healing from such odd malady
        whose cure you alone hold
        fleeing from the ossuary
        midday saw me, an eerie ghoul.

(5)   Like an innocent gullible herd
        my bliss Misfortune blinded
        under the scythe of ancient mishap
        ephemeral my fortune faded

(10)   Like an unbraided tress of silver
        Drizzle out of the window fluttered
        And that ancient ghastly noon

        I felt in my sweet inert postration

la bella tentación de darme muerte	of death the beautiful temptation
tejiéndome un cordel con tu peluca.	weaving from your wig a twine

La Muerte Perfumada is a poem that embodies all what Silva and other poets from the *Beheaded Generation* stood for and believed in; that life is suffering and that there is beauty in death because it is the only capable force of freeing us from suffering, not to mention the notion of sensuality suggested in the form of a sweet temptation and a predominantly female impersonation of death, which is a constant in most of Silva's poems. In the particular case of this poem the idea of a sweet temptation is established in the title of the poem though the oxymoronic notion of a perfumed death. Though this idea is not explicitly reprised in any of the stanzas of the poem, it plants in the mind of the reader a ideonections that will be, further on, implicitly embedded within the different literary figures used throughout the verses, and which will naturally flourish to the surface by the time the reader reaches the final stanza. For this reason, the translation of the title of this poem has becomes pivotal, for what needs to be translated is the concept, the idea, not just the words. Thus, the name *Ambrosial Death* has been chosen, since ambrosia, the divine food of the Greek gods (*The Gardens of Adonis*, n.d. Detienne, 1977, p. 48) was both a delicious temptation and a deathly treat to anyone who tasted it. This concept encompasses all the features Silva attributes to death in the poem, setting a strong antecedent to the poem. This would also be represented in the form of a red rose held by death's skeletal hands in the illustration to accompany the English rendering of the poem.

The poem present different isotopies in the form of the ideas of death, suffering and suicide are explicitly expressed in verses 1, 3, 5, 12 and 13. This allowed for the use of particularisation techniques of translation in words such as *malady* to translate the more general Spanish noun *mal* (verse 1) and *ossuary* to render *sepultura* (verse 3). The intersemiotic rendering also saw these isotopies represented in more evident ways; the image presenting a man –which, given the first person narrative style of the poem, seems to be the poet himself– in the arms of a skeletal figure (an iconic universal representation of death), his face staring almost adoringly into the empty optical cavities of death. This serves as a representation of the isotopies of death, while the gaunt complexion of the man represent suffering.

In the same way that the explicit ideas were represented accordingly both in the interlingual and intersemiotic translation, the implicit ideas were thus represented. What is implicit in this poem, which seems to layout its message rather openly, is the form of suicide chosen by the man in the poem; suicide by hanging. The poem suggests this in verses (13) *la bella tentación de darme muerte* and (14) *tejiéndome un cordel con tu peluca*, and it does so by not using the noun *cuerda* or *soga* (rope) which would establish an idionection with the act of hanging onself more immediately. Instead the poet chose the word *cordel*, which evokes the image of a more delicate material, which in turn reaffirms the idea that death is a sweet passage from a life of suffering into a peaceful slumber. In the same way, the implicitness of this concept is represented by a thin rope coming from under death's hood, from where some whisps of grayish hair are visible and wrapping around the man's neck. The rope has not been emphasized with highlights or colours as to represent the inconspicuousness of the idea of suicide by hanging as it is represented in the poem.

All in all, through the isotopies of suffering and misfortune it is understood that the poet believes –as did his other colleagues from the *Beheaded Generation*– that life is not only plagued by sorrow and misfortune, but that it is indeed the very personification of sorrow and misfortune. Silva labels life as a disease that can only be cured by death; from this idea emerges the notion of death as an alluring alternative to a life of sorrow. In other words, the poem attempts to convey the idea that there is not something to be simply accepted, but to welcomed and even sought after in order to be freed from life's suffering and sorrow.

2.2. Al Angelus

(1)   Atravesó la obscura galería...
      Al Angelus... llamaban al rosario...
      la religiosa voz del campanario
      vibraba en la quietud de la Abadía.

(1)   Through the dark gallery…
      to the Angelus… summoning to prayer…
      the pious voice of the bell tower
      quivered in the stillness of the Abbey

(5)   En sus manos de nácar oprimía
      el viejo Kempis o el Devocionario...
      La luz de un aceitoso lampadario
      delató su presencia en la crujía...

(5)   In her pearly hands oppressed
      the old Kempis or the book of prayers…
      of an oily lamp the flicker
      in the corridor denounced her presence…

	Se vio palidecer su faz de nardo	Her face palled like a nard
(10)	hablaba de Eloísa y Abelardo	(10) as the tears by the fountain diluted
	el llanto que la fuente diluía.	spoke of Eloisa and Abelard.

Y la Sor que en el mundo fue princesa,	And the Sister, of the world once a princess,
inclinando la pálida cabeza,	bowing her pale head crossed
atravesó la obscura galería.	through the dark gallery.

In his poetry, Silva does not only write about spiritual matters such as sinfulness, the soul, death and the afterlife, but he also writes about love, particularly the unrequited or forbidden kind, the kind that makes the ails the spirit and pains the soul. *Al Angelus*, though stylistically simple and conceptually straightforward, is a poem that plays significantly with implicit ideas presented through symbolism or cultural references.

On the surface, the poem covers the topic of religious duty, but the implicit ideas expressed by means of symbolism and cultural references tell a more convoluted story. The explicit ideas are found in the first stanza in the verses 2 to 4 which have been translated by means of the most direct equivalents possible, to match their explicit nature. From verse 5 on the poem has to be interpreted at a deeper level in order to understand its full meaning. The verse in line 5 "*en sus manos de nácar oprimía*" gives the reader the first glimpse at the use of semantic units to trigger ideonections in the readers' mind. The poet uses the word *oppressed* to describe the action of crumpling the book of prayers in the nun's pale hands. The word could seem an unnatural choice until we repair on the paradigmatic relation this verse has with the ones preceding and following it respectively.

The first stanza, as mentioned before speaks of religious duty, which presupposes an obligation being imposed on the poem main character. Interestingly, the poet places the imposition of pressure (expressed in the connotative meaning of the word *oprimía*) on the one who is indeed oppressed by duty. By placing the action of oppression on the hands of the nun over the religious books, the poet emphatically highlights the sense of frustration felt by the nun towards her life in the abbey. Moreover, the poet utilises cultural references in order to emphasise the idea that

28

religious duty is asphyxiating the main character of this poem, for he mentioned Kempis as one of the texts oppressed in the nun's hand. Understanding this requires cultural background given that Kempis makes reference to Thomas À Kempis, a German monk who wrote a book named *The Imitation of Christ*. The book which is allegedly refer to as the *Kempis* in Silva's poem would suggest that a role model has been set out for this character, one from which, given the circumstances, she cannot escape. Thus, in the English rendering the word *oprimía* has been translated literally as *oppressed* in order to keep the semantic nuance and create the same ideoenections in the target readers' mind. For the same purposes *Kempis* has been kept as it is instead of generalizing it with an equivalent such as religious book. To compensate, *devocionario* has been translated as *book of prayers* instead of *devotional* to render it understandable to all readers independently from their religious practices.

Further paradigmatic relations can be established with the verses following that in line 5, as it is the case with lines 9 to 11 in which another cultural reference is made. The verses read; (9) *Se vio palidecer su faz de nardo* in which the paleness of her face refers to her melancholic status; (10) *hablaba de Eloísa y Abelardo* which states the main reason for the frustration and sadness of our nun towards the life in the abbey; and (11) *el llanto que la fuente diluía*, which makes a direct reference to the sadness consuming the nun. The verse in line 10 particularly, holds the key to understanding the whole poem; Eloise and Abelard are characters from a poem *Eloise to Abelard* by the celebrated English poet Alexander Pope, which talks about the forbidden passion that takes prey of a young girl name Eloise when she falls in love with her tutor Abelard who was many years her senior. This puts a new spin to Silva's poem and this is ratified with what follows in verse 12 when the poet makes mention to the nun's past life through the allegory of *princess*. This is another example on how the poet uses one semantic referent to trigger related concepts in the reader mind, because this term conveys the idea that the nun was once mighty and powerful, desired and full of desired, and free as much as a princess can be. However, having to incline her head now (as it is stated in the verse in line 14) after being a proud princess, the poet highlights the frustration of the nun at being trapped in the abbey being someone less than who she was before.

To render all these concepts in the intersemiotic translation, the following elements were chosen: the book of prayers in the nun's hands and the bell tower, visible from nun's corridor window (literal reproduction), which represent the concept of religious duty; a single tear running down the nun's face, to represent her sorrow; and her shadow projected in the form of two embracing lovers in the stone wall behind her (metonymic representation), as a hint to the life and passion she left behind.

2.3. Inter Umbra

(1) ¡Cómo estás en tu negro calabozo de arcilla,

en vigilia perenne sepulta, oh, alma mía!,

¡en el fango del mundo hincada la rodilla,

tú que eres toda luz y gracia y harmonía!

(5) ¡Gota azul de la sangre divina de los astros,

que el Destino vertió en un ánfora pobre!

¡Arquitectura eximia de oros y alabastros

hundida para siempre en el mar salobre...!

En el confín rosado ya se anuncia la hora...

(10) Gabriel mueve sus alas en el campo celeste...

¡vuelve desde tu noche a la límpida aurora

y que sepan los astros el color de tu veste!

(1) How you prevail in your black clay prison

In perennial vigil interred, oh, soul of mine!,

In the muck of the world in genuflection

You, who are all grace, all harmony, and light!

(5) Sapphire drop, divine blood of the stars,

that destiny into a faulty anaphora poured!

Exceptional creation of gold and alabaster

Forever within the saline sea obscured…!

In the flushed horizon the time approaches

(10) Gabriel beats his wings in the azure garden

Return from your dark night into the limpid dawn

And let the stars know the shade of your garb!

This poem goes back to the preferred topic of the *Beheaded Generation* poets: the corruption of the human soul through a mundane life and how death can liberate it from the perils of human existence. Unlike the poems analysed before, *Inter Umbra* is more allegoric and symbolic, and thus harder to interpret. Starting with the first verse, the poet establishes an explicit and an implicit idea; the soul is a prisoner (explicit notion) of the human body (implicit notion). The mere mention of a material

substance (clay) serves to evoke the idea of the human body, since according to the Bible men were created from clay modeled in the image and likeness of God, thus suggesting that the soul is a prisoner of the human body. In line 3 the poet establishes another notion through a symbolic representation when he says: *¡en el fango del mundo hincada la rodilla (In the muck of the world in genuflection),* where the muck (fango) is an allegory of all the impurity, the filth of humanity through which souls wade. The purity of the soul then emerges by contrast when in line 4 the poet writes: t*ú que eres toda luz y gracia y harmonía! (You, who are all grace, all harmony, and light!),* a verse that clearly expresses that the soul deserves better than to be roaming through a world of sin and impurity. In the English rendering, this sense of purity and piousness of the soul has been reinforced with the translation of the expression *hincada de rodillas* for *in genuflection* since the latter is a more specific form of kneeling which suggest solemnity and religiousness.

The poem keeps the same line of thought by mentioning the divinity of the soul in the verse in line 5 and the reference to *a faulty anaphora* in which the soul has been poured, i.e. the human body which is, in other words, referred to as an unworthy container for such an exceptional entity. Finally, the last stanza completes the idea by mentioned Archangel Gabriel as a guide to the soul in his journey to paradise as the hour of its "death" is announced; a death that will render the soul free from the world to show its true form.

The allegoric nature of this poem called for more elements to be included in its graphical representation some of which had to be made more evident in order to highlight the underlying ideonections stealthily conveyed throughout the verses, but not so evident as to defeat the its skopos. To express the dual nature of the first verse, which contains both implicit and explicit ideas, the intersemiotic rendering presents a human ribcage as the prison for the human soul in turn represented by a human-like shape glowing in blue light. The use of the ribcage –whose logonection so happens to contain the concept of imprisonment or confinement– is a symbolic representation of the human body and the blue glow coming out of the soul reflects its purity, given the conception of blue as being a colour of purity, wisdom, and freedom.

In order to represent the contrast between the place in which the soul is forced to inhabit and the one where it belongs, the image presents a muddy soil plagued with skulls and bones and painted with dark muddy hues of green and brown, while in the distance the sky bears hues of pink and yellow and a pair of pristine white wings (a metonymic representation of Archangel Gabriel). The stark contrast of the sky and the earth establish in the mind of the reader the notion of the purity and divinity of heaven (or paradise) and the filthiness of the world of humans.

2.4.   Ofrenda a la Muerte

(1)   Muda nodriza, llave de nuestros cautiverios,
       ¿oh, Tú, que a nuestro lado vas con paso de sombra,
       Emperatriz maldita de los negros imperios,
       cuál es la talismánica palabra que te nombra?

(5)   Punta sellada, muro donde expiran sin eco
       de la humillada tribu las interrogaciones,
       así como no turba la tos de pecho hueco
       la perenne armonía de las constelaciones.

       Yo cantaré en mis odas tu rostro de mentira,
(10)   tu cuerpo melodioso como un brazo de lira,
       tus plantas que han hollado Erebos y Letheos;

       y la serena gracia de tu mirar florido
       que ahoga nuestras almas exentas de deseos,
       en un mar de silencio, de quietud y de olvido.

(1)   Silent nursemaid, key to our confinement,
       Oh, you, who walks by our side with steps of shadow,
       Cursed Empress of the realms of darkness
       To what talismanic word do you answer?

(5)   Sealed tip, wall where without an echo
       the questions of the obsequious tribe expire,
       just like the hollow-chest cough leaves untroubled
       the everlasting harmony of the stars.

       I shall sing my odes to your untrue face,
(10)   your melodious body like a lyre's arm
       your soles treading on Erebus and Lethe

       and the serene grace on your blooming gaze
       that drowns our souls freed from desire,
       in a sea of silence, oblivion and calm

This poem revisits the topic of the confinement of the soul and how death liberates men from their carnal imprisonment. However, in this poem Silva introduces a new notion that makes reference to the nature of death. The first stanza introduces two paradoxical images to personify death; a nursemaid, that represents care, protection and dependence; and an empress that symbolises the power that death has over human existence. The paradox lies in the ideonections triggered by each of this signs, since each of them make allusion not only to the referential meaning of the word, but to all experiences and concepts crossing path with the conceptual system where these signs are contained. Moreover, taking into consideration the semantic elements surrounding these two (propositional) signs undoubtedly modifies the way in which the reader processes them. The first sign, the *nursemaid*, is anaphorically

referred to as the *key to our confinement* (verse 1) and a presence that accompanies us in the shadows (verse 2). Both references are in line with the idea of freedom and protection –if only to some extent since in verse 2 a second interpretation can be inferred; that death lurks around us waiting for her time to come– that contrast strikingly with the idea suggested by the references made about *empress* that qualifies it as something negative, cursed (verse 3) and mightier than men. These two ideas are intertwined with implicit and explicit concepts resulting in a very complex idea. In the intersemiotic representation this complexity is portrayed rather simply with the figure of a beautiful woman whose face shows an alive half and a death side, represented in the form of a skeletal visage. The idea of empress was depicted through a sitting position similar to that of a regent on a throne. The throne however, is but an afterthought missing from the illustration, its presence suggested by the sitting shape of death. Finally the idea of death being the key to our confinement is represented explicitly by a set of keys clutched in one of death's skeletal hands.

In the second stanza of the poem the nature of death –according to the poet's personal view– is depicted further establishing the idea of imperturbability of death by means of contrast. The semantic referents used to this end are paired in an action-reaction relation where the action fails to produce its desired effect. For example, in verse 5 the poet uses the relation of a wall and the echo of voices, the latter failing to disrupt the former. He then highlights the insignificance of the echo by mentioning they belong the *obsequious tribe*, but obsequious towards whom? It is implicitly understood that they are so towards the empress to which the poet refers as the seal tip, or the impenetrable wall. In the English rendering, the word *obsequious* was preferred over *humbled* to translate *humillada*, since the former is more closely connected to the concept of servility, which relates to the concept of a powerful regent and its subjects elicited by the mention of an empress.

Another example of this action/failed-reaction relation is represented in stanza 2 is found along verses 7 and 8 in which the action of a cough is said not to disrupt the grandeur of the vast skies semantically represented by the word constellation. This was transferred into the illustration as a starred sky against which the figure of death dominates the foreground.

The third stanza covers the adoration of the poet towards death where he explains to what attributes of death he would sing an ode for. One particular attribute resonates in the form of an anaphoric reference to the paradoxical representation of death in stanza one. In verse 9, the poet said he would sing to death's *untrue face (rostro de mentira)*, which can be interpreted in two ways; one, the face is not truly a face but a phony proxy of a face; or two, the face is that of a treacherous creature. When rendering this description "rostro de mentira" into English, it was considered that the expression *lying face*, besides making an ambiguous logonections to a homophonous counterpart meaning to be placed on a horizontal position, did not encompassed all the ideonections suggested not only by the word *mentira*, but by all the paradigmatic and syntagmatic relations established along the poem. The word *untrue* eliminates the phonetic and semantic ambiguity and covers the semantic referent of untrustworthiness suggested by the underlying idea of death lurking about waiting to strike established on verse 2. The graphical representation of death as a face with two contrasting sides, one alive and beautiful and another dead and terrifying, serves to highlight the innuendo presented in the third stanza as much as the contrast established in the first stanza.

The last stanza sheds light on the final and more relevant features of death as a force that overcomes the passage of time, memories, and the turmoil of life. This three elements are introduced in the last verse, but they had already been cataphorically referred to in verse 8, *la perenne armonía de las constelaciones (the everlasting harmony of the stars)*, which made reference to death's everlasting presence. And in verse 11, *tus plantas que han hollado Erebos y Letheos (your soles treading on Erebus and Lethe)*, which makes reference to oblivion and darkness by naming Erebus, primordial Greek deity of darkness and Lethe, one of the rivers of the underworld of Hades, whose waters would make anyone who drank them to fall into an irreversible forgetfulness. Since both oblivion and eternity are two concepts related to the passage of time –the former because it befalls from it, and the latter because it overcomes it– both ideas are represented by a clock without hands resting on death's lap.

2.5. Alas Rotas

(1) En antiguas orgías cuerpos y almas servimos
     a los siete lobeznos de los siete pecados;
     la vid de la Locura de sus negros racimos;
     exprimió en nuestras bocas los vinos condenados.

(5) Pálidas majestades sombrías y ojerosas,
     lánguidos oficiantes de pintadas mejillas
     se vieron coronados de nuestras frescas rosas
     y en la Misa del Mal doblamos las rodillas...

     ¡Y acabadado el festín –al ensayar el vuelo
(10) hacia el puro Ideal– como heridas gaviotas
     las almas descendieron al putrefacto suelo,
     asfixiadas de luz y con las alas rotas!

(1) In ancient orgies, body and soul served
     the seven cubs of the seven sins.
     From black bunches the vineyard of Madness
     squeezed into our mouths those wretched wines

(5) Pale majesties, somber and hollow-eyed
     Languid hosts of tinted cheeks
     Saw themselves by our fresh roses crowned
     And In the Black Mass we bent our knees

     Concluded the feast –while trying to flee
(10) to the idyllic destination– like wounded gulls
     sank the souls to the putrid earth
     choked by the light and with broken wings.

This poem revolves around the topic of sinfulness and how falling prey to temptations the human soul is degraded and maimed, reduced to a lesser nature, and deprived of its divinity. Unlike the previous poems that have showcased a higher degree of implicitness, *Broken Wings* uses more explicit ideas to convey its final message. For this particular reason, the translation into English has kept most of the semantic referents from the source text.

The first stanza of the poem makes reference to the tendency human nature has to sinfulness in verses 1 and 2; *En antiguas orgías cuerpos y almas servimos a los siete lobeznos de los siete pecados (In ancient orgies, body and soul served the seven cubs of the seven sins).* The mention of *ancient orgies* makes reference to the fact that this has been happening for a long time, perhaps even since the beginning of human existence. The poet then introduces the figure of seven cubs that represent the seven deathly sins, and by saying that body and soul have served them it can be understood that humans subjected themself to the authority of these sins, that they gave into them. Later on, in the second stanza, this idea is reinforce through the image that *en la Misa del Mal doblamos las rodillas (In the Black Mass we bent our knees)* evokes in verse 8. The verses coming before this (verses 5, 6, and 7) give the reader a graphic representation of the hosts of these orgies i.e. the seven deathly sins, but this representation has an underlying meaning to it. Verse 5 describes them *pale majesties, sombre and hollow-eyed*, however, in verse 6 it is

mentioned that they have painted their cheeks, but to what end?: to hide their true nature, their sombre countenance that would give them away as creatures of wretched nature. Moreover, verse 7 states that these "majesties" *saw themselves by our fresh roses crowned*, in which the fresh roses would refer to the purity of the souls. The ideontections elicited by these three verses put together with the explicitly stated concept of surrendering of the souls to these so-called majesties, come together to suggest the idea of treachery and deceit. In poetry, a complex concept like this can be elaborated in detail through imagery, symbolism, and other poetic devices, but translating this into images required that the most used of the iconic images of the poem be made. Taking the referents in verse 2; *the seven cubs of the seven sins,* verses 3 and 4; *(3) …black bunches the vineyard of Madness (4) squeezed into our mouths those wretched wines*, and verse 8; *… we bent our knees*, an image was composed with a man kneeling on the ground, the excess of the bunches of dark red grapes protruding from his half opened mouths, his eyes wide in surprise and almost pain as if he were choking to death, and behind him seven gleaming crimson eyes emerging from the darkness ready to attack. The surprised and terrified expression on the man's suggests he was not expected what is happened to him to take place, thus symbolising deceit; while the seven pairs of eyes emerging from the shadows represent the hunger and furtiveness of the sins who, like hungry wolves lurk in the dark until their prey is at its most vulnerable before striking their deathly blow.

The last stanza explains the outcome of the orgy in which the souls gorged up in sinfulness (represented by the wretched wines) can no longer take flight back to their destination. The mention of a destination triggers the idea of a journey, which in fact symbolises life; therefore, the last stanza suggests that along the journey of life men encounter temptations and when they fall prey to them they lose their divine nature and are unable to reach salvation in heaven. Again we are faced with a complex concept that takes different iconic images in order to be transferred into a graphic form. In order to do so, the mentioned of broken wings in the last verse, which makes reference to how the human soul is damaged once it has incurred in sin, was translated in a literal reproduction by placing broken wings in the back of the kneeling man. Moreover, the man was drawn gaunt and thin with vines tightly wrapped around the length of his body and limbs. The vines wrapping around the man's body

represent the idea of asphyxia hinted in the last verse, while his gaunt and slim complexion serve to reinforce the idea that sins consume men in both body and soul.

Chapter 3: Research Design

3.1. Methodology

In the general sense, the proposed project is basic, descriptive, and cross-sectional, and is developed from a mixed-method point of view. From the point of view of linguistics and translation studies, this project falls into the category of annotated research given the annotations utilised during the rendering of the poems.

The project has a quantitative and qualitative method: qualitative in its early stages because it dealt with linguistic analysis and interpretation of the object of the project (Medardo Angel Silva's poems), and quantitative, in its last stage, because it quantifies the responses of a sample population towards the rendering of the poems in the form of surveys.

3.2. Population Sample

The population of the proposed research is formed by 22 educational advisors ranging from 20 to 40 years, who currently work at ISAS (International Student Admissions Service), an international education company, who deal with the English language on a daily basis. From the sample of 21 subjects 5 are native speakers of British nationality, 2 are French, 1 is Colombian, 1 bears dual nationality (Ecuadorian-American), and the remaining 13 are Ecuadorian. Nine participants are men and 13 are women. None of the subjects of the sample population are familiar with poetic texts in either their native language or English.

3.3. Operationalization of the Research Questions

Two instruments were used in order to answer the research questions of the proposed project:

- **Instrument 1:** An annotation chart that provides support to the task of analysis of the different elements and semantic levels of the poems and keeping a record of the images proposed for their intersemiotic translation.

The annotation chart records information at different levels of analysis of the poem:

1. An informative section that gathers data on the name of the poem with its respective rendering to English and a short summary of the content of the poem.

2. An analysis section that is in turn divided into three subsections: *atomistic features* that analyses the implicit and explicit ideas present in the poems; *hol-atomistic features* that gather the isotopies present in the poems; and holistic patterns that gather information on the cultural references present in the poems. This section of the annotation chart has been developed based on the adaptation of the three-phase translation model of analysis, transfer and restructuring by Nida and Taber used in the MuTra 2005 Conference about the Challenges of Multidimensional Translation edited by Heidrun Geryzmisch-Arbogast. ('MuTra_2005_Proceedings.pdf', n.d.)

- **Instrument 2:** Surveys used **i**n order to **gather data on how** intersemiotic translation complements the rendering of **five of** Medardo Angel Silva's **poems taken from his book** *El Arbol del Bien y el Mal* from Spanish into English.

The survey proposes 5 questions for each of the poem:

1. How easy is it to understand this poem?
2. How accurately does the image represent the meaning of the poem?
3. How well does the image reflect the mood of the poem?
4. How accurately does the image summarise the message of the poem?
5. Based on the poem and the image; what do you think is the central idea of the poem?

Questions 1 to 4 use a Likert response scale with a 1 to 5 rating, while question 5 uses a multiple choice format where participants can choose what, according to them, is the central idea of the poem from three options bearing different levels of complexity and abstraction.

The survey also asks 2 general questions that make reference to all 5 of the poems:

1. How effective is the message of the poems accompanied by the illustrations?
2. How effective are the messages of the poems on their own?

These two questions also use a Likert response scale with a 1 to 5 rating.

The final questions are 3 demographic questions aimed to gather data about the age, nationality and gender of the participants.

The survey can be found at: https://goo.gl/forms/zkSfQRsGh8Hn46Q73

Chapter 4: Analysis of the Results

For the first five questions, which apply to all five poems, the analysis is being carried out question-by-question rather than poem-by-poem in order to economise space and to avoid repetitive remarks when analysing the data. It is important to specify the denominations of the Likert response scales in the opinion questions, for which purpose a table is provided below:

Likert Scaling Value	Denomination	Example (Likert Item to evaluate: *"easy"*)
1	Not + Likert Item	Not easy
2	Not so + Likert Item	Not so easy
3	Quite + Likert Item	Quite easy
4	Likert Item	Easy
5	Very + Likert Itema	Very Easy

All questions are analysed based on the two Likert Items receiving the highest percentage of responses by most of the participants. In cases where responses have been evenly chosen by a high number of participants a third item is taken into consideration for the analysis.

Question 1: *How easy is it to understand this poem?*

For this question the poem presenting a clearer level of perceived understanding[6] from the target audience was the poem *To the Angelus with 73%* of the sample population grading it as *easy* to understand or *very easy* to understand. Out of the five poems chosen for this project, *To the Angelus* is the most stylistically simple and conceptually straightforward. This is reflected in the 54.8% of the participants who thought it was *easy* to understand and the18.2% who rated it as *very easy* to understand.

Ambrosial Death was rated second in its perceived understanding, with 86,4% of the sample population rating it as *quite easy* (68.2%) or simply *easy* (18.2%) to understand. This poem rated lower than *To the Angelus* given that the complexity of words from the source text was kept or in some cases increased in the translation in

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[6] The level of understanding in this question is being measured in terms of personal perception, which can be perceived differently depending on how long or how much effort it took the participants in order to understand the poem. This however does not necessarily reflect how well they understood the poem in the end. For this reason, when referring to the level of understanding with respect to Question 1, it is referred to as *perceived understanding.*

order to maintain the semantic referents that gave the poem its true meaning. Also, the image used to represent the poem used more symbolism than the one used for *To the Angelus*, which used more literal reproduction techniques in its intersemiotic rendering.

The poems *Broken Wings* and *An Offering to Death* came third and fourth in the assessment with 85.5% and 72.2% of the participants rating them as *quite easy* or *easy* to understand respectively. *Broken Wings* had more iconic images representing the concepts conveyed in its message, more so than *An Offering to Death*, which had a more allegoric, symbolic style. In their respective translations, the style of the poem was replicated both for the intersemiotic and interlingual translation, thus making *Broken Wings* slightly easier to grasp than *An Offering to Death*.

The poem the audience had the most trouble understanding was *Inter Umbra* with 63.7% of the participants rating it as *quite easy* (27.3%) and *easy* (36.4%) to understand. Again, and similarly to the case of *Ambrosial Death,* this poem has a high level of semantic abstraction, and very specific vocabulary words that were used to preserve the semantic and conceptual relations established in the poem.

All of the poems were given a rating of between 3 to 4 by a significant majority of the participants.

Question 2: *How accurately does the image represent the meaning of the poem?*

According to the target audience, the intersemiotic rendering that best represented the meaning of the poem was *To the Angelus* with an 81,8% of the participants rating it as *accurate* (22.7%) and *very accurate* (59.1%), closely followed by *Ambrosial Death* with a 86.4% of the participants rating it as accurate (59.1%) or very accurate (27.3%). Though the overall percentage of participants rating the intersemiotic rendering of *Ambrosial Death* as accurate was higher than that of *To the Angelus*, the latter was rated as *very accurate* by more participants than the former.

Broken Wings and *An Offering to Death* were rated rather similarly to how they were rated in Question 1 with 72.8% of the participants rating the accuracy of the illustration representing *Broken Wings* between 4 (45.5%) or 5 (27.3%) in the scale of accuracy, and 54.6% of the participants rating the accuracy of the illustration

41

representing *Ambrosial Death* between 4 (36.4%) or 5 (18.2%) in the scale of accuracy.

The intersemiotic rendering for *Inter Umbra* was considered to be the least accurate with only 50.3% of the participants rating it as *accurate* (13,6%) and *very accurate* (36.4%). The answers for this poem, however, were rather divided with a 10.9% of the participants rating it 3 (quite accurate).

Both *To the Angelus* and *Broken Wings* had more elements represented through literal reproduction; however, the latter had less explicit semantic referents than the former. *Ambrosial Death* and *An Offering to Death* were more symbolic both in their interlingual and intersemiotic translation, with the former bearing some explicit referents (the skeletal figure and the rope) and the latter only one (the two sided face of death). *Inter Umbra* having the most allegoric and symbolic renderings (both interlingual and intersemiotic) received the lowest rating in terms of accuracy of representation of meaning.

All of the poems rated in a similar way as they were in Question 1, which can lead us to presume that there is a proportional relation to the level of accuracy with which an intersemiotic rendering represents the meaning of its linguistic counterpart and the level of understanding of the translated text.

Question 3: *How well does the image reflect the mood of the poem?*

In the results for this question, the poem *To the Angelus*, continues to rate higher among most of the participants, this time with respect to how accurately is the mood of the poem represented in its intersemiotic rendering. The illustration was rated to be between *accurate* (40.9%) and *very accurate* (54.5%) representation of the mood of the poem by 95.4% of the participants, with no participants rating it between 1 and 2 in the Likert response scale. *Ambrosial Death*'s intersemiotic rendering was thought to reflect the mood of the poem *accurately* and *very accurately* by 86.3% of the participants bearing the same percentage of participants rating it 5 (very accurate) as *To the Angelus* and only 9,1% fewer participants rating it 4 (accurate).

The illustration for *Broken Wings* was also considered to be effective when representing the mood of the poem with 81.8% of the participants rating it between 4 (50%) and 5 (31.8%) in degree of accuracy.

42

This time *Inter Umbra*'s intersemiotic rendering was better rated in terms of accuracy on the representation of the mood of the poem with 63.7% of the participants rating it as *accurate* (27.3%) and *very accurate* (36.4%). And it was the illustration for *An Offering to Death* which presented somewhat divided answers with 31.6% of the participants rating it 5 (very accurate), 27.3% rating it 4 (accurate), and 36.4% rating it 3 (quite accurate).

These results are also quite in line with those given for Questions 1 and 2, again eliciting that the level of perceived accuracy with which an intersemiotic rendering represents its linguistic counterpart has a relation with the perceived level of understanding of the same.

Question 4: *How accurately does the image summarise the message of the poem?*

For this question, the illustration of the poems *To the Angelus* was again rated as being an *accurate* (40.9%) and *very accurate* (40.9%) representation of the poem – this time in terms of how well it summarizes the message of the poem– by 81.8% of the participants.

This time around, *Ambrosial Death* and *Broken Wings* come in second place rated as *accurate* (50%) and *very accurate* (22.7%) by 72.7% of the participants. While *An Offering to Death* came third with 59.1% of participants rating it between 4 and 5 in the Likert response scale for accuracy. With *Inter Umbra* again placed last with 45.5% and rather divided answers at that (40.9% of participants rated it 3, 13.6% rated it 4, and 31.8%), a pattern is made evident.

Question 5: *Based on the poem and the image; what do you think is the central idea of the poem?*

Question 1 dealt with the level of *perceived understanding* of the participants towards the poem and its semantic rendering which seems to be in a direct proportional relation to the level of perceived accuracy with which the intersemiotic renderings represent a poem's different features –namely message, mood and meaning; however, Question 5 sheds light on the *actual* level of understanding of the participants after having been exposed to the poems and their intersemiotic representations. The results deviate from the pattern established in the results from

Questions 1 to 4. For the purpose of this analysis we will label the levels of understanding as *Level 1* for ideas with the highest level of conceptual intricacy which required a higher level of abstraction and critical thinking to be deduced, *Level 2* for ideas with a medium level of conceptual intricacy, abstraction and critical thinking, and *Level 3* for the ideas that make reference to the most immediate semantic referents related to a concept i.e. its denotative meaning.

The poem that was understood at a deeper level was *An Offering to Death* with 86.4% of the participant choosing the Level 1 central idea and the remaining 13.6% the central idea at Level 2. *Inter Umbra* falls in second place being understood at a Level 1 by 63.6% of the participants and at a Level 2 by 36.4%. For both poems, the Level 3 idea was not considered by any of the participants.

To the Angelus followed in third place with 72.7% of the participants choosing central idea Level 1 and 22.7% central idea Level 2, while *Ambrosial Death* was the fourth best understood poem with 59.1% of the participants choosing central idea Level 1 and 31.8% going for central ideal Level 2. Though *To the Angelus* had a higher percentage of participants choosing central ideal Level 1 than *Inter Umbra*, given that for the latter no participants went for central idea Level 3 it is considered that participants had a cleared, deeper understanding of this poem than of the former.

The least understood poem was *Broken Wings* only 31.8% of the participants choosing the Level 1 central idea, the majority represented by a 45.5 % of the population sample going for the Level 2 idea, and 4.5% choosing central idea Level 3.

The poems that in previous questions were rated low in perceived understanding and whose illustrations were regarded as least accurate representations of the poems were the ones understood at a deeper level by the participants. The poems and illustrations whose perceived understanding and accuracy were rated higher in Questions 1 to 4 were the ones presenting a less profound level of understanding. For example, *To the Angelus* –which constantly rated the highest in the previous questions–, *Ambrosial Death* and *Broken* Wings were rated lower for this question in that order respectively. In fact, *Broken Wings*, which bore some of the most evident and less symbolic graphic representations, came last with the lowest percentage of understanding at Level 1 (31.8%).

For the last 2 questions the same Likert response scale system is used and the results are analysed in the same way as for Questions 1 to 4.

Questions 6: *How effective is the message of the poems accompanied by the illustrations?*

For this question 95.4% of the participants considered that the intersemiotic component rendered the message of the poem *effective* (40.9%) or *very effective* (54.5%). Only 4,5% of the sample, i.e. 1 single participant*,* thought it to be just *not so effective*. This high percentage indicate that despite some lower ratings in perceived understanding and perceived accuracy, the presence of an intersemiotic component affected positively the conveyance of the message of the poem.

Question 7: *How effective are the messages of the poems on their own?*

For this questions, the answer of the participants were more divided between the Likert items 2 and 5, with 9,1% of the participants rating the stand alone poems as *not so effective*, 31,8% as *quite effective*, 40.9% as *effective*, and 18.2% as *very effective*. These results show that, though the rendering of the poem on their own are still effective, and texts fulfil their skopos; nevertheless, the poems complemented by an intersemiotic rendering are decidedly more effective in conveying the message of the poem.

CONCLUSIONS & RECOMMENDATIONS

The translated poems accompanied by an intersemiotic rendering containing more symbolic elements received a consistently lower rating of perceived understanding, and their intersemiotic complements received a consistently lower rating of perceived accuracy of representation of their interlingual counterparts. In the same way, intersemiotic renderings containing more explicit elements rated higher in perceived

understanding and the intersemiotic complements in perceived accuracy of representation of their interlingual counterparts. It would be advisable that poetic translations carry over the most representative explicit elements from the source text to the target text.

The perceived understanding is directly proportional to the perceived level of accuracy with which an intersemiotic rendering represents an interlingual translation. However, the perceived understanding and perceived level of accuracy are inversely proportional to the actual level of understanding of a text and its intersemiotic translation. It would be recommended that translators become aware of the different levels engaged in the understanding of meaning and its relation to images and symbolism in order to better render meaning of poetic texts.

The translated poems accompanied by an intersemiotic rendering are considered to deliver the message more effectively than the translated poems on their own. Therefore, it is recommended that translators become familiar with the concept of intersemiotic translation in order to incorporate some of its elements in their poetic translations.

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APPENDICES

ANNOTATION CHARTS

Poem Information			
Poem Name:	La Muerte Perfumada	**Translation:**	Ambrosial Death

Main idea:
The poem talks about suicide. Akin to the Decapitated Generation style and tenor, the poem represents the fascination Silva had with death. In the poem, the protagonist (presumably the poet himself) is narrating how Misfortune (which he had personalised by capitalising it) has destroyed his blissful innocence of life, showing him how cruel and hard life is. Prostrated by grief the poet feels tempted to change the sad reality of life for the sweet slumber death offers him.

Linguistic – Structural Analysis				
Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	_Explicit Ideas_ 1. Death 2. Suffering 3. Suicide (willingness to die and acceptance of death itself)	(1) la bella tentación de darme muerte (1) como un fugado de la sepultura (1) agonizaba mi fugaz ventura (2) Convaleciente de aquel mal extraño, (2) Segó mis dichas la Malaventura (2) sentí en mi dulce postración inerte (3) la bella tentación de darme muerte	Death holding a man in her arms. The man looks lovingly into death's empty orbital cavities as if enraptured by its luring appeal	The figure of the man in death's arms represents both the convalescence of the man, which symbolises more a moral and spiritual ailment than a physical one, and his surrendering to death. The rope symbolises the way in which the character takes its life, but the idea is not represented completely as in him hanging from the rope, but complemented with the image of him embracing death. The word twine is used to translate the word _cordel_. Twine is less explicit than ROPE which is usually more suggestive of suicide by hanging, thus respecting the implicitness of the form of suicide.
	Implicit Ideas Form of suicide	… la bella tentación de darme muerte tejiéndome un cordel con tu peluca.	A rope coming from under death's hood falls down to circle around the neck of the young man	
Hol-Atomistic Features	_Isotopy_ - Misfortune - Sickness - Death	Convaleciente de aquel mal extraño, para el que sólo tú sabes la cura,	The face of the main character is haggard and gaunt	
Holistic Patterns	Cultural Knowledge The notion that in Spanish death is perceived as a female concept and represented as an old skeletal form with scanty greyish hair.	Cual destrenzada cabellera cana tejiéndome un cordel con tu peluca.	Same as for _implicit ideas_	

Translation	

Convaleciente de aquel mal extraño,	Healing from such odd malady
para el que sólo tú sabes la cura,	whose cure you alone hold
como un fugado de la sepultura	fleeing from the ossuary
me vio la tarde, fantasmal huraño.	midday saw me, an eerie ghoul.
Segó mis dichas la Malaventura	Like an innocent gullible herd
como inocente y cándido rebaño	my bliss Misfortune blinded
y bajo la hoz de antiguo desengaño	under the scythe of ancient mishap
agonizaba mi fugaz ventura...	ephemeral my fortune faded
Cual destrenzada cabellera cana	Like an unbraided tress of silver
la llovizna ondeó tras la ventana...	Drizzle out of the window fluttered
Y aquella tarde pálida y caduca	And that ancient ghastly noon
sentí en mi dulce postración inerte	I felt in my sweet inert postration
la bella tentación de darme muerte	of death the beautiful temptation
tejiéndome un cordel con tu peluca.	weaving from your wig a twine

52

53

<table>
<tr><td colspan="5" align="center">**Poem Information**</td></tr>
<tr><td>**Poem Name:**</td><td>Al Angelus</td><td>**Translation:**</td><td colspan="2">To the Angelus</td></tr>
<tr><td colspan="5">**Main idea:**
The poem tells the story of a nun that remembers the past life she has given up as she walks through the gallery as she walks to the church to pray the rosary. In the solitude of her confinement she reminiscence her experiences of love in a world outside the convent. Though short, the poem evokes the nostalgia of a lost dream, the sour regret of what was left behind.</td></tr>
<tr><td colspan="5" align="center">**Linguistic – Structural Analysis**</td></tr>
<tr><td>Feature / Pattern</td><td>Commentary</td><td>ST Examples</td><td>Image(s)</td><td>Analysis</td></tr>
<tr><td rowspan="3">Atomistic Features</td><td>*Explicit Ideas*
Religious duty</td><td>Al Angelus... llamaban al rosario...

La religiosa voz del campanario vibraba en la quietud de la Abadía.</td><td>An arched corridor overlooking a courtyard and in the distance part of the bell tower</td><td rowspan="6">The image of the bell tower visible from the window of the corridor where the nun is give the reader and observer a situational context, in this case, of the location the poem makes reference to. The nun looking towards it with a single tear running down her check represent her pain and feeling of confinement to her religious duty, while the shadow of the lovers projected behind her (and from her) represent the love she has left behind, her past.</td></tr>
<tr><td>*Implicit Ideas*
- Lust</td><td>En sus manos de nácar *oprimía* el viejo Kempis o el Devocionario...</td><td>A prayer book crumpled in the pale hands of the nun</td></tr>
<tr><td>- Forbidden passion

- Regret and melancholy</td><td>hablaba de Eloísa y Abelardo

el llanto que la fuente diluía</td><td></td></tr>
<tr><td>Hol-Atomistic Features</td><td>*Isotopy*
 Yearning</td><td>hablaba de Eloísa y Abelardo
el llanto que la fuente diluía
Y la Sor que en el mundo fue princesa,</td><td>A single tear running down the nuns face</td></tr>
<tr><td>Holistic Patterns</td><td>*Cultural Knowledge*
- Kempis makes an allusion to a German canon regular, Thomas à Kempis, who wrote religious books. Amongst his most famous is the Imitation of Christ, which was written for monks, priest and nuns.
- Eloisa y Abelardo
This makes reference to the verse Eloisa to Abelard by Alexander Pope which talks of the passionate feelings of young Eloise for her tutor Abelard who was several years older than her.</td><td>En sus manos de nácar oprimía el viejo Kempis o el Devocionario

hablaba de Eloísa y Abelardo</td><td>The shadow projected by the walking nun is shaped as Eloisa and Abelard (two lovers embracing)</td></tr>
</table>

Translation	
Atravesó la obscura galería... Al Angelus... llamaban al rosario... la religiosa voz del campanario vibraba en la quietud de la Abadía. En sus manos de nácar oprimía el viejo Kempis o el Devocionario... La luz de un aceitoso lampadario delató su presencia en la crujía... Se vio palidecer su faz de nardo hablaba de Eloísa y Abelardo el llanto que la fuente diluía. Y la Sor que en el mundo fue princesa, inclinando la pálida cabeza, atravesó la obscura galería.	Through the dark gallery… to the Angelus… summoning to prayer… the pious voice of the bell tower quivered in the stillness of the Abbey In her pearly hands oppressed the old Kempis or the book of prayers… of an oily lamp the flicker in the corridor denounced her presence… Her face palled like a nard as the tears by the fountain diluted spoke of Eloisa and Abelard. And the Sister, of the world once a princess, bowing her pale head crossed through the dark gallery.

Poem Information				
Poem Name:	Inter Umbra	**Translation:**	Inter Umbra	

Main idea:

This poem talks about the nature of the human soul and how it is trapped in the prison that is our physical body and how it is comdemmed to exist in this lesser world. Much like Aristoteles thought, Silva is here expressing his feelings of frustration at how the beacon of light that is the human soul has to live in a murky and gloomy world as it is our human existence. But he also mentions that at the end of its existence, the soul can go back to the light where it came from and where it trully belongs, which is another way of expressing his fascination with death and how he manages to find some beauty and solace in it.

Linguistic – Structural Analysis				
Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	*Explicit Ideas* - Soul as a prisoner	¡Cómo estás en tu negro calabozo de arcilla,	A cage in the form of a ribcage	The cage is represented by a ribcage for two main reasons; one being the fact that ribs form a cage that contains our vital organs, and two because the poem implies that the body is the prison of the soul, thus the part of our bodies that encages or heart and other organs serves to represent this concept. Blue or shades or blue are directly and indirectly mentioned in the poem and their mention serve two purposes, representing the idea of freedom which awaits the soul, and also the qualities the soul has: wisdom, purity, sensitivity, etc. Therefore, making the light emerging from the soul blue serves to highlight this idea.
	Implicit Ideas - Life is death to the soul, and death its life	en vigilia perenne sepulta, oh, alma mía!, ¡vuelve desde tu noche a la límpida aurora y que sepan los astros el color de tu veste!	The soul kneeling down among the dirt and stretching its arms towards the wings of the angel	
Hol-Atomistic Features	*Isotopy* (1) Constraint (2) Liberation (3) Purity	(1) ¡Cómo estás en tu negro *calabozo* de arcilla, en vigilia perenne sepulta, oh, alma mía!, (1) ¡Gota azul de la sangre divina de los astros, *hundida* para siempre en el mar salobre...! (2) ¡vuelve desde tu noche a la límpida aurora y que sepan los astros el color de tu veste! (3) tú que eres toda luz y gracia y harmonía!	(1) A cage in the form of a ribcage, muck all around the soul (2) & (3) Light coming out from the shape of the soul	
Holistic Patterns	*Cultural Knowledge* Colour blue: Blue represents both the sky and the sea, and is associated with open spaces, freedom, intuition, imagination, expansiveness, inspiration, and sensitivity. Blue also represents meanings of depth, trust, loyalty, sincerity, wisdom, confidence, stability, faith, heaven, and intelligence.	¡Gota azul de la sangre divina de los astros, hundida para siempre en el mar salobre...! Gabriel mueve sus alas en el campo celeste... y que sepan los astros el color de tu veste!	The silhouette of archangel Gabriel's wings the distant against the pink horizon. The shape of the soul engulfed in blue light	

Translation	
¡Cómo estás en tu negro calabozo de arcilla,	How you prevail in your black clay prison
en vigilia perenne sepulta, oh, alma mía!,	In perennial vigil interred, oh, soul of mine!
¡en el fango del mundo hincada la rodilla,	In the muck of the world in genuflection
tú que eres toda luz y gracia y harmonía!	You who are all grace, all harmony and light!
¡Gota azul de la sangre divina de los astros,	Sapphire drop, divine blood of the stars,
que el Destino virtió en un ánfora pobre!	that destiny into a faulty anaphora poured!
¡Arquitectura eximia de oros y alabastros	Exceptional creation of gold and alabaster
hundida para siempre en el mar salobre...!	Forever within the saline sea obscured…!
En el confín rosado ya se anuncia la hora...	In the flushed horizon the time approaches
Gabriel mueve sus alas en el campo celeste...	Gabriel beats his wings in the azure garden
¡vuelve desde tu noche a la límpida aurora	Return from your dark night into the limpid dawn
y que sepan los astros el color de tu veste!	And let the stars know the shade of your garb!

Poem Information				
Poem Name:	Ofrenda a la muerte	**Translation:**	An Offering to Death	

Main idea:
The poem is an ode to death in which it describes it as a powerful, unperturbed figure that is above humanity and time and any earthly existence. A figure of a realm of darkness that subjects the human soul into oblivion, but and oblivion that symbolises freedom rather than forgetfulness.

Linguistic – Structural Analysis

Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	*Explicit Ideas* Death as an element of shadows Death as a female figure	¿oh, Tú, que a nuestro lado vas con paso de sombra, *Emperatriz* maldita de los negros imperios, *Muda nodriza*	A female figure sitting as if on a throne, half her face is a beautiful woman and the other half a rotting skull	The poem presents death as a woman of two natures, nursemaid and empress of a realm of darkness, therefore the two sides to her face in the drawing. According to the poet, death is what frees the human soul from the prison of its body, so the set of keys serves to represent how she can liberate humanity. The poem also talks about oblivion, eternity and grandeur (of death and her realm), concepts which are represented with the clock without hands (eternity and oblivion); and the starry sky which also represents infinity and the grandeur of death in her position as empress.
	Implicit Ideas Death liberates us from our prison	Muda nodriza, llave de nuestros cautiverios, Punta sellada, muro donde *expiran* sin eco de la humillada tribu las interrogaciones,	The figure of death holding a scythe in one hand, a set of keys in the other, and a broken clock on her lap	
Hol-Atomistic Features	*Isotopy* Oblivion Darkness	tus plantas que han hollado Erebos y Letheos que ahoga nuestras almas exentas de deseos, en un mar de silencio, de quietud y de olvido. Tú, que a nuestro lado vas con paso de *sombra* tus plantas que han hollado *Erebos* y Letheos;	Death surrounded by a dark sky plagued with stars	
Holistic Patterns	*Cultural Knowledge* Erebos refers to a primordial Greek deity, representing the personification of darkness. While Letheos referst to was one of the five rivers of the underworld of Hades, where all those who drank from it experienced complete forgetfulness.	tus plantas que han hollado Erebos y Letheos;	A clock without hands on death's lap	

Translation	
Muda nodriza, llave de nuestros cautiverios, ¿oh, Tú, que a nuestro lado vas con paso de sombra, Emperatriz maldita de los negros imperios, cuál es la talismánica palabra que te nombra? Punta sellada, muro donde expiran sin eco de la humillada tribu las interrogaciones, así como no turba la tos de pecho hueco la perenne armonía de las constelaciones. Yo cantaré en mis odas tu rostro de mentira, tu cuerpo melodioso como un brazo de lira, tus plantas que han hollado Erebos y Letheos; y la serena gracia de tu mirar florido que ahoga nuestras almas exentas de deseos, en un mar de silencio, de quietud y de olvido.	Silent nursemaid, key to our confinement, Oh, you, who walks by our side with steps of shadow, Cursed Empress of the realms of darkness To what talismanic word do you answer? Sealed tip, wall where without an echo the questions of the obsequious tribe expire, just like the hollow-chest cough leaves untroubled the everlasting harmony of the stars. I shall sing my odes to your untrue face, your melodious body like a lyre's arm your soles treading on Erebus and Lethe and the serene grace on your blooming gaze that drowns our souls freed from desire, in a sea of silence, oblivion and calm

Poem Information				
Poem Name:	Las Alas Rotas	**Translation:**	Broken Wings	

Main idea:

The poem reflects on the temptations that corrupt the soul with their allure. The seven sins are describes as wolf cubs that in a banquet first appear to be auspicious hosts, but later on force the souls to drink from their sinful wine. The souls fail to return to their heavenly home after their stay with the wolves because their wings have been tattered and broken.

Linguistic – Structural Analysis				
Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	*Explicit Ideas* Men are sinful creatures	En antiguas orgías cuerpos y almas servimos a los siete lobeznos de los siete pecados	A hungry wolf-like figure force-feeding a soul some grapes.	The wolf-like figures represent the seven deathly sins. The act of having one feeding the soul while the others lay waiting in the dark for the right time to attack, represents the deceiving way in which temptation works. And the soul's broken wings represent the effects that committing sins has on the soul, i.e. damnation. The soul kneeling represents both submission from the part of the creature (sins) and surrender from the part of the soul.
	Implicit Idea Men fall easily prey of temptation Sin and temptation corrupt the soul	y en la Misa del Mal doblamos las rodillas... la vid de la Locura de sus negros racimos; exprimió en nuestras bocas los *vinos condenados* lánguidos oficiantes de pintadas mejillas se vieron coronados de nuestras frescas rosas las almas descendieron al putrefacto suelo, asfixiadas de luz y con las alas rotas!	The soul is on her knees as the wolf-like creature feeds it. Six pairs of eyes waiting in the darkness to feed on the soul The soul's wings are dirty tattered and torn.	
Hol-Atomistic Features	*Isotopy* Sinfulness and temptation	En antiguas orgías cuerpos y almas servimos exprimió en nuestras bocas los vinos condenados en la Misa del Mal doblamos las rodillas	The soul is kneeling on a six-point star drawn on the ground	
Holistic Patterns	*Cultural Knowledge* Los siete pecados: this refers to the seven capital sins which tempt humanity	a los siete lobeznos de los siete pecados;	Seven pairs of red, wolfish eyes staring down at a fallen soul	

63

Translation	
En antiguas orgías cuerpos y almas servimos a los siete lobeznos de los siete pecados; la vid de la Locura de sus negros racimos; exprimió en nuestras bocas los vinos condenados. Pálidas majestades sombrías y ojerosas, lánguidos oficiantes de pintadas mejillas se vieron coronados de nuestras frescas rosas y en la Misa del Mal doblamos las rodillas... ¡Y acabadado el festín –al ensayar el vuelo hacia el puro Ideal– como heridas gaviotas las almas descendieron al putrefacto suelo, asfixiadas de luz y con las alas rotas!	In ancient orgies, body and soul served the seven cubs of the seven sins. From black bunches the vineyard of Madness squeezed into our mouths those wretched wines Pale majesties, somber and hollow-eyed Languid hosts of tinted cheeks Saw themselves by our fresh roses crowned And In the Black Mass we fell on our knees Concluded the feast –exercising flight to the idyllic destination– like wounded gulls sank the souls to the putrid earth choked by the light and with broken wings!

SURVEY & RESULTS

Intersemiotic Translation of Medardo Angel Silva's Poems
22 answers

Poem 1 – La Muerte Perfumada

How easy is it to understand this poem?
22 answers

How accurately does the image represent the meaning of the poem?
22 answers

https://docs.google.com/forms/d/1Oz32RXhosRvk0MA-Sr2ZXsCrH1_KiaByYYHWmDIEpx4/viewanalytics

How well does the image reflect the mood of the poem?
22 answers

How accurately does the image summarise the message of the poem?
22 answers

Based on the poem and the image; what do you think is the central idea of the poem?
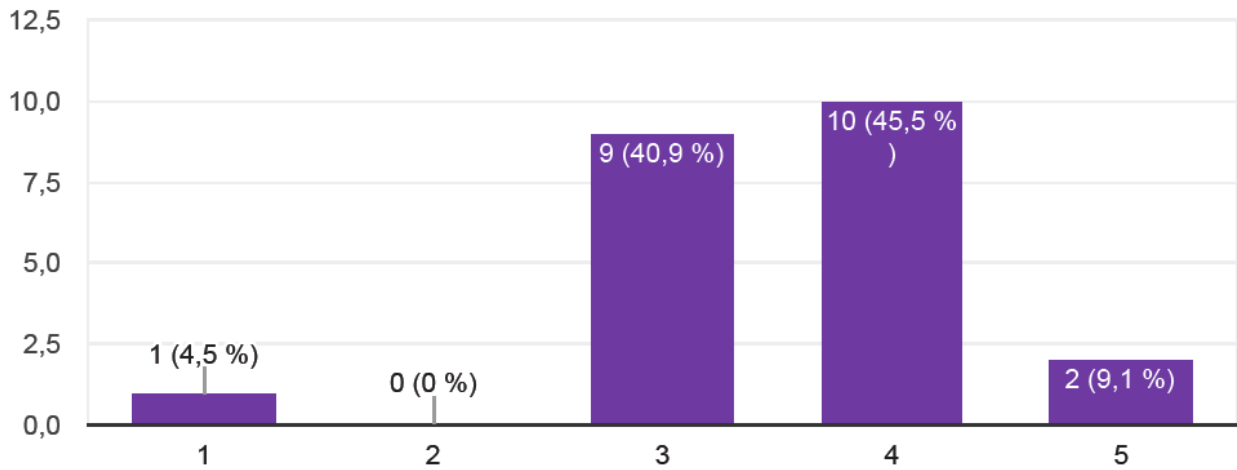22 answers

- Acceptance of death as part of life
- Suffering and pain lead to suicide
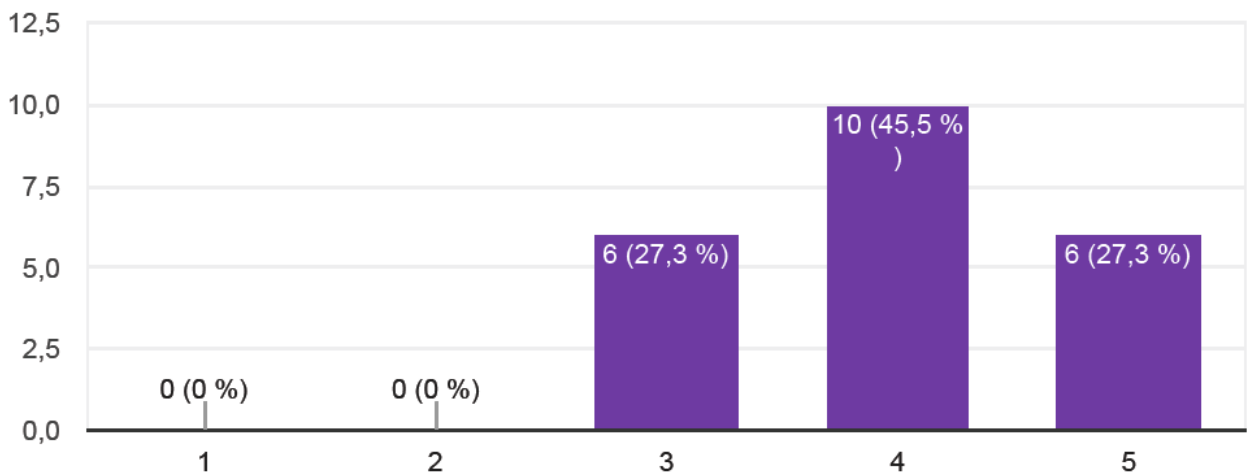- Death as a tempting escape of the sufferings of human existence
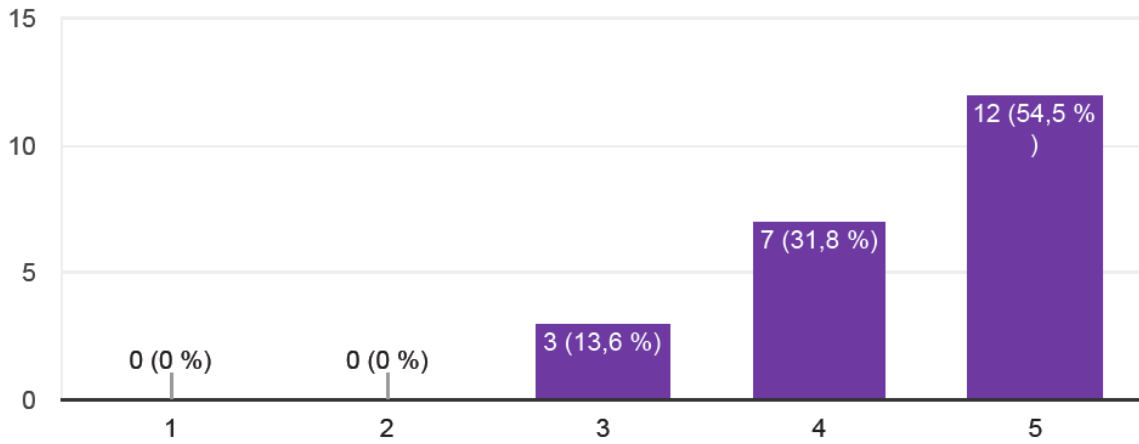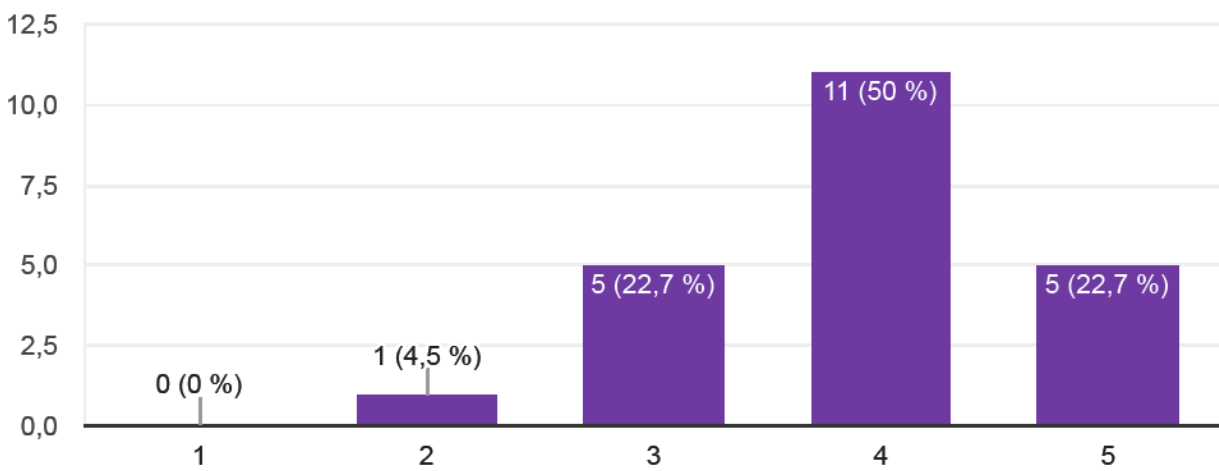
Poem 2 – Al Angelus

How easy is it to understand this poem?
22 answers

How accurately does the image represent the meaning of the poem?
22 answers

How well does the image reflect the mood of the poem?
22 answers

How accurately does the image summarise the message of the poem?
22 answers

Based on the poem and the image; what do you think is the central idea of the poem?
22 answers

Regret and sorrow for a past love left behind to pursue a religious life

Frustration towards religious life

How sad is the life of a nun in an abbey
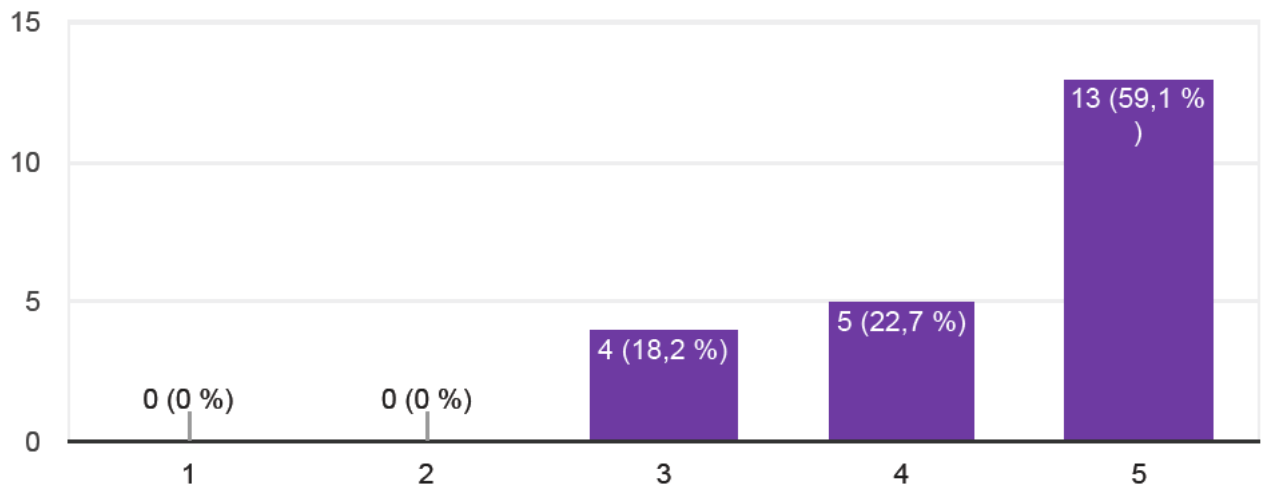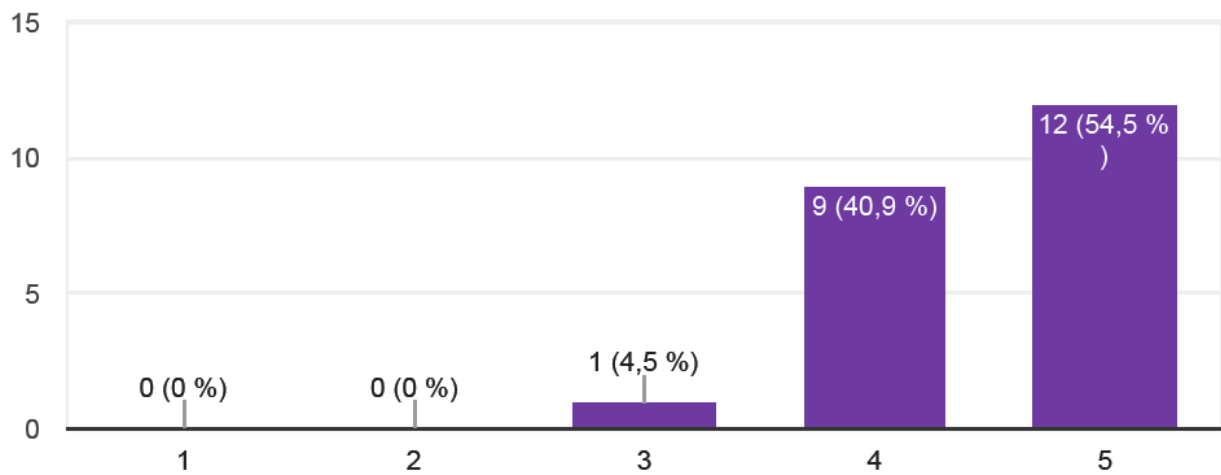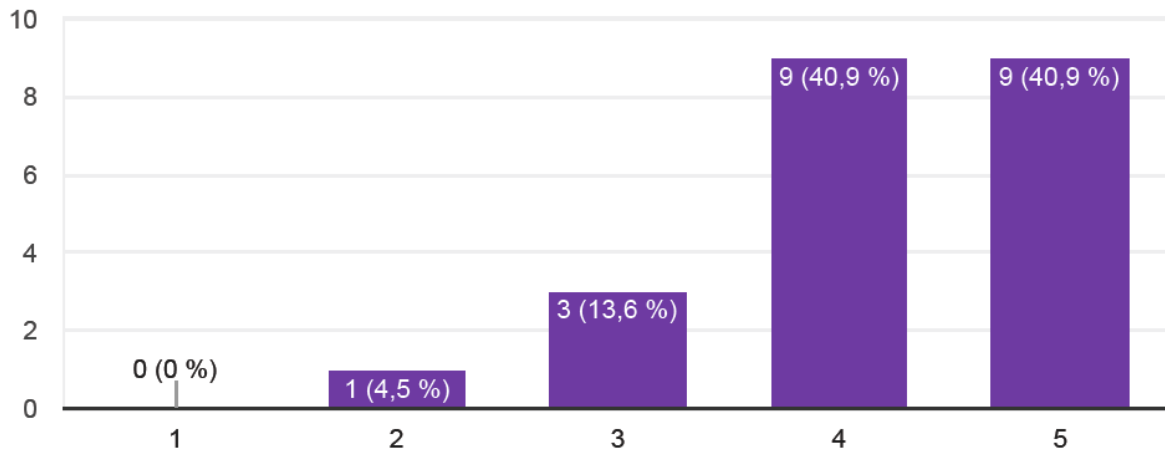
Poem 3 – Inter Umbra

How easy is it to understand this poem?
22 answer

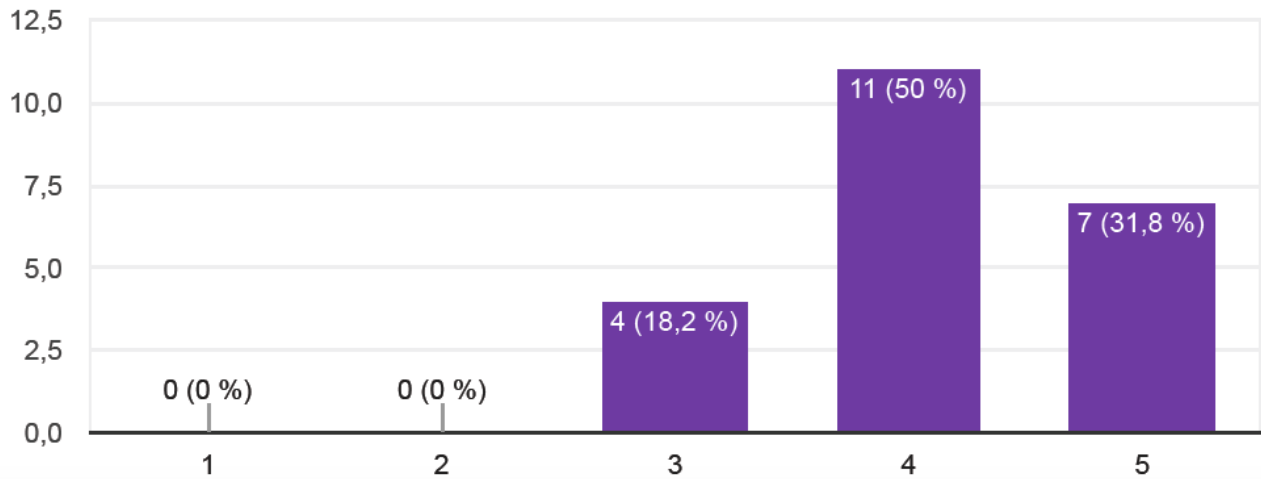How accurately does the image represent the meaning of the poem?
22 answers
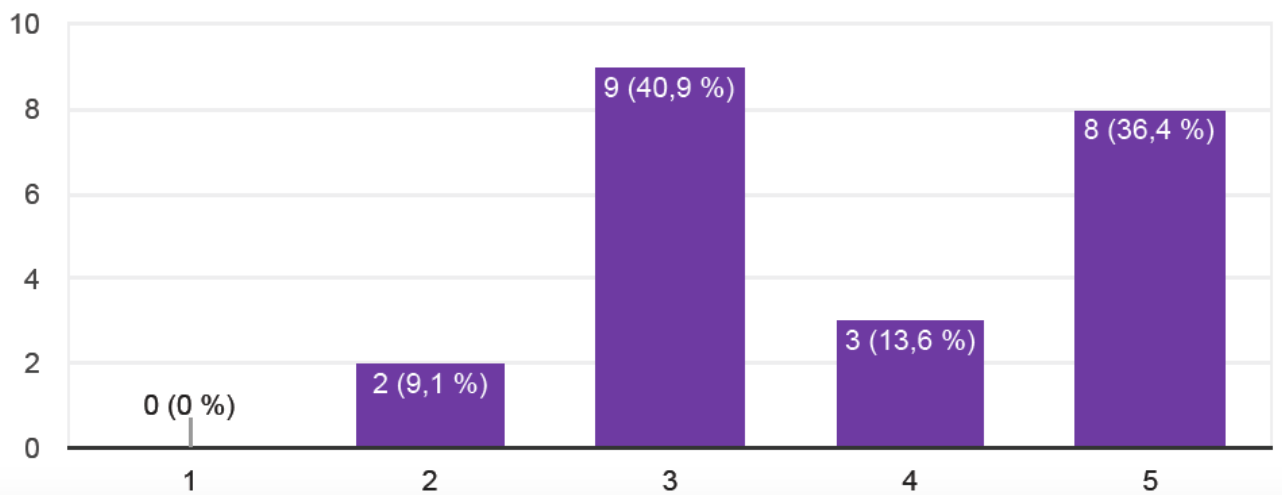
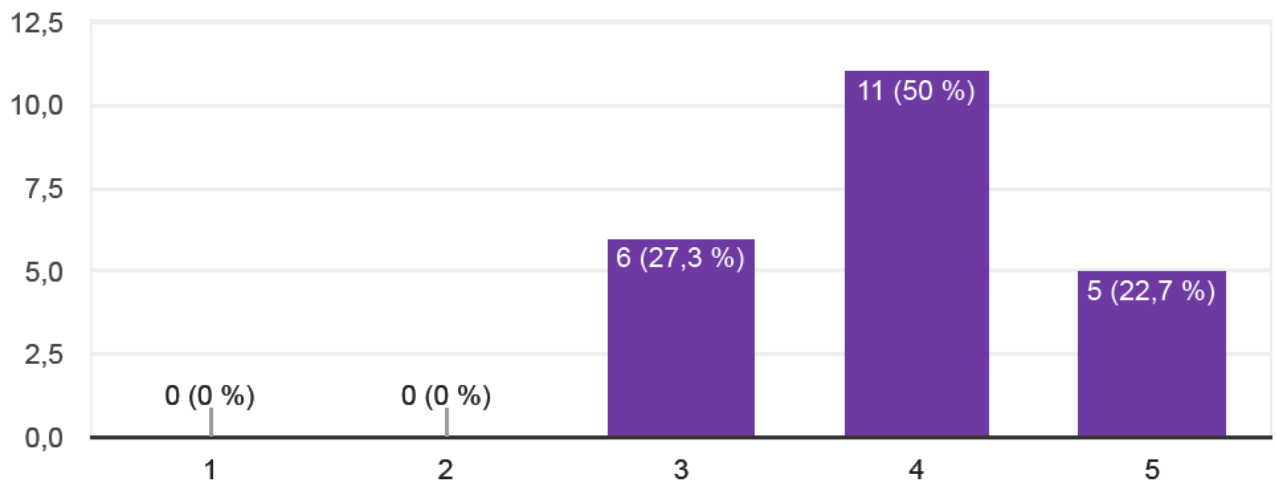https://docs.google.com/forms/d/1Oz32RXhosRvk0MA-Sr2ZXsCrH1_KiaByYYHWmDIEpx4/viewanalytics

How well does the image reflect the mood of the poem?
22 answers

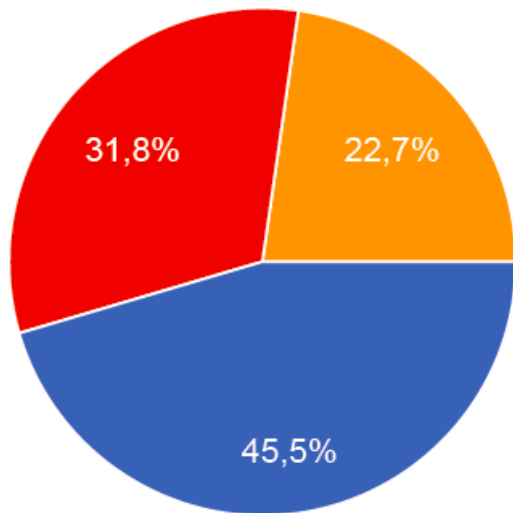How accurately does the image summarise the message of the poem?
22 answers

Based on the poem and the image; what do you think is the central idea of the poem?

22 answers

- The soul is a prisoner of the body and can only be liberated by death
- The soul's purity is corrupted by human habits
- The soul belongs in paradise and not on earth

36,4%

63,6%
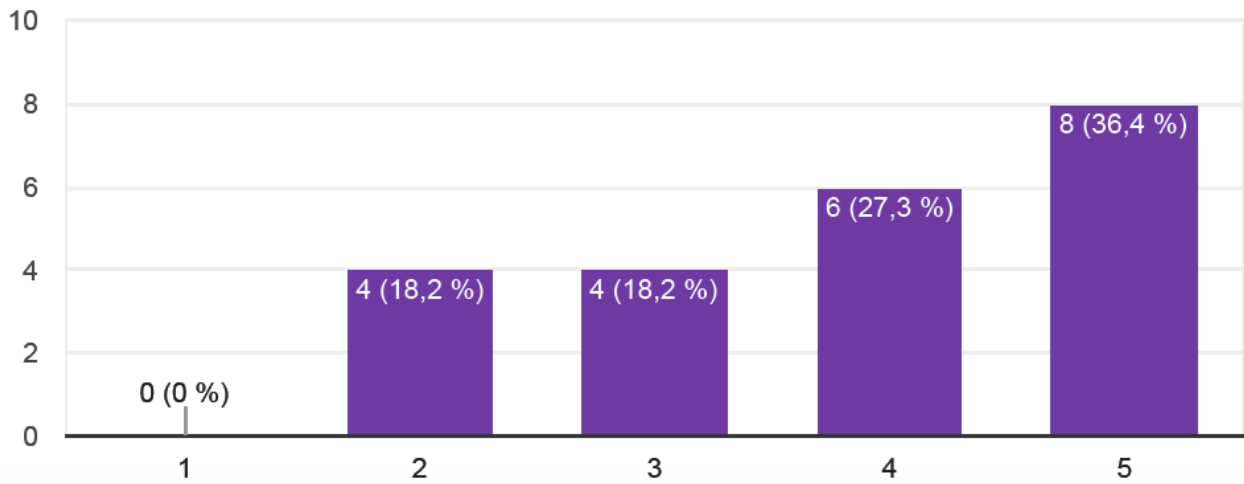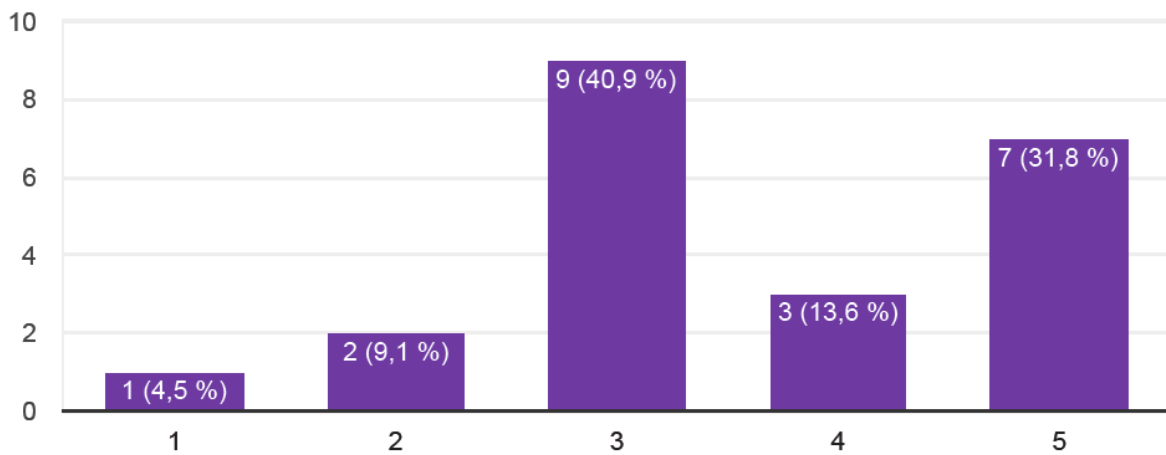
Poem 4 - Ofrenda a la muerte

How easy is it to understand this poem?
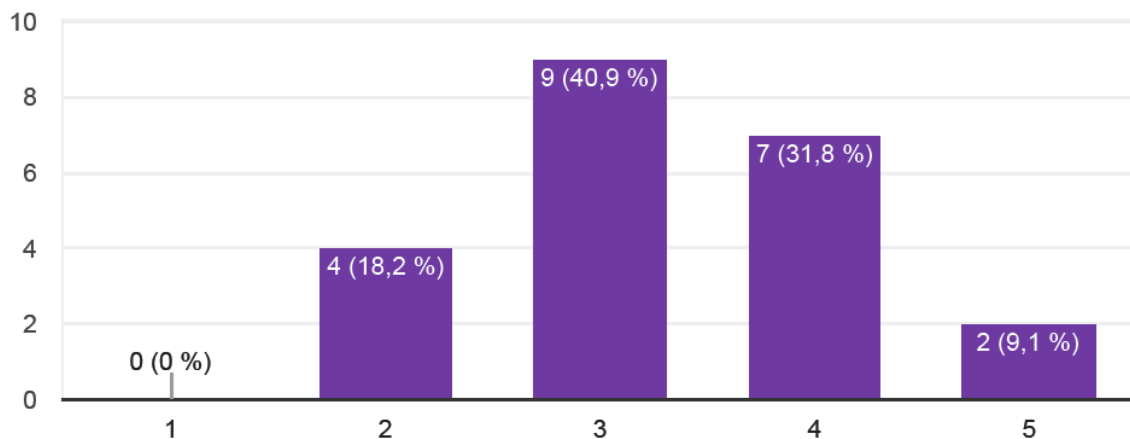
22 answers

How accurately does the image represent the meaning of the poem?
22 answers
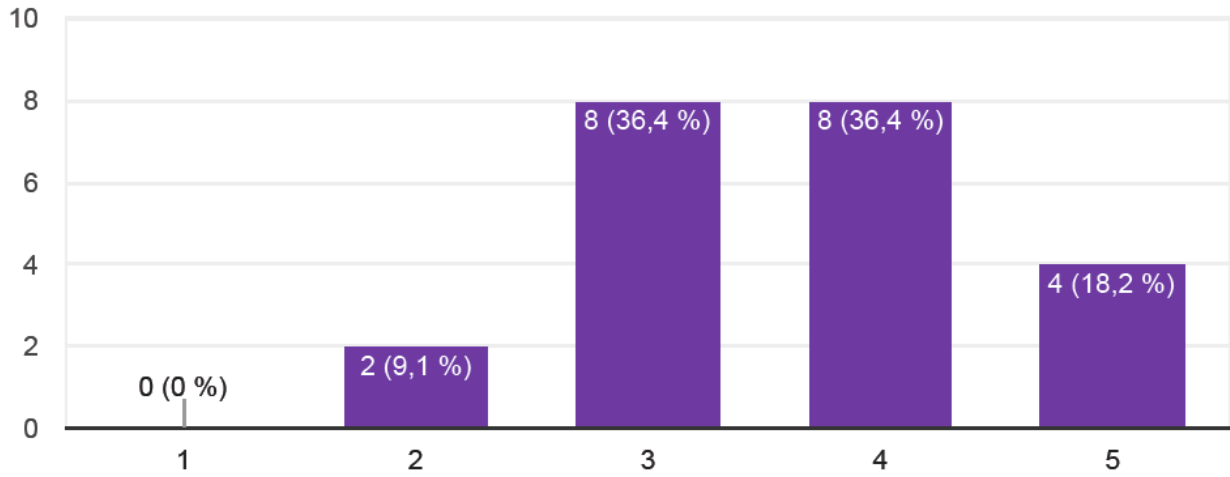
How well does the image reflect the mood of the poem?
22 answers
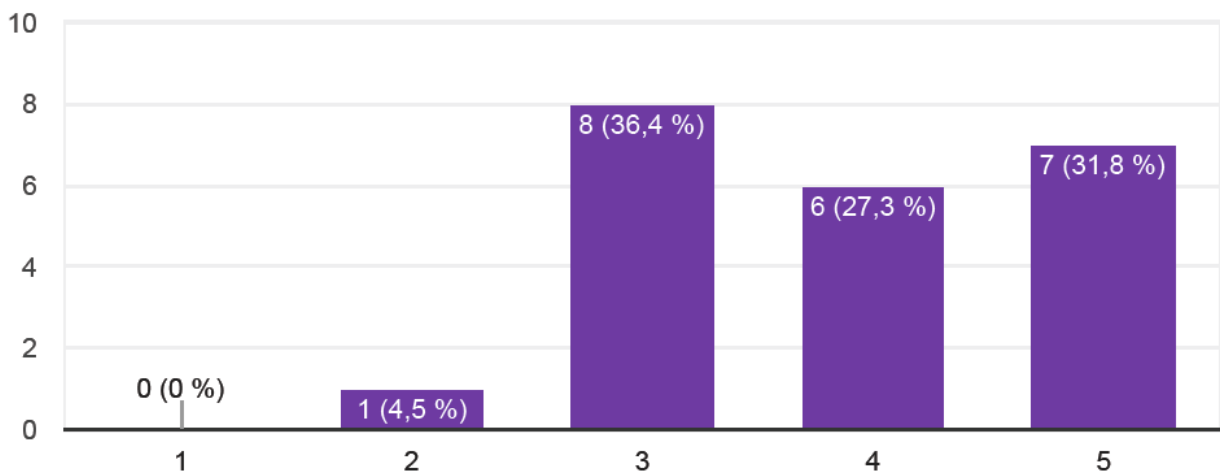
How accurately does the image summarise the message of the poem?
22 answers
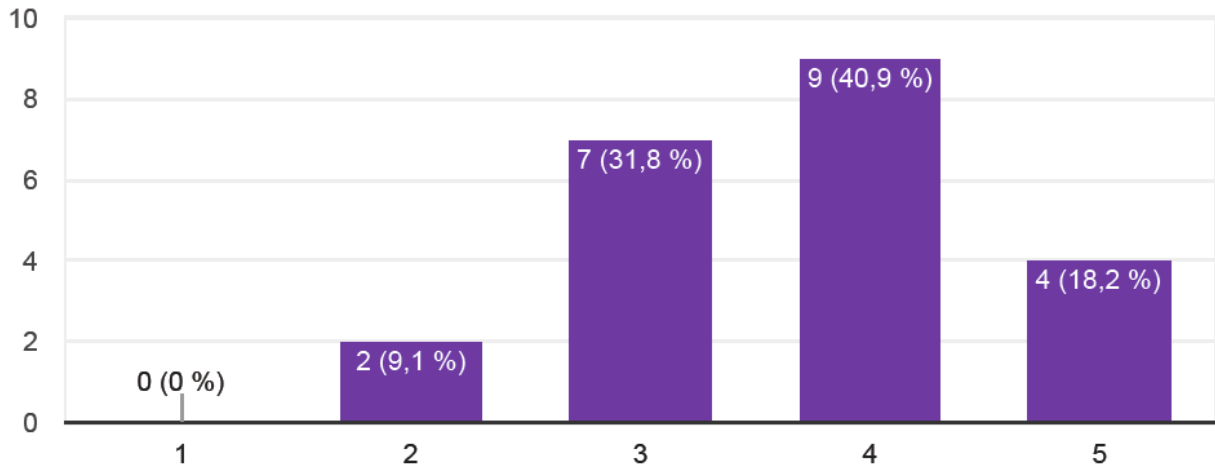
Based on the poem and the image; what do you think is the central idea of the poem?
22 answers
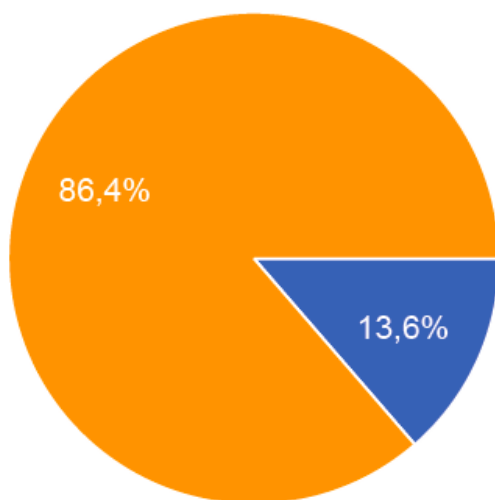
- Death is mightier than life because it survives oblivion and eternity
- Death is a force of darkness more powerful than anything else in the world
- There is beauty in death because it frees the soul from the sufferings of life by granting them oblivion and eternity

Poem 5 - Las Alas Rotas

How easy is it to understand this poem?
22 answers

How accurately does the image represent the meaning of the poem?
22 answers

How well does the image reflect the mood of the poem?
22 answers

How accurately does the image summarise the message of the poem?
22 answers

Based on the poem and the image; what do you think is the central idea of the poem?
22 answers

- Sins are like hungry wolves lying in waiting to attack us when we are vulnerable
- The temptations of human existence corrupt the soul destroying its divine nature
- Men fall easily prey of temptation and sinfulness

Supplementary Questions

How effective is the message of the poems accompanied by the illustrations?
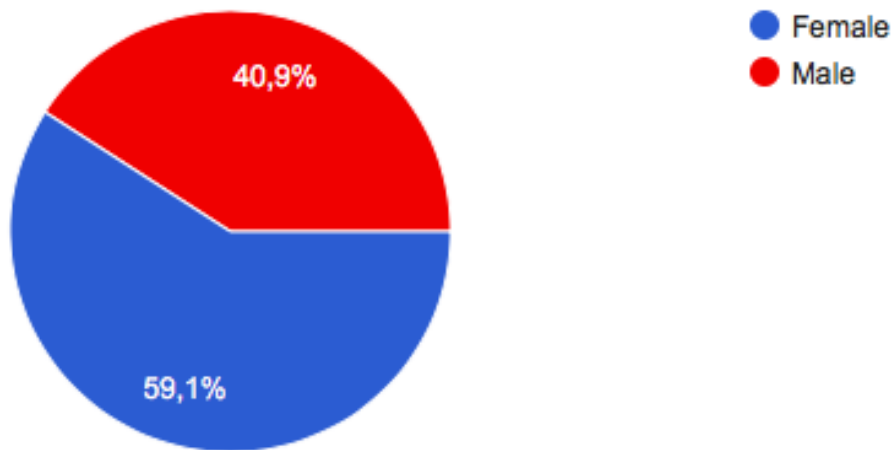22 answers
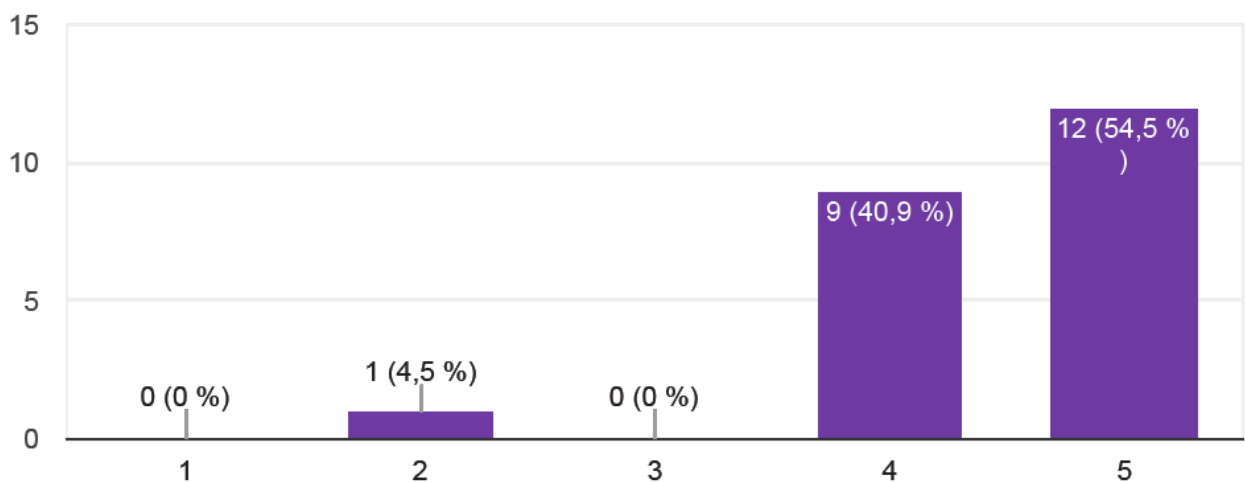
How effective are the messages of the poems on their own?
22 answers
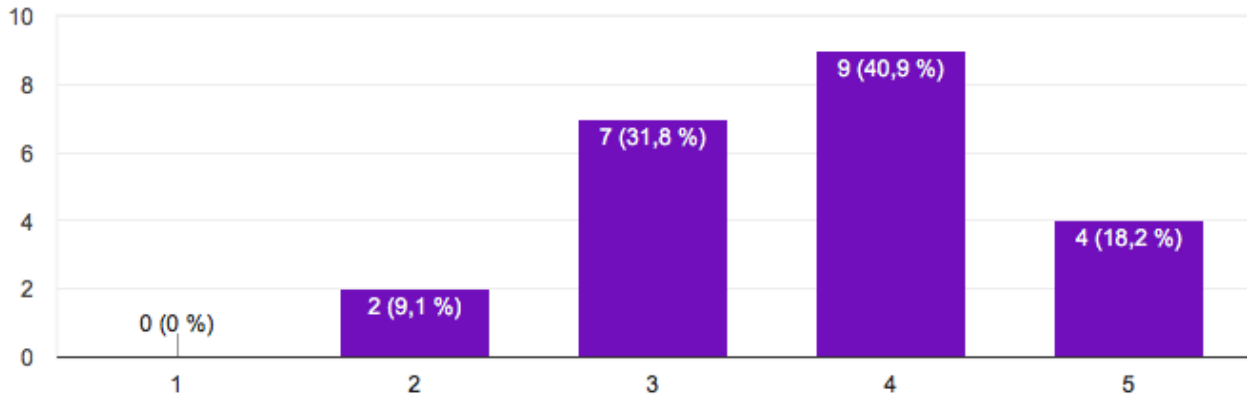
Demographics

Gender
22 answers

Age
22 answers
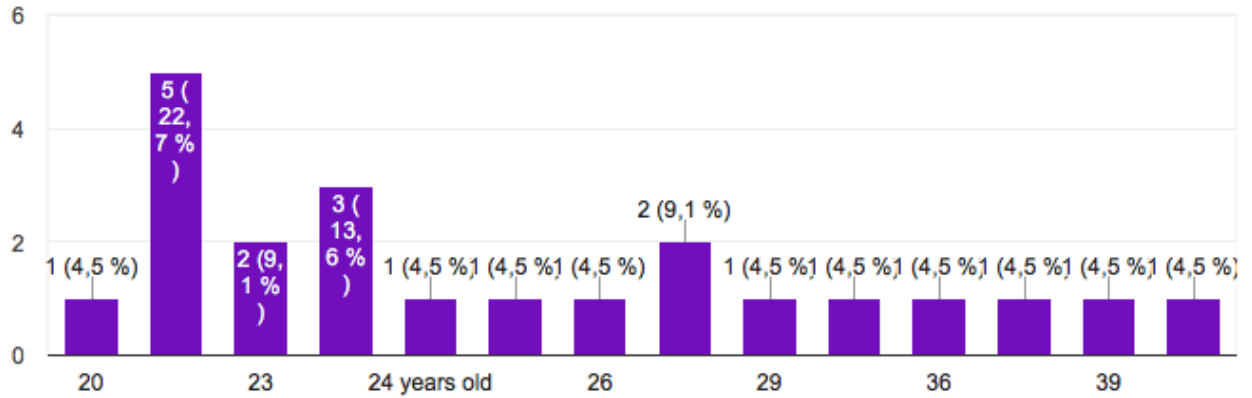
Nationality
22 answers
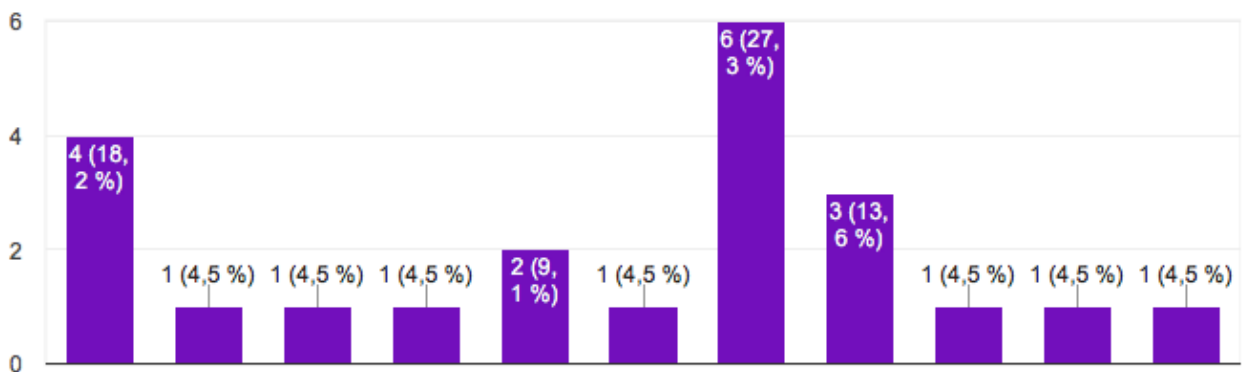
DECLARACIÓN Y AUTORIZACIÓN

Yo, **Rodríguez Abad, Indira Nastassja,** con C.C: # (**0924752603**) autora del trabajo de titulación: **ANALYSIS OF THE EFFECTS OF INTERSEMIOTIC TRANSLATION TECHNIQUES ON THE POEMS FROM THE BOOK EL ÁRBOL DEL BIEN Y EL MAL BY MEDARDO ANGEL SILVA** previo a la obtención del título de **Licenciatura en Lengua Inglesa con Mención en Traducción** en la Universidad Católica de Santiago de Guayaquil.

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Nombre: **Rodríguez Abad, Indira Nastassja**

C.C: **0924752603**

FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN

TÍTULO Y SUBTÍTULO:	Analysis of the effects of intersemiotic translation techniques on the poems from the book el Árbol del Bien y el Mal by Medardo Angel Silva
AUTOR(ES)	Rodriguez Abad, Indira Nastassja
REVISOR(ES)/TUTOR(ES)	Rivadeneira Enriquiez, Sara, M.
INSTITUCIÓN:	Universidad Católica de Santiago de Guayaquil
FACULTAD:	Facultad de Artes y Humanidades
CARRERA:	Lengua Inglesa
TITULO OBTENIDO:	Licenciatura en Lengua Inglesa con Mención en Traducción
FECHA DE PUBLICACIÓN:	**13** de **marzo** de **2018** **No. DE PÁGINAS:** **42 páginas**
ÁREAS TEMÁTICAS:	traducción literaria, traducción intersemiótica, téchnicas de traducción, traducción poética
PALABRAS CLAVES/ KEYWORDS:	INTERSEMIOTIC TRANSLATION; POETRY; LINGUISTIC SIGN; INTERSEMIOTIC TRANSLATION APPROACH; MEDARDO ANGEL; SILVA, ECUADORIAN POETRY; POETRY TRANSLATION; BEHEADED GENERATION

RESUMEN/ABSTRACT (150-250 palabras):

Poetry is a complex art that is little understood and even less explored, that speaks with and through images, and whose real nuance is only truly grasped by peeling the different layers that make up the levels of the poetic meaning. That is why this project addresses the matter of translation of poetic texts focusing on the poems by Medardo Angel Silva using intersemiotic translation techniques. This project applies a mixed method approach including qualitative and quantitative analyses. Through the development of this research project the concepts of meaning, symbolism, image, semantic system and concept are revisited in order to establish a background for the study of the cognitive aspects of meaning and image, and how they play an important part in the conveyance of poetic messages. Once these concepts have been established in the literature review, this paper presents a new intersemiotic approach as a solution for poetry translation. The final part of the project is concerned with the practical application of the approach proposed on five subjects of study, which are evaluated under different parameters in order to assess the effectiveness of the intersemiotic approach to poetry translation. The results of the project are evidenced through observation guides and surveys, which are then presented in the form of statistical data with their respective analysis.

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