Universitat Pompeu Fabra
Barcelona

Treball de fi de màster de Recerca

Translating Marc Rovira's Poetry from Catalan to English

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Màster: Estudis de Traducció

Edició: 2013-2014

Directors: Dra. Diana Sanz Roig Dra. Victòria Alsina Keith

Any de defensa: 2014

Col·lecció: Treballs de fi de màster

Programa oficial de postgrau
"Comunicació lingüística i mediació multilingüe"

Departament de Traducció i Ciències del Llenguatge

Abstract: For this master thesis, the author's English translation of contemporary Catalan poet Marc Rovira serves as a foothold to study the Catalan-English language pair (focusing on translations to English) in terms of Catalan and American cultural contexts and linguistic comparisons. Priorities and restrictions will come into play as the author solves challenges and determines the characteristics of a potential analogous form.

Keywords: Poetry, poetry translation, literary translation, translating to English, etymology, Edicions Poncianes, three percent, Marc Rovira, María Cristina Fernández Hall, analogous form, Catalan, English, contemporary poetry, Language poetry, annotated translation, allusion, alliteration, free verse, dialogical model.

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I. Introduction and Objectives

The objectives of this master thesis are twofold. I will translate poems from Catalan to English in the hopes of creating a quality translation that can stand on its own and be enjoyed by an American public. At the same time, I will use this translation task as a basis for research on literary translation, focusing on cultural contexts and linguistic comparisons between Catalan and English. On the macro-level, this chapter will start by justifying the undertaking of this translation, which contributes an original work of art as well as language pair analysis in a rather barren Catalan-to-English poetry translation field. I have chosen to translate six poems by Marc Rovira, a young poet from Barcelona. Born in 1989, Rovira is barely 25 years old. However, he has already published a book of poems, *Passejant a l'ampit d'una parpella maula,* which won the prestigious Amadeu Oller poetry prize in 2009. He has also recently published a few translations of poems by Stéphane Mallarmé in collaboration with Edicions Poncianes, a Barcelona-based literary publishing house. Of the six poems by Marc Rovira that I chose to translate, three have been published in *Lletra*, in the anthology "33 poetes de menys de 35", and the other three have been published in *Poetari*—both of these internet-based publishers focus on Catalan literature and poetry. I chose to translate these poems because I was looking for quality work by young Catalan writers, and I trust Rovira's work meets these criteria. At the same time, the sound tactics, allusions, and contexts in Rovira's work seemed appropriate for an investigation on literary translation. Furthermore, I believe these poems deserve to be enjoyed by a wider audience—and translation definitely serves this goal.

In terms of the first objective, to translate Marc Rovira's poetry to English for readers in the United States in particular, it would be interesting to note who has been translated to English and in what form. If we look at the 2014 Translation Database from the University of Rochester's *Three Percent*, we may note that only 3 books in Catalan were translated for sale in the US in 2014, all of which were fiction (namely, *Dark Vales* by Ramon Casellas, *Barcelona Shadows* by Marc Pastor, and *Victus: The Fall of Barcelona* by Albert Sanchez) ("2014 Translation Database", 2014). The same database indicates that in terms of 2014's book translations for sale in the United States from all languages, only 13.12 percent were from poetry. In this sense, we can easily see that the translation of poetry books, particularly of poetry from Catalan to English, for sale in the United States is not common at all.

Meanwhile, the Ramon Llull Institute website's *TRAC* page (for translations from Catalan) lists a total of 126 translated Catalan books published in 2013 (*Institut Ramon Llull*, 2014). In terms of poetry, however, only 76 Catalan to English book translations have ever been published (*Institut Ramon Llull,* 2014). Furthermore, of these 76 poetry books, not a single one includes a poet born after 1979. In contrast, a handful of poets who have already moved on to the next life have been published multiple times (Ausiàs March, Carles Riba, Josep Carner, and Palau i Fabre, among others). Some living poets are published too (such as Ernest Farrés and Montserrat Abelló, among others) but the lack of youth among the scores of books is worrisome. Of course, we should keep in mind that most Catalan-to-English poetry translations are likely published in magazines like the *Barcelona Review* rather than in books, but there is no official data on the matter.

Hopefully, the above statistics make the void of Catalan-to-English poetry translations quite evident. In this sense, I am glad to bring a fresh voice to the fore. Why should one be a consecrated poet to be translated? Translation is a space to be influenced and to influence, and a young published poet could draw attention to other young Catalan poets in turn. Though I hope to publish these translations in a literary magazine such as the *Brooklyn Rail* in the United States, these poems were mainly translated for academic purposes. The dual purpose of this translation has allowed for an exploration of translation theory—providing micro-level insights on problems and solutions for Catalan-to-English translation (on which very little has been written thus far), while defining American target-culture expectations of poetry, which will help determine an appropriate analogous form for the Catalan source text. This work has compiled the translation's process, theories, and choices, explicating them in the poems' annotations and in the theoretical framework for academic and philological purposes (Zabalbeascoa, 2001: 134). All in all, I hope this master thesis will not only contribute with the translations, but also provide a well-rounded view of poetry translation, the Catalan-English language pair, and the cultural issues at hand.

Following the Introduction and Objectives presented in this chapter, the thesis will be structured as such:

Chapter II: The State of the Art chapter will point out the thesis's contributions with regards to the state of Catalan-to-English poetry translation, existing linguistic and contextual resources for the Catalan-English language pair, poetry translation models, and other works on Marc Rovira.

Chapter III: Subsequently, the Theoretical Framework for the translation will be thoroughly explored. It will draw upon the concept of analogous form (Holmes, 1970), and use Patrick Zabalbeascoa’s (2001) priority and restriction model to find how semantics and stylistic elements bolster and restrict each other. Throughout this section, theoretical concepts will be directly applied to the challenges and solutions that arose in my translation, thus providing a micro-level analysis of the translation process. It is important to note that most of the annotations accompanying the poetry translations in Chapter VII heavily rely on the theories expounded in Chapter III. Many of the theories in this chapter were explored in Patrick Zabalbeascoa’s *Temes avançats de la traducció* course and in Anna Espunya’s *Lingüística aplicada a la traducció* course from the Universitat Pompeu Fabra Master in Translation Studies.

Chapter IV: In the Methodologies section of this thesis, I will outline how I chose the poetry to be translated and how I found the theories that would support this translation. I will also describe the translation process in general (rough literal translations, word choices, writing, and revision).

Chapter V: This chapter, on The Poet, will provide a cultural background of Marc Rovira in terms of his family, education, and standing in Catalan literature. The chapter will attempt to determine Rovira’s place in the youngest generation of Catalan poets while describing the publishing houses that have propelled his work thus far. For this chapter, Professor Diana Sanz’ course in *Traducció i cultural* from the aforementioned Master’s program was particularly useful.

Chapter VI: Following a thorough background of the poet and the source-culture poetry scene, this chapter on the Target Literary Scene will describe the state of poetry translation and poetry in general in the United States. The chapter will draw upon statistics on translation, poetry readers, and poets to describe the social and market dimensions of poetry in the USA. It will also describe the main trends in contemporary American poetry, situating Rovira’s work in this new American context.

Chapter VII: In the Annotated Translation, the thesis will culminate with the English translations of Rovira's six poems. A few annotations will accompany the poems, drawing on theories from Chapter III while providing interesting details taken from interviews with the poet. While the poems should stand on their own as art, the annotations rely on the theories and priorities outlined in Chapter III.

Chapter VIII: The Conclusions chapter will summarize the master thesis' contributions and findings while pointing toward possible directions for further investigations on Catalan-to-English poetry translation.

II. State of the Art

1. Contributions

With regards to the state of the art, this thesis makes two contributions. First of all, the thesis aims to create a quality English translation of Marc Rovira's poetry while providing a background of his life and work. Secondly, the thesis provides a theoretical framework that describes the translation process and contributes various insights on Catalan-to-English translation.

2. English-to-Catalan Translation

Much work on the Catalan-English language pair has already been done, as English has long been a cultural exporter to Catalonia. According to the UNESCO's *Index Translationum* database, which compiles data on translations of texts from all genres (literature, social and human sciences, natural and exact sciences, art, etc.), English is the number one original language translated to Catalan[1], nearly doubling the number of translations for the second- and third-place source languages, Spanish and French ("'TOP 10' Original Language", *Index Translationum*). Indeed, English is the number one translated language in the world ("'TOP 50' Original Language", *Index Translationum*). While English is also the fourth most popular target language in the world ("'TOP 50' Target Language", *Index Translationum*), we should keep the popular *Three Percent* statistic in mind—often cited to emphasize that only 3 percent of published literature in the United States is translated. The United States' exact translation rate is unknown, but the University of Rochester's *Three Percent* estimates that rates are actually even lower (“Three Percent, Translation Database”, 2014). In essence, as pointed out in the introduction, while translations from English abound, translations to English are rather scarce ("2014 Translation Database", 2014).

One could say that the amount of writing on Catalan-to-English translation reflects Catalan-to-English publication rates. Indeed, academic work in this respect is hard to find. On the other hand, there are many books on translating from English to Catalan.

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[1] Data accounts for translations published in Catalan from 1979 to 2012.

English-to-Catalan translation manuals proved most valuable to this research, so I will provide a brief overview of their contributions. Many of the principles expounded in thorough works like *Manual de traducció anglès-català* by Jordi Ainaud, Anna Espunya, and Dídac Pujol, as well as concepts explored in *El fil d'Ariadna* by Josep Marco, can be extrapolated to English. Indeed, most of their postulates can be seen in reverse: If they warn that the personal pronoun occurs much less often in Catalan than it does in English, one can expect the opposite to apply from Catalan to English, where a translator would require more personal pronouns to keep within proper grammatical style. Interpretations like these substantially contributed to this thesis' theoretical framework.

Regarding these works, one may note that the first manual mentioned focuses on compared stylistics and the translation strategies outlined by Paul Vinay and Jean Darbelnet in *Stlylistique comparée du français et de l'anglais* (1958, revised in 1977), including borrowing, calque, word-for-word translation, transposition, modulation, equivalence, adaptation, amplification, and compensation. These terms are very useful when identifying translation strategies, however, compared stylistics are more helpful when trying to understand why a certain tactic is chosen over another. In this sense, Ainaud, Espunya and Pujol's manual is most complete.

Josep Marco's *El fil d'Ariadna Anàlisi estilística i traducció literària* also provides very thorough stylistic comparisons for the Catalan-English language pair, while also making a case for target-culture-oriented translations. Among his predecessors in the functional linguistic approach to translation, Marco cites Catford's *A Linguistic Theory of Translation* (1965), which uses the parameters of linguistic variation explained in Halliday et. al.'s *The Linguistic Sciences and Language Teaching* (1964) while adding a cultural focus. Likewise, Hatim and Mason's *The Translator as Communicator* (1997) provides a framework to contextualize texts, their registers, and their dialects in terms of cohesion and coherence (Marco, 2002: 58). While my work draws especially upon linguistic and stylistic models like those used in Marco's *El fil d'Ariadna* and in Ainaud et. al.'s *Manual de traducció anglès-català,* this thesis connects their ideas on coherence, linguistics, and equivalence to the specific translation of six poems by Marc Rovira.

Aside from manuals on translation, language-specific stylebooks and dictionaries can greatly illuminate the Catalan-to-English translation process. For instance, the *Chicago Manual of Style*, published by the University of Chicago Press

(2003), is one of the most complete stylistic resources for American English. Meanwhile, dictionaries like the *Diccionari Català Valencià Balear* and the *Oxford English Dictionary* provide the full contexts around any particular word in English or Catalan, while the *Diccionari de la Llengua Catalana 2* and the *Merriam-Webster* dictionary offer more concise information on the words' primary usages in the source and target cultures (central Catalan and American, in this case). By using dictionaries and manuals as an inspiration and fusing the analysis of a single translation task with Catalan-English comparison, this master thesis thoroughly describes the issues at hand: contextual, linguistic, and stylistic.

Lastly, one can find specific commentary on Catalan-to-English poetry translation in the introductions of translated poetry books. For instance, Sam Abrams' introductions to his translations of poetry by Josep Palau i Fabre (1994) or Josep Piera (1996) may provide interesting backgrounds on the work. While introductions like these rarely touch upon translation theory, they provide useful information on the translator's priorities and tactics. For instance, Lawrence Venuti's translation of Ernest Farrès' poetry book *Edward Hopper* includes a very thorough introduction that makes Venuti's methodology quite explicit.

3. Marc Rovira

Now that we have situated this master thesis' contribution in terms of the language pair, we may touch upon works on Marc Rovira in particular. Rovira has published a poetry book, a few translations of Mallarmé's poetry, and several poems and reviews in magazines (for more details, see Chapter V). The online publication *Lletra*, which published the three poems I will translate, includes a short biography of the author. Aside from this, one may find more information on the poet and his work in a series of interviews conducted by Pius Morera, a philologist, professor and poet who serves in the secretariat of the *Amadeu Oller Prize* (awarded to Rovira in 2009). Pius Morera interviewed Rovira in 2011 and then again in 2014. Recordings of both interviews may be accessed online at piusmorera.wordpress.com. While the aforementioned resources include plenty of bibliographical information, they do not situate Rovira in the translation field or in a target culture, which this thesis does in Chapter VI. With this, we may now move on to the Theoretical Framework.

III. Theoretical Framework

1. Introduction: Textual Analysis

As briefly described in Chapter II, this translation will draw upon a variety of theoretical models on source-text analysis with the purpose of establishing the characteristics of the text to be maintained in an analogous form for the translation in the target culture. As outlined by Christiane Nord (1991) and Hatim and Mason (1990), before embarking on a translation, textual analysis is essential if one wants to gain objective understanding of the original text (Marco, 2002: 49). The first part of the analysis will focus on text types: Katharina Reiss's classification of texts helps determine which characteristics of the text contribute the most to the text's function. Reiss distinguishes between content-focused (depictive) texts, form-focused (expressive) texts, and appeal-focused (persuasive) texts (Reiss, 2000: 25). Poetry is essentially form focused as the transmission of its expressive content depends on forms like meter, rhyme schemes, metaphors, and more (Reiss, 2000: 32). As Katherina Reiss describes, "'form' is concerned with *how* an author expresses himself" (Reiss, 2000: 31). Furthermore, in form-based texts, "the author makes use of formal elements, whether consciously or unconsciously, for a specific esthetic effect" to "contribute to a special artistic expression that is contextually distinctive and can be reproduced in a target language only by some analogous form of expression" (Reiss, 2000: 32). Since the poetic expression comes forth via form in the original text, the meaning of the poem should use form-based tools to emanate in the target text. The poems should ultimately come through in analogous form (Holmes, 1970, 95-97).

At this point, Patrick Zabalbeascoa's (2001) model on priorities and restrictions comes into play. As Reiss's text types help define the dominant text foci, Zabalbeascoa's model will help translate these foci into priorities for the translator. In Zabalbeascoa's model, the translator chooses a set of priorities for the translation and identifies any restrictions that may make these priorities harder to attain. In order to compose a list of priorities, the features and effects of the original must be taken into account.

The original poems were written to be enjoyed by an audience in their poetic form; thus, I will prioritize maintaining the effects of said form along with any elements that may give the poems aesthetic value. As John Felstiner explains, "since verse, unlike most prose, is involved bodily and specifically in its own tongue, no amount of paraphrase or interpretation can substitute for hearing a poem in one's native language. Only a verse translation [...] can yield a vital, immediate sense of what the poet meant" (Felstiner, 1980: 25). My aim is for the poetry in English to be enjoyed as poetry rather than as a substitute, explanation, or interpretation of the original. In order to do so, the target audience's poetic conventions and expectations were taken into consideration (Neubert and Shreve, 1992: 125-130). Before going into the potential characteristics of an analogous form, I would like to further develop Christiane Nord's text analysis model, as understanding the source form and function is essential to any attempt at establishing priorities for recreation. "According to Nord (1990: 56), beside text function, key elements to keep in mind in translation include: a) the speaker's intention; b) the receiver; c) the time and place of reception; d) the medium or channel; and e) the motivations behind the text's production or reception" (Ainaud, Espunya, Pujol, 2003: 84). The analysis involves placing the original text within the source culture's literary system, explaining how the text got where it is, and finding out who got it there (Marco, 2002: 27).

2. Brief Contextual Overview

Since contextual factors can inform interpretations of the text's meanings and implications, Chapter V will delve into Marc Rovira's short though interesting biography (one must remember that Rovira is still quite young), focusing on his education, literary affinities, geographical background, family, and participation in literary events and publications (Marco, 2002: 88). At the same time, Chapter V will describe the literary production scene in Catalonia. Secondly, the form and function of Rovira's texts will undergo an in-depth analysis regarding form, content and function. Much of this analysis will be made explicit in this chapter, as examples help cast light upon the described theories. Lefevere also posits that contextual factors should be taken into account in literary translations. One should consider the translator's ideology, which texts are considered acceptable in the target culture, and the translator's priorities (Lefevere, 1992, 1-10 cited in Marco, 2002: 28). For this reason, Chapter VI elaborates on poetry translation as well as poetry in general in the United States: its audience, its dominant styles, and its writers. As for the ideology of the translator, I shall make explicit that I am a Mexican-American poet, editor, and translator with a great interest in literature, music, the Bible, and feminism, among other subjects. Having grown up in Guadalajara, Mexico, and lived there for eighteen years, I moved to New York and studied a Bachelor of Arts in Creative Writing and Political Science at Columbia University. Then, personal relations as well as my interest in Catalan culture and translation propelled me to move to Barcelona to pursue a Masters in Translation Studies.

With this, we may now move on to poetry, form, and function, which will help determine appropriate priorities for this translation.

3. Poetic form and function

Throughout my investigation of a potential analogous form for these poems, I came across various ways of understanding poetry as a concept. “A poem is the language of an act of attention,” writes Charles Hartman (1996: 139), resonating with Ezra Pound’s Imagist idea that a poetic fact exists before the poet “embodies it in language” (Hartman, 1996: 131). In contrast, Dídac Pujol states that “the essence of poetry, however, lies neither in its subject matter, nor in its language, but in the fact that the poem, as language, is capable—through suggestion—of hinting at the other side. As Colin Falck has written, ‘Literature is any text which we (any of us) find worth attending to for its revelatory qualities’ (1994, 87, footnote 2)” (Pujol, 2000: 109). The Imagists’ poetic fact may be somewhat akin to the “other side” defined by Pujol. In contrast, Reiss’s characterization of poetry as a text whose expression depends on formal qualities focuses more on form than on function (Reiss, 2000: 32). Fortunately, the translation of poetry does not rely as much on an accepted definition of poetry as it does on the characteristic features of poetry that can be mimicked until a recognizable analogous form is reached. As Juliane House describes, the translation of poetry involves both the content (what one could call its revelation, its expressive element, or its act of attention) and the form, since “in translating there is thus both an orientation backwards to the message of the source text and an orientation forwards towards how similar texts are written in the target language” (House, 2009: 7). This definition helps establish this particular translation’s priorities: to maintain semantic equivalence (which would look back to the original for guidance) and to consider “issues of style, formality, register, and so on” in a forward orientation, that is, with respect to target-culture expectations for poetry (House, 2009: 7).

4. Priorities and Restrictions

Using Zabalbeascoa's (2001) model for priorities and restrictions, I established the following priorities: 1) To maintain semantic equivalence, and 2) To use stylistic features of the original in an analogous style that will be acceptable to the target-culture literary context[2]. In a sense, both priorities may restrict each other. For example, a play on words may prove particularly hard to translate, as semantic equivalence and stylistic features may not coincide in the target language. As an example, we may observe the case of the *deu-re,* which occurs between lines 2 and 3 of "*Arbre Genealògic". Deure* means duty in Catalan. However, the way Rovira has broken the word up in two verses indicates that the word can be read as a whole but also in terms of its components. In fact, as noted in Chapter V, Rovira used these kinds of plays on words numerous times in his book, giving us further reason to extrapolate potential meanings for broken-up words. "In poetry the internal form of a name, that is, the semantic load of its constituents, regains its pertinence. The 'Cocktails' may resume their obliterated kinship with plumage" (Jakobson, 1960: 376) just as *deure* can be broken up according to its constituents. Thus, we have the full word, *deure*, meaning duty, from which we could find *deu*, which means "ten" and is also a near homophone of *déu*, which means "God". Then, we have *re*, which could remind the reader of *res*, which means "nothing" (particularly since lines 8 and 9 separate "*aires*" to create "ai"-"res"). As Roman Jakobson notes in his "Closing Statement: Linguistics and Poetics" in *Style and Language*, a conjoined sound contrasts the similarity between similar-sounding words or verses (Jakobson, 1960: 367). Thus, "duty", "God", and "nothing" are drawn together in one word, and the reader has to infer the potential meaning of their reactivation. In a personal interview with the author, Rovira explains that in this poem the use of the decasyllable (recall that *deu* means "ten") is a duty, which is hereby disrupted in the line breaks. To a lesser extent, Rovira's verse hints at "God", who cannot be considered "nothing" (Rovira Personal Interview, 2014). Here, the translator's priorities play a huge role. The fact that the word "duty's" components do not sound like "ten", "God", or "nothing" in English is an important restriction to consider when translating the text. If we are to attend to the meaning, we could explain the original play on words or just write the three possible meanings without using a play on words. However, the translation doesn’t even use decasyllables, making the “ten” completely off topic. In an attempt to maintain form and semantic equivalents, I stuck with the word “duty” and separated the previous word, “eyeless”, which still recreates the poem’s disjoint nature. Furthermore, “less” and “*res*” are slightly similar in meaning, as they both hint at limited or null quantities. While I managed to keep some of the original’s hues, I could not find a place to include the hidden “God” reference. In this sense, certain linguistic restrictions (Zabalbeascoa, 2001: 132) came to the fore, as did my semantic equivalence priority. Still, because of linguistic restrictions, part of the original was lost.

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[2] The reader may now be interested in referring to the poems in Chapter VII, as they will be analyzed throughout this chapter.

As demonstrated above, in poetry, form and function are very closely related. However, I will attempt to break the rest of Chapter III (however precariously) into two parts that reflect the two aforementioned priorities for this translation. The first will focus on semantic equivalence (function, in a sense), and the second will focus on analogous style (understood as form). While the first section will deal with the cultural realm of the poem: its references, allusions, and metaphors, and the meaning of words in different contexts; the second will deal with form-based tactics like word order, alliteration, rhyme, meter, and linguistic differences between Catalan and English. Both of these sections will be connected by a small intermission on Dídac Pujol’s (2000) dialogical model, which focuses on how the use of an analogous form can “transcend monologic national, linguistic and religious positions by proposing an in-between third space in which identity is reimagined in a dialogic way” (Pujol, 2000: 269), in which “Double-voicedness is what allows the translated poem to be identified as literary in the target culture (TC). To put it in other words, double-voicedness reshapes T1 according to standards of literariness in TC” (Pujol, 2000: 64). In this sense, the content developed in the first half of the chapter will enter a space in which it is transcribed according to target-culture literature and linguistics. The allusions and cultures will find their formal equivalents in the target culture.

5. Semantic Equivalence and Cultural Context

Semantic equivalence can be analyzed at the micro-level and at the macro-level. Though this section will not focus on word-for-word equivalence, which could take hours and still not prove fruitful, it will focus on cultural references, metaphoric bases, etymological implications, and allusions. Maintaining their presence in the target text is a priority, but cultural and linguistic factors may restrict the translator's ability to render cultural and semantic meanings in the target text.

To see how culture affects translation, we may explore a few cultural definitions and frameworks. According to Halliday and Hasan (1985: 99-100), culture is the integration of each possible meaning in a given community. Thus, culture is imbued with meaning, which may, in turn, appear in a text. Newmark (1988) outlines a more specific breakdown of cultural elements and uses easily identifiable categories. According to Newmark (1988: 95), a text can contain five cultural categories: a) ecology: flora, fauna, winds, etc.; b) material culture like food, clothing, housing, cities and transport; c) social culture: work and entertainment; d) Political, administrative, religious or artistic organizations, institutions, activities, procedures and concepts; and e) gestures and habits.

Rovira's poetry scarcely relies on ecological references. However, they were taken into account. For instance, in the poem "Condensation Cube" the author writes "*Mar furiós que batega en els esculls"* in line seven. At first, I had translated *mar* for "ocean" but then realized that Barcelona does not have an ocean, so I used "sea", which is more accurate. Rovira hardly uses material culture but does use some social culture, particularly when referring to politicians in the poem "*Seguici*." More importantly, though, Rovira's poems refer to the fourth category; his poems question political and religious dogmas. Mallafrè (1991) posits that cultural references like those defined in c) and d) can also be divided between references to public life and references to private life. Essentially, Mallafrè names these differences by creating an opposition between Language of the Tribe and Language of the Polis. "According to the author [Mallafrè], the Tribe involves our immediate surroundings [...] our own body, our families and our friends, socializing on a rather basic level [...] In contrast, the Polis is [...] where the individual comes into contact with the more abstract and distant realities that turn the individual into a citizen, with rights, obligations, norms, and conventions that demand respect" (Marco, 2002: 206). Interestingly, the Language of the Tribe tends to be oral, while the Language of the Polis tends to be written down, as it "aspires to become a mechanism that unites the smaller units of a community into a cohesive whole" (Marco, 2002: 206). Although the poem "*Camaleó*" may be more of a Language of the Tribe poem (as it seems to imply a romantic relationship), Rovira's poetry tends to allude to community-based values. As noted in Chapter VI, American poetry has a limited audience (mainly people with graduate degrees). Thus, John Barr stipulates that a move away from lyric poetry could help revitalize poetic channels (Barr, 2006). In essence, poetry with more Language of the Polis could help propel poetry to a more eminent place in society. Since in most of the selected poems Rovira uses Language of the Polis while bringing a foreign perspective, all that remains is to measure the translatability of the cultural elements referred to in Rovira's poetry. Mallafrè (1991, 155) states that the Language of the Tribe is harder to translate than the Language of the Polis (Marco, 2002: 206), as the first is more private and the second applies to a larger, more cross-cultural group, which seems advantageous for this particular translation.

Thus, the translation process involves measuring the distance between the source culture and the target culture's presumed knowledge of potential structures and situations referred to in Rovira's Language of the Polis. As for political references, Spain's constitutional monarchy has an executive, legislative, and judiciary branch, as well as elections. In this sense, one can expect American readers to easily relate. One could say that Spain's government has been marred with undemocratic periods (particularly during the Franco years from 1936 to 1975), but these poems seem more contemporary. Parts of Spain's population may be more dissatisfied with their institutions than the people of the United States are with theirs—as the strong pro-independence movement throughout Catalonia serves to demonstrate. Yet, the poet's modulation makes his opinion of the Spanish government clear enough for any American poetry reader. For instance, in line 1 of "*Seguici*" his use of the third person plural (they), implicit in *dicten* marks a clear distance between the author and the agents of his poem ("They prescribe directions, political proclamations"). Phrases like "the applauding circus greases them up/ like the morning watching them sleep" don't seem too pleasant either.

Furthermore, Rovira's religious poems seem very much in line with Western Christian traditions, as he refers to angels, a monotheistic God (as explained in the above analysis of *deu-re*), and Biblical happenings like *l'antiga promesa* (the old promise). However, some of the poems in the selection don't quite fall in the aforementioned categories. To address this, we will include Marta Mateo's classification of cultural categories (1995, 182), which adds an artistic and literary reference category to Newmark's (1988) list (Marco, 2002: 206). Mateo's new category could contain the poem "Condensation Cube" (which alludes to an art piece) or *"Arbre Genealògic,*" which relies heavily on classical references to Tiresias, a blind prophet who was a main character in Sophocles' *Oedipus Rex* and in Ovid's *Metamorphoses*.

All in all, most of Rovira’s poems are simply western. They include plenty of classical, Biblical, and political references that can be easily understood by anyone in the northwestern portion of the globe, so the translation can remain contextually the same. Concerning the aforementioned cultural contexts, the translation will require little to no extra intervention or manipulation to uphold the first priority: maintaining semantic equivalence.

a. Metaphors

Another cultural element to consider in poetry translation involves conceptual bases for metaphors, first explored by Lakoff and Johnson (1980) and later developed by Muñoz Martín (1995). These conceptual bases are of foremost interest because they aid our interpretation of the source text. However, we should also consider whether a direct translation of a given conceptual base would work in the target text. Interestingly, as Muñoz Martín describes in *Lingüística para traducir* (1995), our languages are based on metaphoric bases. According to Muñoz, metaphoric bases reflect our realities. For instance, Muñoz states that people sit up straight when they’re happy, and use more sulking postures when they’re sad (Muñoz, 1995: 11). As such, in our language, “up” has become associated with good things while “down” is used for bad things. Using his examples (in translation) one can corroborate his theory and compare “to be at the height of one’s career” or “to lift one’s spirits” to “she was deeply depressed” (Muñoz, 1995: 11.1).

Most of the conceptual bases in Catalan that Rovira uses have easy English translations. For instance, in “Seguici” Rovira writes “*jeroglífics que es volen més antics*” literaly “hieroglyphics that want themselves to be older”, using the conceptual base that when something is older, it is more authentic. We could also say that his “*ple de renecs*” (full of blasphemy) hints at the notion that things or ideas are containers. Furthermore, “*Estiren la llengua pels racons*” (they stretch their tongues out in the corners) is also interesting, as two metaphoric bases come through: Firstly, we can identify that stretching is considered lying, and secondly, when it comes to the corners, we could say that hiding is for bad things. In the poem “Condensation Cube” many of these metaphors come back. *“Un núvol ha volgut entrar dins meu”* (A cloud wanted to come inside of me) implies that a person is a container. Meanwhile, *“no serà lliure si és en mi”* (it won’t be free inside me) also shows that Catalan considers freedom to be out in the open, while closed spaces seem less free. Other concepts come out in *"Aniversari*" with "*mai no et desarreles"* (you never uproot) being celebrated by the song of obedience. This hints at the common notion that to be faithful is to stay at home, to stay rooted. Then, the repetition and negative modality in "Camaleó" indicates that we believe copying is bad (as mentioned above, we consider the older and original to be better than the copy). All of these conceptual bases had to be considered in the translation. At the same time, the fact that the text is poetry rather than prose makes the conceptual bases a bit more flexible, as readers are more open to unconventional language use in poetry than in other genres.

In order to further analyze how metaphors are translated we can draw on Van Den Broeck's (1981) distinction between private, conventional, and lexicalized metaphors. Lexicalized metahpors are those that exist in the linguistic system (such as to "keep a promise"), followed by conventional metaphors, which already exist but are usually restricted to literature (such as "her inner light"). Finally, innovative metaphors are those that the poet creates (Marco, 2002: 147). To illustrate, in "Condensation Cube", in which the metaphoric bases imply that people are containers full of ideas, one could say that the tenor is the idea and the vehicle is the cloud: The poem states that there is a cloud inside the person, and the cloud wants to break free. In fact, in an interview with the author, Rovira stated that the poem refers to the act of writing poetry, with the cloud as an idea and the rain as the poem turning into reality (Rovira Personal Interview, 2014). In this sense, the conceit in "Condensation Cube" could be considered an innovative metaphor, even though the conceptual base (Muñoz: 1995) already exists. According to Van den Broeck (1981), the translation of innovative metaphors depends on linguistic, sociocultural, aesthetic, and literary factors (acording to the degree of coincidence between the two traditions) (Marco, 2002: 148). As Van den Broeck (1981: 84) notes, private or innovative metaphors in literary texts are more translatable than conventional ones, as they are less culture specific (Marco, 2002: 149), making the conceit in "Condensation Cube" easily translatable.

On the other hand, lexicalized metaphors that draw attention to themselves in complex texts (poems, plays on words, etc.) are much harder to translate. To illustrate, we can observe an example from the poem "*Aniversari",* in which the author conflates a birthday and a promise by ending the poem with "*segueixes complint-la un any més"* (you have upheld/kept/met it another year). In Catalan, "complir" is a collocation for both promises and birthdays (*complir una promesa, complir anys*[3]*)*. Thus, even though these collocations are completely lexicalized and most people no longer think of the concepts behind these metaphors, the "*complir*" collocation in Catalan could imply that a promise is something you achieve, somewhat akin to the way one can achieve a goal or finish a task—almost as if you could turn the contents of your promise in for evaluation. In Catalan, birthdays are also accompanied by the verb *complir,* making them seem like some sort of goal or accomplishment. Of course, as I mentioned above, these collocations are completely lexicalized and usually people don't think of their birthdays as acomplishments—in poetry though, collocations come back to life. Marco (2002) paraphrases Van den Broeck (1981: 82), noting that "in literary texts, the use of lexicalized metaphors can be problematic (for translation) because depending on how they are used, they can acquire a life of their own—that is, they can regain the symbolic force they had lost when they became part of the literary system" (Marco, 2002: 149). Translating the aforementioned lexicalized metaphor in which "meeting expectations" is used for promises and birthdays was particularly challenging, as in English conceptual metaphors vary in these cases. In English, a promise is seen as something you keep or break—like a fragile object that needs care. In Catalan, birthdays are lexically framed as accomplishments, but in English we don't say we "reached" a birthday (as one would reach a goal). In order to keep the play on words which draws a parallel between upholding social norms and promises and growing old, I chose to examine collocations in English that could help draw the two terms together and decided to write "that you've kept your turn another year". "Kept" is a collocation for "promise" and "turn" is used in phrases like "to turn twenty-five." At the same time, the full phrase hints at conformism and obedience, as the source text does.

The above examples illustrate that "innovative and conventional metaphors are preserved in most cases, while lexicalized metaphors (due to a lack of correspondence or other factors) normally have to be substituted with non-metaphoric content or, to a lesser degree, with different metaphors" (Marco, 2002: 159). Creative metaphors are easier to translate because even if conceptual metaphors vary across cultures, poetry readers usually enter the poem with the expectation that language structures will be innovative and new. Thus, the reader can cross the gap. For lexicalized metaphors, though, authors draw upon pre-existing phrases that are already charged with their historic use. In this sense, it is hard to translate a lexicalized metaphor for the same lexicalized metaphor. My promise/birthday example above prioritized semantics, so the original play on words was translated for two different plays on words—variations like these should be expected if semantic meaning is prioritized.

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[3] *Fer anys* is the normative collocation used for birthdays in Catalan, but *complir anys* is also used, according to the *Diccionari de la Llengua Catalana 2*.

b. Etymologies

As we move from metaphors to individual word choices, we should keep in mind that words are no less contextually charged—words predate the metaphors they make! When delving into the importance of cultural research for translation, Dídac Pujol indicates that "As Bakhtin wrote, 'Each word tastes of the context and contexts in which it has lived its socially charged life' (1981, 293)" (Pujol, 2000: 11). In English, the etymological character of different words largely defines the contexts in which they are used. Most words in Catalan, a Romance language, come from Latin. Meanwhile, as Richard Lederer (1991: 18) writes in his book *The Miracle of Language,* the English language has German, French, and Latin roots.

As Lederer explains, English began with the conquest of the Angles, Saxons, and Jutes (Lederer, 1991: 18) who brought a Low Germanic tongue that turned into Anglo-Saxon, or Old English (Lederer, 1991: 19). Later, when French words entered under the Norman conquest in 1066, the island's tongue became known as Middle English (Lederer, 1991: 19). These French words brought many Latin roots, but even more Latin was discovered during the Renaissance. Interestingly, "because these classical words entered the English language primarily through writing, often scholarly writing, they are the kind that we use formally rather than in everyday conversation," notes Lederer (1991: 20). Thus, in my translation I was wary of translating Rovira's words for their English cognates, as Latin words in English can seem more academic and formal. To further illustrate, we can review an example from Lederer's texts: help, aid, and assist come from Anglo-Saxon, French, and Latin respectively (Lederer, 1991: 20). Someone in danger would never yell, "I need aid!" or, "Please assist me!" Instead, someone in danger cries for, "help!" Indeed, we will likely see words like "aid" on charity websites, and see words like "assist" on a medical prospective. As Lederer states (1991: 21):

> Bequeathing us the common words of everyday life, many of them fashioned from a single syllable, Anglo-Saxon is the foundation of

> our language. Its directness, brevity, and plainness make us feel more deeply and see things about us more truly. The grandeur, sonority, and courtliness of the French elements lift us to another, and more literary, level of expression. At the third tier, the precision and learnedness of our Greek and Latin vocabulary arouse our minds to more complex thinking and the making of fine distinctions.

Thus, to appeal to immediate senses, one can choose Anglo-Saxon words, while French words add a more literary feel. Finally, Latin words can bring about an impersonal and formal sense that may prove useful to the translation as well.

c. Allusions

Having dealt with metaphors, etymologies, and the cultural context of the text's productions, we can move on to allusions and their contextual baggage. In a way, allusions tie all of these elements together as they draw upon metaphors, contexts, and etymologies of external texts or events. Hatim and Mason (1990, 132-133) distinguish between generic, thematic, structural, and functional allusions. Generic relationships operate between texts of the same genre; in thematic allusions, both texts share the same themes and topics; structural relationships use similar structures in both texts; and finally, functional relationships have the same rhetorical purpose in both texts (Hatim and Mason, 1990: 132-133). To determine the importance of these texts' insertion one can analyze how old the alluded text is, whether it is from the same culture as the source text or not, and whether it proceeds from a different social environment (sacred texts, mythology, popular culture, arts, sciences, commerce, industry, law, administration, entertainment, etc.) (Hebel 1991, 139-40). The selected texts present thematic and structural allusions from different time periods. For example, in the poem "Condensation Cube" Rovira alludes to Wallace Stephens' verse, "Poetry is the subject of the poem" from the poem "The Man With the Blue Guitar" (1937). Since Rovira cites a poem within a poem, we could consider this a structural allusion. However, the alluded text actually informs the new poem's interpretation. As stated above, Rovira mentioned that this poem was about the poetry-writing process. The same poem also alludes to Hans Haacke's 1965 artwork "Condensation Cube". Haacke's sculpture is basically what it says it is: a Plexiglas cube that is partially filled with water and uses light to recreate the natural condensation process (Haacke, 2014). Other thematic allusions in Rovira's poems include Biblical allusions to angels, or the ancient promise, as well as classical allusions to Tiresias (cited from *Lo Somni*, written in Catalan by Bernat Metge in 1399). Rovira also alludes to hieroglyphics in his poem "Seguici." Hieroglyphics were used in Egypt from 3200 BC to 400 AD (Sampson, 1985: 78), and the Bible's first writings were set down around 3,500 years ago, though it was written in the span of a few millennia (Biblica, 2011). All of the cited texts are western, and given their age, none can be considered truly contemporary. We may also classify many of these texts as religious. The Bible is obviously considered a holy text, but it is interesting to consider the appearance of Tiresias in *"Arbre Genealògic"* and of oracles and hieroglyphics in *"Seguici"*. Tiresias was a blind prophet; hieroglyphics often depicted the Egyptian gods; and oracles told the future. These "texts" were once holy, too. We can recall Plett's (1991, 19) questions for the analysis of allusions: Are the values of the alluded text upheld, manipulated, inverted through parody? (Marco, 2002: 273). Interestingly, Rovira tends to use Modernist and classical allusions to provide information and contexts for his subject matters, but generally rejects religion, as seen in the poem "Aristocrats", which criticizes the angels for their apathy toward humanity. At some points, Rovira also uses negative modalities around the hieroglyphics and the oracle ("don't listen to what the oracle says" or "hieroglyphics feigning further antiquity"). Rovira's poetry seems to push holy texts into the realm of the secular—wishing for them to stay in the poetic realm and have no moral implications for current society. "As Hans-Peter Mai writes (1991, 41), Kristeva sees intertextuality as a *politically transformative* practice [...] that allows the reader or critic to oppose him or herself to literary and social tradition in general" (Kristeva 1969, 15 cited in Marco, 2002: 265). In a sense, it seems that Rovira uses these allusions to reject conformism and obedience while contextualizing complacency in a historic way. At the same time, they save space (which is almost sacred in poetry), as the author does not have to over explain, relying on readers' previous knowledge of allusions instead. As with the creative metaphors and cultural contexts mentioned above, these allusions do not require the translator to insert extra information. The fact that these texts are western, well-known, and non-contemporary guarantee that readers already know enough to understand and perceive the allusions' effects.

6. Intermission: Crossing the Frontier

Somewhere in between the semantic and stylistic features of a text, Dídac Pujol's model on dialogism and double voicedness helps transfer the source text's context to the target text culture by means of target-culture literature. One can "transcend monologic national, linguistic and religious positions by proposing an in-between third space in which identity is reimagined in a dialogic way" (Pujol, 2000: 269). For Pujol, using pre-existing target-culture texts in the translation "allows the translated poem to be identified as literary in the target culture (TC). To put it in other words, double-voicedness reshapes the T1 according to standards of literariness in TC" (Pujol, 2000: 64). Thus, the translator uses a backwards and forwards orientation (House, 2009: 7) in which "poetry translators are negotiators who move between frontiers: on the one hand, they feed on the original text, and on the other they feed on their previous readings of literature and their own creative gifts, thus enriching the original" (Pujol, 2000: 23).

Pujol's model is not only used to translate allusions but also to bring in allusions that make the text literary. Before entering this realm, I will focus on how I translated allusions using dialogism (Pujol, 2000: 279). Dialogism proposes that the translator identify allusions in the source text and translate them via an intertext that is recognizable in the target culture (Pujol, 2000: 280). For example, Pujol's translation of Seamus Heaney's allusion to the Odyssey uses the already-present version of the *Odyssey* written by Carles Riba (Pujol, 2000: 279). Or when Rovira writes "Qui, de tots ells, hauria volgut escoltar-nos?", alluding to Rilke's first ellegy, I translate, "Who, among them, would have liked to listen", using intertext from the Edward Snow (2000) translation of Rilke's opening line of "The First Elegy", "Who, if I cried out, would hear me among the angelic orders?" (Rilke, 2000: 5). These different voices carry ideological weight from the target culture, the alluded text, and the source text. By using the target-cultures' literary base, the target reader can draw connections between allusions and literature.

In my translation, I also chose to heed target-culture texts on the subject matters alluded to in the original poems. For instance, when in "*Aristòcrates",* a poem about angels, Rovira writes "*reneguen de la vida que ja els fuig*" I translate "forsake their already skirring life", using the Biblical "forsake" which appears in Matthew 27:46 ("My God, my God, why have you forsaken me?") in order to bring the lexical field of the Bible into the poem. Admittedly, Rovira's poetry does not rely on Biblical structures and diction as much as it relies on its content. However, using structural and semantic intertextualization for the English version helps place the text within a reachable context—which is based entirely on the original's semantic religious references to angels, heaven, and ascension. Another example of interest is the use of the quote *"Trenca lo pont per on ést passat, en manera que no et sia possible retornar"* from Bernat Metge's *Lo Somni* in the poem "*Arbre Genealògic".* An English translation of *Lo Somni* exists, but the archaic nature of the text is completely lost in the published translation (Cortijo and Lagresa write "Sever the bridge over which you have crossed, so that it will not be possible for you to go back" (2013, 188)). Since I found this version wordy and too modern, I used verb tenses from the Bible to recreate an ancient feel that the reader could easily identify. My version, "Break the bridge whence thou camest, that thou mayest not return" draws upon the verb tenses found in Genesis 16:8 "And he said, Hagar, Sarai's maid, whence camest thou? and whither wilt thou go?" and Psalm 130:4, "But there is forgiveness with thee, that thou mayest be feared" from the King James Bible. Heeding target-culture literature proved a great resource for identifying particular tones with already existing structures that abide by "standards of literariness in TC" (Pujol, 2000: 38). As Holquist writes, "'A dialogue is composed of an utterance, a reply, and a relation between the two. It is the relation that is most important of the three, for without it the other two would have no meaning. They would be isolated, and the most primary of Bakhtinian prioris is that nothing is anything in itself. (Holquist 1990, 38)'" (Pujol, 2000: 12). Metaphors, allusions, contexts, and etymologies have all been developed in previous literature. Rather than seeing literary history as a burden, we can use literature to create ties. Thus, I tried to draw the relationship between the source and target contexts by using mediating texts.

The dialogical model serves to translate all the aforementioned semantic features of a text: the cultural background, metaphoric bases, allusions, and etymologies. As we close this section on semantic meaning, we will move forward to the rudiments of expression in English, which will, again, be apprehended as "the other side" for this translation (Pujol, 2000: 116). The text will be brought from one culture and one language, to the next.

7. Analogous Form and Sound Devices

> Still, poetry comes, for lack of better words, from the heart [...] and from the soul [...] It is *not* the distractions, but the focus. It is not the undercard, but the main event. There is always an emotional half to the equation, but the other half is always craft—you have to be able to say it your way. It's the only time that two plus one makes two—language is half, technique is half, and emotion is half. [...] Distortions and side events are often interesting and entertaining, but they are *not* the stillness and gathered attention at the road's end [...] It is the main event, as I say, and ancillary to nothing. Except music, perhaps [....] –Charles Wright (2008, xix-xx)

In poetry form and function are inextricable. However, this chapter has attempted to pull them apart for organizational purposes. Having provided a thorough exploration of functional semantic and contextual issues in poetry translation, I will go on to my second priority: to write the poem in analogous form. For this purpose, one must consider the formal elements that contribute to the poem's general aesthetic and semantic value. "Style is the point where linguistics and literary studies meet" writes Josep Marco (2002: 45). The restraints and forms inherent in a language are blended with the creativity of the author. Etkind (1982: 18-27) notes that a translation can recreate the original and preserve the original structure—but that any attempt at doing so necessitates the sacrifices and transformations inherent to the art of translation (Marco, 2002: 250). Nevertheless, since form-focused texts rely so heavily on esthetics "as well as their stylistic, semantic and grammatical characteristics" (Reiss, 2000: 28) "the chief requirement is to achieve a similar esthetic effect" (Reiss, 2000: 33). Thus, a translator must use the original form to find an analogous aesthetic that "will elicit a similar response in the reader" (Reiss, 2000: 33). Indeed, as Joaquim Mallafrè (1991: 59) writes, "In many cases, style can *be* the meaning and the meaning cannot come through in any way other than the one the author chose for his meaning to reach his readers" (Ainaud, Espunya, Pujol, 2003: 259).

Of course, trying to determine what the original form or style *is* can be rather problematic in an age when rhyme and meter have been transformed by free verse and are no longer easily categorized. Indeed, as Dídac Pujol writes, "The act of poetry creation... cannot be described in its entirety in purely rational, analytical terms" (Pujol, 2000: 116). The poems themselves resist aesthetic definition. However, we can look at a few frameworks such as Fowler's (1986) elaboration on "extra cohesion": The formal aspects of poetry create extra cohesion, which translates, in turn, into extra meaning (Marco, 2002: 246). As Marco (2002) points out, repetition and parallelisms are particularly important in poetry as "they link different parts and segments of the poetic texts, giving them an extra layer of cohesion" (Marco, 2002: 246). To further understand this statement, we can refer to Jakobson's understanding of a quote by Gerard Manley Hopkins, 'There are two elements in the beauty rhyme has to the mind, the likeness or sameness of sound and the unlikeness or difference of meaning' (179)" (Jakobson, 1960: 368). For Jakobson, the contrast between form and function creates a juxtaposition in which "words similar in sound are drawn together in meaning" (Jakobson, 1960: 371). Sound repetitions may draw parallels and contrast—whether they are intentional or not. In any case, sound schemes make poetry recognizable as poetry, as does the space it takes up on the page (which is usually quite limited and in verse). For the following section, I will analyze elements that provide extra cohesion (such as repetitions, parallelisms, and meter) while grappling with the linguistic limitations that play a restrictive role in the translation of said cohesive elements.

a. Alliteration and Rhyme

The first instance of extra cohesion to be analyzed for this translation will be repetition, starting with alliteration. "Alliteration is the repetition of a sound [...], especially at the beginning of two or more adjacent or nearby words" (Ainaud, Espunya, Pujol, 2003: 315) and it helps establish linkages between words, thanks to its sound parallelism (Marco, 2002: 255). Alliteration is particularly interesting to this work because of its prevalence in English compared to its relatively limited use in Catalan (Ainaud, Espunya, Pujol, 2003: 319). In English, alliteration is definitely part of the schema that an English-speaker would associate with poetry and with creative language in general. In the age of free verse, when rhyme and meter have been somewhat pushed off to the side, alliteration carries even more "extra cohesion" on its shoulders.

Alliteration has been long present in English-language poetry. In fact, according to the Oxford Dictionary of Literary Terms, alliteration was once required of all poetry in the Germanic tongues (which, as mentioned above, include Old English)—this style of alliterative verse had a comeback in 1977 during the Alliterative Revival (Baldick, 2008). While alliteration is prevalent in all minimaly-creative English language texts, "alliteration has never been as relevant in Catalan. The term is barely mentioned in works on meter and verse" (Marco, 2002: 247). Thus, if we are to heed by *skopos* and produce a poetic text that resonates in the English poetry field, the translation should include more alliteration than the original. However, one must keep the criticism in mind: as Professor Clive Scott from the University of East Anglia notes, striving for formal equivalence "encourages the view that a poem is a sum of particular devices and figures, and if these can be satisfactorily ticked off on a list of translation obligations, then the 'literary' is saved" (Scott, 2011: 73). Although I believe Scott has a very good point, I chose to introduce alliterations as I consider them of prime importance to the English poetic form. Furthermore, as noted above, alliteration occurs among words that are very close together, if not adjacent. The very fact that two words are on the same line, or very near each other, already invites the reader to compare their meanings in the original: do they contrast each other or act similarly? In this sense, one could argue that alliteration does not excessively alter the otherwise similar effect resulting from the words' proximity. Secondly, alliteration is so common that it simply does not stand out the way it does in romance languages. Thus, I chose to include alliterations when they came naturally. As Ezra Pound wrote, the poetic fact exists before the poet is written, and each fact must find its form (Hartman, 1996: 131)—and so much more so for translation! So, when it came to alliterations, I followed intuition, keeping in mind that I strived for analogous form.

While most translation manuals warn against "frequency calques" in which one translates, for example, a text from English to Catalan maintaining all of the English gerunds, most manuals don't make explicit the fact that if you translate from Catalan to English, you may want to uphold said English frequency levels. From this perspective, the use of extra alliteration for textual cohesion in English makes sense. I will describe a few instances in which I maintained or added alliteration in the translation. In line 1 of "*Seguici*" Rovira writes "*Dicten prospectes, proclames polítiques*" which I translated as "They prescribe directions, political proclamations", which maintains the alliteration of the "p" and "pr", while using "directions" to keep some of the polysemy in the word "*prospectes*" which alludes to simple instructions but also hints at "*prospectivas*", the future of the human race. In other instances, I added alliteration where there was none before. I translated line 3 of "*Seguici*", "*plens de renecs originals*", which has no clear alliteration (as the "e" doesn't sound the same in every instance due to Catalan pronunciation rules), to "brimming with original blasphemy", just for the added cohesion. Other parts of the poem may seem to have sound repetitions, though it's hard to tell. Lines 3, 4 and 5 of "*Aristòcrates"* read "ni que s'esquerdin amb el teu dolor./ Els cabells d'or se'ls enfosqueixen/ en un esclat d'orgull." The "or" sounds may or may not stand out enough to recognizeably create a parallel effect—it's hard to tell. My translation reads "and cracking under your pain./ Their golden hair blackens/ in a pang of pride." Here, the "p" alliterates in "pain", "pang" and "pride", while the diphthong "a" sound repeats in "pain" and "pang", giving the lines the "extra cohesion" Fowler defined. Similarly, I translate lines 3 and 4 of "Condensation Cube" "*sempre amunt,/ volant eternament?"* to "skyward and flying/ forever", in which the "f" alliterates while the long "i" sound in "sky" and "fly" create a nice inner parallel.

Clearly, if one is to take liberties with the insertion of alliteration, one must make instances where the original uses any such devices even more noticeable. Susan Bernofsky, Director of Literary Translation at Columbia University and chair of the Translation committee of the PEN American Center, describes a tactic in which she "turns up the volume". On her translation of Kafka's *Metamorphosis*, Bernofsky writes, "He's constantly saying things that are mildly hysterical and I wanted to make them hysterical enough that the reader actually thinks, 'Oh, he sounds hysterical right now.' I was intentionally turning up the volume on that and skewing the translation" (Randol, 2013). Most of Rovira's poems use pleasant sound combinations in general, but of course sound doesn't always add extra meaning, other than making the poem easier to memorize, more pleasant, or more artistic. However, some poems very clearly use repetition and parallelism. For instance, the poem "*Camaleó*", which presumably describes a person who is rather in love and keen on imitating her lover, uses repetition throughout—emulating the chameleon's imitative habit. The poem uses repetitions like "*d'ella, si martelleja. Sap com viure/ per tu i per tu ja viu [...] mentre t'ofereix el cos et repeteix"*

Since the repetition contributes so much to the text, I chose to "turn up the volume" in the translation to make the tactic clearly noticeable to the target reader. Thus, in this translation I tried placing the rhymed portions in the most tonally inflected parts of the text, making the sound repetitions more obvious (gaze, blaze, delegates and replicates are among the rhyming words). In translation, the language bridge between the message and the reader is longer than in the source text, so extra clues can really help. Oftentimes, a reader will wonder whether the translation's characteristics are the translator's own working or mistakes, or if they were actually in the original. "Turning up the volume" helps bolster the bridge, but source-text analysis was key in this decision: realizing that the repetitions in the original contributed to the poems' meaning made the repetitions' presence in the target text paramount.

b. Parallelism

To continue, we may move on from sound parallelism to syntax parallelisms. While alliteration focuses on repeating sound, grammatical parallelisms "are based on the recurrence of grammatical structures [...] similarities and contrasts. They appear in all kinds of texts, however, grammatical parallelisms have been especially important in poetic free verse—they compensate for the lack of metrical and sonic resources, giving the text the additional cohesion that, nevertheless, is still expected of the poetry genre" (Marco, 2002: 247).

For instance, the poem "*Arbre Genealògic"* uses grammatical parallelism in lines 1 and 6, which both begin with the appositional "*tu*" *("Tu, el qui pre-/cedeix forçós* [...] *i tu, gelós de la meva ombra,/ busques la llum").* In the translation, maintaining this repetition of the "you", which is separated by commas in the original, was quite difficult. Word order restrictions in English make a literal translation rather unidiomatic ("I'm a cloud, /and you, jealous of my shadow, /look for the light that begot me"). Catalan is "much more complex in terms of verb morphology [...] making it flexible in terms of word order. English, on the other hand, relies on word order to signal the relationships between parts of a clause. Its very simple verb morphology leaves less room for manipulation" (Marco, 2002: 190). Indeed, English syntax follows the Subject + Verb + Complements canonic order with tonal inflexions used to mark rhemes, as the rigid syntax does not allow for changes word order (Ainaud, Espunya, Pujol, 2003: 186). In Catalan, a clause's syntactic position is more important to rheme recognition than tonal inflections (Ainaud, Espunya, Pujol, 2003: 187). However, I found that in this poetic translation, word order could be somewhat broken. Hyperbaton is regularly used in English poetry—which is more linguistically flexible than prose or regular speech. By keeping the complement (which I translated as "coveting my shadow") between the subject and the verb, I was able to maintain the grammatical parallelism arising from the repeated "you." To compensate for possible awkwardness arising from broken word order, the translation provides a nice musicality in the last four lines, with the eleventh and twelfth lines cumulating in anapest rhythm "that impertinent/ plaint you now moan".

While text analysis allows us to identify what forms give the text functional qualities, these forms cannot always be preserved in the most graceful way. To maintain the "extra cohesion" in these poems, I chose to adhere to original forms when possible, and compensate with other forms when direct translation compromised the sonic qualities of the poem.

c. Meter and Rhythm

As we have already begun looking at meter and rhythm, it would be interesting to continue in this direction. Rhythm involves the repetition of stressed syllables at regular intervals (Ainaud, Espunya, Pujol, 2003: 324). However, the definition of syllables can vary: a verse may actually have more phonetic syllables than counted for metrical purposes. For instance, in Catalan, syllables after the last stressed syllable aren't counted as metric syllables (Ainaud, Espunya, Pujol, 2003: 325).

To compare English and Catalan metrical patterns, we may observe that Catalan's most popular metric patters are the decasyllable and the octasyllable (Ainaud, Espunya, Pujol, 2003: 325). Rovira, for instance, uses decasyllables as a way to liberate his verse—as it provides a restraint that helps creativity flow (Rovira Personal Interview, 2014). However, he claims that his meter has no extra significance, as he only uses it to unfetter creativity. In English, blank verse and iambic pentameter are largely popular, although free verse is now the most prevalent. Though I did not translate his poems with a specific meter in mind, I tried to maintain the concise and musical nature of his verse. I noticed that even though there was no fixed rhythmic scheme, his verse often broke into anapest, dactyl and iambic rhythms. In the poem "*Seguici*" we can find anapest "*que ningú no els escolti. Que tothom ho sàpiga"* as well as dactyl: *"No facis cas del que digui l'oracle."* The opening lines of "Condensation Cube" and *"Aristòcrates*" both start with iambic rhythms: *"Un núvol ha volgut entrar dins meu"* and *"No pots culpar que els àngels siguin breus".* Furthermore, the poem *"Arbre Genealògic"* has a rather long instance of iambic rhythm, too (although it becomes irregular at some points): *"cedeix forçós del deu-/re borni d'una branca,/cec de l'altra, mirant enllà/ a través del temps."* Taking into account these instances of rhythm as well as the use of decasyllabic meter—which, as mentioned above, was used as a tool rather than a priority in the original writing (accounting for the irregularity in the use of said metric form in the original)—I chose to translate the poems using free verse. Free verse uses “non-metrical and non-rhyming lines that closely follow the natural rhythms of speech. A regular pattern of sound or rhythm may emerge in free-verse lines, but the poet does not adhere to a metrical plan in their composition” (“Glossary Terms”). I chose free verse because it allows more flexibility in the translation—I could more easily uphold my first priority, to translate semantics, and could still gain considerable ground in terms of form by using alliteration, rhythm, and sound parallels.

For a further background on free verse, one can note that free verse predates the Old Testament, but started becoming part of an English-language poetic movement around 1912, when Ezra Pound, H.D, and Richard Arlington advocated for writing in musical phrase (Hartman, 1996: 130). Pound argued that the poetic fact needs a rhythm that corresponds exactly, and that “symmetrical forms rarely provide this corresondence” (Hartman, 1996: 134). Whether or not the poetic fact exists before the poem is written may be debated for source texts, but for translation this is definitely the case. The poem exists before one rewrites it in the target language, yet the form must somehow correspond with the original’s. The translator has to rethink the thought in the target language, but still compensate for the original form. To keep with a natural-sounding verse in the target-text, I translated the dactyllic meter into free verse, but used more rhythms than the original to compensate for the lack of fixed meter. Thus, in “A Following” one can read anapest “hieroglyphics that feign more antiquity,” and somewhat dactylic verses here, “let nobody hear them. Let everyone know”. In “Condensation Cube” several dactylic verses are employed “skyward and flying/ forever?” as are semi-iambic verses “It yearns and turns to water/ falling drop by drop.” The poem “Birthday” uses dactylic verse, too: “screech with the voice you defend/ yourself with”. Finally, the poem “Family Tree” uses rhythmic structures, too, with the dactylic “and dredge for the light that begot me”, the iambic “I cannot freely wander”, and the anapest, “the impertinent/ plaint you now moan.” All in all, I think the naturally occurring rhythm in the translation nicely compensates for the somewhat varying use of decasyllabic verse in the original. Now that we have dealt with rhythm, meter, alliteration and repetition in general, we may explore a few more formal and linguistic characteristics that are relevant to poetry translation.

d. Concision and Translation

To end this chapter, I would like to focus on a few restraints that I have not sufficiently explained. As noted before, one of poetry's main characteristics is its concision. Poetry usually doesn't even take up half the available space on a page. As such, the few words present in the text carry an extraordinary amount of weight. For this reason, it is important not to excessively repeat words that aren't in the original. I found that the required personal pronoun in English compared to the often-implicit (or abbreviated) personal pronoun in Catalan made direct translation rather difficult. For instance, in the poem "*Aniversari*" a direct translation into English would require at least 60 percent more personal pronouns than the original (the original had 5 personal pronouns while the translation would require at least 8). Lines 3, 7 and 8 don't use personal pronouns while an English equivalent would have required one. (For instance *"vas pronunciar-la tot i no saber-ho"* would read "you pronounced it though you didn't know it"). The repeated "you" adds sound and meaning to the poem, because as mentioned above, repetition serves to bring extra cohesion to the poem. However, clunky repetitions just make the poem awkwardly wordy. One could use ellipsis to avoid repeating the personal pronoun (Ainaud, Espunya, Pujol, 2003: 187), or take advantage of poetic licenses to creatively exice the pronouns. Indeed, Roman Jakobson (1959) states that "Languages differ essentially in what they *must* and not in what they *may* convey" (Venuti, 2000: 141). Thus, I translated *"Tu ja no te'n recordes però ho vas fer./ Van obligar-t'hi*" for "You can't remember, but you did it,/ were forced to", eliminating the "you" in the second verse. One must also note that the Catalan *tu*, *te* and *t'* aren't as redundant and heavy handed as "you, you, you", which further justifies the ungrammatical elimination of "you" in the target text.

The personal pronoun can also intervene in the poems' chronology. According to Ainaud, Espunya, and Pujol (2003), the term "aspect" is used to describe the temporal relationships between actions and states in sentences (2003: 171). To illustrate how the occurences of personal pronouns would increase in the English translation compared to the original Catalan, we can observe lines 6, 7 and 8 of "*Camaleó."* In this poem, Rovira uses a chronological description of the chameleon's actions in which we can appreciate aspectual features: *"S'hi admira, i va dient-ne sentiment/ de l'esperit i mentre t'ofereix/ el cos et repeteix, maldestre."* (She admires herself and calls this a feeling of spirit, and while she offers you her body she repeats you, clumsily). As seen in the rough literal translation, due to the compulsory pronoun use in English, a non-manipulative translation would involve a lot of “she”, “you”, and “and”, which largely detracts from the text’s grace and recognizability as quality poetry in terms of *skopos*. Thus, in situations like these I used the gerund, which can help establish temporal relationships while obviating the personal pronoun. In English, gerunds can be used to mark posteriority (Ainaud, Espunya, Pujol, 2003: 177). Ainaud et. al. use the sentence *He fired, wounding one of the customers* to explain that while in English the gerund clearly places the wounding after the firing, the gerund would not work similarly in Catalan. If we take this analysis from the Catalan-to-English perspective, we can conclude that we can replace simple past-tense phrases with gerunds, as in English gerunds can indicate separate aspectual events. Thus, my translation reads “Self-fancying, she calls this a feeling/ of spirit and delegates her body”, which is much less wordy than the rough literal translation. In sum, the concision of poetry makes brevity paramount. Excessive and wordy personal pronoun repetitions may be brushed off with creative solutions like ellipses and the use of gerund.

8. Conclusions

This theoretical background may have seemed somewhat oceanic in scope, but this further serves to prove my point: poetry contains so much in such little space! Thus, to analyze the original poetry and create an analogous form that both respects the source-text’s semantic meaning and creative form implies that every aspect of the original must be taken into account. Even the smallest repetition must be weighed against other possibilities. Every rhyme considered, every allusion travelled (meaning that the dialogical bridges must be built, too). This chapter explored the prioritization of semantics and form while paying attention to interlinguistic limitations for the Catalan-English language pair. Hopefully, the tactics used here can guide more translations in the future. Having delved into these issues so extensively, we may finally move on to the methodology used for this translation.

IV. Methodology

As explained in the Theoretical Background, textual analysis was imperative to this translation. However, a number of steps took place before and after the original poems were analyzed. First of all, this section will outline how and why the poems were chosen. Translating young Catalan authors into English was approached as a way of giving non-consecrated, quality writers a space to interact in the cross-national arena. Not knowing enough about Catalan poetry or poets to easily surf through anthologies and pick a poet, I asked for the help of one of my tutors, Dr. Diana Sanz, who had experience in the artistic publishing world (having published the book *Joan Ponç. Diari d'artista i altres escrits* with the Barcelona-based publisher Edicions Poncianes in 2009, as well as various other artistic and literary texts). Dr. Sanz supplied a list of approximately 50 poets, including Catalan poetry's most consecrated poets (such as Joan Margarit, Enric Casasses and Susana Rafart) as well as a number of younger emerging poets (including Blanca Llum Vidal, Jaume C. Pons Alorda, Laia Noguera, Mireia Calafell, and Gabriel Ventura, amongst others). Reading the consecrated poets helped situate my understanding of Catalan poetry and contextualized the new poets' work. With this list in hand, I set about to find a poet.

1. Choosing the Artist

Finding a poet to translate may have been one of the longest, but also one of the most enjoyable parts of this research. A number of literary events throughout the city were attended for this project, and regular visits to *L'Original* (also known as *L'Horiginal* or *L'Orinal*), a bar where poetry in Catalan is recited every Wednesday evening, took place as well. At these events, the Catalan poetry scene was observed—while the oldest poets often attended *L'Original*, the younger ones only went to their friends' readings and did not seem to have a *go-to* bar for poetry. It was at the Edicions Poncianes' *Bèsties* event that the most promising young poets were found. At this event, I met poets who had translated great writers such as Marguerite Duras, Samuel Beckett and Walt Whitman. A few weeks later, the website *Lletra* for Catalan literature published an online anthology called "33 poetes de menys de 35" (33 poets under 35). Many of the poets in this anthology had participated in the *Bèsties* translations. Among the poets in this anthology, Marc Rovira (who translated Mallarmé for the *Bèsties* series) stood out for his rigor, evocative subject matters, and for the purposeful sound in his poems. After selecting an initial handful of poets, my tutors agreed that Rovira was the best choice for this project.

Once Rovira was contacted, he sent three more poems that had been published in *Poetari,* an online poetry magazine. These three, along with the three poems in “33 poetes de menys de 35”, are translated in this thesis. Rovira hopes to publish these six poems in his next book (for which he has not yet found a publisher).

2. Choosing a Theoretical Framework

In order to find a theoretical framework for the translation task, a number of professors were approached. The research began under the premise that the theoretical background should have two main components—one on literary or poetic translation, and another on linguistic comparisons of the English-Catalan language pair. Throughout the master’s program, I had become acquainted with various writers that would prove useful to this task. Reiss’s text typologies (2000) and Zabalbeascoa’s priorities and restrictions (2001) helped determine the priorities for the translation. Muñoz Martín’s (1995) exploration of conceptual bases in metaphors also proved useful. However, I was missing information on literary translation and on the language pair.

Thus, Professor Dídac Pujol, who has translated Shakespeare to Catalan, recommended a few texts on poetry translation, namely Jakobson’s "Closing Statement: Linguistics and Poetics" in *Style and Language* (edited by Thomas A. Sebeok in 1960); John Felstiner’s *Translating Neruda* (1980), which works through the translation process of Neruda’s *Alturas de Macchu Picchu;* and Pujol’s own work, *Across the Frontier*, which takes Pujol’s translations of Seamus Heaney and John Burnside’s poetry as the basis for an analysis of Bakhtin’s (1981) dialogical approach. While both Pujol’s and Burnside’s texts provided a model for using a particular translation as a lens for the theoretical background, I also wanted to draw from linguistic and stylistic resources in order to create a theoretical framework that could apply to other Catalan-to-English translations.

At this point, Professor Patrick Zabalbeascoa recommended the *Manual de traducció anglès-català,* by Ainaud, Espunya, and Pujol (2003). Finally, for a more complete grasp of English-to-Catalan linguistic comparison in literary contexts, the research was complemented with Josep Marco’s *El fil d’Ariadna,* which admirably summarizes the main advances in the literary translation field while providing arguments for source-text analysis. These resources were thoroughly studied, and their methodologies were heeded for this translation process: it all begins with the analysis.

3. Analysis

As a non-native Catalan speaker, the first step to understanding the poem required the most basic sort of analysis: the kind in which one uses a dictionary. Fortunately, Rovira uses everyday vocabulary rather than erudite and obscure diction. Possibly polysemic words were noted, as were questions for my tutors. For example, in the poem "*Aristòcrates"*, the verse "*es parteixen els nuvols"* could either mean that the angels split the clouds among themselves, or that the clouds had parted. In the end, my tutor's suggestions and the poet's clarifications of these questions proved to be invaluable resources.

Once these kinds of questions were noted, I wrote a rough translation of the poems—that is, a direct translation that only heeds to my first priority (as outlined in Chapter III): to maintain semantic equivalence. There was no stylistic ambition in this first round—it was only meant to help the gist of the poem come through. However, having this rough translation as a base helped justify stylistic decisions later on—particularly when changes resulted in more graceful verse. In these rough translations, slash marks and parentheses provide word-choice options. The rough translation of *"Seguici"* is included as an example here:

FOLLOWERS/ACOLYTES/DISCIPLES

They dictate prospects, political proclamations,
hieroglyphics that are wanted/faked/should be/ older,
full of original grumbling/complaints/protests/curses/blasphemy,
and a circus of applause makes them greasy
like the morning that watches them sleep,
and they lay/strecth their tongues (out) on the corners/in the streets,
Let/so no one hear(s)/listens (to) them. Let/so everyone know(s).
Don't pay attention to what the oracle says.

4. Establishing Priorities for the Target Text

Having understood the gist of the poems, the next step was to establish priorities for the target text. The first and most obvious priority is to maintain semantic content across both texts. The rough translation (as above) helped in this sense. Then, adhering to the notion that poetry can only be translated in verse form (John Felstiner, 1980: 25), and that the translator should consider target-culture expectations for the text (Juliane House, 2009: 7), I chose to translate the poems in analogous form. In order to define target-culture expectations, I set off to determine how poetry is written in the United States and provided an extensive background on the most common trends in American poetry in Chapter VI. Language poetry (which breaks the rules of grammar and uses non-sequiturs to build constructs between the reader and the poem) was found to be one of the most popular and lasting contemporary forms. However, criticism of Language poetry was also useful when determining Rovira's potential place in American literature: John Barr (2006) notes that American poetry is stagnating because it is not fed enough life—almost all the poets are academics, and they bring nothing new (other than their own feelings) to the table. In this sense, translating a foreign poet already helps diversify and revitalize the poetry experience.

Throughout the exploration of American poetry models, I also took time to focus on the English-language poetry tradition in general. Poetry in Old English still influences texts today, particularly in terms of rhyme, meter, and other literary devices. In particular, I found that alliteration is extremely popular in English. Furthermore, while meter and rhyme have somewhat subsided into free verse, bouts of rhythm still spring through in poetry. With this in mind, the rudiments of an analogous form were determined: the poems would use free verse with interspersed rhythm and add alliteration to create "extra cohesion" (Fowler, 1986).

Of course, the aforementioned "extra cohesion" could not just enter the translation independently. An in-depth analysis of the original determined the instances in which this cohesion was present in the original, thus justifying the supply of extra cohesion in the target text. A number of features were found and analyzed in terms of form and function—including meter, alliterations, repetitions, word choice, and parallelisms in the original text. Next, the metaphoric bases in the original were analyzed. Metaphorical bases (Muñoz Martín, 1995) contribute to the poems' meaning, as they draw upon culture-wide concepts that help readers make connections between what is said and what is meant. For instance, the verse “they stretch their tongues out in the corners” can be interpreted with the metaphoric base that “stretching means lying”, which adds negative connotations. All the metaphoric bases in the poems were noted. Fortunately, since most of Rovira’s metaphors were creative and since most of the conceptual bases used in Rovira’s poems coincide with American conceptual bases, the translation did not need extra intervention (see Chapter III for more details). In terms of Rovira’s word choice, when comparing Rovira’s poetry to other Catalan poets’, one can immediately notice the simplicity in his vocabulary (which may come from his admiration of Gabriel Ferrater, who also uses subdued vocabulary). In this sense, substituting Latin cognates for German-origin words would help keep the same colloquial yet poignant tone (see more details in Chapter III). Repetitions, parallelism, rhymes and plays on words were also identified and prioritized in the translation.

Lastly, allusions were analyzed to determine whether their meanings and connotations would be understood in the original. Fortunately, the allusions in Rovira’s poems are mostly western and well known (other than perhaps a few allusions to Catalan poets such as Ferrater and Carner—see notes in Chapter VII). Existing English translations of works that included the themes alluded to in Rovira’s texts (Rilke’s poetry, Biblical allusions, etc.) were also identified and used to help bridge the space between the target and original text, in line with Dídac Pujol’s dialogical model (2000), which is further explained in Chapter III.

5. Embarking on the Translation

a. Weighing and Writing

Once the rough translations and priorities had been settled, I worked on words that required further analysis. Using a method outlined in *Manual de traducció anglès-català*, charts in which words were given a + sign for concordance with the original and – sings for discrepancies were created (see Ainaud, et. al, 2003: 220). For instance, when comparing grumbling to blasphemy in line 2 (where the original uses *renec)* the *Diccionari de la Llengua Catalana 2*, states that a *renec* is 1) a word or expression which is against or injurious to God or a sacred entity, and 2) an interjection that is considered rude and inconvenient.

An example of this analysis is included here:

Grumbling
+ it is an inconvenient interjection
– it does not necessarily refer to God or sacred things

Blasphemy
+ it insults God and sacred entities
+ it can be a rude interjection
+ in the final version of the poem, this word alliterates with “brimming”

With lists such as this one, I was able to make informed decisions regarding word choice. I say “informed” rather than “objective”, as objectivity in poetry is never quite attainable. That is, to determine whether something would alliterate, I had to have already chosen the preceding word: in this sense, this translation was half instinct, half decision. The poems were translated quickly, using analyses and instinct as guidelines. However, I continued to transform and analyze the translations for weeks. I read each draft out loud dozens of times, since poetry is both an oral and written form, and did not move on until I was satisfied.

b. Revising

Once the poems were written, I sent them to my tutors, who made comments and guided the translation, particularly in terms of semantics (as my Catalan is not at a native level, and simply because a second point of view always helps). After substantial revision, the poems were sent to Marc Rovira, along with a few questions regarding allusions and ambiguities in the text. Fortunately he was quite content with the translations and gladly answered questions. Finally, I wrote the last draft of the poems, which included annotations on the translation process and other interesting facts (particular allusions, translation problems and solutions, etc.). The notes basically provide information regarding the word choices, secondary meanings, conceptual bases, and compensation strategies in play. They also present interesting details about the allusions in the texts. While these notes should help illustrate my process and facilitate evaluation, the poems should be understood and exist as poems without the notes, too. All in all, the methodology proved satisfying, and should be easy to follow.

V. The Poet: Marc Rovira

1. Biography

As noted in Chapter III, understanding the poet and the poems' context can help with the poetic analysis. It also helps determine the translated author's place in the target-culture literary field.

Marc Rovira was born in Barcelona in 1989. As such, he is less than twenty-five years old. He grew up in a middle class family in Barcelona, where both his parents were born. His mother stayed at home, and though his father worked in the commercial branch of a textbook publisher, Rovira had little contact with the literary world during his childhood and adolescence. It wasn't until Rovira started reading book reviews in the newspaper that he became more interested in literature (Rovira Personal Interview, 2014). After attending *Nuestra Señora del Rosario* Catholic school from kindergarten all the way through high school, Rovira went on to undergraduate studies at the Autonomous University of Barcelona, where he is pursuing three degrees at the same time: Catalan Literature, Hispanic Literature, and Literary Theory (Rovira, "33 poetes de menys de 35", 2014). Fortunately, he is almost done with all three, as many of his required classes overlap. Throughout his time as an undergraduate, he has worked at the university's Catalan literature database, *Traces*, and has studied abroad at the Sorbonne in Paris for a year (Rovira Personal Interview, 2014). In 2009, when Rovira was only around twenty years old, he won the *Amadeu Oller* poetry prize for his first book, *Passejant a l'ampit d'una parpella maula,* which he published with Editorial Galerada. This year, he has collaborated with Edicions Poncianes, publishing translations of Stéphane Mallarmé (Rovira Personal Interview, 2014). When choosing which poems to translate, he focused on those that revealed Mallarmé's thoughts on poetry (Morera, 2014). About two-thirds of the Mallarmé poems Rovira translated were sonnets (Morera, 2014). Though Rovira has not published any sonnets of his own, he writes them in private, with no one watching (Morera, 2014). Indeed, most of his published poetry is not form-based, though Rovira calls upon Auden when explaining why he often writes in decasyllabic meter, saying that meter helps liberate the self. "I'm not worried about losing my identity," he says, "that way I can be many"[4] (Morera, 2011).

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[4] Marc Rovira's quotes have been translated by the author.

In the near future, Rovira hopes to publish his next book, which he has spent four years writing. By 2016 he also hopes to have translated the complete works of Stéphane Mallarmé, which he is planning to publish with Edicions Ponciances (Rovira Personal Interview, 2014). It is also worth noting that Rovira has translated part of Robert Desnos' poetry, which is French Surrealist, as well as poetry by Anise Koltz, a contemporary Mallarmè-school author from Luxemburg (Rovira Personal Interview, 2014).

Rovira's poetic influences are rather eclectic, as they include Mallarmé and Koltz, but also W.H. Auden, J.V. Foix, Josep Carner, and Gabriel Ferrater, whose clear, almost colloquial language explores eroticism, moral attitudes, and the Spanish Civil War ("Gabriel Ferrater i Soler", *Gran Enciclopèdia Catalana,* 2014). While Rovira's first book dealt primarily with coming of age and identity after puberty, the subsequent poems he has published online have more historic, political, and religious content. Rovira believes that "poetry is for absolutely everyone, even though people often feel a certain reserve" (Morera, 2014). He resists being called classical or experimental, and thinks of himself as contemporary (Morera, 2011). He believes that poetry "is language speaking of language itself" which reminds us of the Wallace Stevens quote he used at the beginning of the poem "Condensation Cube": "Poetry is the subject of the poem" (Rovira, 2014). It is also worth noting that as in "Arbre genealògic", his previous book often broke words up, drawing attention to the meanings of the words' components; examples include *"va-lent"* (brave, but also: goes-slow), *"viu-res"* (lives, but also: live-nothing), and *"som-riu(res)"* (smiles, but also: we're-rivers(nothing)). In this sense, Marc Rovira fits within certain Modernist and Language poetry schemes, though he personally thinks of himself as contemporary (Morera, 2011). "I write every-day poetry, even though it might not look like I do," he says (Rovira Personal Interview, 2014). "I try to write about emotions objectively, without the romanticism" (Rovira Personal Interview, 2014). Though Rovira enjoys Mallarmé's fascination with poetry—his perception of poetry as an almost holy element—Rovira's personal style is more toned down. Indeed, one might identify him with Ferrater, whose economic vocabulary sweeps one through a tranquil yet critical view of the world.

Aside from his poetic affinities, Rovira's sociopolitical status as a Catalan is also of interest at a time when the nation has been seeking independence from Spain. When in an interview Rovira was asked what he would do on November 9th, Rovira hesitated for a moment, asking the interviewer what he meant. Then, he remembered the upcoming referendum on Catalan independence, which will include two questions: Do you want Catalonia to become a state? If so, do you want this state to be independent? Rovira replied that he would vote *Sí, Sí,* saying yes to both questions (Morera, 2014).

2. The Young Generation

This last question ties nicely with Rovira's position in Spanish and Catalan Society. Catalan has only been taught in school since the 1980s, so Rovira is among the first couple of generations to have gotten a formal education in Catalan. After Catalonia's *Estatut d'Autonomia* (Regional Autonomy Statute) was approved in 1979, the *Generalitat de Catalunya* (Catalan autonomous government) created a Department of Linguistic Policy with the aim of increasing the use and prestige of the Catalan language (Turell, 2001: 64). The increased publication of Catalan poetry in the 2000s can largely be attributed to this political change—as Catalan was once again allowed to freely circulate after the demise of Franco's dictatorship in the 1970s. In fact, in 1978, Royal Decree 2092/1978 made the use of Catalan obligatory in schools (Turell, 2001: 77). Since the late 1970s, the Catalan autonomous government has been heavily pushing for the use of Catalan, and by 2011, 55.8 percent of the population could write in Catalan compared to 1986's 31.5 percent ("Cens de població i habitatges", *Generalitat de Catalunya,* 2013: 5). By age groups, those between 10 and 14 have the highest level of Catalan-language literacy, even though over 17% is foreign ("Cens de població i habitatges", *Generalitat de Catalunya,* 2013: 1). From ages 10 to 29, language proficiency increases as the population gets younger. However, language proficiency rates plateau for those aged between 30 and 44, and plummet for those older than 45 ("Cens de població i habitatges", *Generalitat de Catalunya,* 2013: 1). Young people's increased knowledge of Catalan can partially be attributed to the fact that by 1993, 88.8 percent of schools in Catalonia adopted the Maximum Catalanization education model, in which primary education took place in Catalan at all times except during Spanish class and one other subject (Turell, 2001: 78). Despite increases in the use of Catalan in education as well as in major television and radio hosts such as *TV3,* which was founded in 1983, and *Catalunya Ràdio,* progress in the business and editorial world still lags behind (Turell, 2001: 65). In *Multilingualism in Spain,* Teresa Turell points out that "the number of books published in Catalan has steadily increased… but looking at the size of the editions, we might conclude this to be the case of ´lots of books but not many readers´" (Turell, 2001: 65). In contrast, poetry events and festivals have become widespread throughout Catalonia. Thus, it seems that now is an interesting time to propel young authors and audiences. With such admirable progress in Catalan language education policy, it is no wonder that so many Catalan-language poets have come to the fore in the past thirty years. If we divide the contemporary poetry scene among those who are younger and older than 35, poets from various Catalan-speaking regions in Spain (Empordà, Penedès, Barcelona, and Mallorca) such as Gabriel Ventura, Blanca Llum Vidal, Irene Solà, Jaume C. Pons Alorda, and Anna Gual stand out among the youth—they were all featured in "33 poetes de menys de 35" anthology, coordinated on the online platform *Lletra.* Meanwhile, the preceding generation, which was also schooled in Catalan, is marked by the presence of Josep Pedrals, Eduard Escoffet, Mireia Calafell, Laia Noguera, and more. Of course, there were scores of Catalan-writing poets before these two generations, as there have been for centuries. Furthermore, despite the statistics on increased Catalan scholarization, we should note that these authors all proceed from Catalan-speaking families: their last names speak for themselves. Still, Catalan education may have increased the amount of writing. As for Rovira's generation, it is still somewhat hard to define. In fact, he states that though he has a few close friends who are also poets, such as Adrià Targa (winner of the 2010 Gabriel Ferrater Prize) and Carles Dachs, his contact with other poets his age is rather limited (Rovira Personal Interview, 2014). Still, this new group's youth, the fact that it was the outcome of a political effort to propel the Catalan language, and the way the Internet has made their work accessible regardless of institutional recognition, make it interesting.

3. Editors

Marc Rovira has published poetry and literary reviews in a number of magazines and online publications, such as *Poetari*, the *Revista de Filología Románica,* and *Lletra.* He has also published his own poetry book and a series of poetry translations. Marc Rovira's first book, *Passejant a l'ampit d'una parpella maula* was published by Editorial Galerada in 2009. Editorial Galerada is a small press for books, magazines, leaflets, posters and programs ("Galerada", *Editorial Galerada*, 2014). In 2013, Rovira went on to publish a translation of several poems by Stéphane Mallarmé with Edicions Poncianes, a more high-culture Barcelona-based publisher. The translation was in poster format, with a black-and-white picture of Stéphane Mallarmé on one side and the translations on the other. Edicions Poncianes is based on Joan Ponç's (a painter from the mid-twentieth century) philosophy ("Qui Som", *Edicions Poncianes*). Ponç strived to combine literature and art—thus, Edicions Poncianes focuses on the material aesthetics of the publications themselves at a time when paper publications have to stand out to survive ("Qui Som", *Edicions Poncianes*). Furthermore, Edicions Poncianes' commitment to emerging writers is quite notable: the publishing house has helped link young writers with prestigious authors like Enric Cassasses and Vicenç Altaió ("Engeguem temporada amb més força que mai", *Edicions Poncianes,* 2013). Indeed, many young authors can be found amongst Edicions Poncianes' shelves (or walls, in this case).

VI. Target Literary Scene

1. Target Public and Poets

Now that we have situated Marc Rovira in the Catalan poetry world, we can venture to find out where he would stand in the target culture's literary scene. Before defining a potential target audience for translations of Marc Rovira's Catalan poetry, it would be important to note how little foreign writing is translated to English as a whole. While we have already dealt with statistics from *Three Percent* and *Index Translationum*, we may also note how Venuti states that in 2006, of the "1,600 books of poetry [...] published in the United States, only about 100 were translations, more than half issued by small presses" (Venuti, 2009: xii). American history has seen two major translation movements, sassily described by Eliot Wineberger in *Oranges and Peanuts for Sale*. However, we are apparently not in one of them now. "The first, before and after the First World War, was largely the work of expatriates eager to overcome their provinciality and to educate their national literature through the discoveries made in their own self-educations: to make the US as 'cultured' as Europe" (Weinberger, 2009: 172). Indeed, translation is a means to adopt foreign know-how, style, and ideas. The second mass translation wave began in the 1950s "exploding in the 1960s [...] the result of a deep anti-Americanism among American intellectuals: first [...] against the conformist Eisenhower years and the Cold War, and then [...] during the civil rights movement and the Vietnam War [...]" (Weinberger, 2009: 172). Though this wave ended in the 1970s, another, albeit smaller one, took place after 9/11 when "once again, Americans were ashamed to be American" (Weinberger, 2009: 174). It seems that the more inadequate America feels—either intellectually or morally—the more translation flourishes. In light of Venuti's and Weinberger's analyses, it appears that the United States' translation scene is currently stagnating in a period of self-complacency in which the post 9/11 furor has subsided and translation has been pushed back to the library archives of the 1970s.

Aside from a general lack of translation in the United States, Venuti notes that most poetry is translated from the same set of languages, "French, Italian, German, Russian, and Spanish..." Sometimes other languages come to the fore, but only after "the annual announcement of the Nobel Prize for Literature, changing trends in literary taste and academic criticism, geopolitical tension, military conflict..." (Venuti, 2009: xii). Thus, it is no surprise that Catalan translation has received little attention so far—although one may argue that if the current pro-independence movement in Catalonia makes its way into American newspapers, it may draw more attention to Catalan literature, inciting further Catalan translation into English.

Thus, we have seen that translation from a certain language can become popular out of a sense of inadequacy in the translation language, or out of interest sparked from the language's presence in the political and literary forefront. Translation appears to work as an important testimony to the language's identity, as separate from Spanish. However, later on in this chapter, I will explain why I chose to translate Marc Rovira in particular, and what in his poetry could revitalize American poetry. Now, I will explain where this translation is likely to be published (if at all) and who would constitute the potential audience.

As Venuti pointed out, most translated poetry books (exhibited by the Poets House in New York City) were published by small literary presses. *Three Percent* also cites a considerable amount of university presses among the ranks ("2014 Translation Database", 2014). However, I would venture to say that much more poetry is translated in magazines such as *BOMB, Brooklyn Rail, Words Without Borders, PEN Journal,* and others. These magazines distribute to more intellectual circles, and often complement limited circulation with buoyant websites. Of these, *No Man's Land* website cites sixty-three translation magazines, so surely the number of translated authors in general far exceeds 100 per year. The *Barcelona Review,* for instance, focuses on Catalan and

Spanish translation in particular (Cole, "No Man's Land Links"). As such, we could expect a translation of Marc Rovira's poetry to appear in one of these magazines rather than in a book. Since Rovira is not a canonized author, we could go further by saying that the translation will likely be published online rather than in print, since online publishing is much cheaper and less risky.

To ascertain Rovira's potential readership, we could observe a study conducted by the *Poetry Foundation* which sought to reveal who reads poetry and why, where they find it, and how it benefited those who read it. The study, which was named *Poetry in America* used random sample telephones from all over the United States and surveyed adults who both read for pleasure and read primarily in English. One respondent per household was randomly selected ("Initiatives", *Poetry Foundation,* 2006). Their findings indicate that women, African Americans, and people with graduate degrees constituted a large part of poetry's readership. Though I hadn't read this study when I was searching for poets to translate, I purposefully weeded out poets whose poems I considered somewhat sexist, regardless of their success in Catalonia, as I found their work offensive and inappropriate. In this respect, I believe Rovira's poetry poses no challenge to America's largely female poetry readership.

Interestingly, 70 percent of poetry readers tend to be under fifty-five, and adults between eighteen and twenty-four are more likely to be part of the poetry audience. Furthermore, "the poetry audience is more likely to listen to music, play sports, volunteer, and attend cultural events than are members of the potential audience" ("Initiatives", *Poetry Foundation,* 2006). Most interestingly, though, is the fact that 36 percent of poetry readers have written poetry as adults, making them 45 percent more likely to write poetry than members of the potential audience ("Initiatives", *Poetry Foundation,* 2006). If, then, most readers are between 18 and 24, and a large portion of readers writes poetry, it seems feasible to think that they would be interested in reading young poets, such as Marc Rovira. As noted in Chapter II, all Catalan poets whose books have been translated to English are over thirty-five years old—authors such as Alex Susanna, Joan Margarit, and Miquel Martí i Pol have been translated multiple times (*Institut Ramon Llull*, 2014). Wouldn't it make sense to bring younger voices to the fore, so that writers can interact with their contemporaries abroad?

Moving from the poetry audience to the poets themselves provides interesting perspectives on poets' distribution and sustenance methods. In his article for *Poetry Magazine*, John Barr provides relevant information on how poets make a living, and on how this affects their writing. According to Barr, poets still write for each other, rather than for a grand public. "Because the book-buying public does not buy their work, at least not in commercial quantities, they cannot support themselves as writers. So they teach. But an academic life removes them yet further from a general audience" (Barr, 2006). Barr illustrates the vicious cycle that is poetry. Without an audience, poets can't make a living, so they use academia for sustenance. The abundance of poets in academia perpetrates undesirable outcomes: first of all, since thousands of poets attend Master of Fine Arts programs ever year, poetic styles are limited (though at least there is more poetry) (Barr, 2006). Secondly, since poets cannot make money off of their general public, they also turn to "fellowships, grants, and other subsidies that absolve recipients of the responsibility to write books that a reader who is not a specialist might enjoy, might even buy" (Barr, 2006). Poetry has become an erudite exercise for educated audiences—produced and read in closed circles. Translation, of course, could open the poetry-producing circle—however, whether it can widen the poetry audience is yet to be seen.

Barr argues that in part, the stagnation of poetic creativity in the United States is due to the fact that most American writers have very similar lives: "if *everyone* teaches in order to support their writing needs, it follows that the breadth of the aggregate experience base available to poetry may suffer" (Barr, 2006). He goes on to write about Hemingway, who sought new experiences, such as driving an ambulance in the Spanish civil war, fishing for marlin in Cuba, or running with bulls in Pamplona in order to have more to write about (Barr, 2006). If we can't ask American creative writing professors to go join paramilitary forces in Latin America, we can at least ask them to read translations. Translations may even prove more entertaining to the public, as they bring new contexts to the table.

2. General Trends in American Poetry

Now that we have covered the more sociological aspects of translation, poetry readership, and poets in the United States, we can move on to poetry itself. What kind of poetry dominates the American scene? What movements have come and gone? What kind of poetry do we need now? As Jakobson states, "the synchronic description envisages not only the literary production of any given stage but also that part of the literary tradition" (Jakobson, 1960: 352). A poetic context will help ascertain exactly where Rovira's poetry falls in today's context.

According to Barr, most poetry written today is lyric rather than epic, elegy, meditation, religious, satire, public, or verse-drama poetry. Lyric poetry is, in essence, an exploration of the self that describes the thoughts of a single speaker ("Literary Terms", *Sparknotes,* 2011). It has followed the confessional poets of the '50s and '60s, such as Sylvia Plath and Anne Sexton (Beach, 2003: 155). With lyric poetry hovering in the background, a variety of poetry movements have made way into the 21st century, including New Formalism, Spoken Word poetry, Flarf poetry, Conceptual poetry and, most predominately, Language poetry.

As Jakobson noted, literary production works within literary tradition—either following or rejecting it (Jakobson, 1960: 352). In this sense, New Formalism arose as a reaction to free verse in the late-twentieth and early twenty-first centuries, and looked back to meter and rhyme. The movement has enjoyed success, although free verse still dominates the poetic scene. Poets like Dana Gioia, Marilyn Hacker and X.J. Kennedy can be associated with New Formalism ("Glossary Terms", *Poetry Foundation*). Rovira's poetry is not strictly formal or metrical, though meter and sonic features can be found in his writing. As mentioned above, Rovira sees meter as a way to be freed from the self, allowing him to be many (Morera, 2011). This Whitmanic desire to embrace the many is not altogether reflected in New Formalism though. Furthermore, form does not dominate Rovira's poetry. It would also be difficult to classify Rovira among Spoken Word poets, who constitute another very popular movement including poets like Cristin O'Keefe Aptowicz and Kevin Coval ("Glossary Terms", *Poetry Foundation*). However, Spoken Word poetry does have a focus on community, race, politics, and social justice—and these themes recur in Rovira's poetry as well ("Glossary Terms", *Poetry Foundation*).

The next two movements, Flarf poetry and Conceptual poetry, heavily rely on poetic processes. Flarf's internet-based process uses Google "as a means of generating odd juxtapositions, surfaces, and grammatical inaccuracies[.] Flarf also celebrates deliberately bad or 'incorrect' poetry by forcing clichés, swear words, onomatopoeia, and other linguistic aberrations into poetic shape" ("Glossary Terms", *Poetry Foundation*). According to Flarf poet Gary Sullivan, Flarf is not politically correct and Flarf poets often plagiarize each other on blogs and webzines. The space between Flarf and Rovira is enough to completely discard any potential affiliation. Likewise, Conceptual poetry, which is based on constraint and is interested in the materiality of language, seems far from Rovira, as Conceptual poetry[5] is essentially nonreferential (“Glossary Terms”, *Poetry Foundation*). Meanwhile, Rovira’s poetry has clear references to politics, society and religion—as further outlined in Chapter III.

Rovira’s potential position in American poetics can be most interestingly examined in terms of Language poetry. Named after *L=A=N=G=U=A=G=E* magazine, edited by Charles Bernstein and Bruce Andrews, Language poetry emerged as an avant-garde poetry movement in the late ’60s and early ’70s (“Glossary Terms”, *Poetry Foundation*). It was preceded by New American Poetry, which was divided between the San Francisco Renaissance (Robert Duncan, Jack Spicer), the Beats (Allen Ginsberg, Gary Snyder), the Black Mountain School (Charles Olson, Robert Creeley) and the New York School (John Ashbery, Frank O’Hara, Barbara Guest) (“Glossary Terms”, *Poetry Foundation*). Like New American Poetry, Language poetry is also rooted in San Francisco and New York, and mainly “tends to draw the reader’s attention to the uses of language in a poem that contribute to the creation of meaning” (“Glossary Terms”, *Poetry Foundation*). If this definition seems somehow ambiguous, it would suffice to take look at the work of language poets to draw it apart from the rest, as its non-sequiturs and its expectation for readers to create the meaning of the poem make Language poetry stand out (Ward, 1993). Writers associated with this movement include Michael Palmer, Lyn Hejinian, Susan Howe, and Ron Silliman (“Glossary Terms”, *Poetry Foundation*).

Poetry in the Language era has been isolationist and political at the same time. Preceded by Ginsberg, who sought to distance poetry from Europe and create an American poetics, it is no wonder poetry translation has subsided of late. At the same time, Language’s break-up with grammar is rebellious and points to the inconsistencies in our own consciousness and coherence (Ward, 1993). The polysemy of Language poetry invites the reader to “write in” part of the meaning. To me, this process would seem to respond to Barr’s critique of poetry’s alienation. Likewise, Rovira’s rather non-lyric poetry sample seems encompassing in the same sociopolitical sense. Furthermore, Rovira draws attention to his own language use—for instance, the poem “Condensation Cube” refers to the writing process specifically, while the poem *“Arbre Genealògic”* becomes increasingly self aware of its broken meter. As seen in Chapter III, the poet even writes “deu-re” (*deure* means duty, while *deu* means ten), hinting at how poetry is constrained by the duty to write in decasyllabic verse (Rovira Personal Interview, 2014). In this sense, Rovira’s metapoetic tactics fit within Language Poetry, while the polysemy in words like deu-re can also be linked to Language Poetry.

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[5] Conceptual practices include OuLiPo and Concrete visual poetics, such as the N+7 tactic, in which one would replace every word in the original text with the word found seven entries below it in the dictionary.

Steve McCaffery, a professor of poetics at SUNY Buffalo, writes that “Grammar, as repressive mechanism, regulates the free circulation of meaning (the repression of polysemeity into monosemeity and guided towards a sense of meaning as accumulated, as surplus value of signification)” (Ward, 1993). Thus, McCaffery makes explicit the politics of our linguistic models (Ward, 1993). By liberating words from prescribed meaning, Language poetry marks “the ground of subversive political activity” (Ward, 1993). By minimizing the “‘syllogistic’ meaning expected from prose by altering the structure, length and placement of the sentence” one can increase ambiguity, describes Silliman (“Ron Silliman”, *Poetry Foundation*). This, in turn, forces the reader to collaborate with the writer in order to create meaning, as Hank Lazer points out (Ward, 1993). In order to get a better idea of how Language poetry can be distinguished from the rest, I will include an example of Bob Perelman’s poetry, taken from the British Association for American Studies’ Pamphlet No. 25.

> “I am often conscious, yet rain is now visibly falling. It almost combines to be one thing, yet here I am again. Though he dreamed he was awake, it was a mistake he would only make at a time like that. There are memories, but I am not that person.” (Ward, 1993)

In this poem, we can observe how an apparent logic is undermined by non-sequiturs in the first two lines, while the second two defy our expectations by actually making sense, and pointing to the multi-faceted character of the self (Ward, 1993). Language poetry points precisely to the division of the self, and insists on self-expression and private language structures, which paradoxically unite the arts of the post-war years (Ward, 1993). Susan Howe points out that we are no longer interested in what words “supposedly refer to” (“Susan Howe”, *Poetry Foundation*). Instead we are to “*see* and *hear* the shapes and sounds of the words instead” (“Susan Howe”, *Poetry Foundation*). Thus, Language poetry has triumphed in many ways. It has divided the signified from the signifier, and it has stuck around—filling pages of high-culture literary magazines for decades. At the same time, though, Language poetry has not successfully made the political move it had first attempted. It is *not* socially liberated and is *not* successfully political. “Instead, radical American poetry has been pushed back into the arms of the University” (Ward, 1993). Just as Barr wrote in his article for *Poetry Magazine,* the so-called public that fills in the blanks of Language verse is essentially just another academic crowd—among which we can find the poets, too. Barr suggests that American poetry’s academic stagnation can be overcome if poets pick up the reins of entertainment and take truly social stances. “When did you last read a poem whose political vision truly surprised or challenged you? Attitude has replaced intellect,” writes Barr. Despite Language poetry’s social claims, it has become quite isolated.

In this sense, Marc Rovira’s poetry could prove refreshing to poetry readers in the United States. His poetry is social: addressing family, political and religious issues. At the same time, he preserves some vestiges of Language poetry, as he reminds us that thought without language is impossible, as evidenced in the poem “Condensation Cube.” As mentioned above, polysemy is also present in his poems with words like “deu-re” and “prospectes” (see Chapter III for more details). A refreshing appeal to history and our belief system goes beyond mere academic poetry and in fact provides entertainment while allowing readers to question their social realities. While Language poetry demands that readers bring “from his or her own habitation of the codes that make particular societies at particular times comprehensible” (Ward, 1993), most Language poetry would seem a little too ambiguous to retain remotely similar meanings in different cultures. However, Rovira’s poetry seems to appeal to a more universal sense of society, which can be appreciated by the English-speaking public at large. One could criticize that Rovira’s poetry is more akin to established poetry, like W.H. Auden’s. However, this criticism seems almost like a complement, as Rovira’s poetry is marked by rigor and pristine poignancy. If English-language poetry needs a move away from lyricism, and needs to escape the academic circle and appeal to wider audiences, the translation of quality, young, social poetry that can engage, converse and inspire seems appropriate. Indeed, “translation is change and motion; literature dies when it stays the same, when it has no place to go” and translating social poems can give people a place to go, both philosophically and geographically (Weinberger, 2009: 183).

VII. Annotated Translation

ORIGINAL	TRANSLATION
Seguici	**A following**
Dicten prospectes, proclames polítiques,	They prescribe directions, political proclamations,
jeroglífics que es volen més antics,	hieroglyphics feigning further antiquity,
plens de renecs originals,	brimming with original blasphemy.
i un circ d’aplaudiments els fa greixosos	And the applauding circus greases them up
com el matí que els veu dormir, [5]	like the morning watching them sleep. [5]
i s’estiren la llengua pels racons,	And they stretch their tongues out in the corners,
que ningú no els escolti. Que tothom ho sàpiga.	let nobody hear them. Let everyone know.
No facis cas del que digui l’oracle.	Don’t listen to what the oracle says.

Comments on “A Following”

Line 1: Alliteration is maintained with: *pr*escribe, *p*erspective, and *pr*oclamation.

Line 1: According to the *Diccionari de la Llengua Catalana 2,* in Catalan, a *prospecte* is a small, printed paper that usually accompanies medicine, appliances or products and provides instructions on its use, characteristics and effects. Meanwhile, a *prospectiva* is a systematized conjecture on the future of the humane race. According to *Merriam Webster*, a “direction” is “the course or path on which something is moving or pointing”, while “directions” are “a statement that tells a person what to do and how to do it: an order or instruction”. While “direction” provides some of the sense in *prospectiva*, “directions” almost fully accounts for the instructions implied in *prospecte*.

Line 2: “feigning” and “further” are alliterated to account for the higher frequency of alliteration in English poetry. As explained in Chapter III (section 7, a), increased alliteration would be in line with *skopos.*

Line 3: “brimming” and “blasphemy” are also alliterated for the same reason. Furthermore, “brimming” emphasizes the implicit conceptual metaphor that ideas are containers (See Chapter III, section 5, a, for more details on conceptual metaphors (Muñoz: 1995)).

Line 3: A period is inserted at the end of line 3. In English the Oxford comma is often used in lists. Here, I found that an “, and” before “And the applauding” would not be strong enough to mark the beginning of a new independent clause. Thus, I chose to use a period instead of a comma.

Line 5: A period is inserted at the end of line 5 to maintain the parallel syntax “And the applauding... And they stretch” in lines 4 and 6. As noted in Chapter III, section 7, b, parallelism serves to provide extra cohesion in poetry (Fowler, 1986; Marco, 2002: 246).

Line 7: In the original, this line uses grammatical parallelism and anapest. The translation attempts to keep a waltz rhythm as well, although the English seems more dactylic.

Line 8: The original's rather dactylic rhythm is lost in the translation, which prioritized the dry simplicity of the original's semantics in this line. The end line is particularly poignant in the original because it addresses the second-person singular in the imperative voice, almost like a warning. This is maintained in the translation.

ORIGINAL

Condensation Cube

Poetry is the subject of the poem
Wallace Stevens

Un núvol ha volgut entrar dins meu
i ara no pot sortir. Quin pensament
pot mantenir-lo enlaire, sempre amunt,
volant eternament? No serà lliure
si és en mi. S'enyora, i es fa d'aigua
caient a poc a poc, com una taca.
Mar furiós que batega en els esculls
que el limiten, serà núvol de nou,
durà fragments d'una realitat,
cridant tempestes, existint només
entre les quatre parets del sentit.

TRANSLATION

Condensation Cube

Poetry is the subject of the poem
Wallace Stevens

A cloud wanted to come inside me
and now it can't get out. What thought
can keep it afloat, skyward and flying
forever? Inside me it can't be free.
It yearns and turns to water
falling drop by drop, like a stain.
Raging sea beating against reefs'
restraining—it will be a cloud again,
and bear the shards of a certain reality,
calling out tempests, existing only
between the four walls of significance.

Comments on "Condensation Cube"

Title: This ekphrastic poem's title alludes to Hans Haacke's sculpture *Condensation Cube.* The artist made a plexiglass cube and partially filled it with water. Lights were used to recreate the natural condensation process (Haacke, 2014).

Line 3: *Amunt* is a directional adverb, meaning going up. Thus, "skyward" corresponds nicely. *Enlaire* is a location adverb (in the air), which I translated for "afloat".

Line 4: I chose to translate *eternament* for "forever" rather than "eternally" because it adds alliteration (flying forever) and is less Latin-sounding than eternally, which would make the target poem more formal and liturgical than the original. (According to the *Oxford English Dictionary*, the etymology of forever is unknown, but "ever" was already present in Old English).

Lines 4 to 5: I changed the original line break as a literal translation would have created an unfortunate rhyme (me/free) and sounded very dichotomous (e.g. Inside me/ it can't be free). Since the English theme-rheme construction depends on tonal inflections rather than on a word group's place in a sentence, I chose to keep the phrase in one verse: "Inside me it can't be free" (accents would fall on "ide" and "can't" instead of on "ide" and "free"—note that an accent on "free" would emphasize the "me" and "free" rhyme) (Ainaud, Espunya, Pujol, 2003: 186). See Chapter III section 7, b, for further details.

Line 5: In the original, *"S'enyora*" may sound like *"senyora*" (Mrs.), but the homophone is unintended (Rovira Interview, 2014). Thus, instead of Misses, which captures both meanings (the verb "to miss" and a noun for a grown woman), I chose "yearns", which creates a nice inner rhyme with "turns" (It yearns and turns to water). Furthermore, although both "misses" and "yearn" require a direct object, the meaning of yearn remains straightforward without the object. Misses, on the other hand, could refer to being "off mark" without the direct object. Furthermore, "yearn" is more intense and poetic than "misses".

Line 6: “*a poc a poc*” literally means “little by little.” However, the “po” sound in the original may be considered onomatopoeic of raindrops. Thus, I chose to translate with “drop by drop” which keeps the evocative sound while essentially retaining the same image.
Lines 7 and 8: “Raging sea beating against reefs restraining” uses a lot of “ee” sound, making the text more coherent. Furthermore, the grammatical structure serves to build the bridge between the source text and the target text by using Dídac Pujol’s dialogical model. Language poetry (as described in Chapter VI) often disrupts grammar, making the reader aware of his or her active construction of meaning. Although my apostrophe helps clarify the meaning, the sound of “reefs restraining” seems to be missing a direct object after “restraining,” as well as an article before “reefs.” After all, this is a poem about poetry, and by playing with language, one can help bring the American reader to the poem while avoiding a redundant “it” (e.g., restraining it—It will be a cloud).
Line 9: Translating the *fragments* for “shards” instead of for its French-origin cognate makes the image more intense. We often express ourselves most intensely in Anglo-Saxon words (See David Lederer, 1991, cited in Chapter III, section 5, b).
Line 11: The subject matter of this poem in general works very well within the American Language poetry tradition: our language and our thoughts inextricably combine.

ORIGINAL

Aristòcrates

No pots culpar que els àngels siguin breus
en el seu sofriment
ni que s’esquerdin amb el teu dolor.
Els cabells d’or se’ls enfosqueixen
en un esclat d’orgull
            com un llampec
que passa a il·luminar-los l’esperit.
S’obliden del seu cos.
Reneguen de la vida que ja els fuig,
creuen que en tenen massa. Se la guarden,
i el pensament els marxa cap al cel,
i perden el seu sexe, es parteixen
els núvols com un vell secret,
allà, ben alts, al seu palau.
Són damunt nostre,
sempre els ho hem permès.
Qui, de tots ells, hauria volgut escoltar-nos?
Deixem-los aixecar el vent del seu vol,
l’estèril joc dels astres,
i que caiguin les gotes del menyspreu
contra els vidres glaçats d’una habitació
amb els llençols desfets, calents encara.

TRANSLATION

Aristocrats

You can’t blame the angels for being brief
in their suffering
and cracking under your pain.
Their golden hair blackens
in a pang of pride like the
            bolt passing through them,
illuminating their spirits.
They forget their bodies,
forsake their already skirring life
and reckon they’ve had enough. They put it away
and their thoughts head off to heaven.
They lose their sex, and divvy up the clouds
like an old secret,
up high, in their palace.
They’re above us.
We’ve never stopped them.
Who, among them, would have liked to listen?
We’ll let them lift the wind of their wings,
the sterile game of stars,
and let the drops of contempt
patter on the frosted windowpanes
of a room with the sheets undone, still warm.

Comments on "Aristocrats"

Line 3: Using "and" rather than "nor for" is less wordy—keeping with the expectations of analogous form.

Line 6: Using "bolt" rather than "lightning" keeps the subsequent "illuminating" in line 7 fresh rather than redundant, in terms of the light in the image.

Line 7: The gerund helps save space (which is so scarce in poetry!).

Lines 8-9: Using a comma instead of the period allows us to skip the pronoun, which is otherwise necessary in English. Furthermore, eliminating "they" helps avoid an unwanted sound paralellism between the instances of "they" and "their" present throughout the poem (Chapter III, section 7, d).

Line 9: The word "forsake" was taken from Matthew 27:46 (see Chapter III, section 6 for more details). The insertion of Biblical vocabulary works well within the poem's semantic field, which alludes to angels.

Line 9: The singular "life" (instead of the plural "lives") helps clarify what the pronoun in line 10 refers to (They put it, e.g., their life, away). If we used the plural "lives", the pronoun could refer to lives, spirits, or bodies.

Line 10: Using "and" rather than beginning a new sentence also allows the pronoun to disappear. The insertion of "reckon" maintains the irony emanating from the original line's brevity.

Line 12: During an interview conducted by the author, Rovira explained that this line alludes to the images of uselessness[6] (*la imatge de la inutilitat)* found in Ferrater's "La Platja" (the line "*Tallem el vent de llauna amb la cisalla"* reads "lets cut the tin wind with shears") and Josep Carner's "Un enuig" (the verse "*donar un cop de colze a un raig de sol"* means "to elbow a sunbeam"). These interactions with nature are completely useless and impossible, and serve to ridicule the agents that perpetrate such futility.

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[6] An analysis of these poems in terms of the image of uselessness may be found in an anonymous article in *A Viva Veu*, an online publication: avivaveu.com/bloc/la-imatge-de-la-inutilitat-carner-ferrater

Line 15-16: Using a period helps avoid a run-on sentence while marking the sarcasm in the original. Furthermore, the conceptual base in Line 15 helps reinforce the sarcasm (to be above means to be superior). See Chapter III, section 5, a, for more details.

Line 16: Here, we use the negative (never stopped) instead of the positive (always let) in order to avoid excessive repetitions of “let” in lines 16, 18 and 20. The author uses *permès* in line 16 and *deixem* in line 18—there are no repetitions in the original. Chapter III section 7 explains how repetitions contribute to the poem’s meaning—thus, unintentional ones should be avoided.

Line 17: Allusion to Rilke’s “First Ellegy.” Using Dídac Pujol’s dialogical model, this line was translated using the existing English translation by Edward Snow. See Chapter III, section 6, for further details.

Line 18: *Vol* (meaning “flight) is changed to “wings” in order to maintain the author’s alliteration.

ORIGINAL

Aniversari

Tu ja no te’n recordes però ho vas fer.
Van obligar-t’hi. Esbufec del ventre,
vas pronunciar-la tot i no saber-ho,
amb crits d'angoixa, l'antiga promesa.
Les branques que s'estenen sobre teu
xerriquen de la veu amb què et defenses
i ja les alimentes amb l'influx
de les paraules que no pots callar.
Canta el plaer inconscient de celebrar
que ets obedient, que mai no et desarreles
i que segueixes complint-la un any més.

TRANSLATION

Birthday

You can’t remember, but you did it,
were forced to. A puff in the womb
unwitting and in agonized cries,
you pronounced the promise of old.
The branches spreading over you
screech from the voice you defend
yourself with, feeding them, already,
an influx of words you can’t silence.
Sing the unconscious pleasure that celebrates
obedience, that you’ll never uproot,
that you’ve kept your turn another year.

Comments on “Birthday”

Line 2: The translation omits the personal pronoun to avoid repetition. (The target audience may perceive repetitions as meaningful—Chapter III, section 7.)

Line 2: In an interview with the author, Rovira clarified that “A puff in the womb” is essentially the “you” referred to in lines 1 and 4.

Lines 2-4: The word order here changes because of strict canonic order rules in English (see Chapter III, section 7, b, for further details). A literal translation would read “Puff of the womb, you pronounced it though you did not know it, with screams of agony, the ancient promise”, which sounds rather awkward, as the direct object should go before the complement.

Line 11: The original’s *complir* serves as a collocation for “promise” and “birthday.” Thus, the last line uses a play on words that involves both of them. In an interview with the author, Rovira stated that this poem expounded on the unintentional promise we make when we are born: the promise to live. Every birthday you are keeping this promise that you made. This poem serves as encouragement to persevere and live, because even though everything points toward death, one has to force oneself to trudge on. In order to keep the play on words, I chose two collocations for promises and birthdays in English. In English we say to *keep a promise* and to *turn* a certain age. Thus, I used “kept your turn” to maintain the conflation between promises and birthdays, and to appeal to the sense of obedience in the original.

ORIGINAL

Arbre genealògic

"Trenca lo pont per on ést passat,
en manera que no et sia possible retornar."
-Tirèsies a *Lo Somni*

Tu, el qui pre-
cedeix forçós del deu-
re borni d'una branca,
cec de l'altra, mirant enllà
a través del temps. Sóc un núvol
i tu, gelós de la meva ombra,
busques la llum que m'ha engendrat.
Ni terra ni arrel, ai-
res.
I no puc, lliure, voltar cap enlloc
sense causar, fidel, la impertinent
queixa que ja gemegues: noms,
com morts.

TRANSLATION

Family Tree

“Break the bridge whence thou camest,
that thou mayest not return.”
-Tireseas in *Lo Somni*

You, unwilling pre-
cedent of a branch’s eye-
less duty,
blind for another, looking yon
through time. I’m a cloud
and you, coveting my shadow,
dredge for the light that begot me.
No earth, no root, ai-
rien.
And I cannot freely wander
without rousing, faithfully, that impertinent
plaint you now moan: names,
like the dead.

Comments on “Family Tree”

Quote: The original comes from *Lo Somni* (1399) by Bernat Metge. Tiresias was a blind prophet in Sophocles’ tragedy *Oedipus Rex,* Ovid’s *Metamorphoses,* T.S. Eliot’s *The Waste Land*, Homer’s *The Odyssey,* and more. Since the original quote uses archaic language, I used Dídac Pujol’s dialogical model to emulate old-sounding, supernatural writing that is recognizable to the English-speaking public. Namely, I chose to use verb tenses from the King James Bible (1611). Vocabulary was drawn from Genesis 16:8 (“And he said, Hagar, Sarai's maid, whence camest thou? and whither wilt thou go?”) and from Psalm 130:4 (“But there is forgiveness with thee, that thou mayest be feared.”) See Chapter III, section 6 for more details.

Lines 2 and 3: See Chapter III, section 4 for details on the three potential meanings of *deure*. The word is broken up in two lines (separating the word so that the *“deu”* stands out from *“deure”*). While *deure* means duty, *deu* means ten. In an interview with the author, the author noted that using decasyllabic verse is almost like a duty, which this poem disrupts with its own structure (decasyllables can only be found in Lines 10 and 11, with 12 and 13 forming another set together). Try as I might, I could not find a way to portray the interrupted decasyllables. Furthermore, separating the word “duty” would have resulted in an extremely short line (“cedent of a branch’s eyeless du-/ty/” or in a wordy construction (“pre-/cedent of the du-/ty of an eyeless branch”). Thus I decided to separate “eye-less” in two lines, keeping the poem’s disjoint nature as well as its natural flow. As a side note, we may recall that Rovira stated that meter (like his decasyllabic duty) frees him from the self (Morera, 2011). With a bit of context, the eye-less (or I-less) makes more sense.

Line 3: Though branches aren’t mentioned in *Oedipus Rex,* various art works depict Oedipus as an infant, hanging from a tree branch where his parents left him to die—it had been prophesied that Oedipus would kill his father, King Laius. See *Oedipus Taken down from the Tree* (1847) by Jean-François Millet, or note the title of Antoine-Denis Chaudet’s sculpture, *Oedipe enfant rappelé à la vie par le berger Phorbas qui l'a détaché de l'arbre* (approx. 1810).

Lines 3 and 4: *borni* and *cec* (translated to *eyeless* and *blind)* play with the conceptual base that to see is to know (e.g., I see the truth). This juxtaposition is a classic in all works involving Tiresias. The conceptual base helps guide the poem's interpretation.

Lines 1 and 6: The extra cohesion added by the parallel structure in the original (beginning these lines with "*tu"*) is kept, while Line 12 uses anapest to make the poem even more sonically cohesive. (Note that the original is metrically disjoint until it reaches the last few lines)

Line 7: According to Merriam Webster, to dredge is: "to bring to light by deep searching" or "to dig, gather, or pull out with or as if with a dredge." This verb helps reinforce the contrast between the cloud's aerial nature and the branch's rooted, earthly state.

Lines 8-9: *Ai-res* is broken up in two lines. The full word, *aires,* means airs (as in winds), but the separated word (*ai+res)* points toward *res*, meaning nothing. I chose to create ai-rien because it makes one think of air while the second half (rien) could be recognized as the French word for "nothing." Readers may be prompted to think through the word "rien" for more time since it is on its own line. As Rovira breaks words apart to create polysemy and disjoint verses, we may recall Language poetry and its invitation for readers to participate in creating meaning in poetry. Here, the broken words force the reader to interpretation, as the words components have been revitalized.

Line 12: "ja" would literally translate to "already." However, I chose "now" for its brevity and for the way it reflects the sound "n" in "moan". It still conveys the fact that the subject is currently moaning, although the original may have started moaning earlier.

ORIGINAL

Camaleó

Ja s'hi ha vist, als teus ulls, i el foc roent
dels gestos li ha gravat, a contrallum,
el secret que buscava. A l'enclusa
d'ella, s'hi martelleja. Sap com viure
per tu i per tu ja viu, del teu color. [5]
S'hi admira, i va dient-ne sentiment
de l'esperit i mentre t'ofereix
el cos et repeteix, maldestre. Àvida
de tu, només t'encerta en els defectes.
Mai no faràs cap gest que sigui d'ella. [10]

TRANSLATION

Chameleon

In your gaze she’s seen herself—
a blaze of glowing gestures etched the backlit
secret she pursued. On her anvil,
self-hammering, she knows to live
for and off you—off your color. [5]
Self-fancying, she calls this a feeling
of spirit and delegates her body
while she replicates you clumsily. Ravenous
of you, she only gets the flaws right.
From her you’ll never take a single gesture. [10]

Comments on “Family Tree”

Line 1: The *i* (and) is omitted in the translation in order to keep a trochaic rhythm from lines 1-3, which somewhat compensates for the decasyllabic meter in the original.

Line 2: I translated *gravat* for etched. According to *Merriam Webster*, to engrave is “to cut or carve lines, letters, designs, etc., onto or into a hard surface” while to etch is to “delineate or impress clearly” or to “produce (as a pattern or design) on a hard material by eating into the material's surface (as by acid or laser beam).” Indeed, their meanings are almost the same, but “etched” is etymologically German and has a more poignant sound than engraved, which comes from French. Furthermore “gestures” and “etched” create an appropriate sound parallel for this poem, which uses sonic repetitions to emulate the chameleon’s actions.

Lines 4 and 6: Rather than saying “hammering herself” or “admiring herself”, I chose to contract the phrases into “self-hammering” and “self-fancying”, creating a parallel structure which both compensates for the original decasyllable’s extra cohesion and works with the repetition throughout the poem. In this poem, form and function are united by the mirrored sounds throughout. As the chameleon imitates her lover, the poem copies its own sounds.

Line 5: “Off your color” might allude to the idiom “off color” (meaning that something isn’t quite right). However, the allusion is appropriate here since the chameleon’s imitations don’t seem up to standard (“she only gets the flaws right”).

Line 6: I use self-fancying rather than self-admiring to mix up etymologies in the text. Fancying comes from French and admiring comes from Latin. Rather than sticking with the cognate, I chose fancying because it brings out a more romantic tone—one can imagine the chameleon flirting with herself in the mirror.

Line 6: To see how the gerund helps get rid of personal pronouns and wordiness, see Chapter III, section 7, d.

Lines 1, 2, 7 and 8: As Susan Bernofsky points out, “turning up the volume” in a translation helps the target reader perceive instances when the original author used a particular tactic on purpose. As I mentioned before, the sound parallels are very important to this poem, as they reflect the chameleon's imitations. Throughout this poem, I tried to place the rhymes in the most tonally accented parts of the verses (gaze, blaze, gestures, etched, off, off, delegates, replicates).

Line 8: Ravenous and avid practically mean the same thing, though ravenous sounds more passionate. While avid comes from Latin and is rarely used in romantic contexts, ravenous comes from French. See Chapter III, section 5, b, for details on how etymologies affect connotations in English.

Line 9: In this poem, the conceptual base implying that the original is better than the copy helps modulate and clarify the author's critical stance. The conceptual base is preserved in English (Chapter III, 5, a).

VIII. Conclusions

Hopefully this master thesis has proved useful, interesting and entertaining. I at least trust that the poetry was enjoyable. All in all, this work contributes with an original translation as well as a personal-translation process analysis that uses linguistic and stylistic foci that could apply to Catalan-to-English translations in general. As mentioned in State of the Art, translations, particularly of poetry, and even more particularly from Catalan, are scarce in this world. In this sense, I am glad to have exposed Marc Rovira, and I hope this thesis has made the reader aware of all the Catalan poetry still waiting to be translated. Along the same lines, the aforementioned chapter noted that Catalan-to-English manuals for translation are either non-existent or very scarce. As such, I hope this thesis' theoretical framework may prove useful to other translators using the same target and source languages.

The thesis' theoretical framework included portions on cultural and stylistic aspects of translation. From the first category, research on the translation of cultural references, metaphoric bases, and allusions helped justify the decisions made in the translation of Marc Rovira's poems. In line with Mallafrè's (1991) postulations, I found that the universal references in Rovira's poems were easily translated. Well-known allusions served to draw semantic bridges between the poem and the reader, who could use previously gained literary contexts to inform the poem's interpretation. Most metaphoric bases (Muñoz Martín, 1995) were easily kept as well, particularly when they were used in creative metaphors. However, when conceptual bases permeated lexicalized metaphors, translation proved more difficult, and collocations and stylistic elements came into play.

As for stylistics, this thesis focused on the linguistic features and conventions of poetry in the source and target cultures, paying particular attention to the syntax, meter, rhyme, rhythm, and other sound devices that could help create an analogous form for the target text. As for syntax, strict word orders in English made the maintenance of certain structures awkward—though of course, poetry allows more hyperbaton than other genres. In the end, linguistic features of the language were used for compensation: more rhythm here to compensate for an awkward spot there; alliteration in one line for the meter lost in another.... In this sense, the translation was like a game, for which the theoretical framework provided the rules. Only the reader can judge what sounds wrong or right, but at least I have provided my reasons.

To help the reader identify the translations as quality poetry, the thesis also drew from Dídac Pujol's dialogical model, which envisages a way to connect and foment acceptability between the target and source cultures. Literature from the target culture turned into a tool for source-text translation. In this sense, contextual analysis and literary research (which was also advocated in the theoretical framework) was of great help.

Lastly, in an attempt to connect both cultures, this thesis also sought to understand the Catalan and American literary scenes. The thesis provided extensive information on Marc Rovira and his place within the Catalan and American literary fields. Rovira's meta-poetics helped place him in the Language poetry trend, while his objective rather than lyric subject matters made him stand out. Fortunately, Rovira's global topics could appeal to a wider readership. This is important as currently Catalan and American poetry scenes share something in common, namely, their lack of an audience. As mainly poets read poetry, their literary circles are quite small. In this sense, the international dialogue implied in translation and in Rovira's universal subjects might help uplift and revitalize their respective scenes.

In general, drawing conclusions from an eclectic range of resources, including interviews, articles, manuals, dictionaries and style books (some of which were written in Catalan), and setting them down in English could be of use to other Catalan-to-English translators who need or prefer to access said information in English. The translation, the theoretical framework and the methodologies have at least made a small contribution in the translation studies and literary fields.

However, there is still much more to do. Further analyses of translation processes, problems and solutions, as well as more in-depth understandings of the target and source cultures could effectively propel translations (and their quality) for this language pair. At the same time, it is important to keep in mind that this thesis' focus was contemporary, and that the contemporary only lasts up to the present moment. In a few years, many of this thesis' cultural findings and statistics may no longer hold true. Contemporary studies require constant pursuit. On this note, I would like to thank you for taking the time to read this work, which will never be quite complete.

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