Recent English Translations of Poetry from Argentina: Contexts and Strategies

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Twentieth-century poetry from Spanish America has found some resonance in the anglophone academy, in particular in the USA, where one might think of translations of the work of Jorge Luis Borges, Gabriela Mistral, Pablo Neruda, and Juan Gelman. Its presence in the British academy and the wider anglophone cultural and publishing scene is more limited. In the case of Argentina, the Foreign Ministry's translation support programme, 'Sur' (South),[1] has boosted translation into a number of languages, not least English. Poetry features prominently in the programme, including collections by internationally fêted writers like Borges, as well as those I have called elsewhere 'semi-canonical' authors such as Alejandra Pizarnik and Juan Gelman.[2] Contemporary poetry has also been represented, including books by Tamara Kamenszain, Mori Ponsowy, and Ana Becciú, all published by the Waterloo Press in Sussex. From the perspective of Translation Studies, these volumes contribute to a growing number of multiple translations of individual poems. For Borges, even within one collection (*The Sonnets*) there are two versions, by different translators, of the same text.[3] In the case of Pizarnik, Cecilia Rossi's work follows that of an earlier translator, Susan Bassnett.[4] And for Juan Gelman, the reader may now compare three different English renditions of some of his poems.[5]

Translations, as is well known, can be revealing of ideology. More generally, the context in which translation takes place, including the power relations between languages and individuals, can have an effect on the translation process and the resulting text. The conditions of reception of the work of Juan Gelman in English in the late 1990s, for example, may have changed significantly ten or fifteen years on, as I shall shortly discuss. But works themselves may also contribute to a changing context. Such was the case with García

Márquez's *One Hundred Years of Solitude* (published in Argentina in 1967 and in English translation three years later) and the subsequent explosion in both Latin American fiction in English translation and so-called 'magical realist' fiction in general. The same might be said for poetry: a major translation of the works of a poet like Alejandra Pizarnik, following on from an earlier selection of her works in English, may make the publishing and indeed reading of works by other experimental Argentine writers possible. With a series of examples from recent translations into English of Argentine poets, I wish here to investigate the relationship between the context (ideological, social, economic) in which translation and publication take place, and the decisions translators make at a textual and paratextual level. My procedure is to examine a small number of recent volumes of translation in detail.

During his lifetime Juan Gelman (1930-2014) became Argentina's best-known and most internationally recognized poet. He was also a journalist and a tireless human rights campaigner who, as a *montonero* militant in the 1970s, suffered exile and the loss of his son and daughter-in-law at the hands of the military dictatorship, as well as the clandestine adoption of his granddaughter, whose whereabouts were not discovered until the 2000s. There are now half-a-dozen volumes of his poems in English translation in print. The first volume of Gelman's poems to appear in English, *Unthinkable Tenderness*, was an anthology edited and translated by Joan Lindgren, a US-born, French-educated, California-based translator who specialized in poetry in Spanish, in particular from the Southern Cone, before her death in 2007. The volume was published in 1997 by the University of California Press, with the support of its Literature in Translation Endowment, funded by the gift of Joan Palevsky, a well-known philanthropist and supporter of liberal causes. This seems to offer an example of the type of private/institutional patronage studied by Lefevere, mixing ideological interests, financial backing, and status.[6] There is a foreword by the Uruguayan writer Eduardo Galeano, a well-known left-leaning political commentator on Latin American matters. There

is also an appendix on Argentine politics, detailing the history of political repression in the country. The book is dedicated to 'Argentina's disappeared' and the human rights group 'Mothers of the Plaza de Mayo Línea Fundadora'.

Lindgren writes in her preface that she aims to 'encourage English-language readers to confront some of the obstacles that have kept Gelman unavailable until now' (p. xiii). She frames the work against Argentina's recent 'political drama' (p. xiii), by which one assumes she is referring to the political violence of the 1970s and the subsequent debates over post-dictatorship justice. She notes that there are linguistic and cultural difficulties to overcome. For example, English lacks a workable equivalent of the 'vos', the familiar second-person singular used in the River Plate region, and it does not inflect gender; both these features of Spanish allow Gelman 'infinite opportunity to meddle' (p. xiv), in Lindgren's terms. This might refer, for example, to his tendency to alter the usual part of speech associated with a word, or to change the genders of nouns. We also lack knowledge of tango, an important cultural reference point for Gelman. Furthermore, Lindgren goes on, Gelman employs pseudonyms or 'heteronyms', names such as 'Sidney West' or 'John Wendell', to whom his poems are attributed, and which, while not offering the 'clear separation' found in those of Fernando Pessoa, still provide 'distance' between writer and voice (p. xvi).

Selection is important in this collection. Lindgren chooses Gelman's most political work, selecting poems dealing with exile, political defeat, and the military's crimes and impunity; the word 'revolution' appears frequently, as do variations on the word 'compañero' ('comrade'). Some of Gelman's most strident pieces, such as 'Note 1', overlooked by other translators (for example Hardie St Martin, below) are included. This is a poem reflecting on the loss of friends and comrades at the hands of an unknown aggressor (in context, the military junta of the late 1970s) and concludes 'I'm going to kill you.' Another poem dealing with torture, 'La mesa'/ 'The Table', is also included. A translator's footnote explains the

'escuelitas' or 'little schools', infamous torture centres set up by the military in navy training schools (p. 70). Similarly, a newspaper article Gelman wrote on the continued failure of the authorities to help him in his search for his grandchild, published in the newspaper *Página/12* (perhaps the most prominent voice of opposition to the political status quo in Argentina in the 1990s), is included as an appendix. Thus the collection is strongly framed within an activist and human rights context, foregrounding the injustice suffered by Gelman and others, and the human consequences as expressed in the poems.

Lindgren adopts a more or less chronological order in her selection, claiming that she has 'attempted to select work that mirrors the life of exile in poetry' (p. xvii). But she begins with the collection *Relaciones*, from 1973, thus leaving aside the first twenty or so years of Gelman's career, and plunging us straight into his politically militant poetry of the early 1970s. His first pseudonymous poems are excluded, as is the difficult later collection *Anunciaciones*. The poems are presented in monolingual format. The opening poem is 'Somas'/'Somata', Gelman's stark and moving description of torture and impunity:

> the times literary supplement dice:
> 'golpear genitales con todo el puño implicaría ruptura violencia
> y enorme daño para los órganos envueltos'
> …
> no hay rías para los genitales varados en el sur
> implicaría aplicaría
> los genitales están implicados por acá.[7]

In Lindgren's version:

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the times literary supplement says:

‘to strike the genitals with the force of the fist would imply violence

rupture and great damage to the organs involved’

…

there is no way out for genitals stranded in the south

it would imply it would apply.

(Lindgren, p. 9)

At sentence and word level, the translation demonstrates a tendency towards lexical fidelity, syntactic calquing, and only limited creativity. Some of Gelman’s manipulation of language and sound is not present. ‘Rías’ means not only the estuaries or bays that give Lindgren her ‘way out’; it is also a pun on the Spanish conditional ending ‘implica*ría*’ used by the *TLS* article, which allows the acts of torture to be distanced from the present, a distance that Gelman mocks and tries to undo through his visceral description of torture and use of interrogatives. But this pun is missing in Lindgren’s version.

Lindgren’s translations are relatively uncreative in their approach to Gelman’s puns, neologisms, and other forms of play with language. Some terms of particular emotional and political significance are borrowed from the Spanish, but some interventions by the translator render the translations less poeticized than their source poems. Lindgren sometimes gives natural collocations when the Spanish is marked. In ‘Comentario I (Santa Teresa)’, Gelman writes ‘¿piensan hermanas y hermanos?’ (*Poesía reunida*, p. 447), where the order of the nouns is appropriate for a nun addressing first her (religious) sisters and then others; Lindgren renders this as ‘do brothers and sisters think?’ (p. 49). Yet in the same poem, ‘manjar celeste’ is rendered as ‘heavenly manna’ (p. 49), an act of lexical fidelity that produces a less idiomatic phrase than ‘manna from heaven’ (the translation chosen by Hardie St Martin).[8]

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One has the sense that Lindgren is, in general, risk-averse. Cultural references may also be lost. In poem XII, Gelman plays on the popular phrase ‘con una mano enfrente y otra atrás’, meaning ‘to be penniless’ or ‘shirtless’ (the expression references the need to cover one’s modesty with one’s hands): ‘Mi padre vino a América con una mano atrás y otra adelante, para tener bien alto el pantalón’ (*Poesía reunida*, 616). As is frequent in Gelman’s poetry, he turns the phrase on its head, and then acts it out to rather absurd lengths (the naked man is holding up his trousers). Lindgren writes ‘My father came to America with one hand in front and the other behind, the better to hold his pants up’ (p. 69). This produces a bizarre and almost meaningless image. In the same poem, when the speaker remembers his father ‘en la oscuridad’ (‘in the darkness’), Lindgren writes ‘half-light’, thus removing the slight oddity of remembering something or someone that one cannot see.

To illustrate more fully the decisions being made, I shall now compare Lindgren’s version of Gelman’s ‘Ignorancias’ and that of Hardie St Martin, who completed a volume of translations of Gelman’s poems just before his death in 2007. I give the original first:

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tiempos oscuros / luminosos / el sol
cubre de sol la ciudad partida
por súbitas sirenas / la policía busca / cae la noche y nosotros
haremos el amor bajo este techo / el octavo

en un mes / conocen casi todo de nosotros / menos
este techo de yeso bajo el cual
haremos el amor / y tampoco conocen
los viejos muebles de pino bajo el techo anterior / ni

la ventana que la noche golpeaba mientras brillaba[s][9] como el sol / ni

las camas o el suelo donde

hicimos el amor este mes / rodeados de rostros como el sol que

cubre de sol la ciudad.

(*Poesía reunida*, p. 359)

Now Lindgren's version:

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dark times / luminous / with sun

the sun covers the city split

by unexpected sirens / the police search /night falls and we

will make love under this roof / the eighth roof

in a month / they know almost everything about us / except

this plaster ceiling under which

we will make love / nor do they know about

the old pine furniture under the last roof / nor

the window the night is beating against as it shines like the sun nor /

the beds on the floor where

we made love last month / surrounded by faces like the sun

that covers the city with sun.

(Lindgren, p. 15)

Lindgren again prioritizes literal sense and syntactic fidelity. For example, it is not incorrect to translate the series of negatives in Gelman's lines 7-10 as 'nor … nor … nor', but an occasional 'or' might be more idiomatic. Lindgren tends to work at line and phrase level, thus losing nuances that come from enjambment. For example, in the opening two lines, 'el sol' in line 1 is the logical and grammatical subject of the verb 'cubre' in line 2, but Lindgren wants to create a syntagmatic link within line one, and thus inserts 'with'. This then loses a nuance in 'de sol' in line 2, namely that the sun is covering the city in sun. A further effect of syntactic calquing is an increase in formality, for example at the end of line 6, 'under which' for 'bajo el cual'. Lindgren also loses the sibilance in 'súbitas sirenas'.

Here is Hardie St Martin's translation:

dark times / filled with light / the sun
spreads sunlight over the city split
by sudden sirens / the police hunt goes on / night falls and we'll
make love under this roof / our eighth

in one month / they know almost everything about us / except
this plaster ceiling we make love
under / and they also know nothing about
the rundown furniture under the last ceiling / or

about the window the night pounded on while you shone like the sun / or
about the beds or the floor where
we made love this month / with faces around us like the sun
spreading sunlight over the city.

(St Martin (n. 6), p. 70)

The blurb to this edition states that Gelman's verses have been 'translated into beautiful and accessible poems', and I would argue that this version exemplifies the twin aims of St Martin's translations, only partly shared by Lindgren, namely versions that are at once idiomatic and recognizably poetic. The contrasts to Lindgren make this obvious, at word level and above it: 'luminosos' (Gelman) – 'luminous' (Lindgren) – 'filled with light' (HStM); 'viejos' (Gelman) – 'old' (Lindgren) – 'rundown' (St Martin); 'golpeaba' (Gelman) – 'is beating against' (Lindgren) – 'pounded on' (St Martin). At phrase level, St Martin is attentive to the possibilities of intervention: 'la policía busca'(Gelman) – 'the police search' (Lindgren) – 'the police hunt goes on' (St Martin). Similarly, St Martin works with sound, at times preferring the sonic effect to the more obvious TL term. Even the title ('Ignorancias') is revealing: 'What They Don't Know' for Lindgren, 'Things They Don't Know' for St Martin - a small contrast between the abstract and the concrete. St Martin is more accurate in terms of timings, giving 'this' for Gelman's 'este' ('last' in Lindgren). St Martin also corrects Lindgren's error in the opening two lines, correctly identifying the subject of the verb, and avoiding the repetition of 'sun' through the near-synonym 'sunlight' (for 'sol'), although why one would need to avoid a repetition found in the ST is not clear.

These variations, I would argue, reflect a difference in strategy between the two translators, in turn related to the different context and aims of their translations. *Dark Times Filled with Light* is published by Open Letter, the literary translation press of the University of Rochester. Like the Lindgren edition, *Dark Times* has an introduction that sets the volume in the context of Gelman's personal tragedies and his political exile. But much more space is dedicated to the translation itself, and its circumstances. There are no historical appendices, and explanatory footnotes deal with such matters as tango references rather than politics. The

selection of poems, while including many that reflect on exile, does not privilege Gelman's more militant works in the way Lindgren does; this is a wider selection, covering a longer period of time.[10]

St Martin seeks to create poems that work in the target language. This can mean, at times, losing what is specifically poetic about Gelman's writing itself. For instance, in the second poem of the collection: 'Porque estás tan en mí, tan viva en mí, que | si me muero a ti te moriría' (*Poesía reunida*, p. 30); 'You're so much a part of me, so much alive in me | that if I died, my death would kill you.' 'Morir' is usually intransitive; grammars suggest that only in literary styles and in compound tenses (e.g. 'sería muerto' for 's/he would be killed') is the transitive form used. In Gelman's poem, it creates an echo: I die and thus I 'die' you. This is marked in the Spanish, but normalized in the English. Rather than Lindgren's tendency towards word-for-word fidelity, and with it moments of unidiomatic translation, St Martin prefers the standard, idiomatic, and preferably lightly poeticized option. The results are often very pleasing on the ear, for example, when in 'Velorio del solo' St Martin translates: 'Hoy lo velan tan espantosamente aquí mismo' as 'Now they're holding this scary wake here.'[11] At the same time, however, Gelman's particular play with the Argentine idiom is rather lost – the exaggerated reaction embodied in the adverb 'espantosamente' ('frightfully', 'terribly'), and the very specific 'aquí mismo' ('right here', as opposed to the more general 'acá' for 'here'), ~~and the strange juxtaposition of this to a wake~~.

Commented [S1]: What? We don't follow.

There are other interventions which raise more difficult questions for Hardie St Martin's volume. In 'Invierno', 'Winter', we read:

> Después de haberte amado,
> tu vientre ilumina todavía la oscuridad, el cansancio
> …

después de haber amado

regresamos al fuego, la furia, la injusticia.

(*Poesía reunida*, p. 62)

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After making love

your skin still lights the darkness, the weariness,

…

we make our way back to the fire, the anger, the injustice

after making love.

(St Martin, p. 16)

'Vientre' is 'stomach', 'belly', or even 'womb', and while 'skin still lights' emulates some of the sonic play of 'vientre ilumina todavía', the semantic change is radical, and hard to understand (is a belly or a womb unpoetic?). Likewise, one might suggest, the reversal of the order in the two following lines. In these two decisions we seem to see something typical of St Martin's approach to the collection as a whole: suppressing elements that may seem surprising, inelegant, or clumsy, and foregrounding generalizable human experiences and emotions over specific political context and references.

Gelman's Argentinisms are often rendered as standard language. 'Naides' (slang for 'nadie') is given as 'no one' (St Martin, p. 97). 'Vos' is especially difficult to render, in particular in Gelman's 'com/positions' and 'commentaries' on early modern poets, where the *voseo* is at once archaic and familiar, distanced in time and space, and clearly contemporary and Argentine. It would take no little creativity to achieve something similar with the resources available in English ('thou', for example), but St Martin does not attempt this. And where Gelman goes even further, for example in his 'Cita I (Santa Teresa)', St Martin resorts

again to idiomatic and unmarked language: ‘los tuétanos que vosme | conversás en silencio como patria’ (p. 493) becomes ‘the marrow you | silently speak to me like my country’. St Martin unpacks Gelman’s neologism (‘vos me conversás’ would be grammatically standard), unmarks the second-person ‘vos’, and relays the sentence in grammatically correct and current English. Contemporary ~~U~~ungrammaticalities, such as ‘la alma’ (for ‘el alma’) and ‘golpia’ (for ‘golpea’) (p. 548), are given as ‘souls’ and ‘pounding’, respectively (St Martin, pp. 132-3). This seems to fit with the general tendency, identified by Gideon Toury in *Descriptive Translation Studies*, towards standardization in literary and specifically poetry translation.

Whereas Lindgren translates with a strong activist intent, St Martin creates a version of Gelman for a less specific political context and a more general audience. Indeed, political references are not always rendered accurately. In ‘Nota XIII’, the ‘delirio militarista de la conducción’ (‘militarist delirium of the leaders’) is translated by St Martin as ‘the insanity of the military command’ (p. 77). Gelman’s poem refers to a specific aspect of Argentine politics of the late 1970s, namely criticisms that he and others raised against the leadership of *montoneros* for their excessive militarism. In the translation this reference is lost, and the attack might even be read as applying to the military themselves. In general, politics does not fare as well in St Martin as in Lindgren. ‘Solidaridad’ is translated as ‘empathy’ (p. 55). His ‘compañera’ is ‘woman’ (p. 59). The selection is also a factor: Toussaint L’Ouverture, mining communities, and the torture scene of ‘Somas’ are absent. Gelman’s poems about Cuba, the Chinese Cultural Revolution, and his time as a *montonero* are largely ignored. One of his poems that is often read as referring to Eva Perón, ‘Gotán’, is given a footnote that instead links it to the tango (its title is a play on the slang habit of talking *al revés*, ‘in reverse’ or in *vesre*) (St Martin, p. 21), although the reference to ‘Esa mujer’, ‘that woman’, has strong echoes in the popular and literary iconography of Peronism.

St Martin translates a remark of Gelman's in his introduction to *Com/posiciones*: 'you have to leave one beauty intact and supply another to go with it: their lost unity lies ahead' (p. 153). This seems to inform St Martin's approach. In 1997, when Lindgren's edition was published, Gelman was still unaware of the whereabouts of his grandchild, born in captivity and clandestinely adopted from a military torture centre, after the murder of his son and daughter-in-law by members of the armed forces in 1976. In 1997, impunity laws for the military were still in place (they were not repealed until the 2000s, under the government of Néstor Kirchner). In his foreword, Galeano writes that 'to read Gelman with impunity is impossible' (p. xi). By the time of St Martin's volume, political circumstances had changed in Argentina; Gelman had 'recuperated' his granddaughter, and many of those involved in the crimes against humanity had been tried and jailed. The governments of Néstor Kirchner and his wife Cristina Fernández de Kirchner made human rights a central tenet of their administrations, and groups such as the Madres de la Plaza de Mayo were given important roles in policy making. Meanwhile, Gelman's own role had shifted, from an outsider's voice to that of a Cervantes Prize winner, and one regularly named in lists of Nobel Prize candidates. Thus the reader needs a less specific frame to read Gelman. St Martin's decision to translate a more TL-natural Gelman is, in this sense, quite coherent, just as Lindgren's rather literal, but highly militant Gelman made sense in the late 1990s. One must also credit Lindgren for shifting readers' 'horizon of expectations' in readiness for St Martin's later efforts. We see that questions of publishing and political context play an important role in the translation project, palpable in decisions as to which poems are translated and how they are framed, and even in some decisions at word and phrase level.

Similar questions to those raised above apply in the case of other translation projects involving different Argentine poets in the UK. Waterloo Press is a small independent publisher, based in Hove, Sussex, and supported by the Arts Council. Its extensive list

includes many international poets in translation, as well as established and younger British poets. According to its website, it aims to 'forge a new poetics based on respect for craft, innovation and the challenge of real communication'. It has published a number of translations of recent or contemporary Argentine poets.

Cecilia Rossi's edition of Alejandra Pizarnik's *Selected Poems* is substantial and carefully produced – almost 300 pages long, on thick paper and with generous margins.[12] It was supported by the Sur project and Argentina's Frankfurt 2010 book fair committee, important sources of financing which could well explain the aesthetically pleasing presentation of the book, as well as the timing of its release. Rossi is Argentine, but has lived for many years in the UK; her doctorate in literary translation was awarded in part for her translations of Pizarnik into English. In Rossi's volume, even though the originals are not included, copyright for Pizarnik's poems (and implicitly their translations into English) is still credited to her estate. There is a lengthy translator's introduction, and the poems included cover all periods of Pizarnik's (albeit short) career, from the distinctly 'pizarnikian' early poems, short and linguistically precise, to her later, more grandiose and theatrical pieces in collections such as *El infierno musical* and *Textos de Sombra*. In the translation of titles we can already see Rossi's search for the idiomatic; *Extracción de la piedra de locura* is rendered as *The Cure of Folly*. I shall note some contrasts to previous translations by Susan Bassnett, before going on to discuss the earlier collection at greater length.

In her introduction Rossi speaks of the 'constant shift between reading and writing and rewriting' (p. x), and also highlights the importance of the translator as writer. Rossi is a published poet herself. The format of the volume, a monolingual collection, might suggest a high degree of latitude in which the translator may operate with creativity. That is not, however, quite the case, for in general Rossi's versions would sit neatly alongside the source texts in a facing-page version. The translations are marked by syntactic similarity, with some

variation at the paradigmatic level (i.e. in terms of word choice rather than syntax). ‘Salvation’ (p. 3), for example, follows the phrase order and physical form of the original poem ‘Salvación’, but ‘sometido’ is translated as ‘vanquished’ and ‘rompe’ as ‘cracks’. We might talk of a certain respectful creativity, in which shape and form remain mostly unaltered, with lexis worked on for nuance. In ‘Last Innocence’ (p. 7) (‘La última inocencia’) the repeated one-word line, ‘Partir’, becomes, in order, ‘To leave’, ‘leave’, and ‘To leave’. ‘He de partir’ is ‘I am to leave’ and then ‘I must leave.’ In contrast, Susan Bassnett’s version of the same poem repeats ‘Leaving’ and ‘I have to leave’, but in rendering ‘Partir | en cuerpo y alma’ as ‘Leaving | body and soul’ partially misconstrues the ST meaning.[13] In the final line, ‘Pero arremete, viajera’, Rossi renders ‘viajera’ as ‘traveller’, leaving gender implicit (and perhaps, one might think, nodding to the character in Julio Cortázar’s *Rayuela*), whereas Bassnett chooses ‘So forward, woman, on your way’, decoupling movement from identity in a fashion that makes Pizarnik’s line rather less specific.

‘Sólo un nombre’ (‘Only a Name’) is a particularly difficult poem to approach:

> alejandra alejandra
> debajo estoy yo
> alejandra.[14]

Bassnett adds a capital letter to the first word (p. 83) and then translates the poem into her own epigraph, rendering ‘alejandra’ as ‘Susan susanna’ (i.e. variants on Bassnett’s own given name). Rossi, instead, is syntactically conservative, but searches for the idiom:

> alejandra alejandra
> it’s me underneath

alejandra.

(*Selected Poems*, p. 10)

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One could argue that throughout the collection, Rossi looks to translate in a way that renders semantic meaning in a form that is syntactically and visually similar to the ST, provided that this does not produce a markedly unidiomatic TT. In some cases, ambiguities in the original are removed. Here is one example, from *Árbol de Diana* (*Tree of Diana*, 1962), a poem dealing with 'exile' in language and the related possibilities of literary rebellion. I give the Spanish and then my own rough literal version:

Extraño desacostumbrarme
de la hora en que nací.
Extraño no ejercer más
oficio de recién llegada.
(p. 117)

(Strange to become unaccustomed
to the hour in which I was born.
Strange no longer to exercise
the craft of one recently arrived)

The poem's brevity and precision allow us to focus on its structure: first the repetition of 'extraño' + verb, the second time explicitly negated. 'Nací' ('I was born') and 'recién llegada' ('recently arrived') find themselves linked yet contrasted through their position at the end of lines 2 and 4. The word 'extraño' has an ambiguous status, as an adjective ('strange'),

but also as a verb, ‘I miss’ (and ‘I exile,’ ‘I banish,’ as a transitive verb). Thus there is an experience of strangeness and loss at once. The negations (‘des …’; ‘no ejercer’) imply positive statements: ‘acostumbrarse’ and ‘ejercer’. From two short sentences, we thus have implicit at least eight possible propositions related to birth and arrival. That is to say, we could ‘prosify’ and unpack the verses as follows: ‘I miss becoming unaccustomed to the hour in which I was born. I miss being newly arrived’ or ‘It is strange to become unaccustomed ... It is strange not being a new arrival’; or, rebalancing the negatives, thus: ‘I don’t miss being accustomed ... I don’t miss being newly arrived’; or ‘It is not strange to become accustomed ... It is not strange to be a new arrival.’

Rossi’s version is rather more straightforward:

> I miss forgetting what it was like
> at the hour of my birth.
> I miss no longer playing the part
> of the newcomer.
>
> (p. 41)

Again, I would argue that this follows the general shape and meaning of the ST, while aiming for clear semantic meaning and for idiomatic expression. ‘Playing the part’ for ‘ejercer … el oficio’ is perhaps the phrase that best exemplifies this strategy: assonance is replaced by alliteration in a form of sonic compensation, and the set phrase in English is chosen. But Rossi’s version seems to miss what is, given Pizarnik’s oft-noted practice of citing early twentieth-century European poetry, an apparent allusion to Rilke’s First *Duino Elegy*, ‘Freilich ist es seltsam, die Erde nicht mehr zu bewohnen … | Seltsam, die Wünsche nicht weiterzuwünschen. Seltsam, | alles, was sich bezog, so lose im Raume | flattern zu sehen’

(‘Of course, it is strange to inhabit the earth no longer …| Strange to no longer desire one’s desires. Strange | to see meanings that clung together once, floating away in every direction’).[15] Elsewhere, Rossi corrects an error in Pizarnik’s citation from German, giving the correct ‘verkehrte’ (*Selected Poems*, p. 267) where Pizarnik had ‘verkerhrte’. Only once does idiom let Rossi down, in her translation of ‘mineta’ (slang for cunnilingus) as ‘blow job’ (slang for fellatio) (p. 274).

Some of the more heavily poeticized works in the collection present Rossi with the opportunity for a degree of creativity. For example, ‘Figuras y silencios’ (‘Figures and Silences’):

> Manos crispadas me confinan al exilio.
> Ayúdame a no pedir ayuda.
> Me quieren anochecer, me van a morir.
> Ayúdame a no pedir ayuda.
>
> (p. 222)

> Clawing hands confine me to exile
> Help me not to seek help
> They want me to nightfall, they’ll make me die
> Help me not seek help.
>
> (*Selected Poems*, p. 141)

‘Anochecer’ is normally an intransitive verb, but can be used transitively in poetry in the sense ‘to darken (deprive of light or clarity)’.[16] Likewise ‘morir’ can be (though it rarely is) a transitive verb. Both transitive verbs become intransitive in Rossi’s version. ‘They’ll make

me die' is a relatively idiomatic and current phrase; but the verb 'nightfall' is a neologism and a plausible coinage.

We can therefore compare Rossi's work to an earlier project, *Exchanging Lives: Poems and Translations*, announced as a work by 'Susan Bassnett and Alejandra Pizarnik'. This innovative project was published by a small independent press, Peepal Tree of Leeds, a specialist in Caribbean and Black British Fiction. The book was published with the assistance of the Arts Council and the University of Warwick, where Bassnett was professor of Comparative Literature. It is not just a collection of Pizarnik's poems in translation; it includes parallel text translations, but also a section dedicated to Bassnett's own poems. These were, according to the introduction, inspired by her contact with Pizarnik and the work of translation. In another section, on each double page a Pizarnik poem and its English translation face a longer poem by Bassnett.

It is beyond the scope of this paper to comment on Bassnett's poems themselves, but one immediately notes a shift in focus, from the source texts and their translation, to the translation process and the creativity of the translator as a poet in her own right. As a response to the translator's 'invisibility', and as an act of creativity, this is provocative and coherent. Bassnett's introduction stresses the need for creativity in response to difficult translation constraints. With reference to the very short poem discussed above, she writes in the introduction, 'Not only does her name resist translation, so also do the three words of the middle line. Should it be read literally: 'below am I' or conversationally 'I am underneath' or more pompously 'I lie below' … None of these renderings is adequate' (p. 9). She concludes that 'all I can do is to offer my own epitaph [and] let Pizarnik's witty little epitaph stand not only for herself, as she wrote it, but as an epitaph also on the limits of the translator's capabilities' (p. 10).

The majority of the translations in the collection, however, are lexically and syntactically extremely close to the original. ‘Signos’/‘Signs’ varies in only one word from what would be an acceptable literal version, rendering ‘Me habían prometido’ as ‘They promised me’ (p. 32), with a change of tense from pluperfect to preterit. Yet other poems mix such ‘fidelity’ with changes that seem arbitrary, or might even suggest misreading. In ‘Estos huesos’/‘These bones’, the phrase ‘este corazón sólo misterioso’ is rendered as ‘this lonely mysterious heart’. This makes ‘sólo’ (only) into ‘solo’ (alone, lonely), which is surprising given that ‘sólo’ and ‘solo’ are firmly distinguished elsewhere.[17] In other poems, the tendency towards syntactic calquing has noticeable effects on meaning. For example:

> como un poema enterrado
> del silencio de las cosas
> hablas para no verme.
> (p. 20)

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This can mean either ‘like a poem buried from the silence of things you speak so as not to see me’, or ‘like a buried poem, you speak of the silence of things so as not to see me’. Bassnett translates thus:

> like a poem buried in
> the silence of things
> you speak to ignore me.
> (p. 20)

The shift from ‘del silencio’ (‘from the silence’) to ‘in the silence’ clears up the poem’s ambiguity, but changes the meaning.

Bassnett’s syntactic calquing means that when creative interventions do take place (generally on the paradigmatic axis), the reader may well be caught unawares. In one poem, ‘transparencia’ is rendered as ‘reflections’ (p. 25). In ‘Fiesta’/‘Fiesta’, ‘orfandad’ is translated as ‘homelessness’ (p. 34) – perhaps relevant to Bassnett’s ~~life story~~own works, but a semantic distance from ‘orphanhood’. There are many similar examples, but perhaps the strangest is found in ‘Tu voz’/‘Your voice’, which concludes, ‘Reloj que late conmigo | para que nunca despierte’, translated as ‘A watch that ticks with me | to keep away despair’ (p. 44). There are no prosodic or sonic constraints that could explain the rendering of ‘despierte’ outside the semantic field of ‘waking’. The accumulation of such decisions, with literal renderings alongside seemingly arbitrary or possibly erroneous translations, suggests that the status of Bassnett as translator and poet has been elevated above that of the ST, in contrast to Rossi’s more ST-focused approach. Here we see the importance of questions of both publishing context and translator competence in shaping translations.

Rossi recently translated Tamara Kamenszain’s collections *Solos y solas* (2010) and *El eco de mi madre* (2012). Both were published as part of the Sur scheme; the former also received the support of Argentina’s Comité Frankfurt 2010. Kamenszain is an author closely associated with the loose poetic movement in Argentina and across Latin America known as the ‘neobarroco’ or ‘neo-baroque’. Kamenszain’s grammar, in particular her use of verbs, is, for want of a better word, slippery: combined with the relative flexibility of Spanish word order and its particular level of inflection (more than English, less than German, one might say), Kamenszain often ends lines in such a way that readers are left unsure how a given sentence should be read. Kamenszain’s poems are paratactic, piling up sequences of nouns and noun-phrases, with syntax at most implied. The risk for translators is twofold: over-

explicitation that suppresses a telling ambiguity in Spanish (or simply creating a correct and coherent sentence out of one that is neither), or non-grammaticality, creating something that means, potentially, everything and nothing in English.

Rossi in general favours translations which follow a similar line and phrase position to those of Kamenszain's ST. This suits the facing-page format and Kamenszain's lexis, which is urban, domestic, familiar, and neither very slangy nor notably high-register. Rhythm is also important; Rossi's lines often echo quite closely the stress pattern of the ST, for example in

Un par de gemelos se ríe de los puños

A pair of cufflinks sneers at the cuffs

(pp. 18-19)

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The rendering of 'se ríe' as 'sneers' suggests an interest in retaining the sound of the ST (/s/, /r/), because 'laughs' would be the more obvious choice. There are similar examples in other poems: 'si me visto de negro te vas a detener en blanco' becomes 'or if I dress in black your look will suddenly go blank' (pp. 42-3). At the same time, integrated creativity is often a notable feature. The same poem concludes:

teatros pizzerias música interrumpida de walkman
pasan de largo por el bajón de la marquesina
off off de los solos y solas
se apaga en la boca del subte.

(p. 18)

theatres pizzerias broken walkman music

pass me by low lights of the night
turned off at the mouth of the metro
off like men and women all alone.

(p. 19)

A rough parse of this section is that the protagonist's impressions go with her down into the metro. But the absence of a direct first-person marker makes it hard to tell who or what is the focus of this last phrase; it is as if the city, the crowds, and the sounds and visions they create, are swept up off the street and bundled underground. The TT adds a 'me', making clearer the focus and the focalizer. But the difficulty is 'se apaga' (literally, 'turns itself off'). It is possible to use a singular verb in Spanish to refer to something that is strictly plural, when, for example, it refers to a number of objects that should be taken together; examples can be found in Cervantes, Ernesto Sabato, and the speeches of Fidel Castro.[18] Kamenszain's poem, however, leaves us with some doubt as to the subject of this verb. Rossi seems to make the answer clearer given the semantic connection between 'low lights' and 'turned off'. 'Off' references not only the power switch on a walkman but also the idea of a soundtrack (a voiceover is a 'voz en off'). But it is not clear that 'bajón de la marquesina' (literally the dip or slump, or 'bassoon', of the shelter) is necessarily a reference to lights.[19] The rendering of this very specific Argentine image as 'by low lights of the street' suggests an interest in the general setting and impression rather than a local detail.

Although her poems are by no means as full of political allusions as those of many of her peers, Kamenszain's work does include terms which are meant to evoke political history. The 'descamisados' or 'shirtless' were the followers of General Perón, the proletarian masses who supported him in demonstrations and elections. Kamenszain's 'ya no hay camisas es gente descamisada' becomes in Rossi 'there are no shirts left it's the shirtless' (pp. 18-19).

This is a difficult allusion to capture succinctly in English (‘sans culottes’, for example, simply shifts the difficulty in time and space), and the literal translation captures the general sense but not the specific cultural and historical reference. A further difficulty for the translator is Kamenszain’s use of ‘vos’, the standard informal second-person singular in Argentina; in the poem ‘Soy la okupa …’ (‘I am the squatter …’) the phrase ‘vos tú él el hombre con la cama doble’ becomes ‘you he him the man with the double bed’ (pp. 16-17). Instead of two second persons, we have two third persons. More tricky still is Kamenszain’s employment of idioms. ‘Pisarle el poncho a alguien’ (‘to tread on somebody’s poncho’) is to control or humiliate another, or even to cramp a person’s style (a double booking can be described by the parties involved as ‘nos pisamos el poncho’); but it can also be to accept a challenge (like picking up a gauntlet). The phrase’s origins are, as one might expect, found in the *gauchesque* and in tango. But the use of the phrase as a reciprocal pronominal verb, ‘nos pisamos el poncho’ (p. 18) is unusual, adding a morphological difficulty to the cultural specificity of the idiom. Rossi translates so as to turn what might be a reciprocal action into a reflective one, ‘we swallow pride’ (p. 19), at the same time trying to capture some of the possible semantic meanings of the original, while avoiding a phrase that is very specific to the Argentine cultural context.

We also see explicitation of cultural references that would be clear to an Argentine reader but are less familiar in the TL. ‘Motivos’ are given as ‘drives’ (pp. 52-3), a choice that makes clearer the psychoanalytical framework in which a poet like Kamenszain operates; ‘golpe oracular’, in a sequence that talks of the tarot, becomes ‘a throw of the dice’ (pp. 56-7), thus making more obvious the reference to Mallarmé’s *Un coup de dés*, alluded to by only two words in the Spanish phrase (*golpe*, *abolirá*) but by two more (‘dice’, ‘never’) in English. Rossi occasionally tidies up Kamenszain’s paratactic sentences: ‘son mis padres se casaron para tenerme’ becomes ‘they are my parents, wedded to have me’ (pp. 10; 50-1), an example

of the tendency towards syntactic simplification Toury observes in *Descriptive Translation Studies*; the addition of the comma allows the suppression of a subject for the second verb, which then becomes ambiguous given the coincidence of past participle, adjective, and past tense for the verb 'to wed'.

One could therefore conclude that Rossi attempts to retain the form and lexical level of the poem. Her response to cultural specificity and syntactical ambiguity is to retain the general sense at the risk of losing cultural specifics. One might suggest that her particular position as a translator, as one brought up in Argentina but operating in English (having been partly educated in the UK and having worked for many years in higher education there), leaves her well placed to make such decisions: the Argentine cultural references and idioms in the ST are understood, and relatively unmarked terms and phrases are sought in English for the TT, albeit at the risk of translation loss through generalization or standardization, which as we have seen occurs at times.

Rossi's second collection of Kamenszain's poetry, *El eco*, was published two years later, in 2012. Many features of the early collection are retained: the *enface* format, the general fidelity to line length, phrase order, and semantic meaning. A number of translations aim to recreate ST sonic effects, often using compensation (for example, 'I **l**inger over Vallejo's **l**ine' for 'me demoro en el **v**erso de **V**allejo' (pp. 24-5, my emphases). But I would argue that the later translations are both more creative and less domesticating. For example:

> Como mi madre que a veces me trata de usted
> Y yo me doy vuelta para ver quién soy,
> la amiga de Sylvia que perdió el voseo
> la desconoce hablándole de tú.

Just as my mother sometimes addresses me as *usted*
and I turn round to see who I am,
Sylvia's friend who lost her *voseo*
no longer knows her and calls her *tú*.

(pp. 40-1)

An endnote then explains the particular significance of the personal pronouns italicized in English. The collection deals with the illness and death of the speaker's mother, suffering, it would seem, from dementia. This sets the scene for reflections on family, maternity, love, and loss. At times it is as if the emotions encapsulated in a particular word are such that Rossi feels the term should be borrowed from the SL in the TT; 'Mamá mamá mamá' and 'mami mamita manina mamucha / pero mamá mamá mamá' are rendered, in the first case, as the same phrase but in foreignizing italics; and in the second case with italics and only the change of 'pero' to 'but' (pp. 52-3). Similarly, one may note the different treatment of the *voseo*, here loaned into the TT, along with another SL term, *usted*, for which contemporary English lacks an obvious equivalent. In a talk to introduce a reading of Kamenszain's poems given at Senate House, London (5 June 2013), Rossi remarked that versions using 'mum', 'mummy', 'mother' simply didn't ring true, in part because she found, as a native speaker of Spanish, that words for 'mother' only retained their emotional resonance in that language. In her version, the series of diminutives, obviously variants on the maternal name, stay in Spanish. Likewise in a later poem, the tongue-twister 'mamá me ama mamá me mima mamá mamá' is simply retained and italicized (pp. 62-3). Political and literary references remain a difficulty; the same poem finishes 'nunca más nunca más nunca más' / 'never again never again never again' (pp. 62-3). Kamenszain manages simultaneously to echo Edgar Allan Poe's raven in Spanish (who says 'Nunca más' for 'Nevermore') and the Sabato Report into

the disappearance of persons by the 1976-83 military dictatorship, entitled *Nunca más*.[20] Here perhaps only a footnote could have captured this polyvalency.

Elsewhere, we do see more creative approaches. In her introduction, Rossi talks of Kamenszain's use of neologisms, in particular negatives created using the prefix 'des'. In contrast to translators who create a phrase for these concepts, Rossi recreates the neologism in English: 'desmemoria' becomes 'unmemory', 'desmadrada' is rendered as 'unmothered', and 'descrecer' as 'ungrow' (pp. 16-17). Novel and unidiomatic in English, these capture a distinctive feature of Kamenszain's difficult expression. As with her decision to retain synonyms for 'mother' in the Spanish, the foreignness of author, text, and translator are all foregrounded. Overall, we might see in these slight differences between the two collections not only Rossi's development of her translation strategies and technique, but also a shift in the 'horizon of expectation' for a readership now familiar with Kamenszain's work and prepared for an encounter with a text not devoid of the strange or foreign.

Perhaps the most provocative of the volumes in the small corpus I described at the outset is Mori Ponsowy's *Enemies Outside/Enemigos afuera* (Hove, 2010). Ponsowy (born Buenos Aires, 1967), who grew up and lived for many years away from Argentina, has translated the poetry of Sharon Olds and Marie Howe into Spanish. Her own collection is credited as being translated by Ponsowy herself and the British poet, novelist, and translator Naomi Foyle. Foyle was born in London, has lived in Hong Kong, Canada, and Korea, is based in Brighton, and teaches creative writing at the University of Chichester.[21] Together Ponsowy and Foyle take creativity to a level at which even the idea of a source text is begins to look unsustainable. The TT (for want of a better term) is highly idiomatic, extremely free in terms of both additions and alterations, demonstrates very little syntactic calquing except where this is wholly idiomatic, and often alters the disposition of lines, the number of lines, and the relationship between sentence and line end. The effect, highlighted by the facing-

page format, is almost the creation of a new poem, or the co-existence of two related, but notably different, events in language.

~~A couple of~~In the first ~~examples should suffice (here~~example, from the poem "Electromagnetismo"???? my literal version comes between~~)~~:

Commented [s2]: I found this confusing – there is a long wait for the second

Commented [s3]: Can you give the title of the poem?

A los 36 minutos del primer tiempo
una maniobra inesperada de Ortega
desconcierta al contrario, envía
la pelota entre las piernas de un arquero
indefenso.

(p. 28)

(Thirty-six minutes into the first half
an unexpected manoeuvre from Ortega
disconcerts his opponent, he sends
the ball between the legs of the helpless
goalkeeper)

Thirty-six minutes into the game,
an unexpected maneuver of Ortega
fools his opponent, sends
the fourteen ounce ball to Caniggia
who uses his instep to score.

(p. 29)

The rest of the poem (above is the second stanza) mentions two other players, Almeyda and Balbo. A search through the details of Argentina football matches over the last twenty years suggests that the goal is fictional. And it is more fictional in English, given Caniggia's lengthy absence from the Argentine side after a falling-out with the coach (he missed the 1994 ~~and~~ 1998 World Cup~~s~~). The most likely match would be a qualifier for the World Cup in 2002. But Caniggia's other distinction is that, unlike the players mentioned in the Spanish version, he is relatively well-known in the UK, having played in the Scottish domestic league for a number of years, and having also been the victim of a much-replayed series of foul tackles during the opening match of the 1990 World Cup Finals, against Cameroon. Other changes elsewhere in this poem are even more arbitrary: the first verse has five lines in English, six in Spanish~~.~~; a~~A~~ 'tiro de esquina' ('corner kick') is a 'free kick' (echoed by 'freedom' in the same line).

In the opening poem of the volume, 'Paraíso'/'Paradise' (pp. 16-17), we read:

Ni decide cantar
si canta. A cada golpe de viento
con el pico / sus plumas / acicala:
la cola,/ por arriba y por abajo;/
la espalda, / el pecho inflado.

It doesn't decide
to sing when it sings. / At each gust
of wind, / spruces / its feathers,
raking / tail / and puffed up breast
with a knowledgeable beak.

Commented [s4]: Apparently he scored two goals v Nigeria in 1994! https://en.wikipedia.org/wiki/1994_FIFA_World_Cup_Group_D#Argentina_vs_Nigeria - BB – Good spot. I've just checked my notes and I'm not sure how 1994 slipped in there…

Commented [s5]: We make it 5 – BB: see change above.

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English replaces the assonant rhyme of the final couplet with an eye-rhyme, as well as half-rhyme and alliteration between ‘gust’ and ‘breast’. But the section makes a series of changes, some of which are hard to explain: from the conditional ‘si’ to the temporal ‘when’, and the reorganization of the following sentence. In terms of the arrangement of semantic elements, which I have roughly divided up with obliques, further changes are worthy of note. With its initial complement, ‘Con el pico sus plumas acicala’ is marked as poetic word order. A syntactic calque in English (‘With its beak its feathers it spruces’) risks jarring or making no sense. But the poeticization is retained with the suppression of the pronoun; we infer ‘it’ from the previous sentence and the possessive pronoun that follows (‘its’). Some elements (such as ‘rakish’) are additional, but some phrases (such as ‘por arriba y por abajo’) seem to drop out altogether. So after the chronological and climatic setting, very little of the original order remains, and elements are added and suppressed without a clear pattern. In the final stanza, ‘caminarás’ is rendered as ‘race’, a change of action and speed, in a stanza that otherwise retains semantic elements and their order. Throughout the collection we witness the translators’ willingness to shift focus and perspective; to explicitate and more generally to add elements (verbs, nouns, and qualifiers); and to seek a translation more obviously idiomatic rather than one syntactically and lexically closer.

In summary, I would argue that Ponsowy and Foyle’s work demonstrates the creativity translators can apply. One has native fluency in the SL and is clearly skilled in the TL; the other is an original creative writer in the TL. Both are presumably motivated by their own literary inclinations and have the support and understanding of a publisher. We might see this as an example of just the type of ‘writerly’ practice promoted by Folkart.[22] Furthermore, the facing-page format allows for those familiar with both languages to study the translators’ interventions closely. But at the same time, the differences between source text and target text

are such that these terms almost cease to become reliable descriptions of the material, given that the target text could hardly be inferred from the source text, and a back-translation of the target text would differ greatly from the source text. This may pose problems for non-specialist readers, unless they have only passing knowledge of either the source language or the target language, or little interest in seeing a close link between source text and target text. Indeed, it does not seem to be with these readers in mind that the collection has been completed.

This set of examples highlights the importance of both the institutional context of translation and the apparent aims that the translator(s) set for themselves with regard to the relative status of source text and target text. Questions regarding the background and training of translators also bear on the target text. As with all the examples given in this article, it is in the selection and framing of material, as well as in decisions at and above word level, that we can analyse the impact of the translation context on the translation product.

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This discussion has perhaps thrown up more questions than answers. However, I would argue that these examples allow us to pinpoint the type of questions we can ask in analyses of poetry translation projects. What is the status or prestige of the source-language author and the source text; who is carrying out the translation and what background and competence do they possess; who is publishing it and what are their purposes; what are the relationships of economic or political power at play, and have these relationships changed between source-text publication and target-text publication; what poems are selected and how are they accompanied; and, finally, perhaps most difficult, what patterns can we see in the decisions made by the translator(s)? In the case of Gelman's work, we see how changing political circumstances manifest themselves in decisions around paratext, selection, and translation strategy; with Pizarnik, we have seen translation projects that privilege either the translator's

creativity or the source text itself; and with other Waterloo publications we have seen a variety of strategies, often playing with the reader's horizon of expectation. Lindgren is a pioneer and an activist, St Martin an intercultural popularizer, and Rossi an intercultural agent or (following Bruno Latour's Actor Network Theory) 'actor', creating a dialogue between anglophone and Argentine culture. Ponsowy and Foyle do something similar, but in polyphonic and playful fashion: they are intercultural creators.

St ~~John's~~ Catherine's College, Oxford

[1] In full: 'Sur Translation Support Program of the Ministry of Foreign Affairs, International Trade and Worship of the Argentine Republic'.

[2] Ben Bollig, *Modern Argentine Poetry: Displacement, Exile, Migration* (Cardiff, 2011).

[3] Jorge Luis Borges, *The Sonnets*, edited by Stephen Kessler (London, 2010).

[4] *The Echo of My Mother/El eco de mi madre*, translated by Cecilia Rossi (Hove, 2012); *Exchanging Lives: Poems and Translations*, translated by Susan Bassnett (Leeds, 2002).

[5] Two of these are treated here: *Unthinkable Tenderness: Selected Poems*, translated by Joan Lindgren (Berkeley, CA, 1997), and *Dark Times Filled with Light: The Selected Work of Juan Gelman*, translated by Hardie St Martin (Rochester, NY, 2012).

[6] André Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame* (London, 1992), p. 16.

[7] Gelman, *Poesía reunida* (Buenos Aires, 2012), pp. 319-20.

[8] *Dark Times*, p. 95.

[9] Other texts, for example *Hechos y relaciones* (Barcelona, 1980), give 'brillabas'. This is what St Martin follows, in contrast to Lindgren.

[10] It should be noted that St Martin died before the book was published, although some of the translations had appeared in literary magazines before being collected in this volume. Hence

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he was not involved in all details of the arrangements; it was left to an editor, Paul Pines, to complete the book.

[11] *Poesía reunida*, p. 59; 'One Man's Wake', St Martin, p. ~~59~~13. **Check page numbers – the coincidence is suspicious – BB: well spotted!.**

[12] Alejandra Pizarnik, *Selected Poems*, translated by Cecilia Rossi (Hove, 2010).

[13] Bassnett and Pizarnik, *Exchanging Lives* (n. 4), p. 62.

[14] Pizarnik, *Poesía completa* (Barcelona, 2005), p. 65. Subsequent quotations from this volume are referenced by page number alone.

[15] Rainer Maria Rilke, *The Selected Poetry of Rainer Maria Rilke*, edited and translated by Stephen Mitchell (London, 1987), pp. 154-5. I am grateful to Jacob Blakesley for spotting this echo.

[16] Real Academia - Diccionario de la Lengua Española <http://lema.rae.es/drae/?val=anochecer> (accessed 3.8.15).

[17] Although recent spelling reforms in Spanish have removed the distinction between 'sólo' (adverb, 'only') and 'solo' (adjective, 'alone'), these date from after the publication of the ST.

[18] John Butt and Carmen Benjamin, *A New Reference Grammar of Modern Spanish*, fifth edn (London, 2011), p. 26.

[19] Context here would suggest it is the cover to the entrance to the underground, or a shelter nearby. Metro stations in Buenos Aires generally have open entrances down stairs; it is not uncommon for a bus shelter to stand nearby.

[20] Ernesto Sabato, *Nunca más: Informe de la Comisión Nacional sobre la Desaparición de Personas* (Barcelona, 1985).

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[21] From what can be gleaned from her personal website and her institutional webpage, this is Foyle's only published collection of translations; it is not entirely clear whether she reads Spanish or not.

[22] Barbara Folkart, *Second Finding: A Poetics of Translation* (Ottawa, 2007).