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Translation Portfolio: Aquí, Corners of a Round World

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Acknowledgements & Dedications

Kōno Fumiyo, author of *In This Corner of the World* (the 5th translation on this portfolio) says at the beginning to her manga:

この世界のあちこちの私へ [kono sekai no achikochi no watashi he]

in English: ‘To me in all the corners of the world’

in Spanish: ‘Al yo en todas las esquinas del mundo’

This portfolio is dedicated to translators in all the corners of the world. We all inhabit this blue planet and make up the mosaic of what it means to be human.

A special thanks goes to the supervisors of this portfolio, Yairen and James. They have taught me so much about creativity and literary translation as well as the academic rigour needed to complete this portfolio.

I would like to thank all the people who made my journey to Trinity College Dublin possible.

And I would also like to thank the basement creatures. For the laughter, the proofreading, and the drawings on the board: thank you.

Finally, I would like to thank the people who agreed, at some point, to read my translations or lent an ear to hear the *translation ramble*. Especially to my sister, my mum, Sara, Gabrielle, Jocelyn, Esaú, Angie and Paula. My gratitude to you is eternal.

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Introduction

Where are we now? Here. Aquí. Koko. Hereness translates differently from one language to another, always a game of push and pull between precision and ambiguity. This was the first idea that came to mind when I chose this theme.

English uses the verb 'to be' to describe both a state of being and a placement in space. Spanish has its two verbs: 'ser' and 'estar'. While both translate into 'to be' in English, they differentiate between being and placement where English does not. If we throw Japanese into the mix, then we have 'aru' for inanimate objects, 'iru' for animate ones, and the copula 'des,' and all of them are 'to be' or 'to exist'. As this portfolio could not be so philosophical, I sat for a moment with this problem, and the result of it is eight texts around the topic of what it means to be human *here and now* in translation. Later on, this translation portfolio also became a reflection on translation itself, the place translation has in today's world for opening dialogue(s) between cultures, disciplines and forms. The following eight texts were ordered as a journey east, around the world and then out into space.

Edwin Morgan's poem 'At Eighty' has been at the back of my mind these past months:

Push the boat out, compañeros, push the boat out, whatever the sea. Who says
we cannot guide ourselves through the boiling reefs, black as they are, the
enemy of us all makes sure of it!

The reader will find a journey through the world of translation as follows:

Mushrooms in translation welcome the reader into a dialogue between literature and biology. Then, stop for a moment as a girl wonders about life through colours and nature. In the third text, there's a cottage in the middle of an Irish forest and a narrator is inside, mourning their father. The fourth text could be in any cottage in sixteenth century Northumberland, England where a plum cake is prepared in verse (or maybe here and now?). The fifth text transports us to the Hiroshima prefecture: it's 1913 and a girl draws the waves as rabbits. The sixth text travels in time: a sixteenth century play becomes an environmentalist one set in contemporary Mexico. The seventh text explores, through Spanglish, games with words, and identity problems in bilingualism. Are we from here or from there? Or from nowhere? The last text, but not the least, takes us into space and back again, to Earth.

The translation portfolio presented here today also has a transversal theme. Each strategy was thought up while thinking about what the place of translation could be in an academic, educational, aesthetic or leisurely context. I invite the reader to push their own boat out into the waters of translation and explore each corner presented today. For in each corner, you'll find a source text and, more importantly, a translated text which, in the end, is my own creation and interpretation of *here*.

You've done it. You can go home now. (TT 5/Rabbit Waves panel 40)

List of Abbreviations:

The following abbreviations will be used throughout the portfolio:

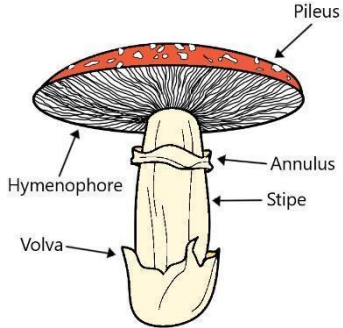
- Source Text – ST
- Target Text – TT
- Source Language – SL
- Target Language – TL
- Formal Features – FF
- Source Culture – SC
- Target Culture – TC
- Previous Translation – PT
- Mexican Spanish – MS
- Castilian Spanish – CS
- Hiroshima Ben - HB

Student Number	22306842	Text Number	1
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Source Text

Target Text

Title	Las trompetas	Title	<i>Craterellus cornucopioides</i>
Year Published	2019		
Author	Irene Solà		
Language	Spanish	Language	English
Word Count	755	Word Count	817
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a chapter from the novel <i>When I Sing, Mountains Dance</i> by Irene Solà. The novel is narrated by animals and fungi. The novel is set in a rural Catalan context identified by the type of animals, places and fungi mentioned. The narration in the ST shifts to the point of view of a particular species of mushrooms called ‘trompetas’ [horn of plenty, <i>craterellus cornucopioides</i>] present throughout north-west Europe (Bon 1987, 306). The main FF, listed below, focus on giving the mushrooms a voice, considering their ‘otherness’ (Haraway 2006, 3-4) as feminine entities: - Feminine pronouns and first-person plural to refer to the mushrooms’ collective identity and quality. ○ E.g., ST/5: ‘La memoria de una es la memoria de todas’ [The memory of one is the memory of all]. - Poetic and metaphorical references to the parts of fungi. ○ E.g., ST/1: ‘sombrero’ [hat] is the cap of a mushroom. - Short subordinate clauses accelerate the rhythm of the narration, simulating fungi growth.		

	○ E.g., ST/5-6: ‘Sí, la oscuridad. Como un abrazo. Deliciosa. Protectora. Acogedora [Yes, darkness. Like a hug. Delicious. Protective. Cosy]). - Onomatopoeic elements. ○ E.g., ‘hummm’ or ‘pin, pin, pin’.
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation</i> <i>production of genre for target context</i> (200 words max)	The TA is made up of Biology and/or Literature PhD candidates attending the Conference ‘Dialogues in Art and Science’ at the University of Edinburgh. The Conference is looking for artistic interventions that combine science and literature. Exploring this idea, the TT will imitate the style of the scientific journalism in <i>Entangled Life</i> by Martin Sheldrake and change the ST to a more scientific register. To do so, the following adaptations will be made: - First-person plural will be changed to third-person singular. - Metaphors to refer to parts of fungi will be changed to their scientific name as well as species’ names. This will be done according to the following diagram (Young, 2023) and Sheldrake’s text. E.g., ‘sombrero’ [hat] as ‘pileus’; ‘memoria’ [memory] as ‘mycorrhizal network’ (Sheldrake, 2020, 167): 

	- Concepts related to memory, collectiveness and networks will be translated into their scientific name, following Sheldrake's text (2020), such as: 1. Wood wide web; 2. mycorrhizal network and 3. mycelium, adding a glossary at the beginning of the TT for these concepts. - As the scientific part will be predominant, short sentences will be adapted into complete subject-verb-object clauses instead of subordinate clauses. - Onomatopoeia will be rendered with verbs. E.g. 'hummm' into 'humming sound'.
Critical Reflection ● <i>textual analysis</i> (200words max)	- The TT was shared with a PhD student in Biology. They commented on how certain metaphors work well for explaining scientific facts. ○ E.g., TT/39-41: 'The beings that know it all and transmit it to the whole forest. Look at a spore, you'll see it is a shared seed. Mystery is in eternity and eternity is everywhere.' In these lines, literary language referring to the network and life cycle of fungi was kept. The 'scientific' literary metaphors are a good way of communicating scientific information to a general public. Therefore, the TT could have an educational function as well as an aesthetic one. - The number of sentences in the TT is 84 and, in the ST, 137. This suggests an alteration in the pace of the narration, creating a detached explanation closer to scientific journalism, such as Sheldrake's work. - In adding scientific names and places the TT became localised to the region of Catalonia. E.g., TT/22: 'The <i>craterellus cornucopioides</i> are well adapted to the surroundings, to the woods of Catalonia' when in the ST only adaptation to <i>a</i> forest was mentioned.
Works Cited ● <i>use of sources and reference material</i>	- Bon, Marcel. 1987. <i>The Mushrooms and Toadstools of Britain and North-Western Europe</i>. London: Hodder & Stoughton. - Haraway, Donna. 2008. <i>When Species Meet</i>. Minnesota: University Of Minnesota Press. - Sheldrake, Martin. 2020. <i>Entangled Life</i>. New York: Random House.

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| | <ul style="list-style-type: none">- Solà, Irene. 2019. <i>Canto yo y la montaña baila</i>. Madrid: Anagrama.- Young, Gabrielle. 2023. 'Mushroom diagram' (unpublished). |
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Source Text

Canto yo y la montaña baila

Las trompetas

El sombrero de una es el sombrero de todas. La carne de una es la carne de todas. La memoria de una es la memoria de todas. La oscuridad. Sí, la oscuridad. Como un abrazo. Deliciosa. Protectora. Acogedora. Como una caída. Incipiente. La tierra. Como una manta, como una madre. Negra. Húmeda. Aquí todas somos madres. Todas somos hermanas. Tías. Primas. Y entonces llega la lluvia. Recordamos la lluvia. La recordamos sobre la piel, sobre el sombrero oscuro de las que la recibían. Hummmm, le decían. Hummmmm, y se la bebían. Antes. Hummmmmmm, decíamos, hummmmm, la lluvia. Y nos la bebíamos. Nos la bebíamos con las trompetas elásticas que teníamos antes. Nos la bebemos con las trompetas negras de ahora. Nos la beberemos con la boca firme, oscura, abierta que tendremos después. La lluvia dice, pin, pin, pin. La tierra se la traga. La lluvia dice pin, pin, pin. Nosotras nos la tragamos. La lluvia viene de sitios y sabe cosas. Se está bien aquí abajo. Se está bien en este bosque. En este trozo de tierra. En este trozo de mundo. La lluvia nos despierta, un despertar fresco y renovado. La lluvia nos hace grandes, nos hace crecer. ¡Hermanas! ¡Amigas! ¡Madres! Yo, que soy todas vosotras. Buenos días. Buen viaje. Bienvenidas. Bienhalladas. Y entonces salimos. Salimos. Salimos como hemos salido tantas veces. Ya. Ya. Poco a poco. Poco a poco, si tenemos en cuenta el agujero pequeño, suave,

Target Text

The Mountain Dances When I Sing

Craterellus cornucopioides

Sheldrake's brief scientific glossary on fungi:

Hyphae: fungi networks of many cells which create fine tubular structures that branch, fuse and tangle (Sheldrake 2020,12).

Mycelium: the fungal network made up of hyphae. Some mycelia can conduct electricity and all transport water (ibid., 12).

Mycorrhizal network: is a term used to refer to how ecosystems are physically connected by fungi. Both plants and fungi become dependent on each other (ibid., 155).

Wood wide web: a term coined by scientist David Read in 1984 to refer to the interconnectedness of fungi within ecology (ibid., 155-158).

The pileus of one is the pileus of all. Each hyphae form part of the mycelia. Memories are part of a greater connection, a mycorrhizal network. Darkness is like an embrace. Certain fungi are delicious to animals. Fungi protect and sustain the ecosystems. They find cosy homes in dead trees and break down organic matter to allow more life to grow. Something is always about to be born. The Earth extends itself, black and humid, so things can grow. Everyone is related here, between each hyphae a physical connection. Fungi need water to thrive. The rain falls on the

delicado, oscuro, que le hacemos a la tierra negra, al musgo verde. Nuestra cabecita temprana. Diminuta. Poco a poco, si tenemos en cuenta el deambular del bosque, los millones de millones de lluvias que nos han caído encima, los millones de despertares, de cabecitas, de mañanas, de luces, de animales, de días. Bienvenidas. Y recordamos el bosque. Nuestro bosque. Y recordamos la luz. Nuestra luz. Y recordamos los árboles. Nuestros, cada uno. Y recordamos el aire, y las hojas y las hormigas. Porque siempre hemos estado aquí y siempre estaremos aquí. Porque no hay principio ni fin. Porque el pie de una es el pie de todas. Las esporas de una son las esporas de todas. La historia de una es la historia de todas. Porque el bosque es de las que no se pueden morir. Que no se quieren morir. Que no morirán porque lo saben todo. Porque lo transmiten todo. Todo cuanto hay que saber. Todo cuanto hay que transmitir. Todo cuanto es. Semilla compartida. La eternidad, cosa ligera. Cosa diaria, cosa pequeña.

Vino el jabalí, la boca oscura, los dientes afilados, el aire caliente, la lengua gorda. Vino el jabalí y nos arrancó. Vino el hombre y nos arrancó. Vino el rayo y mató al hombre. Vinieron las mujeres y nos cogieron. Vinieron las mujeres y nos cocinaron. Vinieron los niños. Vinieron los conejos. Y los corzos. Vinieron más hombres con cestos. Vinieron hombres y mujeres con bolsas, con navajas. No hay pena si no hay muerte. No hay dolor si el dolor es compartido. No hay dolor si el dolor es memoria y saber y vida. ¡No hay dolor si eres una seta! Vinieron lluvias y engordamos. Se fueron las lluvias y

scales, over the pileus of those who used to receive it. A small humming can be heard as water is absorbed. The *craterellus cornucopioides* have a pileus that looks like a horn. They absorb water through the horn as they have been doing for millennia and will continue to do so for centuries to come. The rain can be heard as it falls. Meanwhile, the earth keeps absorbing the water. Rainwater has been to places. The *craterellus cornucopioides* are well adapted to the surroundings, to the woods of Catalonia. To that bit of soil and that space of the world. The rain helps the network thrive, grow and flourish. One wood who is all. They come out of the soil like they have always done it. Little by little, a small hole is made in the ground, in the green moss. The pileus pines in the ground. Considering the forest's evolution, the millions of years in which rain cycles have fallen upon these mushrooms. The millions of mornings, tiny pileus, sunlight, forest animals, days. They remember their forest and the light. They remember the trees, all of them connected by hyphae, the air, the leaves and the ants. They have always been there, and they will remain. It is an endless cycle. The volva of one is the volva of all. The spores of one are the spores of all. The forest belongs to the eternal, cyclical beings. The beings that know it all and transmit it to the whole forest. Look at a spore, you'll see it is a shared seed. Mystery is in eternity and eternity is everywhere.

vino la sed. Escondidas, escondidas, esperando la noche fresca. Vinieron días secos y desaparecimos. Vino la noche fresca y esperamos más. Vino la noche húmeda, vino el día húmedo y crecimos. Llenas. Llenas de todas las cosas. Llenas de saber y de conocimiento y de esporas. Las esporas vuelan como mariquitas. Las esporas son hijas, madres y hermanas, todo a un tiempo. Cada espora como una caída. Como una madre. Como una semilla. Como una mariquita. Esporas que habéis conocido a todos los hombres, y todos los rayos, y todos los jabalíes y cazuelas, y cestos y conejos. Las esporas duermen debajo de la tierra oscura, húmeda. Guardan dentro todos los despertares. Todos los colmillos de jabalí. Todas las manos de mujer. Guardan dentro los sombreros y la carne y la memoria. Dormidas, enroscadas, debajo de la oscuridad, buscando el abrazo. Haciendo caminos y haciendo vida, y haciendo hongos y recuerdos. La oscuridad. Sí, la oscuridad como un abrazo. Deliciosa, de tierra, protectora, acogedora, incipiente. Y la lluvia. Como una fuente. Recordamos la lluvia. La recordamos en el fondo del principio, en la oscuridad del principio. La recordamos en el sombrero oscuro de las que la recibían. Antes. Hummmm, le decían, Hummmmmm, y se la bebían. Después. La lluvia fría. Hummmmmm, decíamos, hummmmm. La lluvia. La lluvia tibia. La lluvia que es pequeña y la que es grande.

43 The boar (*sus scrofa*) came and ate the *craterellus cornucopioides*. Then
44 the man came and ate it too. Then, the lightning came and killed that man.
45 Women came and grabbed the *craterellus cornucopioides* to cook it.
46 Children did too, and rabbits (*oryctolagus cuniculus*) and roebucks
47 (*capreolus capreolus*). More men came with baskets, men and women
48 with bags, with knives. Fungi know that there's no loss without death.
49 There's no pain if pain is shared. There is no pain if pain is a wood wide
50 web of knowledge and life. There's no pain if you're a mushroom! Rain
51 continues to come and the horns of plenty grow. When the rain stops, the
52 mushrooms dry and shrink. Tucked away and hidden, longing for the fresh
53 evening. Dry days came and they disappeared, but they didn't leave. The
54 crisp night came, everyone waited. The damp evening came, the humid
55 day came, and the cycle continued. The mycelia are full of knowledge and
56 spores. See how the spores fly as ladybirds (*coccinella septempunctata*)
57 do. Spores will become a family member, within time. Each spore is a free
58 fall, a mother, a seed, a ladybird. The spores have known all men, all
59 lightning, all boars, all pots, baskets and rabbits. The spores sleep
60 underneath the earth, obscure and damp. The horns contain all
61 awakenings. They remember all the boars' tusks and the women's hands.
62 They keep the knowledge inside the pileus, the stipe, the hymenophore
63 and the mycorrhizal networks. The fungi are sleeping, like cats in the
64 darkness beneath the earth, searching for life. They move towards paths

65 creating life, continuously making mushrooms and memories. Darkness is
66 feminine. Yes, darkness as tender embrace. The delicious darkness that
67 sustains you, always earthy, protective, cosy and incipient. And the rain is
68 like a fountain. They remember rain. Remember it deep at the origin, in
69 the darkness of the beginning. Remember it on the pileus of those who
70 received it before you. They hummed and drank it. Afterwards, they still
71 hummed. The rain was cold. They'd hum. The rain is warm rain. It was a
72 lot of rain but light rain.

Student Number	22306842	Text Number	2
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Source Text		Target Text	
Title	They Say Blue	Title	青だと言う
Year Published	2018		
Author	Jillian Tamaki		
Language	English	Language	Japanese
Word Count	357	Character count	789
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200words max)	The ST is a picture-book for children. Picture-books use sequential imagery with short texts complementing each other (Salisbury 2012, 7). This is achieved by the following FF: - The ST presents succinct and undetailed use of language (Nodelman, 1988, vii-viii) in line with the genre. The clauses tend to miss a component (subject, verb or object). ○ E.g., ‘gray clouds’; ‘it’s warm at last’; ‘I sprouted!’ - Rhetorical devices that recreate the dialogue of a child such as: ○ Metaphors: ST/19: ‘Tiny inkblots on a sea of sky’. ○ Tautologies: ST/4: ‘What about a blue whale? Is a blue whale blue?’ ○ Personifications: ST/18: ‘We wonder what they [ravens] are thinking when they look at us’		

- The ST is narrated in first person singular. The illustrations accompany this narration and enrich the images created by words (Nikolajeva 2006, 125). Both features convey meaning on their own but together they structure the text (image 1).



Image 1.

- 'A field of grass looks like a golden ocean' is understood on its own but enhanced by the illustrations (image 1). The sequence continues: 'if I built a boat that was light enough, maybe I could sail upon it' is a metaphor which is supported by the image of a boat 'sailing' through grass.

Strategy

- *identification of translation problems*
- *knowledge of genre within target context and situation of target text*

The TA is made up of members of the Japanese Society at TCD who are learning Japanese independently and are preparing for the Japanese Language Proficiency Test for N4 (JLPT, n.d.). The TT will be produced imitating Tadoku, an online resource for practising reading comprehension.

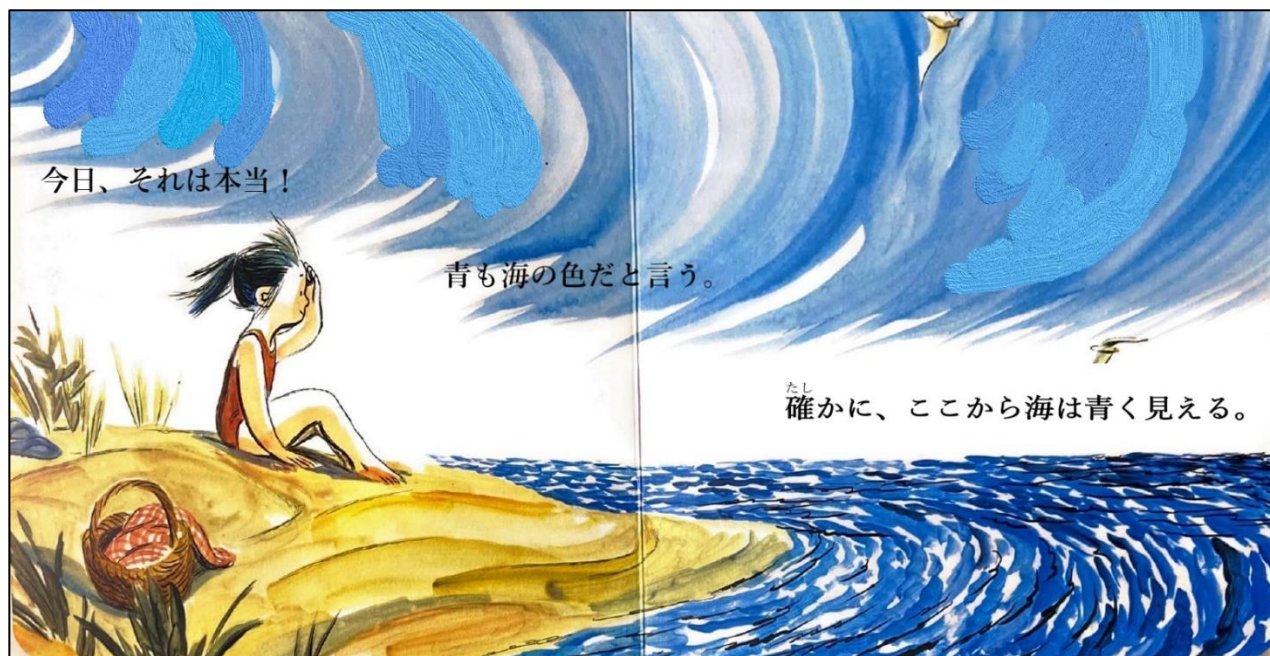
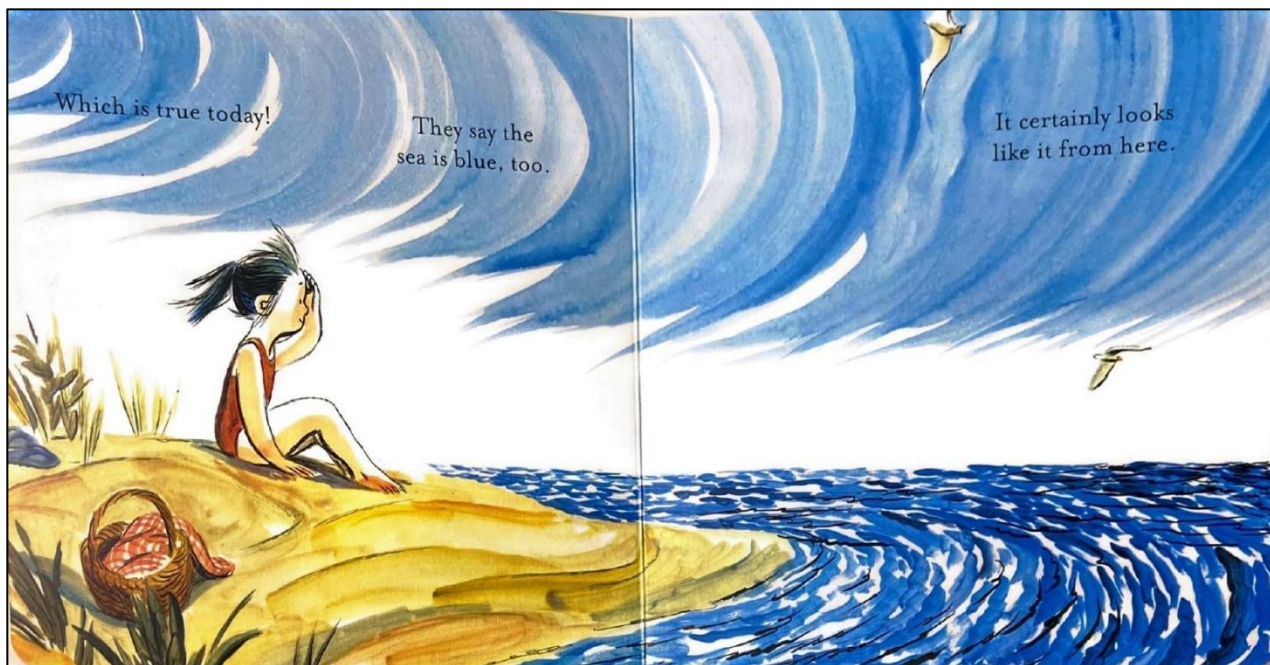
The TT will have the following adaptations:

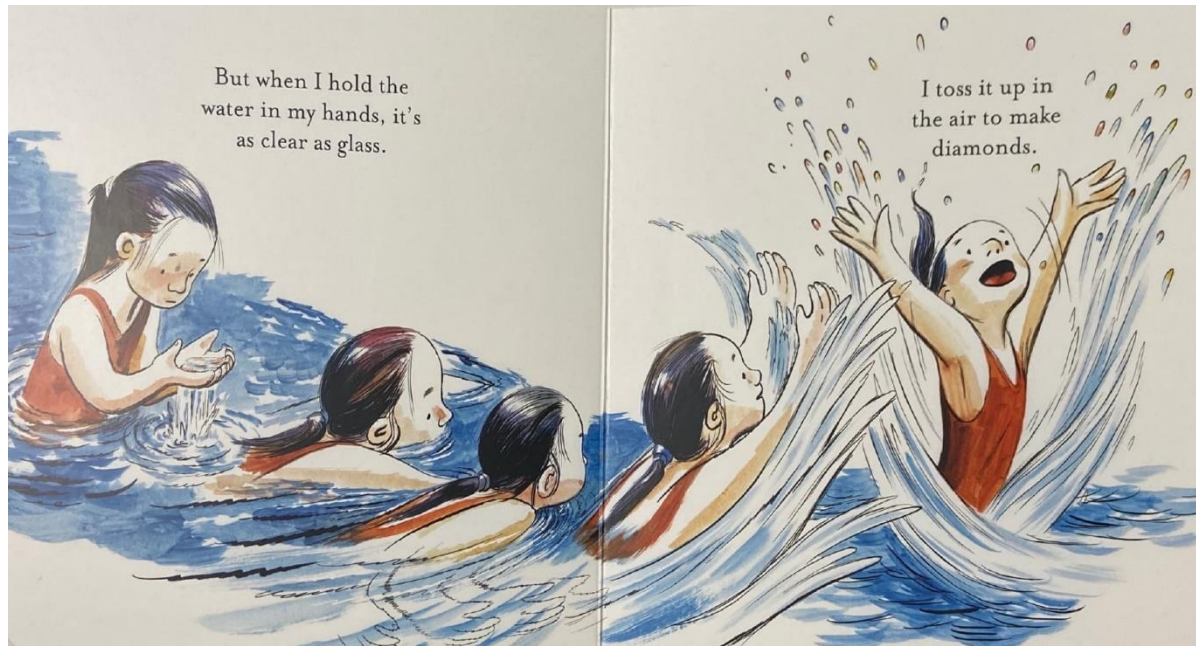
• <i>justification of translation</i> <i>production of genre for target context</i> (200 words max)	- Tadoku uses picturebooks because the link between images and text supports reading comprehension. Pictures will be kept in the TT (Tadoku, n.d.). - Furigana (Japanese phonetic reading aid) will be added to <i>kanji</i>, Japanese ideograms (Heisig 1999, 2), that are not part of the N4 level according to jisho.org, an online JP-EN dictionary based on JLPT scales and community input (Jisho, n.d.). - Short form for verbs, adjectives and nouns will be used consistently throughout. ○ E.g., ‘iimasu’ into ‘iu’ [to say]; ‘hontō desu’ into ‘hontō’ [truth]. - Figurative language will be replicated in form, adapting expressions into the same semantic field. E.g: ST/3: ‘I toss it up in the air to make diamonds’ into ‘sore o kuchuu ni maku kirakirasaseru’ [I toss it in the air and it sparkles]. - Differences in language will be adapted. For example, ‘Blue whale’ for ‘white whale’ as in Japanese this animal is named white, not blue (Jisho, n.d.).
Critical Reflection • <i>textual analysis</i> (200 words max)	- The TT was shared with a Japanese native speaker and translation studies scholar. They commented on the stylistic choices of the TT, suggesting colloquial or poetic translation alternatives to the ST. ○ E.g., TT/5. Adding the adverb ‘wazawaza [expressly]’ before the clause ‘tamago o wareru hitsuyou wanaï’ [it is not necessary to crack an egg]. While the TT could have more idiomatic expressions of the TL, the addition of them would require a TA that has a more advanced Japanese level. The use of the said adverb, for example, is expected for people with a N1 level (Jisho “JLPT 4”, n.d.) - The nature of the TL changed the clause orders from a subject-verb-object structure to an (subject)-object-verb one. As this is now a predominant formal feature of the text, it could allow students to visualise the changes in syntactic structure between SL and TL.

	○ E.g. TT/murasaki to iu no wa nanika atarashiikoto wo imishiteirunodarou? [could purple something new mean?] - The text location within the illustrations changed on four occasions (TT/2,4,9,18) which could interrupt the reading pace. The left to right reading style can help with the flow of the reading process, which is the main aim of this TT.
Works Cited ● use of sources and reference material	- Heisig, James. 1999. <i>Remembering the Kanji vol. 1</i>. Tokyo: Japan Publications Trading. - Japanese Language Proficiency Test. n.d. "N1-N5: Summary of Linguistic Competence Required for Each Level: JLPT Japanese-Language Proficiency Test." Accessed April 18, 2023. https://www.jlpt.jp/e/about/levelsummary.html. - Jisho. n.d. "About". Accessed February 26, 2023. https://jisho.org/about. - Jisho. n.d. "白長須鯨". Accessed February 26, 2023. https://jisho.org/word/%E7%99%BD%E9%95%B7%E9%A0%88%E9%AF%A8. - Jisho. n.d. "JLPT N4". Accessed February 26, 2023. https://jisho.org/search/%23jlpt-n4 - Nicolajeva, Maria and Scott, Carole. 2006. <i>How Picturebooks Work</i>. New York: Routledge. - Nodelman, Perry. 1988. <i>Words about Pictures: The Narrative Art of Children's Picture Books</i>. Georgia: University of Georgia Press. - Oittinen, Riitta. 2003. "Where the Wild Things Are. Translating Picture Books". META. Translators' Journal 48, no. 1-2: 128-141. https://doi.org/10.7202/006962ar. - Salisbury, Martin and Styles, Morag. 2012. <i>Children's Picturebooks</i>. London: Laurence King Publishing. - Tadoku. n.d. "What is Tadoku?" Accessed February 26, 2023. https://tadoku.org/japanese/en/ - Tamaki, Jillian. 2018. <i>They Say Blue</i>. New York: Abrams Appleseed.

They say blue is the
color of the sky.

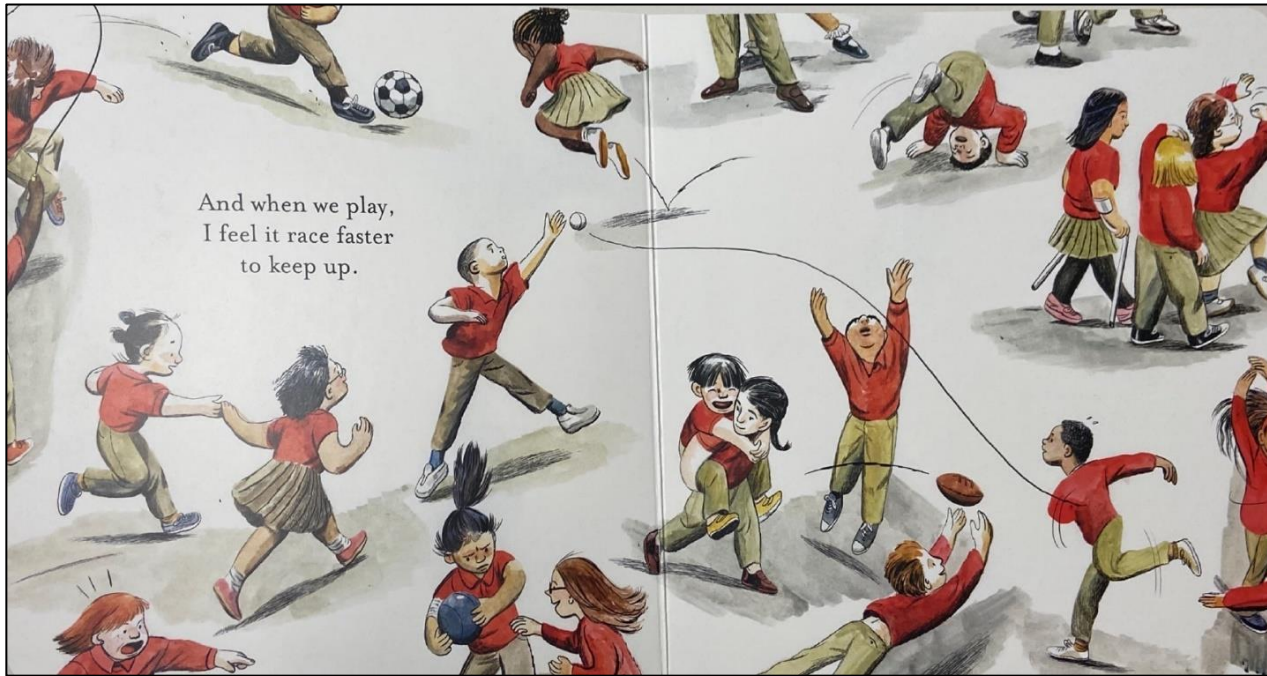
青は空の色だと言う。









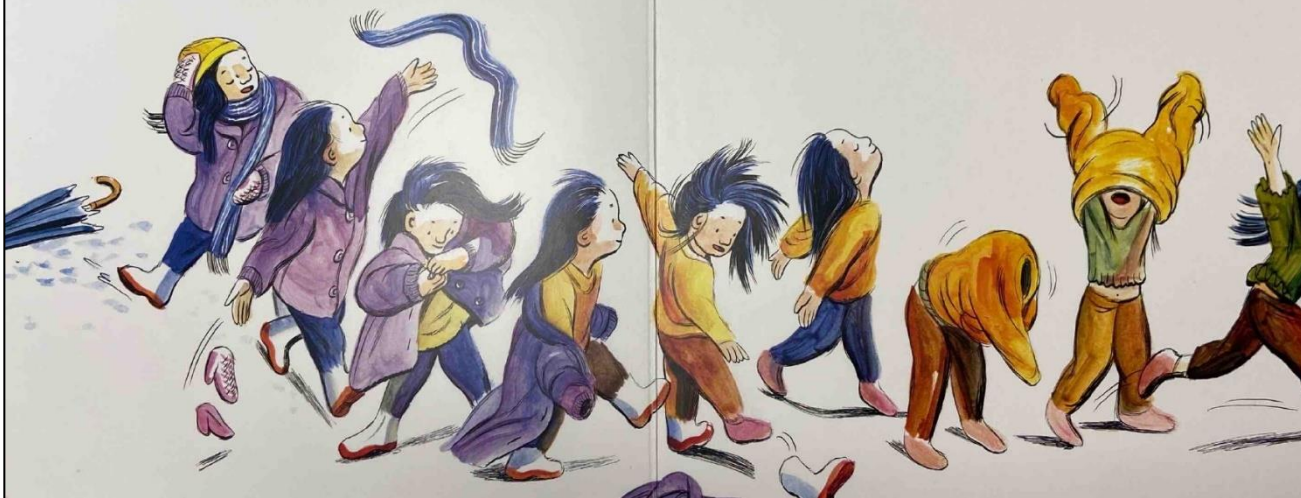




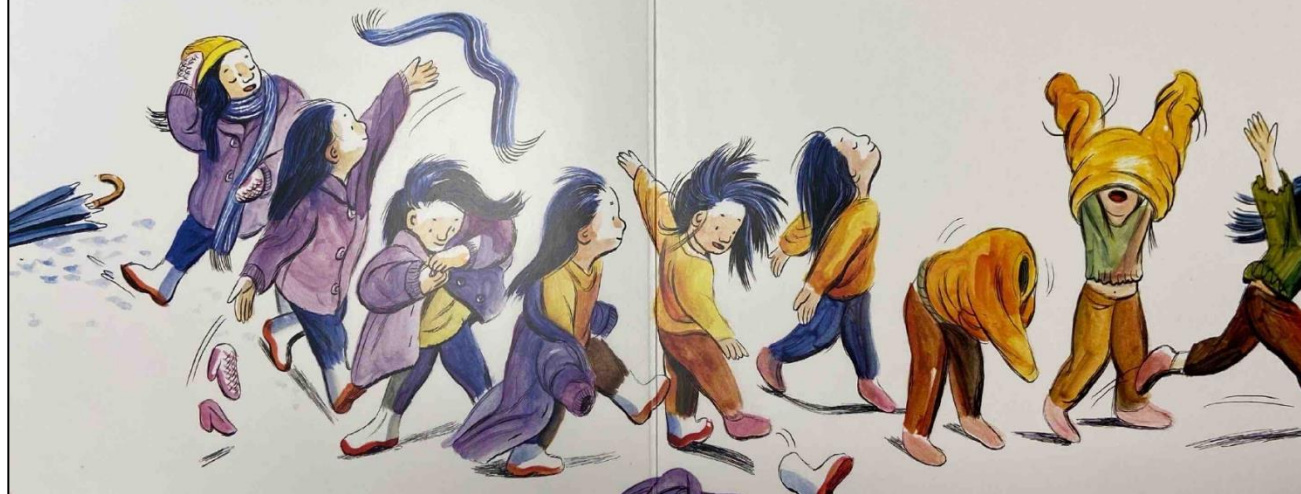


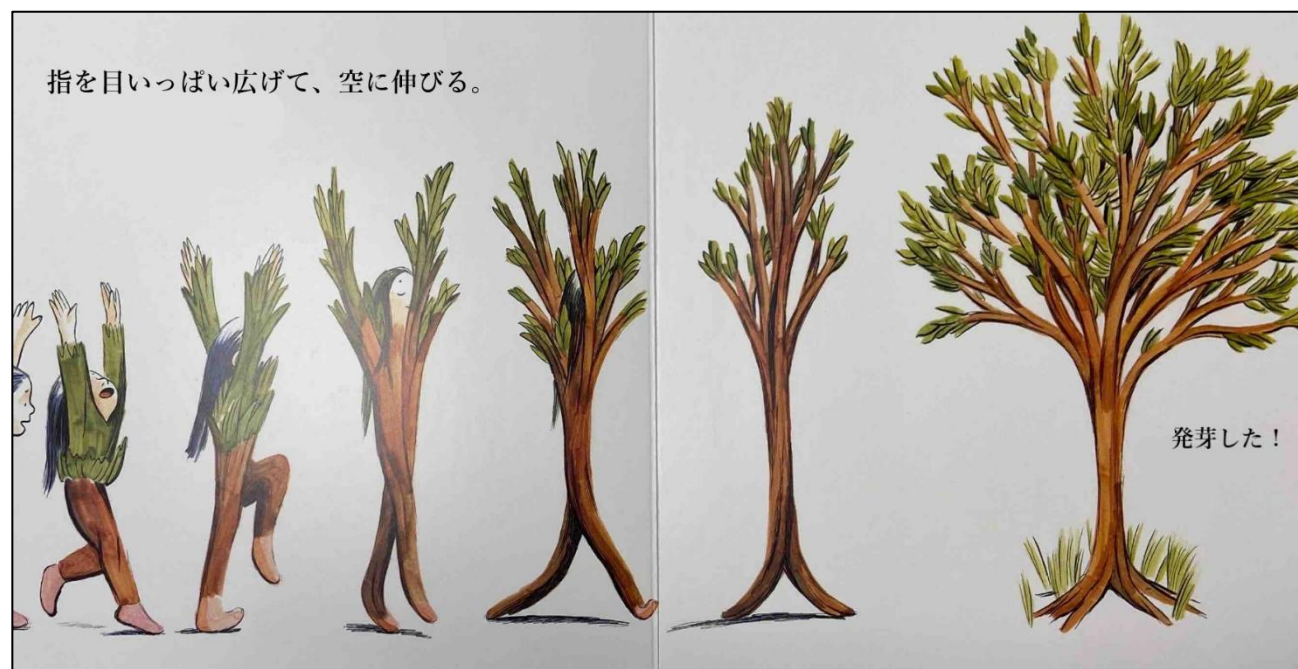


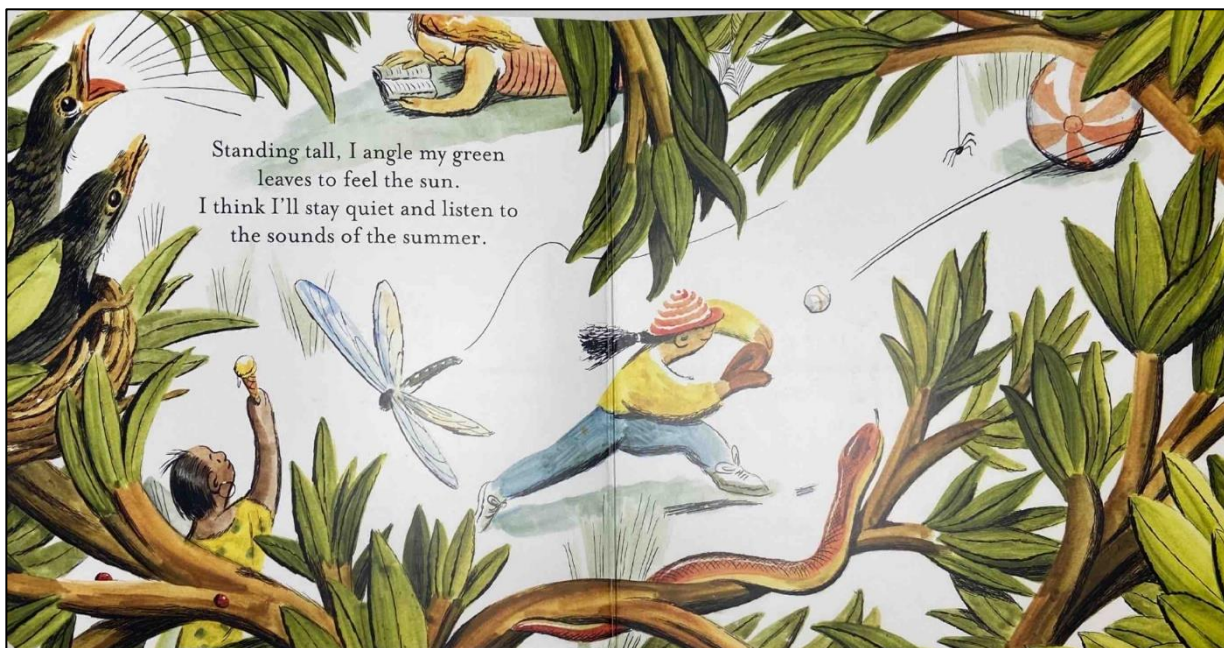
It's warm at last.

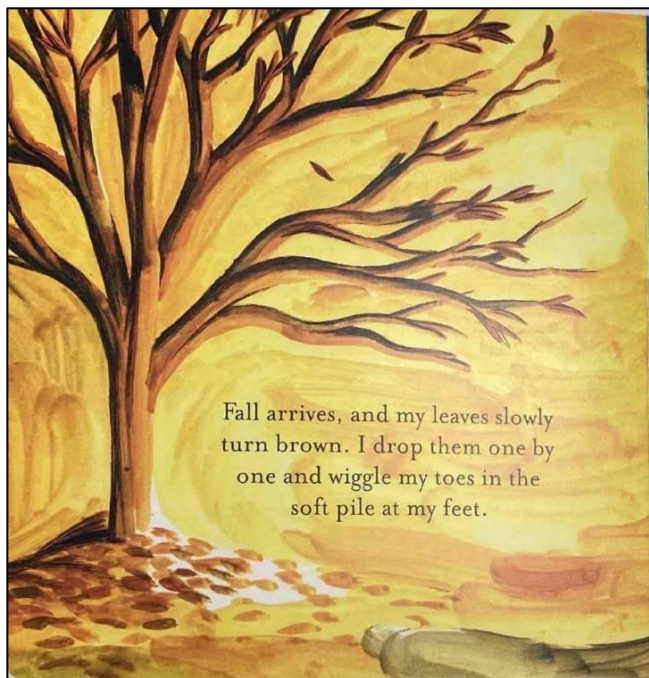


ついに、あたたかくなった！

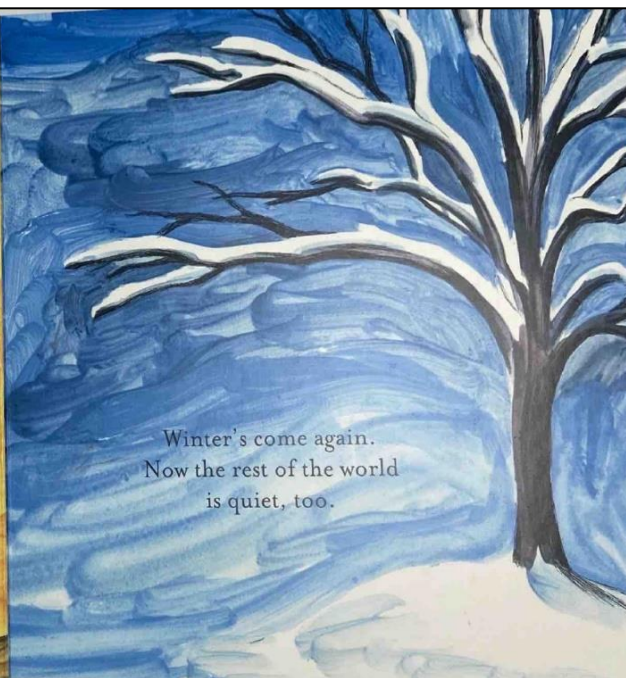








Fall arrives, and my leaves slowly
turn brown. I drop them one by
one and wiggle my toes in the
soft pile at my feet.



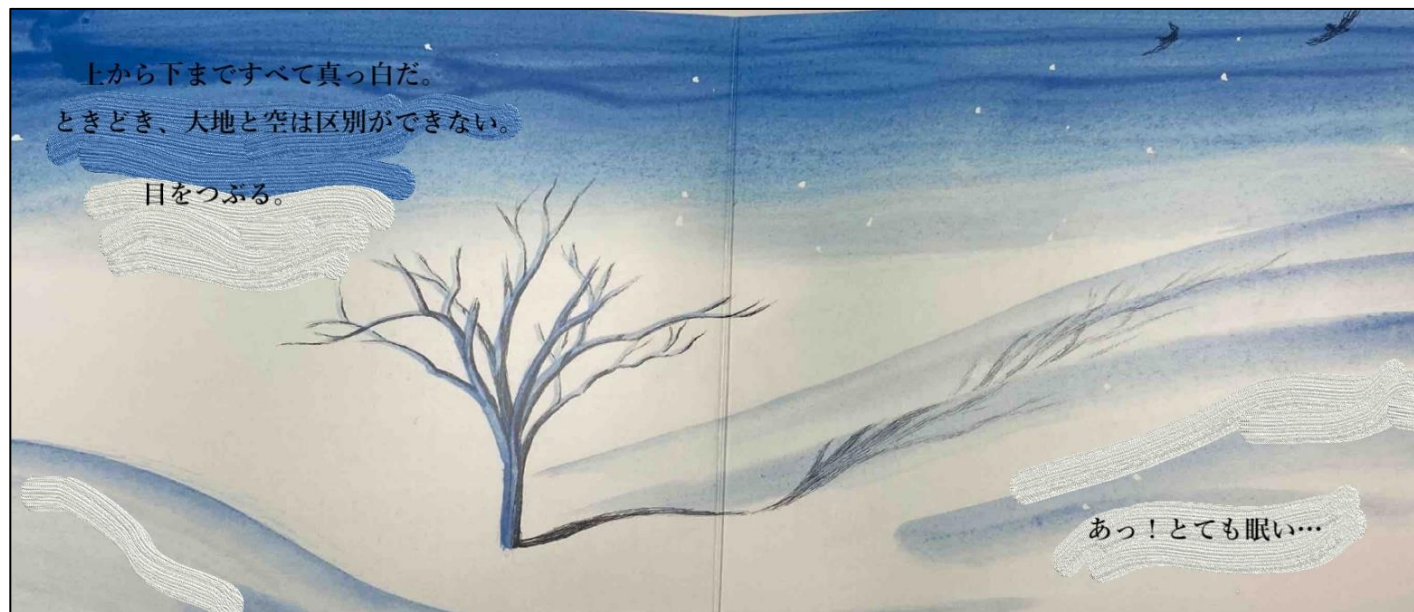
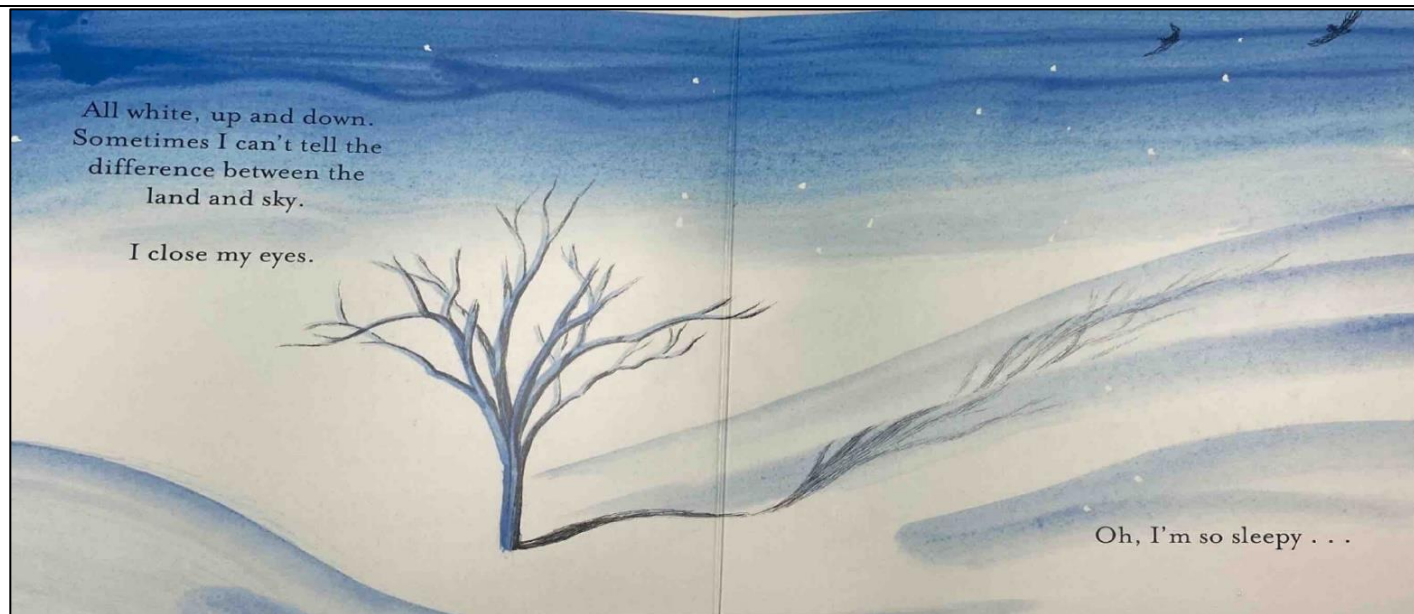
Winter's come again.
Now the rest of the world
is quiet, too.



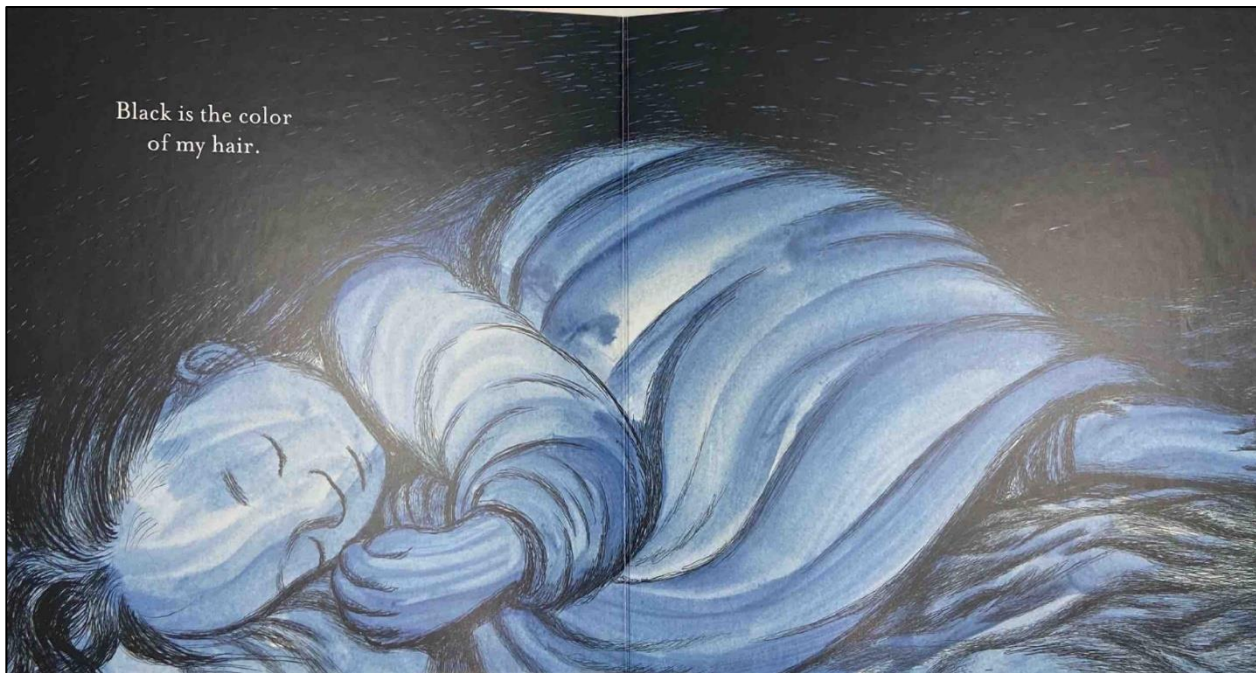
あき
秋が来ると、
私の葉っぱはだんだん茶色になってくる。
ずつ落として、つま先で軽く蹴るの柔らかい落ち葉の山になる。



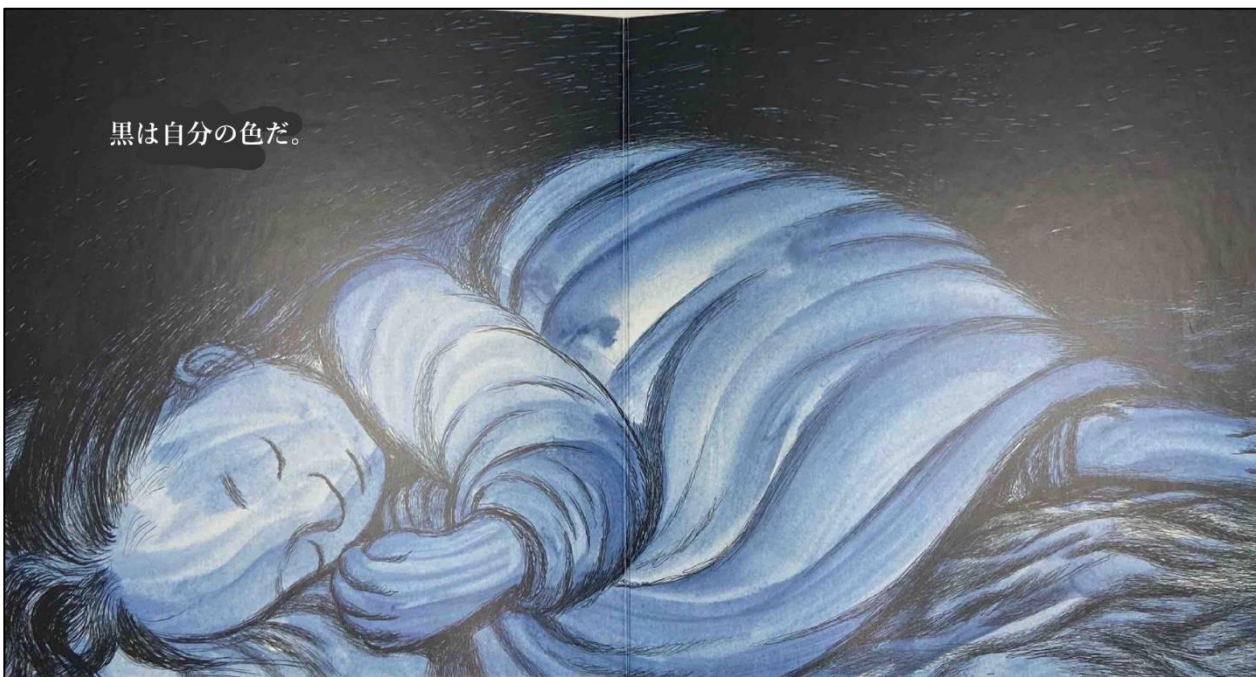
また冬が来る 今、世界全体も静かになる。



Black is the color
of my hair.



黒は自分の色だ。



My mother parts it
every morning, like
opening a window.

毎朝母はを開けるように私の髪の毛を分ける。



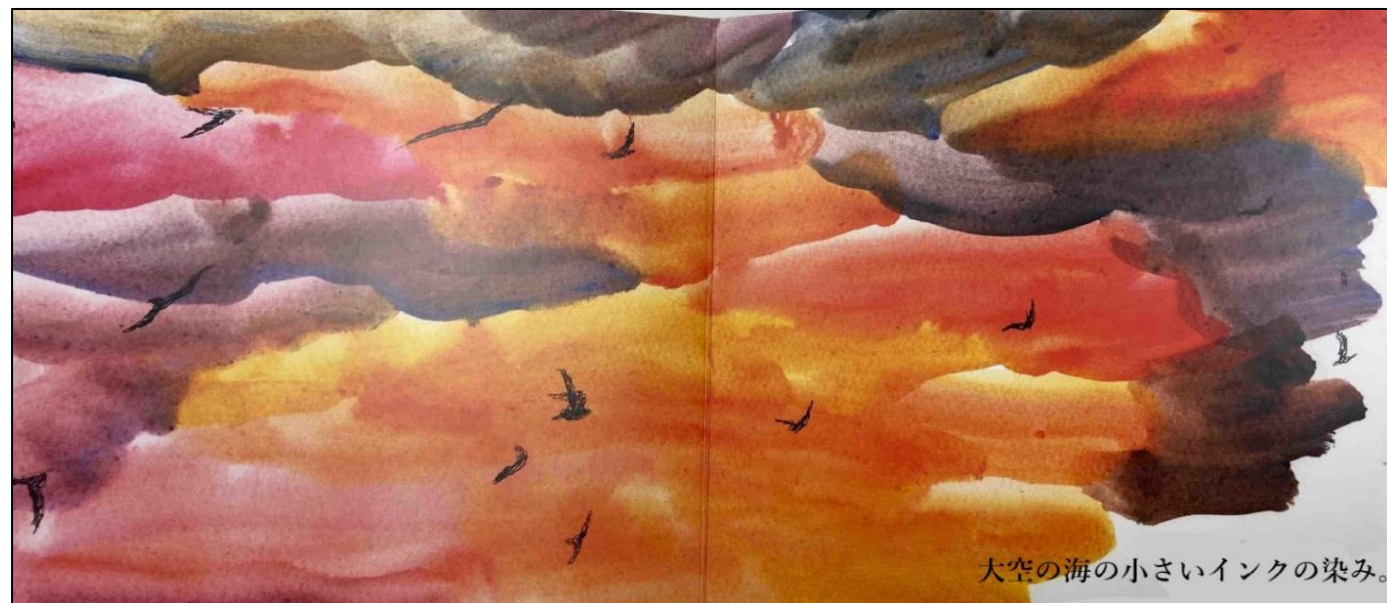
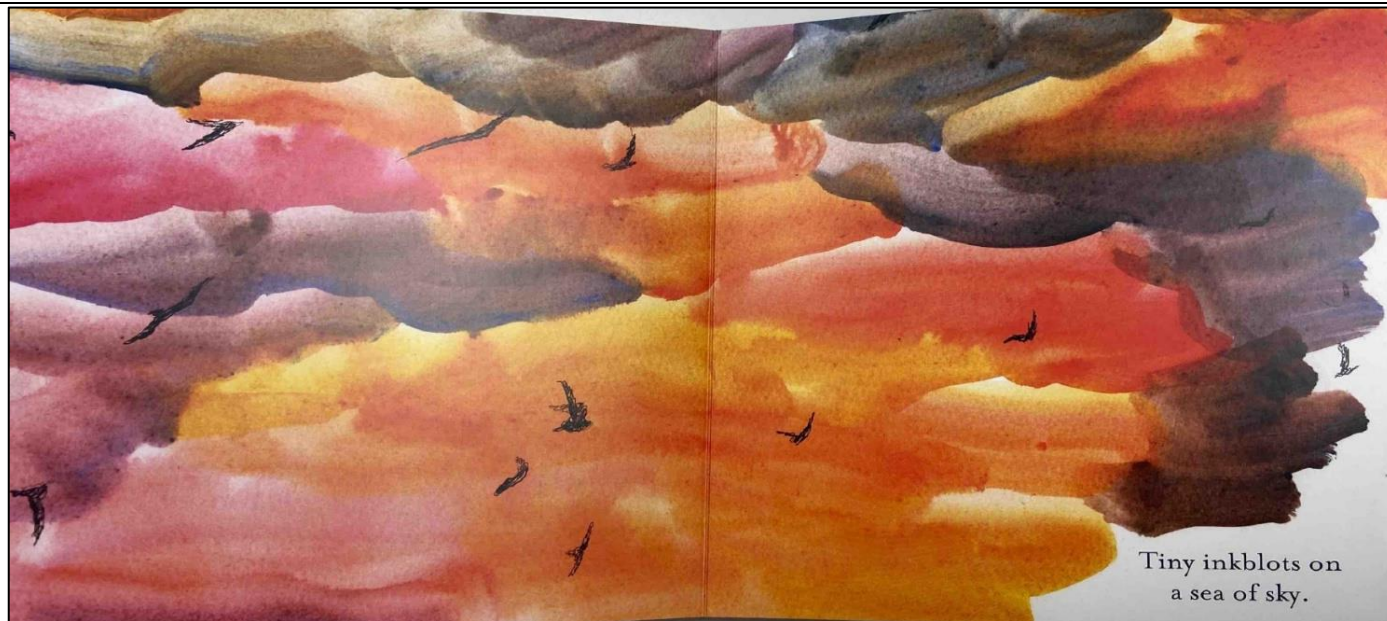


Together we watch the
black crows bob
and chatter in the
field outside.



の
そとの野で黒カラスが揺れ
たりおしゃべりしたりする
のをいっしょに見る。





Student Number	22306842	Text Number	3
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Source Text		Target Text	
Title	Handiwork	Title	Trabajo manual
Year Published	2020		
Author	Sara Baume		
Language	English	Language	Spanish
Word Count	973	Word Count	1042
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is composed of the narrator's reflections on her own creative literary and manual processes, as well as her father's death (Estévez-Sáa, 2020, 125). It can be identified as a lyrical essay as it is composed of 'raw material' with 'self-reflexivity, self-ethnography and blurring of any distinction between fiction and nonfiction' (Schmitt 2016, 138). The thoughts are 'sound meditations on memory, grief, time, nature and art' (Estévez-Sáa 2020, 118). This can be identified in the following FF: - The first three or two words of each paragraph are capitalised to mark the change of 'thought' and there is no chronological order. - References to seven different birds that include onomatopoeia, scientific facts, migration and place (Ireland). ○ E.g., ST/2-3: 'buntings learn how to read the stars'. - The text mixes literary language as well as citations to support arguments. ○ E.g., 'A strange portrait of my dead dad's material testimonial – what Susan Stewart would call 'a compendium which is an autobiography'. - The text has small and concise sentences and there is an ample use of appositions creating a paused writing style.		

	○ E.g., ST/26: ‘My dad, who, every spring, witnessed the reappearance of a family of migrant birds’
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation</i> <i>production of genre for target context</i> (200 words max)	The TA is the Editor-In-Chief for <i>Periódico de Poesía</i> [Poetry Newspaper] a publication by the National University of Mexico (Periódico de Poesía, n.d.). The next issue’s theme will be on creative translations of contemporary Irish memoirs. The TT will become a dialogue between the narrator and their dad. The TT will have the following adaptations: - A scene of the narrator drinking tea in the present will be added to string together the ‘isolated’ thoughts and events. ○ The style of the author will be recreated by using short sentences, appositions and keeping the Irish countryside setting. - References to ‘my father’, attributes, characteristics and actions that this character used to do or have, will be adapted into the second-person singular pronoun ‘tú’ [you] and/or the corresponding possessive adjectives ‘tus’, ‘tuyo’, ‘tu’ [your, you]. - Colloquial Spanish register avoiding localisms (Torres 2013, 217) will be used to emphasise the dialogic tone but maintaining the Irish context. - The bird species will be kept in the TT. In cases where in TL they lose their literary function, the species will be adapted to maintain function. E.g., ST/17-20. - Words that are not SL or TL such as ‘émigré’ and <i>zugunruhe</i>’ will be left untranslated to preserve the author’s style.
Critical Reflection ● <i>textual analysis</i> (200rds max)	- The TT addresses the father directly and the tone has changed. It is no longer a self-reflective memoir, but resembles a letter. The TT moved from a memoir to an epistolary genre. - The addition of four scenes imitating the author’s style unify the text by using different past tenses. This contributes to the change in tone as it adds two temporal layers to the narration:

	○ E.g., TT/104-105: (part of ST) ‘...yo también había inventado algo. (Addition) Me terminé mi té mientras escuchaba el trinar de los jilgueros’ [...I had also invented something. I finished mi cup of tea while I listened to the finches sing’] The added parts have a predominant use of simple past while the rest of the TT uses complex past tenses helping to recall events; however, the memoir has a less predominant role. - The TT’s sentence length average (20.55 word/sentence) is 38% shorter than the ST’s average (32.96). This shows how the TT keeps the author’s style of small and concise sentences to the extent of sounding foreign in the TL. - In the TT the bird names are adapted to keep the literary references to flight, home and migration, prioritising this over the onomatopoeic flair.
Works Cited ● <i>use of sources and reference material</i>	- Baume, Sara. 2020. <i>Handiwork</i>. Dublin: Tramp Press. - Estévez-Saá, Margarita. 2020. “An artist, first and foremost”. An Interview with Sara Baume”. <i>Revista de Estudios Irlandeses</i>, 15 (2): 117-128. https://doi.org/10.24162/EI2020-9778. - Periódico de Poesía. n.d. “Quiénes somos”. Accessed May 03, 2023. https://periodicodepoesia.unam.mx/quienes-somos/ - Schmitt, Arnaud. 2016. “David Shield’s Lyrical Essay: The Dream of a Genre-Free Memoir, or Beyond the Paradox”. <i>Auto/Biography Studies</i> 31: 133-146. https://doi.org/10.1080/08989575.2016.1096667. - Torres, Antonio. 2013. “Del castellano de un ‘pequeño rincón’ al español internacional”. <i>Revista de Estudios Lingüísticos Hispánicos</i> 3: 205-224.

Source Text***Handiwork***

IT SEEMS TO ME, increasingly, that it might be possible to make up poetic facts about bird migration – that buntings, for example, learn how to read the stars; that pintails carry tiny magnets in their beaks; that the chances of recovering the ankle-ring of a ruby-throated hummingbird is one in a thousand – that would later turn out to be true. THE FIRST RECORDED INSTANCE of bird banding occurred in Pennsylvania in the early years of the nineteenth century. A French *émigré* called John James Audubon noticed a pair of eastern phoebes – a songbird native to North and South America – nesting in a cave on his father’s estate. Curious as to whether or not it was the same family of phoebes who came back every spring, he removed two chicks from the nest and tied a silver thread around their ankles, loosely yet securely, and the following year the grown birds in their ankle bracelets returned to the cave to nest, and Audubon was thrilled and gratified and captivated. THE EASTERN PHOEBE has an onomatopoeic name; she calls *fee-bee, fee-bee* just at the cuckoo calls *cuck-oo* and the curlew calls *cour-looouu* and the chiffchaff calls *chiff-chiff- chiff-chaff- chiff-chaff- chiff-chiff* – only they don’t, or they do depending upon the way you hear it, or the way you arrange sounds into letters of the alphabet in your mind, or whether or not you knew the bird’s name before hearing it

Target Text***Trabajo manual***

1 Te cuento que me fui a vivir con Mark a una cabaña en el campo irlandés
2 por un año. Esta mañana me estaba preparando una taza de té. Mientras
3 la tetera eléctrica hervía, estaba pensando en que cada vez más es posible
4 inventar ideas poéticas sobre la migración de las aves: que las emberizas,
5 por ejemplo, aprenden a leer las estrellas; los patos rabudos poseen
6 pequeños imanes en sus picos; o que las posibilidades de recuperar el
7 anillo identificador de un colibrí de garganta roja son una entre mil.
8 Después supimos que esto era cierto, ¿te acuerdas? Cuando estaba de
9 vacaciones de la universidad, estuvimos tú y yo toda la mañana
10 esperando afuera de la ventana para atrapar a un colibrí. El otro día
11 estaba leyendo que el primer registro que se tiene de anillos
12 identificadores en las patas de las aves fue a principios del siglo
13 diecinueve, en Pensilvania. Un inmigrante francés de nombre James
14 Audubon se percató de un par de mosqueros —un ave canora nativa del
15 norte y sur de América— anidando dentro de una cueva en el rancho de
16 su padre. Curioso por saber si era la misma familia de mosqueros que
17 volvía cada primavera, Audubon tomó dos pichoncitos del nido y ató
18 holgadamente un hilo plateado alrededor de una pata. Al año siguiente,
19 los pájaros adultos con sus brazaletes plateados regresaron a la misma

in the first place. I THINK OF MY DAD when I hear the story of Audubon – of a man who wore hard-wearing clothes always, who harboured an opaque obsession with an unattainable task – my dad in his steel-toed boots and grease-scented overalls, with a coat of dust further greying his thinning hair. My dad, who demolished a greenhouse to build me a studio. My dad, who, every spring, witnessed the reappearance of a family of migrant birds. FOR THE LAST THIRTY-TWO YEARS of his life and the first thirty-two of mine, my dad worked in a sandstone quarry surrounded by countryside. For over three decades, he spent every weekday alone in the lunar landscape, operating and maintaining the heavy machinery, much of which he had rebuilt or helped to build or built himself completely. He was a master of what Stephen Knott describes as the ‘scratch-built’ – things that have been ‘entirely constructed by hand’ as opposed to merely assembled out of readymade components. Whereas Knott used the term in the context of railway modelling, my dad was a scratch-builder of the monumental – his most tremendous construction was a thirty-tonne rock crusher almost 300 feet long. EVERY SPRING, from the vantage of his cabin in the tremendous crusher, my dad would watch for the return of a fistful of dainty songbirds. The sandstone quarry was a monstrous, ravaged, hostile environment for humans – but for the quarry swallows, it was a sanctuary. Unbothered by the noise and dust and desolation, they chose it as a place to nest, year in year out, for the cracks and nooks and shelter

20 cueva para anidar. Audubon estaba entusiasmado, agradecido y
22 cautivado. El brincotear de la tetera eléctrica señalando la ebullición del
23 agua me trajo al presente. Saqué una bolsita de tela y puse una
24 cucharadita de *Earl grey* adentro. Elejí mi taza favorita, la que me
25 regalaste cuando me fui a vivir a Dublín, con golondrinas. Decías que la
26 elegiste para que no olvidara de dónde vengo. Me esperé a que el té se
27 remojará lo suficiente. Saqué la bolsa, serví leche y una gotita de miel,
28 como a ti te gustaba. Después me senté en la mesa de la cocina y hojeé
29 una guía de observación de aves. El fibí del este tiene un nombre
30 onomatopéyico: ella canta fi-bí, fi-bí tal como el cucú canta en la pared
31 cuú-cú. El zarapito que gorgotea y el mosquitero que chifla-chifla-chafla-
32 chifla. Tal vez no lo hacen, tal vez depende de cómo los oyes o cómo
33 organizas en tu mente los sonidos y las letras del alfabeto o si acaso ya
34 sabías o no el nombre del pájaro antes de escucharlo, para empezar. ¿Te
35 acuerdas cuando solíamos levantarnos a las 5 de la mañana para ir a
36 observar aves en la cantera? Pienso en ti cuando escucho la historia de
37 Audubon. Eras un hombre que vestía ropa duradera siempre y albergaba
38 una obsesión con una meta inalcanzable. Siempre traías puestas tus botas
39 recubiertas de acero, tus overoles grasientos y una capa de polvo que
40 solamente encanecía más tu cabello escaso y frágil. Tú, el que demolió un
41 invernadero para construirme un estudio. Tú, el que cada primavera era
42 testigo del retorno de una familia de aves migrantes. Durante los últimos

provided by iron, steel and rock. FROM MY DAD, I inherited a propensity for handiwork, but also the terrible responsibility, the killing insistence. He would leave for the quarry every morning at half-past seven and even after returning from work in the evening he would go out to his shed or his garden, depending upon the season, and remain there until nine at night, hewing away, generating the sound of bashing, clanging, whirring and grinding, as well as an occasional shower of sparks or a sudden blinding flash. On Sunday afternoons, he would sit uneasily amongst us – his rough-skinned, muscular hands flopped to his lap, twitching. His hands were permanently calloused and oil-stained; he held even his knife and fork as if they were tools. IN *LIVING ON THE WIND: Across the Hemisphere with Migratory Birds* Scott Weidensaul explains the term *zugunruhe* as ‘the nocturnal restlessness that European birdkeepers noticed centuries ago in their caged nightingales and other captive songbirds. In spring and fall, the birds began fluttering in their cages just before sunset, continuing until a few hours after midnight – the same period, it turns out, as the peak of nocturnal migration each night.’ Farmed salmon, Mark tells me, show signs of *zugunruhe* too – jumping vainly into the air above their net-roofed pens. EVERYTHING MY DAD made with his twitching hands was unlovely yet practical, and there was a time when I would wonder what he spent so much time working so ferociously for, if not for acclaim. There was a time when I couldn’t imagine how anyone might be so obsessed

43 treinta y dos años de tu vida y los primeros treinta y dos años de la mía,
44 trabajaste en una mina de arena en el campo irlandés. Durante poco más
45 de tres décadas, pasaste cada día laboral en la soledad de ese paisaje
46 lunar, operando y dando mantenimiento a la maquinaria pesada, mucha
47 de la cual tú mismo habías reconstruido, ayudado a construir o construido
48 completamente. Eras un maestro de lo que Stephen Knott (autor de
49 *Manualidades Amateur*) describe como “construcción desde cero” o bien,
50 cosas que han sido creadas “completamente con las manos” en vez de
51 componentes prefabricados. Aunque Knott usó este término en el
52 contexto de los modelos ferroviarios, considero que eras un verdadero
53 creador de lo monumental desde la nada. Tu construcción más
54 impresionante fue una máquina demoledora de rocas de treinta
55 toneladas que medía 92 metros de largo. Cada primavera, desde la cabina
56 de semejante maquinaria, aguardabas el retorno de unas cuantas aves
57 cantoras. La mina de arena era un ambiente monstruoso, desolado y
58 hostil para los seres humanos, pero para las golondrinas, era un santuario.
59 Año tras año, impávidas por el ruido, el polvo y la desolación, elegían ese
60 lugar como sitio de anidación, gracias al refugio que las grietas y huecos
61 entre el hierro, el acero y las rocas proveían. De ti heredé la inclinación
62 por el trabajo manual y, al mismo tiempo, el peso de esa responsabilidad,
63 la insistencia que me mata de a poquito. Recuerdo que todas las mañanas
64 a las siete y media, te ibas a la mina e incluso después de regresar del

with the realisation of objects that were not beautiful, that were not art. But my dad just needed to be doing things, to be useful, to be busy – labour was his pleasure, or perhaps his sanctuary. AFTER HE DIED, my mum took photographs of all of the things he had scratch-built around the house and garden and inside his sheds – machinery, furniture, gates, paths, customised polytunnels and greenhouses, as well as dozens of items that were unclassifiable. They were old and new, rusted and freshly painted, broken and fixed and refixed – they were made from parts of things he had made previously, and sundered and remade. My mum collaged the photographs inside a large frame and gifted it to me – a strange portrait of my dead dad’s material testimonial – what Susan Stewart would call ‘a compendium which is an autobiography’. See what he made, my mum was trying to say. See the things and places in which he still lives. MY DAD, WHO NEVER READ the novel I wrote, but as soon as it was published – as soon as it had been embodied between covers; as soon as it took up a small portion of physical space in the world – came to an understanding that I had achieved something.

trabajo, en la noche, ibas al taller o al jardín. Dependiendo de la temporada te quedabas ahí hasta las nueve de la noche, ocupado en tus labores. Se escuchaba el ruido de golpes, el serrucho, las aspas, las mezclas, uno que otro destello o una luz enceguecedora. Los domingos por las tardes te sentabas incómodo junto a nosotros; con tus manos ásperas y musculosas sobre los muslos, inquietas. Tus manos tenían callos permanentes y manchas de aceite. Hasta al cuchillo y al tenedor los agarrabas como si fueran herramientas. En *Viviendo con el viento: Alrededor del hemisferio con las aves migratorias*, Scott Weidensaul explica el término *zugunruhe* como “el desasosiego nocturno del que los cuidadores de aves europeos se percataron hace siglos al observar a sus ruiseñores y otras aves canoras en cautiverio. Durante la primavera y el otoño, justo antes del atardecer, las aves revoloteaban dentro de sus jaulas hasta entrada ya la noche. Resulta ser que ese era el momento del día en el que las aves realizaban sus migraciones con mayor ahínco”. Mark me dice que el salmón de granja también muestra señales de *zugunruhe*, pues vuela, sin éxito, al interior de las piscinas cubiertas de redes. Todo lo que hiciste con tus manos inquietas era poco agraciado pero práctico. Hubo un tiempo en el que me preguntaba por qué invertías tanto tiempo, trabajando arduamente, sino era para recibir reconocimiento. Hubo un tiempo en el que no podía imaginar cómo alguien podría estar tan obsesionado con la creación de objetos que no fueran bellos, que no

87 fueran arte. Pero tú solamente necesitabas estar haciendo cosas, ser útil,
88 estar ocupado. El trabajo manual era tu placer o, quizá, tu santuario.
89 Cuando moriste, mi mamá tomó fotografías de todas las cosas que habías
90 construido desde cero en toda la casa, el jardín y al interior de tu
91 cobertizo: maquinaria, muebles, puertas, caminos, invernaderos hechos
92 a la medida, así como docenas de objetos inclasificables. Eran viejos y
93 nuevos, oxidados o frescamente pintados, rotos, reparados y vueltos a
94 reparar. Estaban hechos de partes de otras cosas que habías hecho antes,
95 que habías roto y que habías vuelto a hacer. Mi mamá hizo un collage de
96 las fotos, lo enmarcó y me lo regaló. Un retrato peculiar del testimonio
97 material de ti muerto. Lo que Susan Stewart llamaría “un compendio
98 vuelto autobiografía”. Mira lo que hizo, era lo que mi mamá me intentaba
99 decir. Observa las cosas y lugares en los que todavía vive. Tú, que nunca
100 leíste la novela que escribí, pero en cuanto estuvo publicada, en cuanto
102 se materializó entre dos portadas, en cuanto tomó una pequeña porción
103 de espacio físico en el mundo, llegaste a comprender que yo también
104 había inventado algo. Me terminé mi té mientras escuchaba el trinar de
105 los jilgueros que apenas regresaban de su estancia en tierras más
106 calientes.

Student Number	22306842	Text Number	4
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Source Text		Target Text	
Title	<i>Pastel de Navidad</i>	Title	<i>For to Make Figgy</i>
Year Published	ca. 1940		
Author	Leonor Carrasco (my great-aunt)		
Language	Spanish	Language	Old Northumbria English
Word Count	174	Word Count	120
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a recipe from a handwritten recipe book that my great-aunt left to my mam. This recipe is about the preparation of a fruitcake, a common confection prepared during Christmas time in Britain since the Middle Ages (Goldstein 2015, 286) and its popularity has extended outside this region. The main FF of the text are: - The recipe is written in prose as a description of successive processes, mixing amounts and instructions together. - The text is written using the passive form of the verbs so there is no specification regarding who is doing the action. - The processes are written in the present tense ○ E.g., se ponen [put]; se mezcla [mix]; se desmonta [dismantle]). - There are syntax and punctuation errors due to old handwriting or the list-like function of this text, making it confusing to follow. ○ Sentence run-ons. E.g., ST/4-5: ‘Seco, sobre estos ingredientes se ciernen 3 tazas (350 gramos) de harina para pasteles’ [Dry, over these ingredients 3 cups of cake flour are sifted].		

	○ Unclear lists. E.g. ST/1-2: '400 gramos de frutas cubiertas y surtidas picadas, naranja, piña, limón' [400 grammes of diced and assorted fruits, orange, pineapple, lemon]
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation</i> <i>production of genre for target context</i> (200words max)	The TT is for the exhibition 'Cooking in Rhymes' organised by Museum Literature Ireland. Adaptations of British and Irish recipes as poetry of different periods will be presented. The TA have a general interest in cookery literature. The TT will resemble the poems in <i>Liber Corum Cocorum</i> (LCC) [The Art of Cookery] a compilation of sixteenth century Northumberland recipes (Morris 1864, v-iv) by: - Recreating the fruit availability of the time (Goldstein 2015, 286): 'fruitcake' for 'plum cake'; 'acitrón' [candied cactus] for 'quince'; and 'cerezas [cherries]' for redcurrants. - Adding the ingredients used for this confection in the past (May 1660, 236). ○ E.g., 'yeast' and 'nutmeg'. ○ LCC's cookery vocabulary. E.g., batter – <u>batere</u>; baking mold – <u>cofyn</u>. - Old Northumbrian dialect based on Morris (1986) and Heslop (1892): ○ Exchanging interconsonantic 'i' for 'y': rise -> ryse. ○ When there are two/three consonants, pronunciation loss of the first/middle consonant. This will be rendered with an apostrophe. (Heslop 1892, xvii-xviii). ○ Phonemes change: /ow/; /oh/ -> /oo/; and a tendency for /a:/ unrounded sound. - LCC style: ○ Heading as a statement of purpose (For to Make Plum Cake). ○ The rhyme scheme will be AABB. ○ Second-person singular except the last line in first person and imperative mode (Bator 2017, 103).

Critical Reflection ● <i>textual analysis</i> (200rds max)	- The TT's function has changed in relation to the ST. Nowadays, the TT would have a completely different purpose than the one this type of poem had in the sixteenth century. The recipes were made into poems for easy memorizing (Bator 2017, 96). Now this poem would be appreciated for its aesthetic characteristics and not for the utilitarian purpose the form had initially. These differences can be noted in the following FF of the TT: ○ The rhyme scheme in the TT made it necessary to use literary devices that are not present in the LCC book. E.g., TT/9-10: 'with buh'ah an' sugar in batere, thoo put/'til cream sets foot'. These lines alter the subject-verb-object grammatical structure by using hyperbatons. There is a metaphor to explain when the butter and sugar 'cream' by stating that 'cream sets foot', in other words, enters the scene. ○ The TT is twice the size of the average of poems in LCC. This also contributes to the change in purpose, from a functional mnemonic to an aesthetic one. The TT is a text on its own that does not necessarily represent the writing of an era but can be appreciated aesthetically.
Works Cited ● <i>use of sources and reference material</i>	- Bator, Magdalena. 2017. 'Rhyming Recipes in Medieval Cookbooks'. <i>Linguistica Silesiana</i>. 38: 95-109. DOI: 10.24425/linsi.2017.117044. - Goldstein, Darra. 2015. <i>The Oxford Companion to Sugar and Sweets</i>. New York: Oxford University Press. - Heslop, Richard. 1892. <i>Northumberland words: A Glossary of Words used in the County of Northumberland and on the Tyneside</i>. London: English Dialect Society. - May, Robert. 1685. <i>The Accomplisht Cook</i>. London: Obadiah Blagrave. - Morris, Richard. 1862. <i>Liber Corum Cocorum</i>. Berlin: Philological society by A. Asher & Co.

Source Text***Pastel de Navidad***

En un recipiente amplio se ponen 2 tazas 400 gramos de frutas cubiertas y surtidas picadas, naranja, piña, limón, tuna, acitrón, cerezas, 1 taza, pasitas blancas, 1 taza nueces quebradas y 1 taza de coco rallado sean 100 gramos. Seco, sobre estos ingredientes se ciernen 3 tazas (350 gramos) de harina para pasteles y ½ cucharadita de sal, 1 cucharadita polvo de hornear con las manos se frotan ligeramente las frutas y nueces para que se cubran, aparte se bate una barrita de mantequilla o sean 100 gr con ¾ taza de azúcar o sean 150 gr de azúcar hasta que esté cremosa, se añade uno por uno 3 huevos y 1 yema, se agrega ¼ de taza de miel karo o de maple y ½ taza de jugo de naranja y ½ taza de ron y 2 clavos. Se mezcla la fruta con la mezcla de mantequilla se junta muy bien. Ya cocido el pastel se desmonta, se baña con ron y se envuelve en papel encerado se puede guardar 3 o 4 semanas antes de servirlo.

Target Text***For to Make Plum Cake***

- 1 Takken' candyed fruits
- 2 Plums, quince, redcurrans, raisins gan
- 3 Tak yeast, nutmeg and pecan
- 4 Slyce and cut
- 5 Tak flour of ryse
- 6 Ah! Saalt of syze
- 7 With both hands styre nuts, fruits and flou'ah
- 8 And let it rest for an ow'ah
- 9 With buh'ah an' sugar in batere, thoo put
- 10 'Til cream sets foot
- 11 Add the eggs, wan by wan and a yo'k
- 12 Add the honey for some fo'k
- 13 Teem juice from an orange and rum
- 14 Just a hum
- 15 A pair of groon' cloves too
- 16 Styr the butter 'n' the barries' in queue
- 17 Put it in cofyn and bake
- 18 Sowk it in rum for yer sake
- 19 Ah'll wrap it in paper

- | | |
|----|--------------------------|
| 20 | Store it in a crater |
| 21 | For twa for' nights |
| 22 | Serve it on ca'ad nights |

Student Number	22306842	Text Number	5
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Source Text		Target Text	
Title	波のうさぎ	Title	Rabbit Waves
Year Published	2007		
Author	Kōno Fumiyo		
Language	Japanese	Language	English
Character Count	1020	Word Count	645
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> • <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200words max)	The ST is a chapter from the manga <i>In this Corner of the World</i>. This manga ‘rewrites history to tell us the story of those on the other side, people who tend to exist in the background of historical record [...] and what it is like to live with war hanging over your head’ (Allen 2020, 8-9). The ST is a childhood memory and is situated in 1913. The main FF that contributes to the historic narration is the use of HB, with only one textual mention to Hiroshima prefecture: ST/42-43 ‘Accident in Etajima’ an island cluster in Hiroshima. This dialect can be appreciated in the following grammatical variants (Shimoji 2018, 90-91): - Tendency to use particle <i>ga</i> for subject indication. - Tendency to omit object, complement or verb. E.g., ST/11-12: <i>mijikai</i> [short] omitting ‘the pencil is’. - Negative morpheme <i>-nai</i> for <i>-nu</i> or <i>-n</i>. E.g. <i>kaeranai</i> to <i>kaeran</i> [no return] - Copula <i>da</i> changes to <i>ja</i>; <i>iru</i> changes into <i>oru</i>. - Pronouns. E.g., <i>uchino</i> instead of <i>watashi</i> or <i>jibun</i> -> [my/myself] or <i>omae</i> derogatory for [you] (Jisho, n.d.).		

	Onomatopoeia is present in 12 frames. The SL has honorific suffixes such as <i>chan</i>, <i>san</i> and <i>sama</i>, increasing in politeness.
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation production of genre for target context</i> (200 words max)	The TA is English-speaking historic manga fans on the Discord channel called MatsuriLand. Fans publish fanfiction, translations and adaptations. The purpose of this fandom translation is to think how the HB can be represented. This will be done by: - Maintaining a Japanese reading order, top to bottom, right to left. - Informal register when the characters are equals, and polite when speaking to a superior. The honorific suffixes will be translated as: ○ <i>chan</i> -> dear; <i>san</i> will be omitted unless it is a dialogue between a child and an adult. Miss, Mr or sir will be added. ○ Grammatical aspects of the HB will not be translated into a specific TL dialect. ○ Idiomatic expressions will be translated for an idiomatic one in TL. E.g., ST/TT/7: the repetition <i>hiya</i> [freezing] as an expression for cold hands into 'Cold hands!' 'Mine are freezing'. - A reflective omniscient narrator will be added at certain intervals with white boxes to render explicitly the morphosyntactic context by: ○ Adding descriptions of geographical places. ○ Adding descriptions of Suzu's feelings. - The 12 frames with onomatopoeia will be translated into TL phonetically. E.g., ST/8 <i>ka-ra-n</i> (stomping feet) into <i>thu-rum, thu-rum</i>.

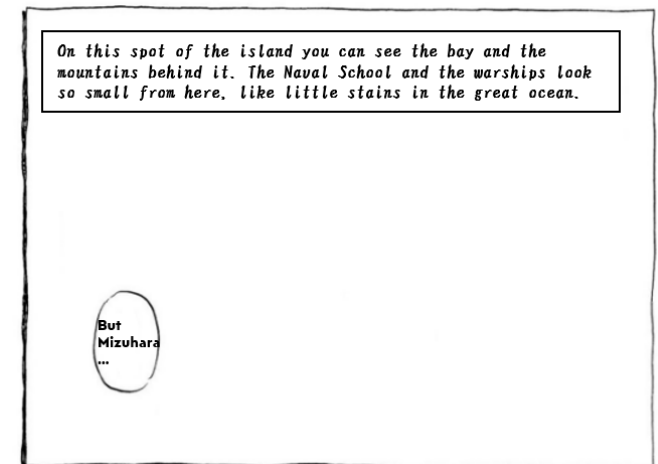
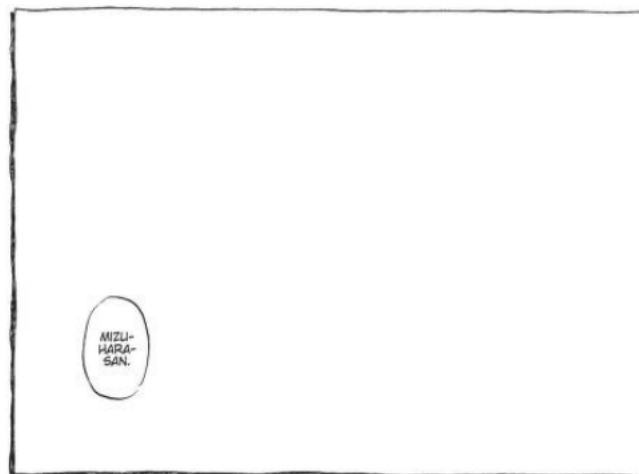
Critical Reflection

- *textual analysis*

(200 words max)

I compared the TT to the (PT) with particular focus on how the dialect was portrayed in each. The TT portrays the dialect and the context through the addition of an omniscient narrator while the PT uses informal English expressions to render locality in dialogue but no rendering of the SC is done.

- E.g., (40) Left -> PT; Right -> TT.



- TT -> the description in the white box sets the white space into a specific location, which is Etajima. In the PT the only Japanese context is the suffix *-san*.
- The TP keeps the SL suffix *-chan* when children are taking amongst themselves, while in the TT this was translated as [name] dear.
 - E.g., TT/5: 'Sumi dear, shall we exchange pencils?'. PT/5. 'Sumi-chan, wanna trade pencils?'.

This example shows how the tone of the dialogue changed with the suffix. In the TT, the use of 'dear' elevated the register by using complete words and old-fashioned idiomatic expressions like the modal verb 'shall' (Oxford, n.d.). While the PT, in using the *chan* suffix keeps an informal register followed by the contraction 'wanna'.

	- Overall, this makes the TT centred around the context more than in the linguistic nuances.
Works Cited ● <i>use of sources and reference material</i>	- Allen, Jocelyne. 2020. "Manga as Memory: <i>cocoon</i>, <i>In this Corner of the World</i> and Popular History". <i>Wasafiri</i> 35, no. 2: 8-18. https://doi.org/10.1080/02690055.2020.1721009 - Chino, Naoko. 2001. <i>All about particles: A Handbook of Japanese Function Words</i>. Tokyo: Kodansha International. - Fumiyo, Kōno. 2008. <i>Kono Sekai no Katasumi ni</i>. Tokyo: Zenon Comics. - Fumiyo, Kōno. 2011. <i>In this Corner of the World</i>. n.d. - Jisho. n.d. "Omae". Accessed April 21, 2023. https://jisho.org/search/omae - Minori, Shimoji. 2018. "Dialects". In <i>The Cambridge Handbook of Japanese Linguistics</i>, edited by Yoko Hasegawa, 87-113. Cambridge: Cambridge University Press. - Oxford Advanced American Dictionary. "Shall modal verb - definition, pictures, pronunciation and usage notes": Accessed: April 21, 2023. https://www.oxfordlearnersdictionaries.com/definition/american_english/shall

Target Text



1

Source Text



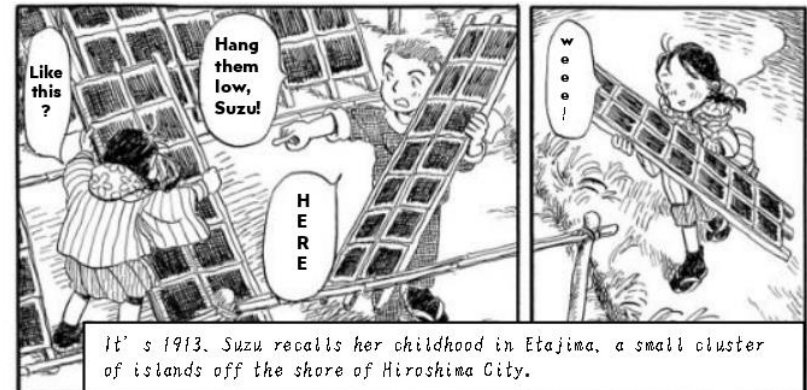


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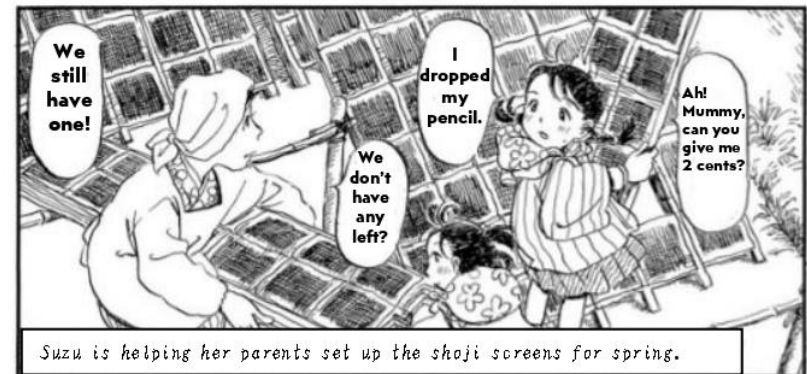
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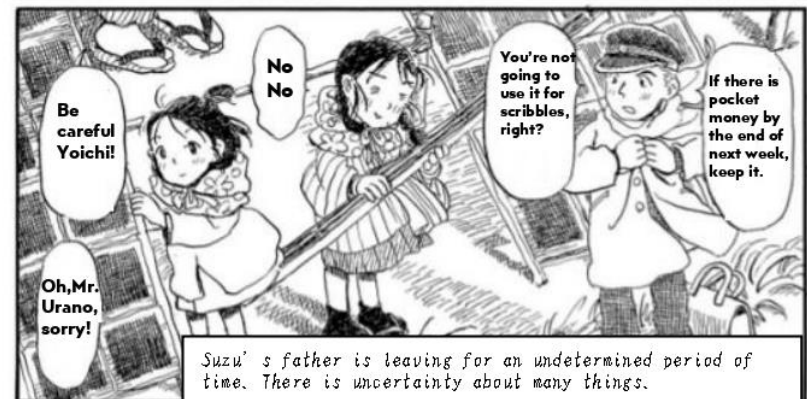
4



It's 1913. Suzu recalls her childhood in Etajima, a small cluster of islands off the shore of Hiroshima City.



Suzu is helping her parents set up the shoji screens for spring.



Suzu's father is leaving for an undetermined period of time. There is uncertainty about many things.

35



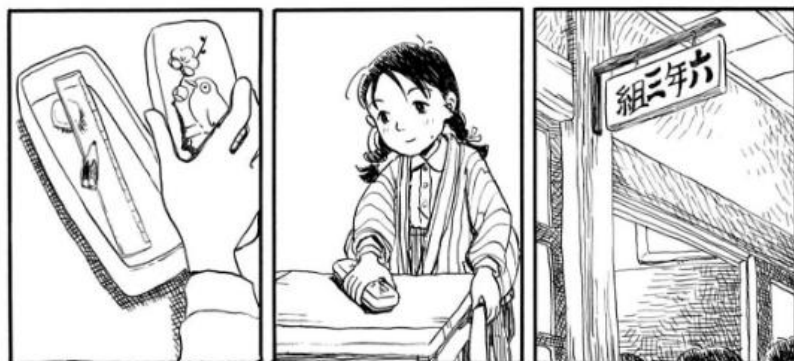
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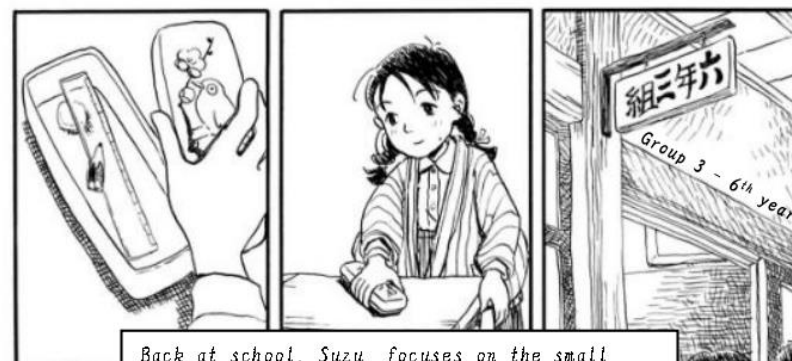
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Back at school, Suzu focuses on the small things. Primary school is almost over!

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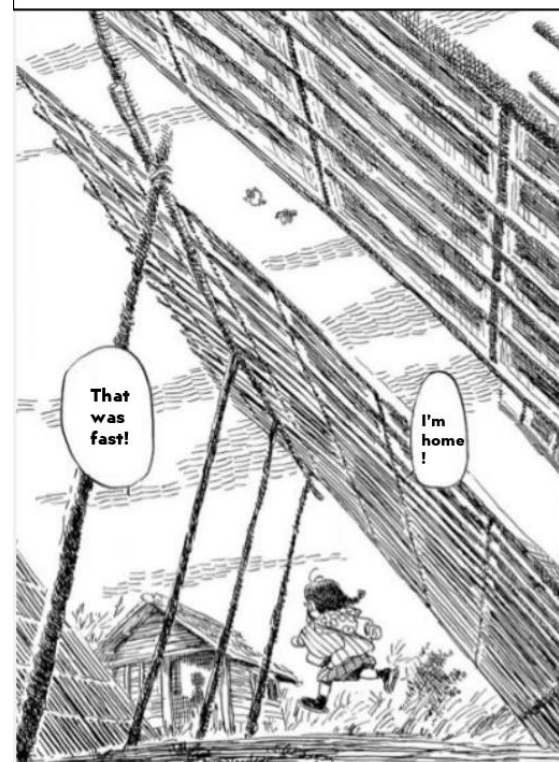


Suzu has a talent for drawing. Her parents want her to marry well though, so she doesn't have to worry about money in the future. There will be no time for drawing then and she knows it.

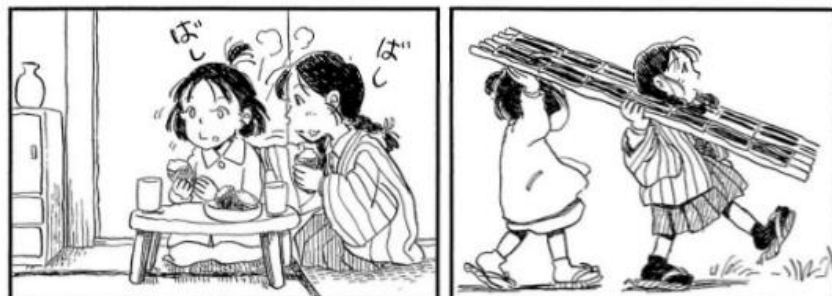


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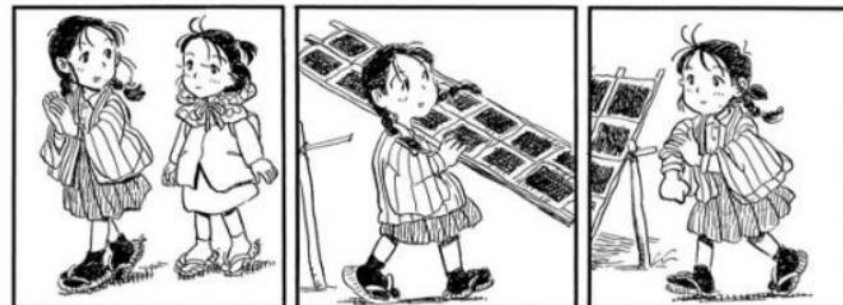
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I'm home!



27



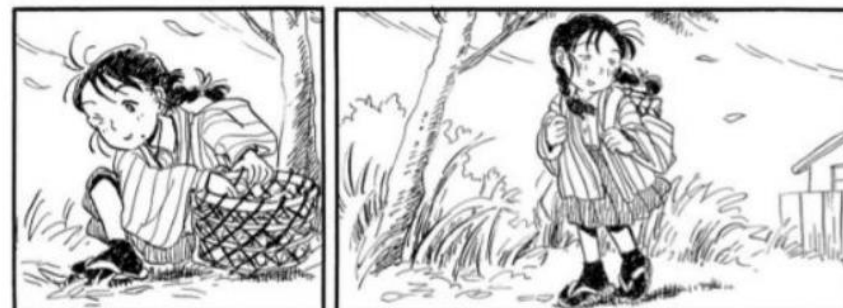
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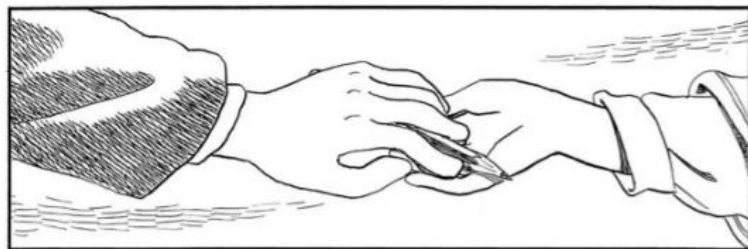
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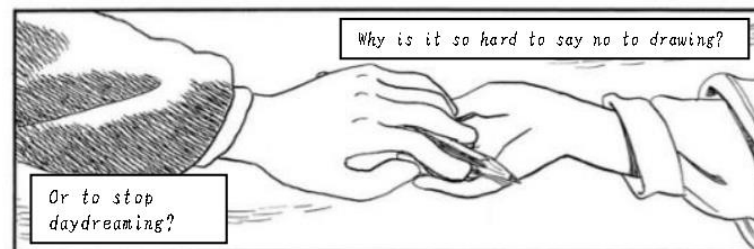


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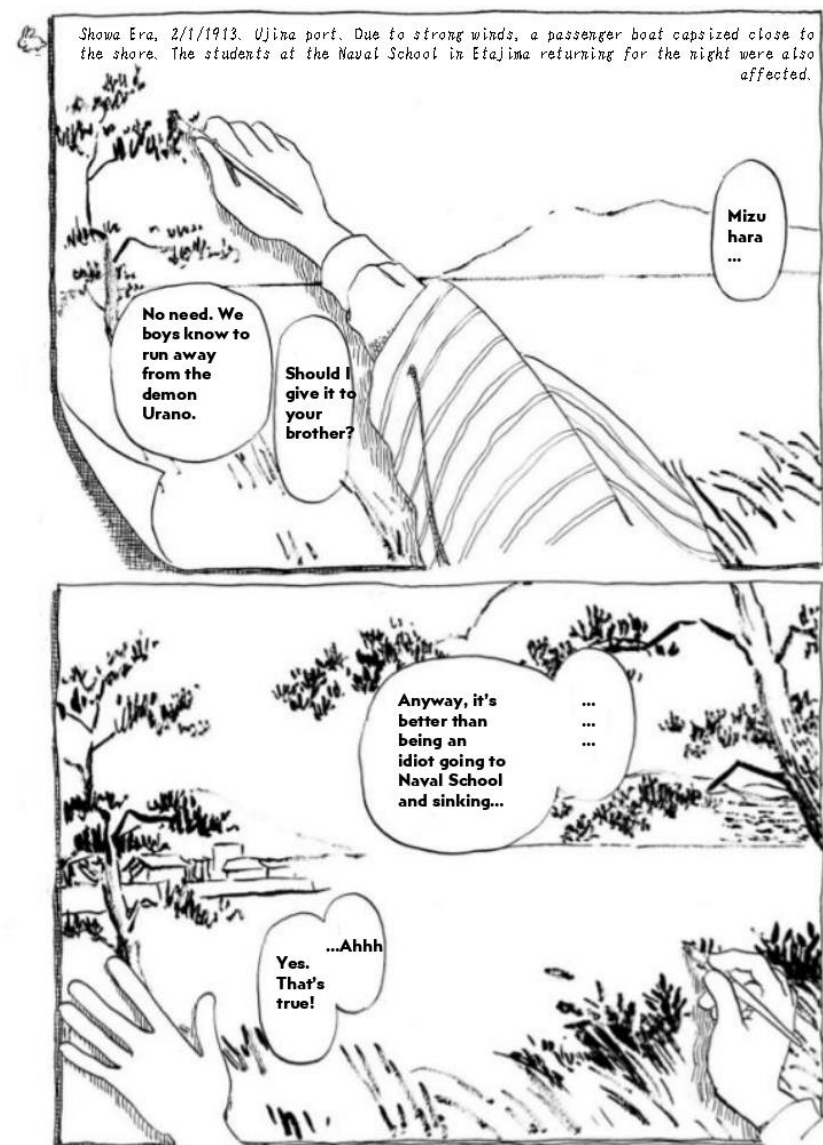
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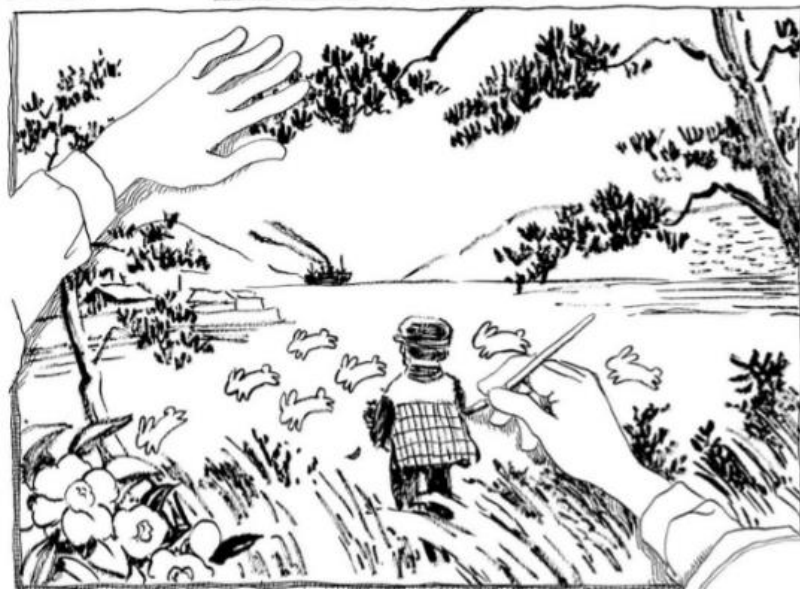
41



42



43



44



45





You've done it. You can go home now.

It's impossible to hate the sea with these drawings.



Finished!



I collected the twigs while you were drawing.

HERE!



Ohh, thank you.



Yeah, I thought to do the right thing.



Student Number	22306842	Text Number	6
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Source Text		Target Text	
Title	<i>La vida es sueño</i>	Title	<i>Este sueño llamado vida</i>
Year Published	c.a. 1627-1629		
Author	Pedro Calderón de la Barca		
Language	Spanish (Castilian)	Language	Spanish (Mexican) (MS)
Word Count	889	Word Count	1014
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200words max)	The ST is part of a comedy of the Spanish Golden Age (1580-1680) (Zorita 2010, 19). The ST is a scene where the main character (Segismundo) has been imprisoned for attempting to murder his father. The play questions what humans consider to be real through metaphors of dreams and destiny (Lewis-Smith 1998, 101). There is an awareness of the educational importance theatre had for the society of the time (Cascardi 1984, 12). The following FF must be noted: - Archaic Spanish such as ‘agora’ -> ‘ahora’ [now]; ‘desta’ -> ‘de esta’ [from this] as well as Castilian Spanish (CS) grammar. E.g., Second-person plural ‘<i>vosotros/as</i>’ [you] conjugation. - The metre is a <i>romance</i> (8 syllables/line and rhyme on even line) for dialogue and <i>décima</i> (8 syllables/line and abbccadda) for soliloquies. (Ruano 1994, 21) - Hyperbaton is the most recurring rhetorical device, changing and/or omitting subject – verb – object order for (s) – o – (v). E.g., ‘que tejió la Primavera [woven by Spring]’.		

	- Character symbolism. Segismundo represents ‘free will, and through whom it is shown that intellectual freedom (knowledge) is the key to moral freedom’. (Lewis-Smith 1998, 40). E.g., Segismundo’s soliloquy (ST/173-212).
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation</i> <i>production of genre for target context</i> (200words max)	The TA consists of Dramatic Literature undergraduate students attending the festival ‘Imaginar reconstrucciones 2023’ held by the National Theatre School in Mexico. This festival is looking for one-scene adaptations of old plays into modern Mexican social contexts. The following stylistic and grammatical changes will take place: - The characters will be adapted to a real-life story about Homero Gómez, an environmental activist who was kidnapped in Mexico, 2020 (Agren 2020, n.p.). Segismundo will change into the activist. The scene will be a series of dialogues between the kidnappers, and Homero reflecting on the conservation of monarch butterflies. - The CS will be translated into MS according to the <i>Diccionario de Español de México [Dictionary of Mexican Spanish]</i> (Colegio de México, n.d.,). E.g., ○ Preferred use for simple past over complex past. ○ <i>muy</i> [a lot] to express presumptuousness. ○ <i>hacer</i> [to do/make] for an action, production, creation, pretension and used in interjections. ○ Addition of Mexican swear words. - Stage directions will be added, stating: ○ Lighting effects for dramatic effect. ○ Specification of emotions, tone and voice modulation. ○ Use of stage space. - The hyperbatons of the ST will be kept but adapted into MS grammar and style.

Critical Reflection ● <i>textual analysis</i> (200rds max)	- The use of MS in prose with hyperbatons created a TT keeps a close link with poetic Spanish, reading more like CS rather than MS at times. ○ E.g., TT/25-26: 'Tu lucha verás y sin sentido la encontrarás, pues esta batalla ya la perdiste, viejito [Your fight you'll see and no sense you'll find in it, this battle is lost already, little old man] This phrase has MS elements such as: the diminutive of old man ('viejito') which in MS is used as a) sign of respect; b) something or someone with little importance (Colegio de México 2020, n.p.). The adverb 'ya [already]' is used in MS to emphasise a completed action (ibid., n.p.). The three hyperbatons in this phrase add lyricism to a scene that is intended to be serious. Poetic language and dialect in the TT move away from its plausibility and could lose the audience's engagement, but not necessarily their aesthetic appreciation. - The TT is more fast paced as the sentences are shorter (nine words/sentence vs. eleven words) but the text is longer. Removing the metre created more dynamic dialogues. This shows how when the language variants change along with cultural elements, the rhythm at which events happen can also be modified.
Works Cited ● <i>use of sources and reference material</i>	- Agren, David. 2020. "Mexico: defender of monarch butterflies found dead two weeks after he vanished". <i>The Guardian</i>. January 30, 2020. https://www.theguardian.com/world/2020/jan/30/mexico-activist-monarch-butterflies-dead-homero-gomez-gonzalez. - Calderón de la Barca, Pedro. 1994. <i>La vida es sueño</i>. Madrid: Editorial Castalia. - Cascardi, Anthony. 1984. <i>The Limits of Illusion: A Critical Study of Calderón</i>. Cambridge: Cambridge University Press. - Diccionario del Español de México. n.d. "Sobre el DEM". Accessed April 22, 2023. https://dem.colmex.mx/Presentacion. - Diccionario del Español de México. n.d. "Diminutivo". Accessed April 22, 2023. https://dem.colmex.mx/Ver/diminutivo. - Diccionario del Español de México. n.d. "Ya". Accessed April 22, 2023. https://dem.colmex.mx/Ver/ya.

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| | <ul style="list-style-type: none">- Lewis-Smith. 1998. <i>Calderón de la Barca, La vida es sueño</i>. London: Grant & Cutler Ltd.- Ruano, José. 1994. "Introducción bibliográfica y crítica". In <i>La vida es sueño</i>, 7-80. Madrid: Editorial Castalia.- Zorita, Miguel. 2010. <i>Breve Historia del Siglo de Oro</i>. Madrid. Ediciones Nowtilus. |
|--|--|

Source Text		Target Text
<i>La vida es sueño</i>		<i>Este sueño llamado vida</i>
Cuadro II	1	Personajes
[Torre de Segismundo]	2	Homero Gómez: el activista
<i>Descúbrese Segismundo como al principio, con pieles y cadena, durmiendo en el suelo. Salen Clotaldo, Clarín y los dos criados.</i>	3	El Águila: el jefe de los talamontes
Clotaldo:	4	José: sicario 1
Aquí le habéis de dejar,	5	Pedro: sicario 2
pues hoy su soberbia acaba	6	Chalán 1: ayudante
donde empezó.	7	
Criado 1:	8	Acto 1, Escena 1
Como estaba,	9	Es el año 2020. En algún lugar de El Rosario comunidad en Michoacán,
la cadena vuelvo a atar.	10	México. José y Pedro, unos sicarios enviados por El Águila, jefe de los
Clarín:	11	talamontes entran con Homero Gómez, activista y defensor de las
No acabes de despertar,	12	mariposas monarcas, amordazado y atado.
Segismundo, para verte	13	
perder, trocada, la suerte,	14	[La luz sólo alumbra a José y a Pedro, el público no puede ver a Homero,
siendo tu gloria fingida	15	inconsciente a causa los golpes]
una sombra de la vida	16	José: (voltea al Chalán 1)
y una llama de la muerte.	17	¡Déjalo aquí! ¡A ver si muy rey de las mariposas se sigue creyendo,
Clotaldo:	18	pinche pendejo!
A quien sabe discurrir	19	
así, es bien que se prevenga	20	
una estancia donde tenga		

harto lugar de argüir.

Éste es el que habéis de asir

y en ese cuarto encerrar.

Clarín:

¿Por qué a mí?

Clotaldo:

Porque ha de estar

guardado en prisión tan grave

Clarín que secretos sabe,

donde no pueda sonar.

Clarín:

¿Yo, por dicha, solicito

dar muerte a mi padre? No.

¿Arrojé del balcón yo a Ícaro de poquito?

¿Yo muero ni resucito?

¿Yo sueño o duermo? ¿A qué fin

me encierran?

Clotaldo:

Eres clarín.

Clarín:

Pues ya digo que seré

Corneta, y que callaré,

Que es un instrumento rüin.

Llévanle

21 **Chalán 1:**

22 Sale jefe. Al barrote lo amarraré, no vaya siendo que se nos escape.

23 (carga a Homero y lo coloca en una esquina del escenario)

24 **Pedro:** (se dirige a Homero y susurra)

25 Homero, no despiertes. Tu lucha verás y sin sentido la encontrarás, pues

26 esta batalla ya la perdiste, viejito. No sé por qué te empeñaste en ser el

27 rey de las mariposas. ¡Sabías el riesgo! ¡Sabías que podías morir!

28 **José:** (sorprendido)

29 ¡Ey, tú! Cuidadito y te oiga diciendo esas cosas otra vez. Si sigues así, vas

30 a acabar junto a este.

31 **Pedro:**

32 ¿Por qué yo? ¡El bosque ese qué me importa!

33 **José:**

34 ¡No te hagas! Te acabo de escuchar hablar con Homero, seguro le

35 soplaste algo, sabes demasiado y no confío en ti.

36 **Pedro:**

37 ¿Me estás llamando soplón? Por lo menos no soy como este, yo nunca

38 los he traicionado.

39 **José:**

40 Pues tu jefa trabaja con Homero en la reserva, seguro ya te metieron

41 ideas.

42 **Pedro:**

Clotaldo:

¡Señor! ¿Así

viene Vuestra Majestad?

Basilio:

La necia curiosidad

de ver lo que pasa aquí

a Segismundo, ¡ay de mí!,

deste modo me ha traído.

Clotaldo:

Mírale allí reducido

a su miserable estado.

Basilio:

¡Ay, príncipe desdichado

y en triste punto nacido!

Llega a despertarle ya,

que fuerza y vigor perdió

ese lotos que bebió.

Clotaldo:

Inquieto, señor, está,

Y hablando.

Basilio:

¿Qué soñará

Sale el Rey Basilio rebozado

43 Eso qué, por allá nunca voy. Hace mucho que no hablo con mi mamá.

44 [Sale Pedro molesto]

45

46 [Entra el Águila]

47 **José:**

48 No sabía que vendrías. Tenemos todo controlado, no te preocupes.

49 **El Águila:**

50 Nomás quería ver que todo esté bajo control, mañana tenemos que
51 seguir con la chamba.

52 **José:**

53 Sí pues, ahí anda. Ya nada nos detiene.

54 **El Águila:**

55 Despiértalo, ¿no? Quiero que a la cara ese traidor me vea.

56 **José:**

57 Sí, jefe. No es necesario, parece que despierto está y cosas diciendo
58 anda.

59 [Chalán 1 trae a Homero al escenario]

60

61 **Homero:**

62 (entre el sueño y la vigilia, delirante) [Aparecen mariposas en el
63 escenario como parte del delirio]

64

agora? Escuchemos, pues.

Segismundo:

Piadoso príncipe es

el que castiga tiranos.

¡Muera Clotaldo a mis manos!

¡Bese mi padre mis pies!

Clotaldo:

Con la muerte me amenaza.

Basilio:

A mí, con rigor y afrenta.

Clotaldo:

Quitarme la vida intenta.

Basilio:

Rendirme a sus plantas traza.

Segismundo:

¡Salga a la ancharosa plaza

del gran teatro del mundo

este valor sin segundo!

Porque mi venganza cuadra,

¡vean triunfar de su padre

al príncipe Segismundo!

(en sueños)

(en sueños)

(Despierta)

65 No me arrepiento... no podía seguir talando oyameles, ¿dónde estarían
67 las monarcas? El Águila se puede ir a chingar a su madre. Y de paso
68 todos sus achichincles también.

69 **José:**

70 Este ya ni sabe lo que dice. ¿Qué nos puede hacer?

71 **El Águila:**

72 A mí de qué me amenaza, si le dije bien clarito que no se metiera
73 conmigo.

74 **Homero:**

75 ¡Den la cara! ¡Cobardes! ¡No tienen idea de lo que significa defender
76 algo con su vida! ¡Me vengaré! ¡Verán que más fuerte que la naturaleza
77 no hay nada! (Despierta, confuso) ¿Qué...? ¿Dónde estoy? (Se toma la
78 cabeza, con desconcierto)

79 **El Águila:** (susurra) ¡Ey, José! Que no me vea, ya sabes lo que hay que
80 hacer. Me avisas cuando acabes.

81 [El Águila se esconde]

82 **Homero:**

83 ¿Cómo terminé aquí, atado? ¿Por qué yo? Dios mío, si cambié mi
84 camino. ¿Estaba soñando acaso con mi fin?

85 **José:**

86 (para sí mismo, susurra) No puede ser, yo no me quería meter en esto y
87 ahora del viejito me tengo que encargar.

Mas, ¡ay de mí!, ¿dónde estoy?

Basilio:

Pues a mí no me ha de ver.

Ya sabes lo que has de hacer.

Desde allí a escucharte voy.

Segismundo:

¿Soy yo, por ventura? ¡Soy

el que preso y aherrojado

llego a verme en tal estado?

¿No sois mi sepulcro vos,

torre? Sí. ¡Válgame Dios,

que de cosas he soñado!

Clotaldo:

(A mí me toca llegar

a hacer la deshecha agora.)

¿Es ya de despertar hora?

Segismundo:

Sí, hora es ya de despertar.

Clotaldo:

¿Todo el día te has de estar

durmiendo? ¿Desde que yo

al águila que voló

(retírase)

[aparte.]

88 **Homero:**

89 ¿José? ¿Eres tú? Siento que estaba delirando, ¿dónde estoy?

90 **José:**

91 ¿De qué te quejas? El Águila ya vino y se fue y tú seguías durmiendo.

92 **Homero:**

93 ¿Y yo para qué lo quería ver? Siento que sigo soñando José, nada de esto

94 es real, no es posible que sea cuestión de vida o muerte proteger el lugar

95 en el que vivimos. Las mariposas veo acercándose a mí. Despierto, pero

96 creo que sigo soñando, con las puntas de mis dedos creo que las puedo

97 tocar.

98 **José:**

99 ¡Ya no sabes lo que dices!

100 **Homero:**

101 Supongamos que sí fue un sueño, sólo te diré algunas cosas que vi, José.

102 Desperté y estaba en un bosque, grande como el que había cuando era

103 niño, ¡qué sueño tan cruel! El piso lleno de margaritas y alas de mariposa,

104 el catre que la naturaleza tejió y que una y otra vez pisoteamos. Venían

105 personas de todos lados, sabían el poder de este lugar. José, tú me decías

106 que el bosque había crecido, los talamontes se habían ido.

107 **José:**

108 ¡Buenas noticias serían!

109 **Homero:**

con tarda vista seguí
y te quedaste tú aquí,
nunca has despertado?

Segismundo:

No,
ni aún agora he despertado;
que, según Clotaldo entiendo,
todavía estoy durmiendo;
y no estoy muy engañado
porque si ha sido soñado
lo que vi palpable y cierto,
lo que veo será incierto;
y no es mucho que, rendido,
pues veo estando dormido,
que sueñe estando despierto.

Clotaldo:

Lo que soñaste me di.

Segismundo:

Supuesto que sueño fue,
no diré lo que soñé;
lo que vi, Clotaldo, sí.
Yo desperté y yo me vi,
¡qué crueldad tan lisonjera!,
es un lecho que pudiera

110 Pues no para ti. Por traidor, te echábamos del pueblo.

111 **José:**

112 ¿Y yo por qué? ¿Qué hice?

113 **Homero:**

114 La naturaleza reinaba de nuevo. Yo me quería vengar de todos, pero
115 aprendí a perdonar. Sólo a la naturaleza podía yo amar, pero creo que ahí
116 se acabó el sueño.

117 [El Águila se va]

118 **José:**

119 (Para sí mismo)

120 El Águila andaba por aquí hace un momento. ¿Sabías que los sueños son
121 puras mentiras? De cualquier manera, más vale que recuerdes quién
122 manda aquí, quién te cuida cuando nadie más lo hizo, traidor.

123 [José se va]

124 **Homero:**

125 Claro, pues fíjate que ya hace unos años dejé atrás esa vida, ese enojo y
126 ambición por talar árboles. Si alguna vez a soñar te atreves, y estoy seguro
127 de que lo harás, sabrás que vivimos en un planeta en constante cambio.
128 Vivir es soñar. La experiencia me ha enseñado que quien se atreve a vivir
129 sueña hasta convertirse en eso. Los reyes sueñan que son reyes y se
130 cuentan cuentos para justificar la destrucción a su paso. Reciben aplausos
131 que no merecen. Pero olvidan que las palabras se van con el viento y al

con matices y colores
ser el catre de las flores
que tejó la Primavera.
aquí mil nobles, rendidos
a mis pies, nombre me dieron
de su príncipe y sirvieron
galas, joyas y vestidos.
La calma de mis sentidos
tú trocaste en alegría
Diciendo la dicha mía:
que aunque estoy desta manera,
príncipe de Polonia era.

Clotaldo:

¡Buenas albricias tendría!

Segismundo:

No muy buenas: por traidor,
con pecho atrevido y fuerte,
doce veces te daba muerte.

Clotaldo:

¿Para mí tanto rigor?

Segismundo:

De todos era señor
Y de todos me vengaba.

132 final todos nos volveremos cenizas. Somos poderosos en esta vida, pero
133 ¿cómo será la que sigue? Con su dinero el rico sueña, lo cuida. El pobre
134 sueña con su miseria y su carencia. Quien mejora, sueña. Quien pretende
135 y presume, sueña. Quien ofende y lastima, sueña. En todo el mundo
136 soñamos lo que somos, aunque no lo entendamos. Yo sueño que estoy
137 aquí, atado y rendido. Soñé que en otra circunstancia estuve. José, te
138 pregunto, ¿qué es la vida? ¿una locura? ¿una ilusión? ¿una sombra? ¿una
139 ficción? En esta vida llamada sueño, las acciones más buenas son las
140 pequeñas, pero los sueños, mi estimado, sueños siempre serán.

141

142 [Fin del acto 1, escena 1]

143

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Sólo a una mujer amaba;	154
que fue verdad, creo yo, en que todo se acabó	155
y esto sólo no se acaba.	156
	<i>Vase el Rey.</i>
Clotaldo:	157
	158
	<i>[Aparte.]</i>
(Enternecido se ha ido el Rey de haberle escuchado)	159
Como habíamos hablado	160
de aquella águila, dormido,	161
tu sueño imperios han sido;	162
mas en sueños fuera bien	163
entonces honrar a quien	164
te crió en tantos empeños,	165
Segismundo, que aun en sueños	166
No se pierde el hacer bien.	167
	<i>Vase.</i>
Segismundo:	168
	169
Es verdad; pues reprimamos	170
esta fiera condición,	171
esta furia, esta ambición,	172
por si alguna vez soñamos.	173
Y sí haremos, pues estamos	174
en un mundo tan singular	175
que el vivir sólo es soñar,	

y la experiencia me enseña	176
que el hombre que vive sueña	177
lo que es hasta despertar.	178
Sueña el rey que es rey, y vive	179
con este engaño mandando,	180
disponiendo y gobernando;	181
y este aplauso, que recibe	182
prestado, en el viento escribe	183
y en cenizas le convierte	184
la muerte: ¡desdicha fuerte!	185
¡Que hay quien intente reinar	186
viendo que ha de despertar	187
en el sueño de la muerte!	188
Sueña el rico en su riqueza,	189
que más cuidados le ofrece;	190
sueña el pobre que padece	191
su miseria y su pobreza;	192
sueña el que a medrar empieza;	193
sueña el que afana y pretende;	194
sueña el que agravia y ofende;	195
y en el mundo, en conclusión,	196
todos sueñan lo que son,	197
aunque ninguno lo entiende.	
Yo sueño que estoy aquí	

destas prisiones cargado,	198
y soñé que en otro estado	199
más lisonjero me vi.	200
¿Qué es la vida?: un frenesí.	201
¿Qué es la vida?: una ilusión,	202
una sombra, una ficción;	203
y el mayor bien es pequeño,	204
que toda la vida es sueño,	205
Y los sueños, sueños son.	206
	207

Student Number	22306842	Text Number	7
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Source Text		Target Text	
Title	<i>Nocturno en que nada se oye</i>	Title	<i>Nada to be Heard en la Noche</i>
Year Published	1933		
Author	Xavier Villaurrutia		
Language	Spanish	Language	English/Spanish
Word Count	243	Word Count	246
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a poem from the book <i>Nostalgia de la muerte</i> [<i>Nostalgia of Death</i>] by Xavier Villaurrutia, 20th century Mexican poet. According to Báez (2004, 307) some of the recurring themes of this anthology are night, death, dream, love and the identity of loneliness. From this theme, the following FF (rhetorical devices) are identified in the ST: ○ Personification: ST/1: ‘un silencio desierto como la calle antes del crimen’ [a desert silence like the street before a crime]. ○ No full stops throughout the poem. ○ Enjambments. E.g., ST/17-18: ‘Y en el juego angustioso de un espejo frente a otro/cae mi voz’ [and in the anxious game of a mirror in front of another/my voice falls]. ○ Ellipsis. E.g., ST/14-15: ‘dentro del agua que no moja [inside the unwet water]’, missing subject here.		

- Dilogies. A word with multiple meanings is repeated. The order of words is changed to create puns through word games (Beristáin, 151). This can be noted in the following example of the ST /19-22:

y mi voz que madura y mi voz quemadura y mi bosque madura y mi voz quema dura	[and my voice matures and my voice burns and my forest matures and my voice burns a lot]
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These FF were predominant in Mexican poetry of the time as identity problems within the Spanish literary canon arose (Corral 2007, 89).

Strategy

- *identification of translation problems*
 - *knowledge of genre within target context and situation of target text*
 - *justification of translation*
- production of genre for target context*
- (200words max)**

This TT is an entry for the Bilingual Latin Poetry Slam Showcase to be held in NYC. The attendees are 18 to 30-years-old young-adults interested in Latin American culture. The TT will be in Spanish-English (Pawliszko 2015, 75). Slam poetry is an ‘oral phenomenon’ where the written and spoken words interact (Somers-Willet 2009, 16). The translation will be approached as follows:

- Code-switching: grammatical logic of one language to the other (Pawliszko 2020, 80) when an English verb is used.
 - E.g., Conjugation of English verbs with Spanish logic. -> wet -> wettear
 - The function of rhetorical devices will be kept in TL to recreate the *nocturno* theme.
 - Dilogies/wordplay will be translated using Spanglish grammatically and phonetically, emphasising identity problems and changing the wordplay’s order.
 - Cyan – not word play; green – word play; pink – identity addition.
- E. g., -> ST: y mi voz que madura/y mi voz quemadura [my voice matures, and my voice burns]
 -> TT: Mi voice is lost (it has been stolen)/ Mi voy pa'l otro lado (I was forced).
- The TT will not have full stops.

	- Orality will be rendered with square brackets for voice modulation and an informal register, proper of oral culture.
Critical Reflection ● <i>textual analysis</i> (200 words max)	The TT was shared with three English-speakers who have different grasps of the Spanish language. - The native Mexican Spanish speaker commented that Spanglish seems arbitrary at times. They said that Spanglish tends to be related to everyday life situations, e.g., ‘<i>parkiar</i> el coche [park the car]’ which brings to question the limit of language mixing with aesthetic purposes. - The native English speakers felt alienated from the code-switched words where TL verbs are conjugated as in the SL. E.g., TT/16: ‘inside ese fuego irasible that cuttea like a scream’. This implies that the TA needs to be familiar with both languages to grasp the TT aesthetically. - The TT is a mixture of English, Spanish and moments when both languages work together to keep syntactical logic. ○ E.g., TT/34: pues el dream y la death: ya nada tienen que decirse. The nouns ‘dream’ and ‘death’ kept their SL gendered definite article and the last part is in the SL but not in the ST order. - Identity issues were added to seven lines in brackets. Even though the oral interpretation of this is open, the result is a TT which makes identity the primary focus, instead of the nocturnal theme.
Works Cited ● <i>use of sources and reference material</i>	- Báez Pinal, Gloria Estela. 2004. “El juego de ecos y espejos: un acercamiento al estudio de la diología en la obra poética de Xavier Villaurrutia”. <i>Acta Poética</i> 25, no. 2: 302-333. doi:10.19130/iifl.ap.2004.2.143. - Beristáin, Helena. 1995. <i>Diccionario de retórica y poética</i>. Porrúa: Mexico. - Corral Vallejo, Federico. 2007. “Xavier Villaurrutia. Calambures literarios”. <i>Revista de la Universidad de México</i>. 41: 88-90. - Latham, Alison. 2004. <i>Oxford Dictionary of Musical Works</i>. Oxford: Oxford University Press. - Pawliszko, Judyta. 2020. <i>Sociolinguistic Analysis of Mexican-American Bilingualism: Spanglish as a sociocultural phenomenon</i>. Peter Lang: Berlin.

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| | <ul style="list-style-type: none">- Somers-Willet, Susan. 2009. <i>The Cultural Politics of Slam Poetry: Race, Identity and Performance of Popular Verse in America</i>. Michigan: University of Michigan Press. |
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Source Text

Nocturno en que nada se oye

En medio de un silencio desierto como la calle antes del crimen
sin respirar siquiera para que nada turbe mi muerte
en esta soledad sin paredes
al tiempo que huyeron los ángulos
en la tumba del lecho dejo mi estatua sin sangre
para salir en un momento tan lento
en un interminable descenso
sin brazos que tender
sin dedos para alcanzar la escala que cae de un piano invisible
sin más que una mirada y una voz
que no recuerdan haber salido de ojos y labios
¿qué son labios? ¿qué son miradas que son labios?
Y mi voz ya no es mía
dentro del agua que no moja
dentro del aire de vidrio
dentro del fuego lívido que corta como el grito
Y en el juego angustioso de un espejo frente a otro

Target Text

Nada to be Heard en la Noche

1 Streets before a crime: a silence tan desierto
2 [**Hushed voice**] no respire m'ija, nada must disturb my death
3 loneliness with no walls
4 all angles fled when
5 at my tomb, please leave mi statue sin sangre
6 to go out in a moment – so slow –
7 infinite descent
8 no arms to hold on to
9 no fingers to reach the scale falling from un piano invisible
10 with no more than a mirada and a voz
11 the eyes and lips don't remember where they come from
12 ¿qué son labios? ¿o miradas that turn into labios?
13 mi voice is gone, it's not mine anymore (it never was)
14 inside l'agua que no se *wettea*
15 inside the air of glass
16 inside ese fuego irasible that *cuttea* like a scream
17 and in the asphyxiating game of a mirror facing another

cae mi voz
y mi voz que madura
y mi voz quemadura
y mi bosque madura
y mi voz quema dura
como el hielo de vidrio
como el grito de hielo
aquí en el caracol de la oreja
el latido de un mar en el que no sé nada
en el que no se nada
porque he dejado pies y brazos en la orilla
siento caer fuera de mí la red de mis nervios
mas huye todo como el pez que se da cuenta
hasta ciento en el pulso de mis sienes
muda telegrafía a la que nadie responde
porque el sueño y la muerte nada tienen ya que decirse.

18 **[Rhythmic and steady voice]** cae mi voice
19 mi voice is lost (it has been stolen)
20 mi voy pa'l otro lado (I was forced)
21 mi boca se pierde (every time)
22 mi bosque (sigue burneando)
23 mi voz quema, siempre quema
24 Like an ice scream
25 Like an ice cream
26 aquí, en la caracola de mi oreja
27 heartbeat of a sea in which knoweo nada
28 in which no swimmeo nada
29 'cause I forgot my feet and arms by the shore
30 mis nervios, they leave me
31 everything runs like the fish that knows
32 feeleo the pulse of my forehead
33 mute telegraphy, to which nadie responde
34 **[paused voice]** pues el dream y la death: ya nada tienen que decirse.

Student Number	22306842	Text Number	8
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Source Text		Target Text	
Title	<i>Dream Flight</i>	Title	<i>Aterrizaje despierto</i>
Year Published	2017		
Author	Lucinda Jacob		
Language	English	Language	Spanish
Word Count	153	Word Count	324
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is part of a collection of poems for children. The ST is written in free verse/prose poetry understood as a poetic form with no clear metre or rhyming scheme and principally written in first person singular (Hetherington 2020, 10). Prose poetry has also been defined as a medium to ‘enliven prosaic language of our era’ through uses of language that are potentially ‘poetic’ (Hetherington 2020, 11). The author of the ST does this through the following FF: - Use of first-person singular to narrate the events occurring in the poem. Informal register is achieved using a) compound adjectives; b) hyphens connecting words to create expressions: ○ E.g., ST/5-6: ‘and I’m foot-footing it/heel-to-toe, star to star’. - There is a sequence of events during the poem to recreate the theme of a dream: a. Description of a sunset (ST/1st stanza) b. The speaker flies to space (ST/2nd stanza) c. The speaker comes back to Earth (St/3rd stanza).		

	- The following rhetorical devices are present: - Descriptive metaphors: - o E.g., ST/6-7: 'heel-to-toe, star to star/ like hopscotch in the sky' - Personification: - o E.g., ST/4: 'The stars are strong enough to hold me now'.
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	The TT will be submitted for inclusion in <i>The Polaris Trilogy</i> (2023), a compilation to be launched by the Lunar Codex (Lunar Codex, n.d.) to the Moon in 2024 in any human language. The TA is the committee evaluating the submissions who are artists and/or academic experts on literature (Lunar Codex, n.d.) They will be assessing poems with the theme of the universe or Earth. The translation will be done by: - Two speakers in first-person singular. - o The ST's speaker will be on the left of the TT; on the right, a second speaker will be added expressing contrary ideas to the ST. The purpose is to join both speakers with seemingly contrary elements to create a dialogue and a single TT. E.g., TT/1-2: (ST) 'Cuando empieza a caer la noche/ (additional dialogue) Aquí siempre es de noche [when the night begins to fall/ It is always night in here]' - Metaphors and personifications will be translated, keeping their theme and intention, into idiomatic TL expressions. - o E.g., 'foot-footing it' - > 'paso a pasito [from step to little step]'; 'heel-to-toe' - > 'de talones a dedos' [from heels to toes].
Critical Reflection • <i>textual analysis</i>	- The two speakers create tension as some lines are an 'echo' to one another but in others, they seem to be two texts:

(200rds max)	○ Echo: E.g., TT/9-10: 'y voy, paso a pasito/ mano a manita [and I go, step by step/ hand by hand] ○ Unsynchronised: E.g., TT/29-30: 'y luego los dejo a que se despierten/ aquí no hay día [and I leave them as they wake up/ there's no day here] The TT is a poetic dialogue where the additional lines tend to be more introspective and bitter as they negate or oppose the TT's playfulness and imagination. - The TT highlighted the relationship between the immediate space surrounding the Earth, potentially useful as an archive of human life, part of the TC and TA. This can be noted by: ○ The TT title to 'Aterrizaje despierto [Awake Landing]' instead <i>Dream Flight</i> to signify the opposite idea of the ST and emphasise return to Earth. ○ Repeated mentions of the Earth and Moon. TT -> Earth is mentioned four times more than in the ST; Moon – two times vs. ST one time, as well as an additional one to the Sun. This sets the TT in a very specific place compared to the ST.
Works Cited ● <i>use of sources and reference material</i>	- Hetherington, Paul and Atherton, Cassandra. 2020. <i>Prose Poetry: An Introduction</i>. Princeton: Princeton University Press. - Jacob, Lucinda. 2017. <i>Hopscotch in the Sky</i> Dublin: Little Island Books. - Lunar Codex. n.d. "Story". Accessed 27 April 2023. https://www.lunarcodex.com/story. - Lunar Codex. n.d. "Poetry". Accessed 27 April 2023. https://www.lunarcodex.com/poetry. - Brinkman, Joyce et al, ed. 2023. <i>The Polaris Trilogy: Poems for the Moon</i>. Indiana: Brick Street Poetry.

Source Text***Dream Flight***

When the night begins to fall
 I watch the sky until it's velvet dark
 and suddenly I know I must step out –
 the stars are strong enough to hold me now
 and I'm foot-footing it
 heel-to-toe, star to star
 like hopscotch in the sky.

I pass the moon and find that I – hello! –
 am interrupting midnight conversations
 from satellites back down to mobile phones.
 I overtake a rocket and surprise
 sleepy astronauts on their way to Mars.

I wave and entertain them, juggling stars
 back and forth, hand to hand
 then leave them to rub their eyes
 as I run up the Milky Way
 into a game of chasing and I'm dancing, tumbling
 with dreaming girls and boys across the sky.

Target Text***Aterrizaje despierto***

1 Cuando empieza a caer la noche
 2 Aquí siempre es de noche
 3 observo el cielo hasta que de endrino terciopelo se torna
 4 el cielo me envuelve como una manta, omnipresente
 5 y, de repente, sé que debo salir –
 6 sé que debo regresar
 7 las estrellas ya me sostienen
 8 astros inasibles como la espuma del mar
 9 y voy, paso a pasito
 10 mano a manita
 11 de talones a dedos, de estrella en estrella
 12 mis pies flotan mientras intentan ir de estrella en estrella
 13 como rayuela en el cielo.
 14 recuerdo la sensación de brincar, el peso de la existencia
 15 paso en frente de la Luna y encuentro que –¡hola! –
 16 si tan sólo me pudiera sentar en un cráter de la Luna
 17 interrumpo conversaciones nocturnas
 18 no interrumpiría conversaciones nocturnas.
 19 viajando de satélite a celular.
 20 pero el sonido no viaja en el silente sideral.

As night goes on our dance turns into song
and I turn back and join the birds at dawn
singing in their chorus
as I flap my way
back down
to earth.

21 Sobrepaso una nave espacial y me sorprendo
22 Estoy flotando hacia la Tierra
23 encuentro astronautas dormidos de camino a Marte.
24 floto en el vacío del espacio, soledad de monjes
25 Los saludo con la mano y entretengo con malabares de estrellas
26 las estrellas danzan a millones de años luz
27 de aquí para allá, de mano en mano
28 cintilan ¿formando una constelación?
29 y luego los dejo a que se despierten
30 aquí no hay día, pero tampoco noche
31 mientras corro cuesta arriba por la Vía Láctea
32 la Vía Láctea en la palma de mi mano
33 juego a la caza, bailando y tropezando
34 la observo mientras el tiempo sigue avanzando
35 con niños y niñas que sueñan a lo largo y ancho del cielo.
36 los sueños se quedan como cápsulas en el espacio
37 La noche sigue y nuestra danza se convierte en una canción
38 y canto mi canción, aunque sean notas de silencio
39 y vuelvo para unirme con los pájaros al amanecer
40 me acerco a la Tierra, el Sol se asoma por allá
41 cantando en su coro
42 de repente, debo aterrizar, quiero escuchar

43	aleteo hasta llegar	
44		el vuelo elegante
45	abajo de nuevo	
46		arriba otra vez
47	hacia la Tierra.	
48		al final, siempre hacia la Tierra.