



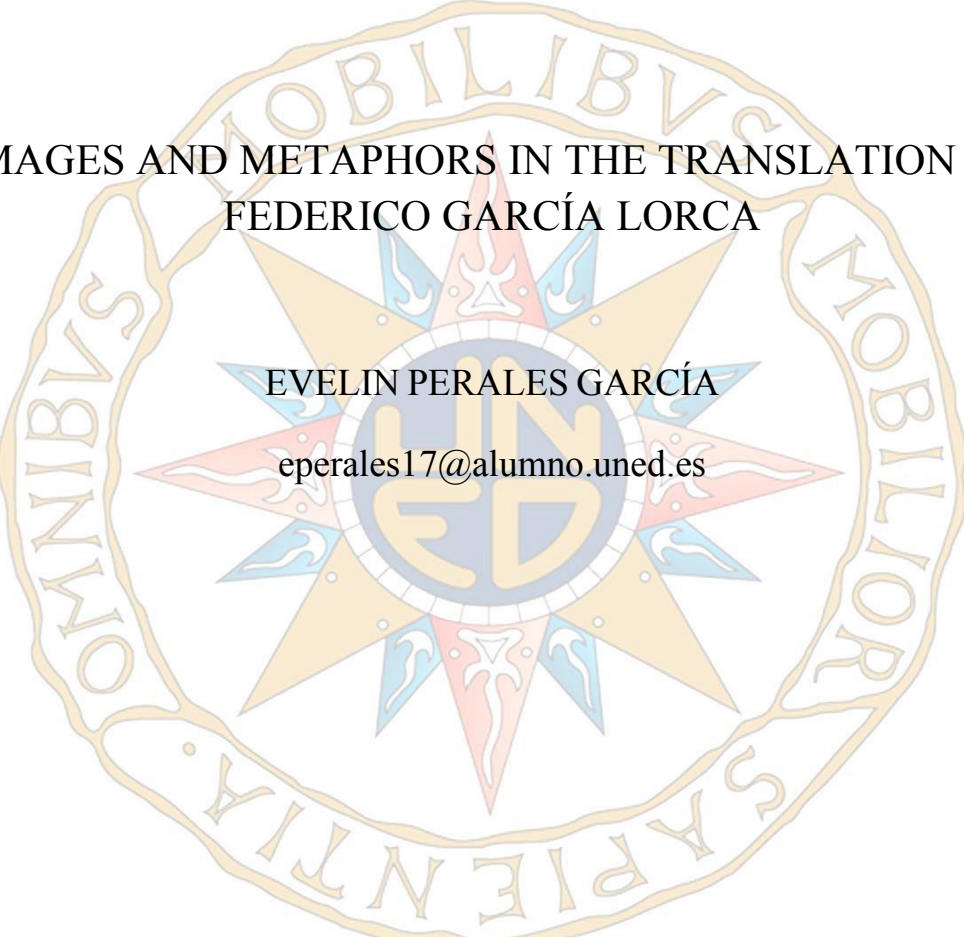
TRABAJO FIN DE GRADO

**GRADO EN ESTUDIOS INGLESES: LENGUA,
LITERATURA Y CULTURA**

**IMAGES AND METAPHORS IN THE TRANSLATION OF
FEDERICO GARCÍA LORCA**

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LÍNEA DE TFG: TRADUCCIÓN DE TEXTOS-INGLÉS ESPAÑOL

FACULTAD DE FILOLOGÍA

CURSO ACADÉMICO: 2021-2022- Convocatoria: Junio

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ABSTRACT

Federico García Lorca is considered the greatest Spanish poet and playwright of the 20th century. His visual and emotional poetry and masterful use of metaphors distinguished his work. After his murder at the onset of the Spanish Civil War, his work became widely translated into English. This paper aims to analyse the difficulties encountered when translating his brilliant poetry. It includes an analysis of the translations of several poetic compositions, from the playful and lyrical poems of *Songs* to the intense and passionate sorrowful *Sonnets of Dark Love*. The main conclusions drawn from the comparison are that symbols are easier to transfer than metaphors. The major losses occur when the poet uses polysemic words whose connotations are hard to preserve in the target language.

KEYWORDS

Lorca, Metaphors, Translation of Poetry, Poetry, Translation.

1. INTRODUCTION

1.1 MOTIVATION

There are several reasons behind my choice of the topic for this TFG - the analysis of the use of images and metaphors in the translation of the poetry of Federico García Lorca into English. First, I decided I wanted to do some research in the field of Translation Studies. My first official contact with this academic area was through the subject *Traducción de Textos Generales y Literarios Inglés-Español* in the third course of English Studies at the UNED. While studying this thrilling subject, I realised the importance of this discipline throughout history and its challenges for any translator. As the coursebook on the subject claims, Translation is not only a science but also an art (Talaván, 2017).

My interest in Translation did not end up there as I could continue to improve my knowledge in this fascinating area through my enrolment in another subject offered by UNED in the fourth course – *Traducción Profesional y Académica Inglés-Español*. I also enrolled in two elective subjects related to Translation: *Inglés Profesional y Académico I y II*, which allowed me to get a broader scope of Translation in different fields.

Secondly, I would like to follow a professional career as a translator. This has also been a motivating force to select this line for the project and as I love poetry, I thought this could be the ideal combination to start in the field of translation. Apart from the practical aspect, I also enjoy the translation process, comparing two different languages, appreciating their differences, and helping others understand texts that otherwise would be incomprehensible to all who do not speak the source language (SL).

Translation is an art or practise as old as humans and it has been essential for the communication of different peoples and nations throughout the centuries. Translation is needed for humanity to advance, share their common knowledge, and build on it to progress in any specific field. Nowadays, English is used as a lingua franca for Science, Business, Entertainment, and so on. Hence, the translation from

other vernacular languages is essential, as is the case we are dealing with now, from the Spanish language into the English one.

Translation Studies is a discipline that is gaining a great deal of interest from the scholarly community. The special importance of this field was made evident in the Translation Studies Congress held in Vienna in 1992, where these studies were acknowledged as an interdisciplinary field “moving away from purely linguistic analysis into LSP, psychology, cognition, and cultural orientations” (Snell-Hornby et al., 1994).

In the academic area, many universities offer Translation Studies as a Bachelor’s degree with a total of almost 30 Spanish Universities offering this kind of study. Several of these universities have some Master’s degrees in Translation Studies. As an example, we can find a Master’s degree in Literary Translation at *Universidad Complutense de Madrid*.

But one may ask: Why choose the subfield of Literary Translation and more specifically Poetry? My interest in poetry is not something new. When I was just a child, I would write some notes for my mom. I did not know it at that time, but I was writing small poems. At school, I developed a deeper love for Literature and Poetry. And then, during my teenage years, writing became almost a therapy. Today I still love reading and writing poetry as I consider it a bridge to our inner selves and a soothing balm that can work miracles.

There have been different reasons why I chose Federico García Lorca as the main object of my study. To begin with, he is one of the greatest poets of Spanish Literature, his fame has endured generations and his poetry has inspired a whole country. Federico lives in the imagination of many; his work continues to be alive, to talk to us in many ways. The several adaptations of his works we can enjoy even today not only prove that his legacy lives on but also that the topics and matters he dealt with are as up to date as then. For instance, I have recently had the privilege to attend a performance that uses his correspondence as the subject matter, and a flamenco show based on his play *The Butterfly’s Evil Spell*. These are just a few of

the many instances in which Lorca continues impregnating the mind and the art of Spanish culture. Lorca's influence has not only inspired Literature and Theatre, but his sway has also touched the Music industry, with many musicians from different genres and countries owing a huge debt to the poet. For instance, Lorca's poetry has served as an inspiration to the acclaimed Canadian songwriter Leonard Cohen, who received the 2011 Prince of Asturias Award for Letters. In his speech at the ceremony, Cohen sincerely expressed how much the poetry of Lorca had influenced his own art:

Now, you know of my deep association and confraternity with the poet Federico García Lorca. I could say that when I was a young man, an adolescent, and I hungered for a voice, I studied the English poets and I knew their work well, and I copied their styles, but I could not find a voice. It was only when I read, even in translation, the works of Lorca that I understood that there was a voice. It is not that I copied his voice; I would not dare. But he gave me permission to find a voice, to locate a voice, that is to locate a self, a self that is not fixed, a self that struggles for its own existence. As I grew older, I understood that instructions came with this voice. What were these instructions? The instructions were never to lament casually. And if one is to express the great inevitable defeat that awaits us all, it must be done within the strict confines of dignity and beauty (Fundación Princesa de Asturias. *Leonard Cohen, Speech Prince of Asturias Award for Literature.*)

From his words, we can appreciate how deeply touched he was by the works of Lorca and the essential key translation plays in all this. Had Lorca not been translated into English, what would have happened to Cohen's search for inspiration?

Indeed, his popular song "Take this Waltz" is based on Lorca's poem *Pequeño Vals Vienés*. But this same poem has inspired other Spanish authors, like the well-known flamenco singer Enrique Morente and more recently the Catalan singer Silvia Pérez Cruz. So once again, Lorca's voice keeps talking to us through many other voices. It is still present and relevant to our generation and the times we are living in.

Another reason for choosing Lorca has to do with the quality and characteristics of his work, which makes it ideal for analysing its complexity, and the use of images and metaphors throughout his poetry. His creation stands out for his fascination with

the gipsy culture, his interest in the Andalusian folklore and his approach to them in a completely new way: his well-educated poetry. Indeed, Lorca's poetry is not easy, but it is a challenge I would like to approach in my first research project in the field of Translation.

Finally, it is worth mentioning the great influence F. García Lorca has on the Anglo speaking world. His stay in New York in 1929 and 1930 produced one of the masterpieces of Spanish Literature: *Poet in New York*. Lorca did not live to see this work published as he was killed at the outset of the Spanish Civil War. Fortunately, he had left a copy of the book to José Bergamín who would later publish it. In 1940, there was the first publication of the book in a bilingual edition translated by Rolfe Humphries. Although this has been considered by the scholars a poor translation, it made the poet widely known in the English-speaking audience (Eisenberg, 2003).

1.2 OBJECTIVES

This paper aims to analyse how Lorca's poetry has been translated into English, paying special attention to the transfer of images and metaphors so abundant in his work. This includes studying the difficulties encountered when approaching his work and the strategies followed by translators when dealing with this type of language. It also seeks to determine if there has been any significant loss in the process.

To achieve this main goal, some bibliographical research will be carried out in the field of poetry translation, analysing the difficulties it entails transferring these figures of speech and the methods offered in the theoretical framework.

Finally, comparative research between some of the original poems and their translation into English will be carried out to analyse the strategies followed and the need, if so, for a different translation.

This comparison will be restrictive for time reasons as the poetry of Lorca is so abundant that an ampler study will need some years of research to be conducted properly, which is not the scope of this paper.

1.3 METHODOLOGY

In the first place, the methodology will consist of a descriptive analysis of the several investigations present in the field of Literary Translation, paying special attention to the translation of poetry. Next, we will shift our attention toward the specific problems the translation of images and metaphors in these kinds of texts entails.

Then, we will focus on Lorca's poetry and its peculiarities, analysing the precise challenges it presents for a translator and the need to transfer them into the target text (TT).

Finally, we will carry out a comparative analysis of the existing translations and will draw some conclusions on the techniques and strategies used by the various translations.

The first stage of the comparative research will be mainly hermeneutic and interpretative. It will consist of the comprehension and interpretation of the poems under analysis. The importance of this comes from the idea that "every reading is an interpretation" (Bassnett, 2002, p. 103), so the first activity the translator performs, even without realising it, is to get his or her personal interpretation of the language. Newmark agrees with this idea:

I am sceptical about the idea that a translator of poetry is primarily communicating - that he is, to his readers in the conventional definition of communicative translation, trying to create the same effect on the target language readers as was created by the poet on his own readers; his main endeavour is to 'translate' the effect the poem made on himself (1988, p. 165).

Thus, the translator needs to get the significance of the poem and feel his creative force and its poetic images to be able to convey a similar effect in the target text.

To finalise our paper, some conclusions will be drawn regarding the quality of the translations, whether the language's richness has been preserved and the impact on the English audience.

2. STATE OF THE QUESTION

To back up our work we need first to refer to the theoretical framework of Translation Studies, and more specifically to Literary Translation. This specific type of translation presents some unique challenges that we are to consider, having into account the importance of connotative language in the use of poetic images and metaphors. Then, we will focus on the distinct traits of the Spanish poet and the intrinsic problems of translating his poetry.

2.1 TRANSLATION OF POETRY

The translation of poetry has been considered by many experts one of the most challenging forms of translation and there are several reasons to be so. First, in a literary text, the form is as important as the content because it is used to evoke certain effects in the reader that otherwise will be lost; content, structure and form are intrinsically connected. Second, the figurative use of language acquires tremendous importance through the use of rhetorical devices which amplify the literal meaning of words and phrases in a way that cannot be ignored if we are to obtain the same effect in the target language (TL). Metaphors and visual images are of paramount importance in this sort of language where the connotative meaning is foregrounded (Talaván, 2017).

Many scholars agree that despite many studies devoted to investigating the problems of translating poetry, research from a non-empirical perspective is scarce and direly needed. Surprisingly, Bassnett, who admits this lack of methodology, seems to ignore the problem in her book *Translation Studies* (2002). In the chapter devoted to Specific Problems of Literary Translation, she proceeds to perform an empirical analysis of several translations, leaving the reader with the same sense of hopelessness.

There are several strategies for translating poetry, a well-known and commonly cited is the approach proposed by Lefevere (1975) made up of seven strategies along with their corresponding challenges (in Bassnett, 2002, p. 87):

Strategy	Description
Phonemic translation	It tries to reproduce the SL sound in the TL while paraphrasing the sense. This emphasis on the sonority effects can lead to a senseless translation.
Literal translation	It is a word-for-word translation that usually distorts the sense and the syntax of the original.
Metrical translation	It is focused on reproducing the SL metre at the expense of all the other aspects of the text.
Poetry into prose	It disregards the form of the poem to focus on the sense, however, the communicative value and syntax of the SL text are distorted as a result.
Rhymed translation	It tries to keep both metre and rhyme, but the result is completely undesirable, losing in most cases the sense.
Blank verse translation	It achieves greater accuracy and a higher degree of literalness as it disregards metre and rhyme.

Interpretation	The form is significantly changed; in its most extreme version (imitation) the translation produces a completely new poem that has only the same title and point of departure.
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Although blank verse translation is usually preferred, translators go through a process of rewriting considering different factors, such as selecting the TL poetic form and reproducing the images and the setting. "The fact is that, however good as a translation, its meaning will differ in many ways from the original [...]. A successfully translated poem is always another poem" (Newmark, 1980).

Although some theorists defend that a cognitive translation (the meaning of the source text is decoded and re-encoded in the TT) is always possible, and only encounters difficulties when the form is as important as the message, or when there is a gap between the SL culture and the TL, for Newmark it will mainly depend on the degree of difficulty, complexity, and ambiguity of the ST. Therefore, it is problematic to adhere to a single theory of translation when dealing with poetry.

Nord defends a functionalist approach to Literary Translation; in her book, she defends that adhering to equivalence very often leads to incoherent or inconsistent translations. For her, there is not only a possible equivalence between the translator's interpretation and the sender's intention, as readers interpret the original in different ways, but translators should also have the same right, getting their interpretation of the text. The translator of poetry translates their interpretation of the text, which he uses as the starting point of the translation. Therefore, "what is actually translated is not the sender's intention but the translator's interpretation of the sender's intention" (1997, p. 85).

This means that there is more than one possible translation of a poem, as there are many readers and many interpretations of it. Nonetheless, for a translation to be

appropriate the translator needs to get as much information as possible from the source text and endeavour to understand the poet's intentions and meaning.

2.2 THE DIFFICULTIES IN TRANSLATING METAPHORS AND IMAGES

We have already mentioned the importance metaphors pose for a literary work. Their difficulty in translation is such that some translators suffer from 'metarophobia', a concept used by Segal to define their unease in the presence of a metaphor (Newmark 1988).

But what is a metaphor and why is this fear of translating them? These apparently straightforward questions have created a great deal of controversy among different scholars.

In the field of Rhetoric, Ortony (1979) defines it as: "(...) when the literal sense of an uttered sentence, phrase or word is in apparent conflict with the cooperative principle -by seeming to be irrelevant, false or lacking in justification".

Lakoff & Johnson (1980) claim that the key aspect of a metaphor lies in the dependency between its terms: "The essence of metaphor is understanding and experiencing one kind of thing in terms of another". They go on to say that a "metaphor is imaginative rationality", pointing to the complex process by which it is created, able "to create a reality rather than simply to give us a way of conceptualizing a pre-existing reality". For Levy (1987: as cited in Bassnett, 2002, p. 67), "metaphor is the way in which imagination makes new realities and consequently extends thought. It is not an alternative linguistic expression of a concept existing in its own right".

Newmark will return to the concept of dependence or subordination with his definition: "By metaphor, I mean any figurative expression: the transferred sense of a physical word (...); the personification of an abstraction (...); the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another" (1980: 104). However, as Samaniego Fernández remarks in her

analysis of Newmark's definition, we cannot accept any figurative expression here because it will include indiscriminately similes, images, metonyms, and so on (1996).

Nonetheless, Newmark understands metaphors as having a double purpose, a referential one and a pragmatic one. The referential would serve to describe a mental process or state, a concept, a quality more concisely and exhaustively than it would be possible using only literal language. The pragmatic purpose would have an aesthetic value, appealing to the senses.

3. FEDERICO GARCÍA LORCA AND HIS WORK

Federico was born in 1898 in Fuente Vaqueros, a small village in the province of Granada. His childhood surrounded by nature left him a lasting impression in all the years to come. As he once admitted:

Amo a la tierra. Me siento ligado a ella en todas mis emociones. Mis más lejanos recuerdos de niño tienen sabor de tierra. Los bichos de la tierra, los animales, las gentes campesinas, tienen sugerencias que llegan a muy pocos. Yo las capto ahora con el mismo espíritu de mis años infantiles. De lo contrario, no hubiera podido escribir *Bodas de sangre*. (Instituto Cervantes, *Biografía de Federico García Lorca*).

In 1909 he and his family moved to the city of Granada. In 1915 he started studying Law and Arts at the University of Granada. Here he would meet Manuel de Falla at a literary gathering called El Rinconcillo in the Café Alameda which served as a meeting point for young artists.

His artistic milieu would broaden in 1919 when he moved to the Residencia de Estudiantes in Madrid, getting the chance to meet many intellectuals and artists such as Rafael Alberti, Luis Buñuel, and Salvador Dalí. His literary career commences flourishing and within two years he publishes *Book of Poems* (1921) and his first play *The Butterfly's Evil Spell* (1920).

After the critics' good reviews of *Songs* (1927) and the popular success of *Gypsy Ballads* (1928), Federico experienced a sentimental and personal crisis that would eventually move him to get away from Andalusia and Madrid. In 1929 he travelled to New York where he started writing one of his most well-known and influential books, *Poet in New York*.

Two years later, he founded La Barraca, a theatre company, to bring the theatre closer to the common people performing classical plays and travelling through the Spanish rural villages.

In 1933 he travels to Buenos Aires for the premiere of *Blood Wedding* increasing his international popularity. In the following years, he would publish *Yerma* (1934), *Doña Rosita the Spinster* (1935) and *The House of Bernarda Alba* (1936).

The political situation in Spain became unbearable by the spring of 1936. Lorca was known as a liberal. His frequent statements against social injustice made him an enemy of the right-wing. Aware of the possible outbreak of a civil war, Lorca returned to Granada and hid at the house of a friend. However, he was arrested on the evening of 16 August 1936 and executed. Up to this day, his body remains in an unmarked grave.

Lorca is regarded as one of the greatest poets and playwrights of Spanish Literature, belonging to the Generation of 27. Nowadays, Federico is the most widely read Spanish poet of all time. His worldwide fame is such that on November 11, 2008, the Library of the Instituto Cervantes in Tokyo was inaugurated under the name of Federico García Lorca (Instituto Cervantes, *Biografía de Federico García Lorca*).

Before we can embark on our comparative study of Lorca's poems and their translations, it is paramount to grasp the characteristics of his poetry.

3.1 THE USE OF IMAGES, SYMBOLS, AND METAPHORS IN LORCA'S POETRY

Federico's work is full of localism, culture-specific roots, and startling imagery. Therefore, transferring all these characteristics to a different culture is at the least challenging. Even for a native speaker of Spanish, Lorca's poetry is not easy, especially if we consider what a symbol can convey, knowing that his work is steeped in symbolism as we have already mentioned:

El símbolo es una expresión lingüística que refleja un pensamiento determinado por estructuras reales y por simples leyes lógicas. El símbolo revela aspectos muy profundos de la realidad que desafía todos los otros medios de conocimiento. Las imágenes, los símbolos, los mitos no son creaciones irresponsables de la psique, ellos responden a una necesidad que llenan una función: poner en descubierto los secretos más profundos del ser (Arango, 1995, p. 26).

As Arango (*ibid*) puts it in the case of the poet's language, we need to consider the intrahistory (*intrahistoria*) which was a term first introduced by Miguel de Unamuno to refer to the traditional life which serves as a permanent background against

changing and visible history, id est., the everyday life of the people, their ways, their customs. The socio-cultural significance of Federico's language needs to remain in the translation if we do not want to miss the very essence of his poetry.

Lorca's poetry is challenging in yet another sense. It is immersed in the land and folklore of Andalusia and often deals with the gipsy culture, mixing myths and customs in an unprecedented manner. Nonetheless, we cannot circumscribe Lorca to the poet of the gipsies. We cannot make the same mistake as those who pigeonhole him as a mere primitive poet solely linked to the Andalusian folklore. He complained about this short-sighted view of himself when he wrote to a friend:

This gypsy myth of mine annoys me a little. The gypsies are a theme. And nothing more. I could just as well be a poet of sewing needles or hydraulic landscapes. Besides, this gypsyism gives me the appearance of an uncultured, ignorant and primitive poet that you know very well I'm not. I don't want to be typecast. (García Lorca, 1983, p. 94).

Indeed, Lorca's fame and uniqueness lie in his being a poet of the impossible: "the melancholy conviction that all of us have a certain indefinable longing that cannot be satisfied by anything around us" (García Lorca, 2004, p. IX) or a poet of desire as Robert Bly expresses (1973/1997, p. 191) - Lorca is always saying "what he wants, what he desires, what a bull desires just before he dies, what brothers and sisters desire".

Lorca's desire gets its maximum longing in the metaphor itself, "is the figure of desire the one that encloses all the others" (García Lorca, *ibid*, p. IX). Michael Heller (1983) assures that the beauty of Lorca's metaphor lies precisely in its terrifying indeterminacy. Therefore, it is this incapability of getting its full sense that captivates readers and presents the greatest challenge for the translator.

Lorca's masterful use of metaphors is analysed in the article "Juego, léxico y sintaxis en la lengua de García Lorca". Lorca uses the language and syntax in such a way that allows him to create metaphors systematically. This pattern is based on grammaticality and lexical unity with which Lorca plays skilfully to bring about fresh

metaphors. This technique is amply used in his most surrealistic work, *Poet in New York*.

Hence, the use of metaphors and images in Lorca's poetry is not by chance but a trait pervading all his work. Therefore, it is not surprising that his poetry abounds in images and metaphors. He defended that the eternity of a poem lies in the quality and connection of its images and went on to say: "La metáfora une dos mundos antagónicos por medio de un salto ecuestre que da la imaginación" (1932).

Death permeates Federico García's work. This theme obsessed the poet throughout his life. His universe is characterised by the reflection of how time goes by inevitably and how death stalks us all relentless. Lorca's desire to penetrate the most intimate parts of a human being springs from a passionate love for life and an ardent desire to expose death as the inevitable end of every living being (Gómez Lance, 1960).

However, as Luque Moya (2019) points out, Lorca's vision of death is not pessimistic. On the contrary, it is the creative force that drives the artist. In his speech on artistic inspiration (1933), "Juego y Teoría del Duende", Federico suggests that art with Duende "can occur only when the creator is acutely aware of death" (García Lorca, 2004, p. XIX). He links the Duende with the secret spirit of a painful country, Spain, affirming that the darkest sounds of human experience are the mystery from which art captivates humans. He defines the Duende as that mysterious force that everybody feels, yet nobody can explain. It is the spirit of the earth that comes from that suffering beyond hope. "Solo se sabe que quema la sangre como un trópico de vidrios, que agota, que rechaza toda la dulce geometría aprendida, que rompe los estilos, que se apoya en el dolor humano que no tiene consuelo" (García Lorca, 2003).

The Duende is that creative force that appears when facing death. It is the heartbreaking way of Andalusian folklore of confronting it. Federico's fatal obsession with death is made manifest through the multiples symbols he uses to represent it, such as the moon, lime, stagnant water, spilt blood, weeds, metals, etc. (Luque

Moya, 2019). Death is also represented by the skull, the horse, the cemetery, and the cypress (Arango, 1995).

Lorca does not grant the traditional poetic meaning associated with the moon. He represents it as a maleficent force with an ominous sense. It is a recurrent symbol in his poetry and symbolises the presence of death. Blood, on the contrary, represents life as it is seen as the vehicle of the soul. It embodies human warmth. However, when split, it brings about death (Arango, *ibid*).

Death is not only seen as an inevitable end for a human being but as the result of a violent act.

La muerte es, en la casi totalidad de la poesía de Lorca, la cristalización de un acto de voluntad que no puede ser sino violento en su concepción y, sobre todo, en el modo de ejecución. Lorca parece estar obsesionado [...] por la índole voluntariosa del acto que conduce a la muerte. (*ibid*, 1995)

In the analysis of the poems, we will encounter death symbols far and wide.

3.2 LORCA IN THE ENGLISH-SPEAKING WORLD

As Mayhew affirms, “while a few other poets have emerged from Lorca's shadow, his dominance is still unquestionable. Lorca's poetry establishes the very terms by which other Spanish poets are read in the English-speaking world.” (Mayhew, J., 2009, p. xv)

The reception of Lorca went through several stages. Although during his lifetime some part of his work was already known, his death marked a turning point in this respect. However, the few translations made before his murder appeared isolated and gradually. In 1929, while the poet was living in New York, his first two poems were translated into English, “Ballad of Preciosa and the Wind” and “Ballad of the Black Sorrow” and published in the journal *Alhambra* (Perulero, 2007).

Scaramella's article (2017) precisely explores the cultural implications of this first translation printed together with a short introduction by Daniel Solana. It analyses

the implications of creating a cross-cultural dialogue between Hispanic and American authors in a journal such as *Alhambra*. However, despite the efforts of several scholars to minimise the differences between cultures, many Americans still viewed Spain as fundamentally different from themselves, affecting the reception of Lorca's work in the United States.

Solana exaggerates Lorca's personality so much that he is presented as naive and precocious, helping to create a myth about the poet. He played on stereotypes about Andalusia, reinforcing the romantic ideas of Spain at that time.

When Solana quoted Federico directly in Spanish, it only aggravated the situation and increased the cultural distance between him and his English-speaking audience. His poetry seemed untranslatable in English because the poet did not even speak the English language.

The American public at times struggled to understand the complexity of Lorca's personality without viewing the folkloric subjects of his work – the landscape of Andalusia, gypsy songs, and Arabic heritage – as the core of his own character. Many early critics of Lorca's work failed to capture how his literature went beyond essentialist representations of gypsy and Arabic culture. (Scaramella, *ibid*, p. 434)

Lorca's tragic death had an impact on how his work was received and spread across the Atlantic Ocean. His murder was internationally condemned leading to many English speakers becoming interested in translating his work. Only between 1936 and 1940, around thirty compositions were translated into English, including some from the unpublished *Poet in New York* (Perulero, 2007, p. 330). He became a symbol "against fascism as his name was splashed across foreign newspapers. The search for answers about his death propelled Lorca's image and work to international fame, and soon thereafter he found a place in literary anthologies alongside luminaries such as W.B. Yeats, Ezra Pound, and T.S. Eliot." (Scaramella, *ibid*, p. 417)

At that time, Spain and the U.S had significant cultural differences making the translation enterprise even more challenging. How could the American audience understand Spanish traditions and customs as reflected in the poet's work?

Many Americans had a romantic idea of Spain. Their views were mainly influenced by how writers such as Hemingway portrayed an exotic country, full of stereotypes about flamenco, bullfighting, and the gipsy culture. These ideas, along with the concept of the Duende and Spanish surrealism, lead to an incomplete conception of Lorca (Mayhew, 2009).

Despite this inaccurate perception of Federico, he is “with the possible exception of Rainer Maria Rilke, [...] the twentieth-century European poet with the strongest presence in the English language.” (Mayhew, *ibid*, p. xi). Likewise, Mayhew asserts that Lorca has become an American poet. He has not only influenced poets in the United States but has even been thoroughly Americanised.

His charismatic personality and sexual orientation were other factors that influenced his presence in America. However, as the author goes on to explain, Lorca's life, sexuality or even death cannot explain the complexity of his work. His protean and enigmatic figure should not be oversimplified as many tend to do, painting him as a primitive poet of the gipsies.

4. COMPARISON AND ANALYSIS OF THE TRANSLATION OF LORCA'S POETRY

The translation used for this work is *Selected Verse. Revised Bilingual Edition*. The reasons for this choice are various. First, it contains some of the most famous compositions of the Spanish poet, as it includes a wide range of his work, from the playful Suites and stylized evocations of Andalusia to the utter gravity and mystery of the final elegies. Secondly, it incorporates changes made to García Lorca's *Collected Poems*.

Thirdly, Christopher Maurer, the editor of García Lorca's *Selected Verse*, has also edited other works such as *Poet in New York*. It is a well-known author of numerous books and articles on Spanish poetry. He is head of the Department of Spanish, French, Italian, and Portuguese at the University of Illinois-Chicago.

Lastly, the book has been widely acclaimed in the news: "The entire poetic spectrum of Spain's greatest modern poet and dramatist is showcased . . . Lorca scholar Maurer has chosen well from all 10 of Lorca's published poetry collections as well as from a selection of previously uncollected works, and the translations are superb." —*Donna Seaman, Booklist* (MacMillan Publishers).

The selection of poems compared for this paper are taken from different books of Federico García Lorca to include a range sufficiently representative. Nonetheless, a comprehensive analysis is not possible within the scope of this essay, as it would take a considerable amount of time to carry out.

Now, we will proceed to the actual comparison and analysis of the poems and their translations.

Paisaje	Landscape
<p>La tarde equivocada se vistió de frío.</p>	<p>By mistake the evening had dressed in cold.</p>
<p>Detrás de los cristales turbios, todos los niños ven convertirse en pájaros un árbol amarillo.</p>	<p>Through the mist on the panes all the children watch a yellow tree change into birds.</p>
<p>La tarde está tendida a lo largo del río. Y un rubor de manzana tiembla en los tejadillos.</p>	<p>Evening is stretched out all down the river. And the flush of an apple shivers over tile roofs.</p>
	<p><i>(Translated by Alan S. Trueblood)</i></p>

The first poem belongs to *Songs for Children* from the book *Songs*. The version selected has been translated by Alan S. Trueblood. It is a scenic poem that presents sunset time. We can find several figures of speech in the poetic text. The evening is personified in the first and last stanzas. It is represented as dressed in cold and stretched out along the river. In the source language, the evening is described as “la

tarde equivocada”, emphasising the personification a point further. Yet, the translator has employed a grammatical transposition in the target language, changing the adjective “equivocada” for the adverb of manner “by mistake”. This has incurred a loss in the intensification of the personification mentioned above.

In the second stanza, there is an indirect allusion to the school where the children are looking through the windows, enhancing the child-like self-absorption the children feel that changes the reality as the poetic verse: the yellow tree changes into birds. (Martín-Rogero & Villalba-Salvador, 2020). The golden hour makes the tree yellow, and its leaves seem to turn into birds as they are moved along by the wind.

In the last stanza we find a metaphor: “un rubor de manzana tiembla en los tejadillos”. The tile roofs are personified here, as they are described as if blushing from shame or embarrassment. They acquire a reddish tone with the sunset and are compared to an apple of that colour. The tiles are also shivering with the wind. The personification has been preserved in the target text (TT), where we find “the flush of an apple/shivers over tile roofs”.

All the images analysed have been properly transferred to the target language by a literal translation. This has been possible because the symbols expressed are universally shared, dealing with themes such as colours, nature, and landscape.

Memento	Memento
<p>Cuando yo me muera, enterradme con mi guitarra bajo la arena.</p>	<p>Whenever I die bury me with my guitar beneath the sand.</p>

<p>Cuando yo me muera, entre los naranjos y la hierbabuena.</p> <p>Cuando yo me muera, enterradme si queréis en una veleta.</p> <p>¡Cuando yo me muera!</p>	<p>Whenever I die among orange trees and mint.</p> <p>Whenever I die, bury me if you wish in a weather vane.</p> <p>Whenever I die!</p> <p><i>(Translated by Cola Franzen)</i></p>
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This poetic text belongs to *Poem of the Deep Song*. The title hints at the poetic voice's obsession. Memento comes from the Latin *mementō*, imperative of *meminisse* "to remember". The poet wants to be remembered when he is gone. He uses the anaphora "Cuando yo me muera" to introduce the first three stanzas. The last one is also repetition, although this time between exclamation marks. The verse takes us to the time when the poet dies. He employs the imperative mood to provide instructions for when he passes away.

In the first stanza, he asks to be buried under the sand along with his guitar. There are two symbols in this first stanza. First, the sand appears connected to death. In Greek Mythology, death is the daughter of the night, and it is associated with the earth. Here, death is not suggested but presented itself. The dead body of the singer is covered with sand. The second symbol is the guitar linked to a love for music and

life (Aragón, 1995, p. 90). The connection between death and creativity is pictured by the image of the corpse buried along with its guitar.

In the second stanza, the poet keeps asking to be buried among orange trees and mint, though he does not use the verb directly. It indirectly alludes to the same situation. The orange is a symbol of fertility. Accordingly, the three verses contrast death with life through the images of death itself, the orange trees and mint.

In the third stanza, the poet asks to be buried in a weathervane. This device is moved by the wind suggesting change and uncertainty. In this metaphor, the wind that blows it represents the freedom the poet wants to achieve. This idea pictures death as something liberating, not as pessimistic as we may think. Besides, it opens the way to the belief in an afterlife, after all, death might not be the end. However, the wind is linked to death itself. As Arango explains, wind can change into a hurricane creating a deadly atmosphere.

In the translation, the anaphor has been preserved “Whenever I die” to present the theme of death. However, the original poem, “Cuando yo me muera” suggests a time more precise, it is not whenever, it is when I die, making the act more real and concise. This aspect is lost in the translation with the choice of whenever.

The use of the pronoun “yo” is grammatically marked in Spanish. It could be omitted without losing the meaning. Nevertheless, its presence serves the poet to emphasise the first person, presenting death as something personal even to the reader. This connotation is lost in the translation as the English language always requires the use of the pronoun.

As for the symbols, they are all present in the TT. The death symbols –sand and the weathervane– and the life symbols –the fruits and the guitar– have been properly transferred into the target language. Finally, the metaphor of being buried in a weathervane has been kept in the TT by a literal translation.

Despedida	Leave-taking
<p>Si muero dejad el balcón abierto.</p>	<p>If I die, leave the balcony open.</p>
<p>El niño come naranjas. (Desde mi balcón lo veo.)</p>	<p>The boy is eating oranges. (From my balcony I can see him.)</p>
<p>El segador siega el trigo. (Desde mi balcón lo siento.)</p>	<p>The reaper is reaping the wheat. (From my balcony I can hear him.)</p>
<p>¡Si muero, dejad el balcón abierto!</p>	<p>If I die, leave the balcony open!</p> <p><i>(Translated by Alan S. Trueblood)</i></p>

This poem belongs to *Songs 1921-1926*. The title introduces the subject matter of the poetic text: death. It is a farewell from life. The writer reflects on the possibility of his own death. In this short poem, the poet employs a particular type of anaphora to introduce and close the composition. The same verses are repeated in the first and last stanzas. Yet, in the last one, he uses exclamation marks to stress further his great resolve. He asks the reader to leave the balcony open if he passes away.

The metaphor of the balcony left open links death with freedom. An open balcony lets the light get through to illuminate the room. It allows life to get into the room and implies the poet's desire to celebrate death, as Lorca himself said: "En todos los países la muerte es un fin. Llega y se corren las cortinas. En España, no. En España se levantan" (García Lorca, 2003).

While the poetic voice is alive, he can see life going on through his balcony. He sees the boy eating oranges and feels the reaper reaping the wheat. It connects him with life itself, with the nature he loved so much from his childhood. Therefore, when he dies, he wants to leave that connection open.

Lorca uses two dualities in this poem. First, the boy and the reaper. Second, the oranges and the wheat. The symbol of wheat represents the gift of life. The ear of the wheat is the basis for bread, and bread has been used for centuries to feed humanity. However, the grain of wheat must die to carry out fruit. Life entails death. Lorca compares death to man and seed that although both are to die, keep being fertilised by the sun (Arango, 1990, p. 245, 246). The orange is a symbol of fertility, connected to life (ibid, p. 239). In this poem, the orange serves with the wheat to contrast life with death.

Let us see how the translator deals with all these particularities. Firstly, the title has been rendered as Leave-taking. In Spanish, "despedida" conveys the idea of saying something to express courtesy or affection before departing, or it can refer to the parting itself. Nonetheless, in the context, the title seems to refer to the act of leaving this earth, the parting or leave-taking of the protagonist. Therefore, the other words that could be rendered as "despedida", that is goodbye or farewell, may not express the same meaning. Similarly, the Spanish word "despedida" is neutral, accordingly, "farewell" would have been too formal and old-fashioned. Thus, the translator's choice has kept the meaning clear while not changing the degree of formality the ST conveys.

All the visual images created by Lorca intensify, as we have already mentioned, the figurative meaning of the poetic text. The translator has properly recreated them in

the TT. Hence, the symbols referring to life - oranges, wheat, the balcony - are present in the translation, amplifying the contrast with the topic of the text, that is, death.

In the second and third stanzas, the poet uses a thematic structure that is marked in the SL by putting the adverbial of place at the beginning of the sentence.

Thence, bringing attention to the balcony. From that high position, the writer can see and almost taste and feel nature and life. To avoid linear dislocation the fronted theme has been preserved as marked in the TT "From my balcony I can hear him", allowing the English reader to keep their focus on the place from where the poet observes life.

In the third stanza, the verb used in Spanish "sentir" conveys a connotation that is lost in the TT. This verb can mean perceiving with the sense of hearing but also feeling something. When translated as "hear" the expressive meaning is not rendered, losing the evocative effect on the reader.

In general terms, we can affirm that the images and metaphors of the poetic text have been adequately transferred to the target language, allowing the English reader to taste the poetic voice of García Lorca.

Llagas de amor	Wounds of Love
Esta luz, este fuego que devora.	This light, this fire that devours,
Este paisaje gris que me rodea.	this gray landscape that surrounds me,
Este dolor por una sola idea.	this sorrow for one sole idea,
Esta angustia de cielo, mundo y hora.	this anguish of sky, world, the hour;

<p>Este llanto de sangre que decora lira sin pulso ya, lúbrica tea. Este peso del mar que me golpea. Este alacrán que por mi pecho mora.</p> <p>Son guirnalda de amor, cama de herido, donde sin sueño, sueño tu presencia entre las ruinas de mi pecho hundido.</p> <p>Y aunque busco la cumbre de prudencia, me da tu corazón valle tendido con cicuta y pasión de amarga ciencia.</p>	<p>this lament of blood that adorns a lyre now without pulse, lascivious torch, this weight of the sea that pounds me, this scorpion that dwells in my breast</p> <p>are a garland of love, bed of the wounded, where without sleep, I dream of your presence amid the ruins of my sunken breast.</p> <p>And although I seek the peak of prudence, your heart gives me a valley spread with hemlock and passion of bitter knowledge.</p> <p><i>(Translated by Angela Jaffray)</i></p>
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This sonnet belongs to the book *Sonnets of Dark Love* published posthumously in 1984. This collection of poems consists of eleven love sonnets whose main topic is sorrow, pain, disappointment, and suffering. In their verses, the sadness provoked by unrequited love will result in the poetic voice's death (García Calle, 2019, p. 344). I have selected this poem because it deals with the other ever-present topic in Lorca's poetry: love.

When the poems were first published, there was controversy regarding the adjective "oscuro". Indeed, when analysing these sonnets many have reduced their significance to a mere reference to the writer's homosexuality. This is a rather simplistic approach that does not comprehend the feelings and complexity expressed in this collection of poems. Interestingly, the family tried to eliminate the adjective dark to avoid any allusion to the poet's sexual orientation. (García Calle, 2019) However, the term dark embraces a much more profound meaning that we should not overlook.

As Carlos Fernández López de Valdemoro expresses:

Sucede, por lo demás, que el amor siempre es oscuro. Aun en el que pueda aparecer más claro, uno de esos amores de paisaje transparente y aire azul, se produce de pronto, sin saber cuándo, un reajuste geológico, allá abajo, y hay una capa de tierra o de piedra que oprime y rompe un vaso, para que la corriente subterránea de agua o de sangre hiele o nuble el corazón (Alameda 1982, pp. 67-68).

Since their publication, many connotations have been added to this "dark" love, which are in numerous cases an interference in the private life of the poet, and sometimes have tarnished the overall quality of this piece. These sonnets are the expression of passionate love, a dark love in the sense of mysterious, blinding, blurring reason and mind, alienating. A love that surprises and stuns at the same time. A feeling of pure love, regardless of the object of this love, being this masculine or feminine. (Coletto, 2019).

The title of the sonnet introduces the pain and suffering caused by love. The term "llaga" conveys the idea of an open wound, but it also holds the meaning of affliction or torment that causes sorrow, pain, and grief. Love is presented as suffering in the

tradition of courtly love (Matas Caballero, 1999). In the TL, the choice for the title aptly conveys the meaning of a wound caused by hurt feelings or emotions. Nonetheless, the idea of an open wound, that is, an injury that has not already healed is not completely expressed.

The first quatrain abounds in metaphors about what love means for the poet. It is a light, shining so bright that becomes a devouring fire. It is also compared to a grey landscape that surrounds the poet impeding the same light to get through. Therefore, in just two lines we see the effects of such a love, burning, illuminating, but, at the same time, leaving a gloomy atmosphere caused for the inability to be with the lover.

The sorrow and suffering of the poetic voice flow through the verses. It is sorrow for just one idea and anguish. The poet cannot think of anything else. Lorca uses the metaphor "angustia de cielo, mundo y hora", to emphasise that his despair embraces everything, space and time, the physical world, and maybe the heavens themselves.

In Spanish "cielo" can refer to both the physical sky and the spiritual realm where God lives. The TL is more specific and has different words for each sense. By translating "cielo" as "sky", the possible ambiguity used by Lorca disappears, losing the mystic connotation present in the original, where the pain for love ascends to heaven and God himself.

The images of sorrow pile into each other. Lorca uses the metaphor of "llanto de sangre" to express the extreme suffering of the lover. His tears are compared to blood, evoking the suffering of Christ: "But he was in such agony that he kept praying more earnestly; and his sweat became as drops of blood falling to the ground". (Luke 22:44) Therefore, love and the sorrow it provokes are likened to a Christian agony, acquiring a mystical flavour. However, the TT has rendered "llanto" as "lament" losing the connotation of tears that the original word expresses and failing to properly transfer the original metaphor in which tears are likened to blood.

Death images are omnipresent throughout the sonnet. The poet uses the dim light of a torch, a deadly scorpion, a lyre with no pulse, and the ruins of his breast. All these images are properly transferred into the TT. The metaphor of a scorpion

dwelling in his breast is properly expressed, where the dangerous quality of love is compared to a scorpion with a poisonous stinger, able to inflict pain and death to the lover at any time.

The first tercet presents the image of a garland of love: "guirnalda de amor, cama de herido". The garland is a literary topic that expresses the union of lovers. Here, the poet condenses his personal definition of erotic love in a garland that can symbolise the union of lovers, but also the intense suffering their passion entails, becoming the bed of the wounded (Matas Caballero, 1999).

In the same tercet, the breast's poet is compared to the ruins of a building, destroyed or in decay, after the dismay of dreaming of the presence of his lover. However, he feels devastated when he realises it was just a dream. The anaphora used in the source text (ST), "donde sin sueño, sueño tu presencia" where the word "sueño" with different meanings is repeated to evoke a sleepy atmosphere, is lost in the TT. In Spanish, the word "sueño" can refer to both the act of sleeping and dreaming, whereas the TL is more specific and demands two different words. Accordingly, the sound effect of the original language is lost in the translation.

The poet tries to achieve prudence, climbing to a peak that would allow him to see things from a different perspective. However, the love of his beloved brings him down to a valley full of hemlock and passion. The symbol of a deadly and poisonous plant together with "pasión de amarga ciencia" recalls the danger of a passionate love whose frustrating experience can cause the death of the poetic voice. The translator has suitably used the images of a "peak of prudence", "a valley spread with hemlock and passion of bitter knowledge", to convey the bitterness of the love experience.

5. CONCLUSIONS

The sample analysed in this paper is representative of the Spanish writer's poetic work. The poetic compositions selected for this essay have been taken from different books by García Lorca. However, we need to consider that this is not a comprehensive analysis due to the limitations of time and space of the current paper. Nonetheless, after the comparison and examination of the poems and their translations, some conclusions can be drawn.

The first stage of comparative research has been interpretative, as was already pointed out in the methodology. Getting the meaning of the poems is essential before transferring them into a different language. Accordingly, their analysis and interpretation have been fundamental.

We are fully aware that due to the semiotic nature of the symbols used by Lorca, there are many other possible and valid interpretations, maybe as many as readers. It is worth noticing that the ones considered here are based on previous studies of Lorca.

In general terms, we have not found fundamental errors in the translations analysed. Most translators have strived to compensate for the possible losses. The symbols Lorca uses are generally well recreated in the target language. The imaginary of the poet can be found in his translated verses. For instance, death images pervade the translations similarly as they abound in the original poems. Most of his iconography is present in the translations and accessible to English readers. Nevertheless, as in most translations, some connotations are lost in the TT.

There are certain cases in which the target language fails to express the same subtleties the source language implies. In some cases, this is due to English being more specific and concise than Spanish. Therefore, some ambiguities present in the original poems are lost in the translation, such as those mentioned above related to sleeping, dreaming, and the heavens.

Metaphors are the most challenging element to translate across languages. In some cases, the possibilities expressed in Spanish surpass the choices the translators have made. This is specifically evident when we deal with polysemic words. As we have seen, translators must choose one of the meanings above the others resulting in a corresponding loss difficult to avoid.

Regarding metaphors, images and figures of speech, a literal translation usually comes closer to the original. For instance, anaphora and personification are properly transferred using this method. In other cases where the form is as important as the sense, such as alliteration or rhyme, they are inevitably lost.

After these considerations, we can say that English readers will encounter the same challenges as Spanish ones. The symbols are available for them to decipher as they are for readers of the original poems. Even when some metaphors might be lost in the process, the power, originality, and freshness of those left can still deeply touch the mind and souls of readers, regardless of their language.

Thanks to the available translations and the magic of the Duende, readers worldwide can still get a glimpse at Lorca's marvellous and inventive imaginary world. Therefore, anyone craving for encountering the poet of desire, love and death, the master of metaphor and images, will find a taste of the genuine Federico García Lorca's voice in the English poems.

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