
Linguistic analysis for crosslinguistic and intersemiotic translation of Medardo Angel Silva's poems from *El Arbol del Bien y del Mal*

Sara Rivadeneira Enríquez¹, Indira Rodríguez Abad²

sara.rivadeneira@cu.ucsg.edu.ec , Indira.rodriguez@cu.ucsg.edu.ec,

¹ Licenciada en Lengua Inglesa, Lingüística y Literatura, Magister en Diseño Curricular, Docente Titular tiempo completo, Universidad Católica de Santiago de Guayaquil, ORCID: <https://orcid.org/0000-0003-2475-6825>

² Facultad Licenciada en Lengua Inglesa, Mención en Traducción, cargo actual: International Admissions Specialist organización donde labora: International Student Admissions Service, <https://orcid.org/0000-0002-9556-3820>

Abstract: *Poetry is a complex art that speaks about and through mental images, and whose nuance is more effectively grasped by peeling the different layers that make up the levels of poetic meaning. Objective. Carry out an analysis and rendering of a selection of poems by Medardo Angel Silva. Materials y methods. Qualitative, descriptive cross-sectional approach to explore and revisit the characterizations of meaning, symbolism, image, and semantic system; subsequently materialized through an analysis chart and an exploration of the effectiveness of the translations proposed. Results. The study allowed significant insights into lexical relations in the poems and their proposed counterparts. There was an overall positive reaction when the verbal message was accompanied by a visual counterpart. Conclusion. Given the complexity of representative Ecuadorian poetry, translators must be trained to cope with higher levels of linguistic analysis and the emerging demands of literary translation.*

Key Words: *Literary translation, intersemiotic translation, linguistic analysis, lexical relations*

Análisis lingüístico para la traducción e interpretación semiótica de una muestra de poemas de Medardo Angel Silva recogidos en su libro El Árbol del Bien y del Mal

Resumen: *La poesía es un arte que habla sobre y a través de representaciones mentales, y cuyos matices se definen más eficazmente al analizar los diferentes niveles de significado poético. Objetivo. Realizar el análisis y la traducción de una selección de poemas de Medardo Angel Silva. Materiales y métodos. Enfoque transversal descriptivo y cualitativo para explorar y revisar las caracterizaciones del significado, el simbolismo, la imagen y el sistema semántico; posteriormente materializados en una tabla de análisis y una exploración de la efectividad de las traducciones propuestas. Resultados. El estudio permitió una comprensión significativa de las relaciones léxicas en los poemas y las traducciones propuestas. Hubo una reacción positiva generalizada cuando el mensaje verbal fue acompañado por una contraparte visual. Conclusión. Dada la complejidad de la poesía ecuatoriana, los traductores deben estar capacitados para hacer frente a los niveles más altos de análisis lingüístico y las demandas emergentes en el ámbito de la traducción literaria.*

Palabras Clave: *Traducción literaria, traducción intersemiótica, análisis lingüístico, relaciones léxicas.*

1. Introducción

The translation of poetry is a task that entails "... highly structured literary production... because the very process of translation seems to require a rather high degree of parallelism in both form and content" (Nida, 2002, p. 77). Meaning is pivotal to the understanding and rendering of poetic texts, because not only does it make reference to the immediate context in which it is embedded, but it refers to the total network of relations entered into by any linguistic form (Catford, 1965).

In comparison to other fields of translation, the literary field, more specifically poetry translation, is rather underdeveloped. Besides the presence of very general approaches and theoretical notions of literary texts, there are not many strategies aimed to direct the complex task of rendering poetic texts. Hence, rendering poems, as barely explored as it seems to have been, opens the doors to significant contributions interwoven in a twofold scheme of meaning: through semantic units (meaning and symbolism) and through structural units (form and poetic devices).

A semantic approach to the translation of poetry relies on the exploration of all the levels of meaning; i.e. a study of corresponding linguistic and extralinguistic units of the text; and for the purpose, it is necessary to select a body of poems that display the challenges of meaning that transcends structure. Anglo-Saxon poets are very popular amongst translators and there exist multiple renderings of most of the classic and most popular English-speaking poets. Nonetheless, Latin American poets, and particularly Ecuadorian poets, have been disregarded if not entirely neglected, creating a significant gap in the field in the dissemination of Hispanic poetry to English-speaking countries and the rest of the world (France, 2000).

Medardo Angel Silva, one of the most iconic poets in the Ecuadorian poetic realm, appears as one of the best representatives of our literature to the rest of the literary world. Despite his youth, it is moving to see that his lyric voice seems to be tinged by a sort of rushed ageing, an untimely misfortune, and a fierce love for death (Sala, 2007). There is also an autobiographical note to all of Silva's (and other poets of his generation), and this is because the Beheaded Generation –as they were known– answers to the concept of literary generation to the point that the 'poetic persona' not only expresses, almost as if in a confession, the 'biographical persona' about whom it is writing, but it is, each time, a proxy of the others (Adoum, 1998). These elements conjugated lead to the analysis concerning what formal properties of the text shall be

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approached and how the presence of intersemiotic translation can complement the rendering into English of Medardo Angel Silva's selection of poems from his book *El Árbol del Bien y del Mal*.

Literary, and more specifically poetry translation is usually phonographically or stylistically oriented and most of the strategies used to render meaning are general approaches designed for other text types such as financial, legal or technical texts. This generates a gap between the theoretical and practical aspects of the translation process, resulting in literary translators falling into a mechanical, result-oriented process that leaves aside the analysis-synthesis approach that is necessary to understand and, thus, render poetry. Meaning, in all texts, but more importantly in poetic texts, plays a pivotal role in the conveyance of linguistic and aesthetic features of the message (Baker & Jones, 1998). Therefore, it is of great importance that translation strategies aimed for poetic texts be sought and applied in the process.

Thorough analysis of the formal properties that make up overall meaning and shades of meaning, new light is derived on the semantic aspect of poetry by probing deeper into understanding the relationship between concepts, mental images and words through the use of an intersemiotic model of translation that can orient the rendering method of poetic texts and the inherent strategies to overcome translation problems. Accordingly, the main objective of this work is to produce a linguistic and extralinguistic analysis of a set of poems by Medardo Angel Silva and assess the effectiveness of a complementary intersemiotic rendering of the chosen poems featuring evocative meanings that resulted out of the analysis.

2. Materiales Y Métodos

This study is basic, descriptive, and cross-sectional research, consistent with a qualitative method of analysis. From a linguistics and translation point of view, this project falls into the category of annotated

research given the annotations that accompany the rendering of the poems. Two stages or phases were designed for the completion of proposal. The early stage concerns the linguistic analysis and interpretation of the object of study: Medardo Angel Silva's poems, which were selected out of his book *El Árbol del Bien y del Mal*. This analysis is divided into three subsections: atomistic relations that deal with the implicit and explicit ideas present in the poems; holatomistic relations that gather the isotopies present in the poems; and holistic relations that gather information on the cultural references present in the poems. This phase is developed within an annotations chart based on the adaptation of the three-phase translation model of analysis, transfer and restructuring by Nida and Taber used in the MuTra 2005 Conference about the Challenges of Multidimensional Translation edited by Heidrun Geryzmisch-Arbogast (Gottlieb, 2007).

The second stage uses a survey that gathers the responses of a sample population towards the renderings of the poems. The population for this stage is made up by 22 educational advisors ranging from 20 to 40 years out of whom 5 are native speakers of British nationality, 2 are French, 1 is Colombian, 1 bears dual nationality (Ecuadorian-American), and the remaining 13 are Ecuadorian. Nine participants are men and 13 are women. None of the subjects of the sample population was familiar with poetic texts neither in their native language nor in English. The two instruments used during the research process retrieved the information that was required for providing answers at the two research stages proposed.

3. Resultados

Medardo Angel Silva's poetry is fuelled by darkness, suffering and the alluring idea of death. The topics presented in the poems chosen for this project cover most of the topics dominating his poetry; unrequited love, loss, frustration, the mediocrity of the sick society we live in, and how death frees man from the confinements of such society. Silva's poetry is charged with descriptive imagery that evokes different concepts

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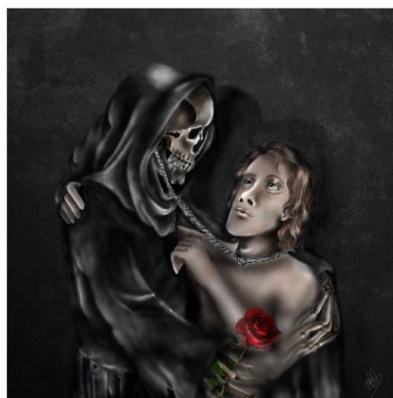
that are both implicitly and explicitly stated throughout the poem. In order to produce an intersemiotic rendering, the poem has to be analyzed at different levels of implicitness, explicitness, isotropy and cultural knowledge. Implicitness and explicitness are used for determining how elements will be displayed in the graphical representation, while isotropy is used for defining which ideas have to be more prominently represented. Finally, cultural knowledge enables the translator to identify the pieces of information in the poem that might need further explanation in the text and therefore, a specific representation in the graphical rendering.

3.1 Analysis of La Muerte Perfumada

Poem Information				
Poem Name:	La Muerte Perfumada	Translation:	Ambrosial Death	
Main idea: The poem talks about suicide. Akin to the Decapitated Generation style and tenor, the poem represents the fascination Silva had with death. In the poem, the protagonist (presumably the poet himself) is narrating how Misfortune (which he had personalised by capitalising it) has destroyed his blissful innocence of life, showing him how cruel and hard life is. Prostrated by grief the poet feels tempted to change the sad reality of life for the sweet slumber death offers him.				
Linguistic – Structural Analysis				
Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	<i>Explicit Ideas</i> 1. Death 2. Suffering 3. Suicide (willingness to die and acceptance of death itself)	(1) la bella tentación de dame muerte (1) como un fugado de la sepultura (1) agonizaba mi fugaz ventura (2) Convaleciente de aquel mal extraño, (2) Segó mis dichas la Malaventura (2) sentí en mi dulce postración inerte (3) la bella tentación de dame muerte	Death holding a man in her arms. The man looks lovingly into death's empty orbital cavities as if enraptured by its luring appeal	The figure of the man in death's arms represents both the convalescence of the man, which symbolises more a moral and spiritual ailment than a physical one, and his surrendering to death. The rope symbolises the way in which the character takes its life, but the idea is not represented completely as in him hanging from the rope, but complemented with the image of him embracing death.
	<i>Implicit Ideas</i> Form of suicide	... la bella tentación de dame muerte tejiéndome un cordel con tu peluca.	A rope coming from under death's hood falls down to circle around the neck of the young man	
Hol-Atomistic Features	<i>Isotopy</i> - Misfortune - Sickness - Death	Convaleciente de aquel mal extraño, para el que sólo tú sabes la cura,	The face of the main character is haggard and gaunt	The word twine is used to translate the word <i>cordel</i> . Twine is less explicit than ROPE which is usually more suggestive of suicide by hanging, thus respecting the implicitness of the form of suicide.
Holistic Patterns	Cultural Knowledge The notion that in Spanish death is perceived as a female concept and represented as an old skeletal form with scanty greyish hair.	Cual destrenzada cabellera cana tejiéndome un cordel con tu peluca.	Same as for <i>implicit ideas</i>	

3.1.1 Rendering of La Muerte Perfumada

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| <p>(1) Convaleciente de aquel mal extraño,
para el que sólo tú sabes la cura,
como un fugado de la sepultura
me vio la tarde, fantasmal huraño.</p> | <p>(1) Healing from such odd malady
whose cure you alone hold
fleeing from the ossuary
midday saw me, an eerie ghoul.</p> |
| <p>(5) Segó mis dichas la Malaventura
como inocente y cándido rebaño
y bajo la hoz de antiguo desengaño
agonizaba mi fugaz ventura...</p> | <p>(5) Like an innocent gullible herd
my bliss Misfortune blinded
under the scythe of ancient mishap
ephemeral my fortune faded</p> |
| <p>(10) Cual destrenzada cabellera cana
la llovizna ondeó tras la ventana...
Y aquella tarde pálida y caduca</p> | <p>(10) Like an unbraided tress of silver
Drizzle out of the window fluttered
And that ancient ghastly noon</p> |
- sentí en mi dulce postración inerte
la bella tentación de darme muerte
tejiéndome un cordel con tu peluca.
- I felt in my sweet inert prostration
of death the beautiful temptation
weaving from your wig a twine



3.2 Analysis of Inter Umbra

Poem Information				
Poem Name:	Inter Umbra	Translation:	Inter Umbra	
Main idea: This poem talks about the nature of the human soul and how it is trapped in the prison that is our physical body and how it is condemned to exist in this lesser world. Much like Aristoteles thought, Silva is here expressing his feelings of frustration at how the beacon of light that is the human soul has to live in a murky and gloomy world as it is our human existence. But he also mentions that at the end of its existence, the soul can go back to the light where it came from and where it truly belongs, which is another way of expressing his fascination with death and how he manages to find some beauty and solace in it.				
Linguistic – Structural Analysis				
Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	<u>Explicit Ideas</u> - Soul as a prisoner	¡Cómo estás en tu negro calabozo de arcilla,	A cage in the form of a ribcage	The cage is represented by a ribcage for two main reasons; one being the fact that ribs form a cage that contains our vital organs, and two because the poem implies that the body is the prison of the soul, thus the part of our bodies that engages our heart and other organs serves to represent this concept. Blue or shades of blue are directly and indirectly mentioned in the poem and their mention serve two purposes, representing the idea of freedom which awaits the soul, and also the qualities the soul has: wisdom, purity, sensitivity, etc. Therefore, making the light emerging from the soul blue serves to highlight this idea.
	<u>Implicit Ideas</u> - Life is death to the soul, and death its life	en vigilia perenne sepulta, oh, alma mial, ¡vuelve desde tu noche a la limpiada aurora y que sepan los astros el color de tu vestel	The soul kneeling down among the dirt and stretching its arms towards the wings of the angel!	
Hol-Atomistic Features	<u>Isotopy</u> (1) Constraint (2) Liberation (3) Purity	(1) ¡Cómo estás en tu negro calabozo de arcilla, en vigilia perenne sepulta, oh, alma mial, (1) ¡Gota azul de la sangre divina de los astros, <i>hundida</i> para siempre en el mar salobre...! (2) ¡vuelve desde tu noche a la limpiada aurora y que sepan los astros el color de tu vestel (3) tú que eres toda luz y gracia y armonial ¡Gota azul de la sangre divina de los astros,	(1) A cage in the form of a ribcage, muck all around the soul (2) & (3) Light coming out from the shape of the soul	
Holistic Patterns	<u>Cultural Knowledge</u> Colour blue: Blue represents both the sky and the sea, and is associated with open spaces, freedom, intuition, imagination, expansiveness, inspiration, and sensitivity. Blue also represents meanings of depth, trust, loyalty, sincerity, wisdom, confidence, stability, faith, heaven, and intelligence.	<i>hundida</i> para siempre en el mar salobre...! Gabriel mueve sus alas en el campo celeste... y que sepan los astros el color de tu vestel	The silhouette of archangel Gabriel's wings the distant against the pink horizon. The shape of the soul engulfed in blue light	

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3.2.1 Rendering of Inter Umbra

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| <p>(1) ¡Cómo estás en tu negro calabozo de arcilla, en vigilia perenne sepulta, oh, alma mía!, ¡en el fango del mundo hincada la rodilla, tú que eres toda luz y gracia y armonía!</p> <p>(5) ¡Gota azul de la sangre divina de los astros, que el Destino vertió en un ánfora pobre! ¡Arquitectura eximia de oros y alabastos hundida para siempre en el mar salobre...!</p> <p>En el confin rosado ya se anuncia la hora...</p> <p>(10) Gabriel mueve sus alas en el campo celeste... ¡y vuelve desde tu noche a la límpida aurora y que sepan los astros el color de tu veste!</p> | <p>(1) How you prevail in your black clay prison In perennial vigil interred, oh, soul of mine! In the muck of the world in genuflection You, who are all grace, all harmony, and light</p> <p>(5) Sapphire drop, divine blood of the stars, that destiny into a faulty anaphora poured! Exceptional creation of gold and alabaster Forever within the saline sea obscured...!</p> <p>In the flushed horizon the time approaches Gabriel beats his wings in the azure garden Return from your dark night into the limpid dawn and let the stars know the shade of your garb!</p> |
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3.3 Analysis of Al Angelus

Poem Information				
Poem Name:	Al Angelus	Translation:	To the Angelus	
Main idea:				
The poem tells the story of a nun that remembers the past life she has given up as she walks through the gallery as she walks to the church to pray the rosary. In the solitude of her confinement she reminiscence her experiences of love in a world outside the convent. Though short, the poem evokes the nostalgia of a lost dream, the sour regret of what was left behind.				
Linguistic – Structural Analysis				
Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	<u>Explicit Ideas</u> Religious duty	Al Angelus... llamaban al rosario... La religiosa voz del campanario vibraba en la quietud de la Abadía.	An arched corridor overlooking a courtyard and in the distance part of the bell tower	The image of the bell tower visible from the window of the corridor where the nun is give the reader and observer a situational context, in this case, of the location the poem makes reference to. The nun looking towards it with a single tear running down her cheek represent her pain and feeling of confinement to her religious duty, while the shadow of the lovers projected behind her (and from her) represent the love she has left behind, her past.
	<u>Implicit Ideas</u> - Lust - Forbidden passion - Regret and melancholy	En sus manos de nácar oprimia el viejo Kempis o el Devocionario... hablaba de Eloisa y Abelardo el llanto que la fuente diluía	A prayer book crumpled in the pale hands of the nun	
	<u>Isotopy</u> Yearning	hablaba de Eloisa y Abelardo el llanto que la fuente diluía Y la Sor que en el mundo fue princesa,	A single tear running down the nuns face	
Holistic Patterns	<u>Cultural Knowledge</u> - Kempis makes an allusion to a German canon regular, Thomas à Kempis, who wrote religious books. Amongst his most famous is the Imitation of Christ, which was written for monks, priest and nuns. - Eloisa y Abelardo This makes reference to the verse Eloisa to Abelard by Alexander Pope which talks of the passionate feelings of young Eloise for her tutor Abelard who was several years older than her.	En sus manos de nácar oprimia el viejo Kempis o el Devocionario hablaba de Eloisa y Abelardo	The shadow projected by the walking nun is shaped as Eloisa and Abelard (two lovers embracing)	

3.3.1 Rendering of Al Angelus

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| (1) Atravesó la oscura galería...
Al Angelus... llamaban al rosario...
la religiosa voz del campanario
vibraba en la quietud de la Abadía. | (1) Through the dark gallery...
to the Angelus... summoning to prayer...
the pious voice of the bell tower
quivered in the stillness of the Abbey |
| (5) En sus manos de nácar oprimía
el viejo Kempis o el Devocionario...
La luz de un aceitoso lampadario
delató su presencia en la crujía... | (5) In her pearly hands oppressed
the old Kempis or the book of prayers...
of an oily lamp the flicker
in the corridor denounced her presence... |
| (10) Se vio palidecer su faz de nardo
hablaba de Eloísa y Abelardo
el llanto que la fuente diluía. | (10) Her face palled like a nard
as the tears by the fountain diluted
spoke of Eloisa and Abelard. |
- Y la Sor que en el mundo fue princesa,
inclinando la pálida cabeza,
atravesó la oscura galería.
- And the Sister, of the world once a princess,
bowing her pale head crossed
through the dark gallery.



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3.4 Analysis of Ofrenda a la Muerte

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

3.4.1 Rendering of Ofrenda a la Muerte

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| <p>(1) Muda nodriza, llave de nuestros cautiverios,
<i>¿oh, Tú, que a nuestro lado vas con paso de sombra,
Emperatriz maldita de los negros imperios,
cuál es la talismánica palabra que te nombra?</i></p> <p>(5) Punta sellada, muro donde expiran sin eco de la humillada tribu las interrogaciones, así como no turba la tos de pecho hueco la perenne armonía de las constelaciones.</p> <p>(10) Yo cantaré en mis odas tu rostro de mentira, tu cuerpo melodioso como un brazo de lira, tus plantas que han hollado Erebos y Letheos;</p> <p>y la serena gracia de tu mirar florido que ahoga nuestras almas exentas de deseos, en un mar de silencio, de quietud y de olvido.</p> | <p>(1) Silent nursemaid, key to our confinement,
Oh, you, who walks by our side with steps of shadow,
Cursed Empress of the realms of darkness
To what talismanic word do you answer?</p> <p>(5) Sealed tip, wall where without an echo the questions of the obsequious tribe expire, just like the hollow-chest cough leaves untroubled the everlasting harmony of the stars.</p> <p>(10) I shall sing my odes to your untrue face, your melodious body like a lyre's arm
your soles treading on Erebus and Lethes</p> <p>and the serene grace on your blooming gaze that drowns our souls freed from desire, in a sea of silence, oblivion and calm</p> |
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3.5 Analysis of Las Alas Rotas

		Poem Information		
Poem Name:	Las Alas Rotas	Translation:	Broken Wings	
Main idea: The poem reflects on the temptations that corrupt the soul with their allure. The seven sins are describes as wolf cubs that in a banquet first appear to be auspicious hosts, but later on force the souls to drink from their sinful wine. The souls fail to return to their heavenly home after their stay with the wolves because their wings have been tattered and broken.				
Linguistic – Structural Analysis				
Feature / Pattern	Commentary	ST Examples	Image(s)	Analysis
Atomistic Features	<u>Explicit Ideas</u> Men are sinful creatures	En antiguas orgías cuerpos y almas servimos a los siete lobeznos de los siete pecados	A hungry wolf-like figure force-feeding a soul some grapes.	The wolf-like figures represent the seven deadly sins. The act of having one feeding the soul while the others lay waiting in the dark for the right time to attack, represents the deceiving way in which temptation works. And the soul's broken wings represent the effects that committing sins has on the soul, i.e. damnation. The soul kneeling represents both submission from the part of the creature (sins) and surrender from the part of the soul.
	<u>Implicit Idea</u> Men fall easily prey of temptation Sin and temptation corrupt the soul	y en la Misa del Mal doblamos las rodillas... la vid de la Locura de sus negros racimos; exprimí en nuestras bocas los vinos condenados lánguidos oficiantes de pintadas mejillas se vieron coronados de nuestras frescas rosas las almas descendieron al putrefacto suelo, asfixiadas de luz y con las alas rotas!	The soul is on her knees as the wolf-like creature feeds it. Six pairs of eyes waiting in the darkness to feed on the soul The soul's wings are dirty tattered and torn.	
Hol-Atomistic Features	<u>Isotopy</u> Sinfulness and temptation	En antiguas orgías cuerpos y almas servimos exprimí en nuestras bocas los vinos condenados en la Misa del Mal doblamos las rodillas	The soul is kneeling on a six-point star drawn on the ground	
Holistic Patterns	<u>Cultural Knowledge</u> Los siete pecados: this refers to the seven capital sins which tempt humanity	a los siete lobeznos de los siete pecados;	Seven pairs of red, wolfish eyes staring down at a fallen soul	

3.5.1 Rendering of Las Alas Rotas

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| <p>(1) En antiguas orgías cuerpos y almas servimos a los siete lobeznos de los siete pecados; la vid de la Locura de sus negros racimos; exprimí en nuestras bocas los vinos condenados.</p> <p>(5) Pálidas majestades sombrías y ojeras, lánguidos oficiantes de pintadas mejillas se vieron coronados de nuestras frescas rosas y en la Misa del Mal doblamos las rodillas...</p> <p>(10) ¡Y acabado el festín –al ensayar el vuelo hacia el puro Ideal– como heridas gaviotas las almas descendieron al putrefacto suelo, asfixiadas de luz y con las alas rotas!</p> | <p>(1) In ancient orgies, body and soul served the seven cubs of the seven sins. From black bunches the vineyard of Madness squeezed into our mouths those wretched wines</p> <p>(5) Pale majesties, somber and hollow-eyed Languid hosts of tinted cheeks Saw themselves by our fresh roses crowned And In the Black Mass we bent our knees</p> <p>(10) Concluded the feast –while trying to flee to the idyllic destination– like wounded gulls sank the souls to the putrid earth choked by the light and with broken wings.</p> |
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3.6 Data retrieved out of the survey applied

The population surveyed answered five questions in a matrix table based on a Likert scale. They were asked how accurately the images represented the meaning of the poems, how well the image reflected the mood of the poem, and how accurately the image summarized the message of the poem. Results were significantly positive since between 50% and 80% of the participants rated each rendering from very effective to effective; which can lead us to presume that there is a correlation between the level of accuracy with which the visual representation transmits the meaning of its verbal counterpart and the level of understanding achieved by the translated poems on their own, i.e. without the visual representation which was 9.1% not so effective, 31.8% quite effective, 40.9% as effective, and 18.2% as very effective. These results show that, though the verbal transference of the poems on their own is still effective, and texts fulfil their skopos; nevertheless, the poems complemented by an intersemiotic rendering are decidedly more effective in conveying the message of the poem.

4. Discusión

The translated poems accompanied by an intersemiotic rendering containing more symbolic elements received a consistently lower rating of perceived understanding, and their intersemiotic complements received a consistently lower rating of perceived accuracy of representation of their interlingual counterparts. In the same way, intersemiotic renderings containing more explicit elements rated higher in perceived understanding and the intersemiotic complements in perceived accuracy of representation of their interlingual counterparts. It would be advisable that poetic translations carry over the most representative explicit elements from the source text to the target text.

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

The translated poems accompanied by an intersemiotic rendering delivered the message more successfully than the translated poems on their own. Therefore, it is advisable for translators to become familiar with the field of intersemiotic translation so they can incorporate some of these features when rendering poetry.

5. Referencias

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