Árbol de Diana in German: Giving a new look to Pizarnik's voice

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Recently, Argentine poet Alejandra Pizarnik (1936-1972) has been gaining visibility in German translation, especially since the 2002 publication of ***Cenizas – Asche, Asche****, translated by Juana and Tobias Burhardt. That anthology introduces Pizarnik's six most important poetry books in German translation, including* ***Árbol de Diana****. Alghough excerpts had previously been translated into German by others, the Burghardts are the first to tackle all 38 poems. In their postscript, they declare that they translated Pizarnik faithfully using the natural resources of German, which could be termed a* ***target-oriented*** *approach. Yet they also write that they sometimes resorted to ingenious alternatives or "tricks" ("alternative Kunstgriffe") to reproduce the "intensity" and "musicality" of the poems, which could point towards an adaptive approach. This article focuses on how they treated the semantic and stylistic content of* ***Árbol de Diana*** *in order to find out whether their approach reproduces the original effect or deviates from it.*

Keywords: Alejandra Pizarnik, contemporary poetry, stylistic markers, translation, adaptation

Introduction

Since the beginning of the 21st century, Argentine poet Alejandra Pizarnik has been gaining visibility in German. On the academic scene, at least two doctoral theses on Pizarnik were defended in Germany since 2000 (see Telaak 2003 and Reischke 2007), and her work is now taught at (at least) three German universities (Munich, Cologne and the Freie Universität Berlin)

(Reischke 2007: 10). On the literary scene, *Das Gedicht* conducted a survey in 1999, placing Pizarnik amongst the top 100 greatest poets of the 20th century. In the German language written press, critics speak of her in laudatory terms, describing her as "one of the greatest voices of Latin America (Stolzmann 2003), "an icon of Latin-American literature" (Bundi 2007), "one of the most important Spanish-speaking poets" (Federmair 2007) or "the most important Jewish representative of Spanish-language modern poetry" (Spielmann 2007).

In Spanish, Pizarnik's most well-known poetry book may be *Árbol de Diana* (AD), published in 1962. Coincidently, the poems from AD may also be among the most widely distributed in German, especially since the 2002 publication of *Cenizas – Asche*, *Asche*, translated by Juana and Tobias Burghardt. Although excerpts from AD had previously been translated into German by Hans-Jürgen Schmitt and by Elisabeth Siefer, the Burghardts were the first to present a complete version, alongside full-length translations of five other books. The anthology was mentioned in at least ten newspaper articles[1]. Critics, however, gave the book mixed reviews. While some, like Jan Wagner (2002), Kari-Anne May (2002) or Michael Braun (2003) rejoiced to see Pizarnik's work translated at such length, others were not entirely satisfied with the versions. Klaus Winterberg (2006) thought them to be "adaptations" more than "translations"; Uwe Stolzman preferred Siefer's versions, which he found more "elegant" and less "forced"; Florian Borchmeyer (2003) said it was a "true tragedy" that it deceived non-Spanish-speaking readers into thinking Pizarnik's typically "broken" language was more affected than it really is.

Here, it is worth mentioning that before producing his own versions with his wife, Tobias Burghardt had not only read, but also publicly commented upon, Schmitt's and Siefer's versions. In a 2001 book review, he stated his appreciation of their translations, but regretted that there were so few of them (Burghardt 2001: 32). In the same article, he remarked that Siefer had only translated 26 of the 38 poems from AD, and had changed their original numbering. Tobias Burghardt's disappointment, not with the existing translations per say, but with their scarcity and fragmentary nature, may have been what prompted him and his wife to (re)translate most of Pizarnik's poetry, including AD.

In their postscript, the Burghardts declare that they translated Pizarnik faithfully by using the natural resources of the German language, which could be termed a *target-oriented* approach. Yet they also write that they sometimes resorted to ingenious alternatives or what they term "alternative tricks" ("alternative Kunstgriffe") to reproduce the "intensity" and "musicality" of Pizarnik's words, which could point towards an *adaptive* approach. Focusing on paratextual features of their version of AD, whose visual appearance differs from Pizarnik's typical style, it has been argued before that their treatment of Pizarnik's poetic space had been adaptive because their versions proved to be significantly more typographically conservative than Pizarnik's originals (Stratford 2011b). While those observations could explain some reviewers' comments with regards to the visual aspect of the poems, they do not offer any insight on the transposition of AD's semantic contents. This article will focus on how the Burghardts transposed the main lexical features of Pizarnik's poetry as they appear in AD. By taking a global look at AD's vocabulary, focusing on "emblematic" words contributing to the cycle's cohesion, and commenting on the Burghardts' treatment of word order, this analysis will show that despite critics' impression that their German translations were "adaptations," the Burghardt produced essentially target-oriented versions.

In order to evaluate the degree of semantic and stylistic intervention of English-language translators of Pizarnik's work, a model developed by Francis R. Jones (1989: 187 ff.) was adapted to describe not the translation process, but the finished product (Stratford 2011a and 2011c). In 1989, Jones divided literary translation strategies into the following seven categories:

1. transfer (1 meaning/effect = same; + meanings/effects = same)
2. divergence (1 meaning/effect = + meanings/effects or slight shift)
3. convergence (++ meanings/effects = 1 meaning/effect with slight shift)
4. improvisation (compensatory additions)
5. abandonment (omissions)
6. importation (borrowings, cognates, calques)
7. adaptation (absence of semantic equivalence)

It was proposed to use Jones' strategies as a basis for better identifying the three traditional approaches omnipresent in literary translation studies (in one wording or another): source-oriented ("structurelle"), target-oriented ("fonctionnelle") and adaptive ("adaptive") (Stratford 2011c: 146-147). Translations called "structurelles" are those traditionally referred to as "literal."

[1] See Braun 2003; Borchmeyer 2003; Bundi 2007; Gauss 2005; May 2002R; Reusch 2007; Ammann verlegt Alejandra Pizarnik 2003: 36; Stolzmann 2003; Wagner 2002; Winterberg 2006.

These are "source-oriented," because they tend to contain numerous cognates as well as lexical and semantic calques. Even though they usually do convey the original meaning, Stratford argues that they "feel" like translations when they differ from target linguistic or literary norms. On the contrary, translations called "fonctionnelles" are very "target-oriented" inasmuch as they "look" as though they were written directly in the target language, while still conveying most of the original's style and content. Finally, the term "adaptive translations" applies to the rewritings which bear little semantic or stylistic resemblance with the original.

As suggested before (Stratford 2011c), the first four strategies of Jones' model (transfer, divergence, convergence, improvisation) could be seen as *target-oriented* insofar as they seek some kind of compromise between equivalence to the original meaning and effect and fluency in the target language. While transfers and improvisations are mostly *target-oriented*, however, cases of divergence and convergence may carry *adaptive* traits when a transfer would have been possible and would have preserved a stronger link with the original, both on a semantic and stylistic level. Also, depending on the semantic impact of the fifth strategy, abandonment, it could be conceived as *target-oriented* (if "low-weight" features, as Jones would put it, were omitted) or as *adaptive* (where "high-weight" features were left out). The sixth strategy, importation[2], can be termed *structural*, because the original form of words or phrases is perceivable in the target text, creating "source-oriented transfers" when original meanings and effects are preserved, or "source-oriented divergences" when a shift in meaning or effect occurs. As for the seventh strategy, adaptation (which Jones does not include in his model), it produces a result that is different both in meaning and in effect, and, as such, is *adaptive*[3].

To a certain extent, any translation, including a poetry translation, results from a compromise between the duty to reproduce the original meaning and style of the source text, and the necessity to live up to the target public's expectations. The details of such compromise, however, are not always easy to identify and describe, especially in the case of poetry translations, which requires a more detailed approach in order to really pinpoint the translators' main approach. In the case at hand, where translators and critics seem to disagree on the approach (target-oriented or adaptive) adopted to deal with Pizarnik's words, it seems relevant to use the first part of this model, which helps to parse the conceptual aspect of translated poems.

1. Case-study: Pizarnik's words in the Burghardts' mouths

In a 1972 interview, Pizarnik voices her desire to write "terribly exact poems" (quoted in Lasarte 1990: 868). Notably, Pizarnik is famous for using a small number of words which she repeats extensively, combining them in every possible way. Some recur with an impressive regularity in her texts, creating a tight lexical network (see Bassnett 1990: 46 and Lasarte 1990: 71). According to César Aira (1998: 40), this creative repetitiveness is an essential feature of her oeuvre. Pizarnik herself admits to being obsessed with terms she considers her "signos y emblemas": "las [palabras] de la infancia, las de los miedos, las de la muerte, las de la noche de los cuerpos" [the words of childhood, fears, death, night of the bodies[4]] (Pizarnik 2002a: 311). In her poetry, then, individual words are chosen very carefully, and the 38 condensed poems of AD are representative of her obsession with finding the right words. Indeed, the vocabulary of the cycle is limited and highly repetitive, and most of it seems related, in one way or other, to the semantic fields of her "signos y emblemas" [signs and emblems].

If choice of individual words is important for Pizarnik, so is the way those words are organized into lines. In Pizarnik's poetry, as in AD, lines tend to be very short, some containing just one word; sentences are grammatically incomplete and clauses, elliptical (see Gai 1992: 247 ff.). Yet although Pizarnik's texts may seem fragmented, they are, in fact, the result of countless hours of rewriting. Pizarnik's describes her writing process as one "illuminating" the poems, more akin to "curing" than to "editing" them matter-of-factly (Lagunas 1988-1989: 46). Also, despite the chaotic aspect of her syntactic structures with

[2] Jones calls that strategy "estrangement" but it will be referred to here as "importation," which covers a wider range of phenomenon. Indeed, imported grammatical structures may sound "strange" or foreign to the target-language reader, yet that does not always happen with the use of cognates, which form part of the target-language, but may pertain to a more "literary" or "formal" register than other options.

[3] For more information on this model, see Stratford 2011a and 2011c.

[4] Backeted English translations are our own.

regard to normative punctuation or sentence structure, they rarely go against Spanish combination rules. In a way, then, Pizarnik's word groups express their own order of things without running counter to all Spanish language rules. The following analysis will focus on how the Burghardts approached these typically pizarnikian features in *Dianas Baum*.

2. Analysis of AD's vocabulary in German translation

On reading the Burghardt's version of AD, one cannot help noting the idiomatic character of the German vocabulary, which points toward a target-oriented approach of the original lexical content[5]. Making the most of the potentialities of a synthetic language like German, the translators almost systematically transform Spanish nominal groups into compounds. That is especially visible in the case of possessive phrases, which can all be considered target-oriented transfers: "camino del espejo" [way of the mirror] becomes "Spiegelgang" (AD 14); "espejo de cenizas" [mirror of ashes], "Aschenspiegel" (AD 22); "enamoradas de la niebla" [lovers (feminine) of the fog], "nebelverliebte" (AD 29); "dedos de niebla" [fingers of fog], "Nebelfinger" (AD 30); "corazón de medianoche" [heart of midnight], "Mitternachtsherz" (AD 32)[6]. In fact, there seem to be only two instances where they did not opt for a compound: "Vorstellung der Welt" [idea of the world] instead of "Weltvorstellung" ("visión del mundo" [view/vision of the world]) in AD 23 and "Bereich der Plagen" [area of the plagues] instead of "Plagenbereich" ("zona de plagas" [zone of plagues]) in AD 32. Yet in those two cases, the source-oriented imitation of the Spanish structure is counterbalanced by the use of a target-oriented transfer where a cognate could have worked: "Vorstellung" instead of "Vision" and "Bereich" instead of "Zone".

Actually, the Burghardts preferred German-root equivalents throughout the cycle, even where cognates would have acted as transfers, both semantically and stylistically (albeit "importative"): "Wendungen" [turns] rather than "Versionen" [versions] (AD 2); "Schuldigkeit" [duty/obligation] rather than "Tribut" [tribute] (AD 4); "Anschauungen" [view/idea/notion] (AD 6 et 23) or "Vorstellung" (AD 23) rather than "Visionen"; "Sachen" [things] rather than "Objekte" [objects] (AD 10); "durchsichtig" [transparent] rather than "transparent" and "willenlose Werkzeug" [weak-willed tool] rather than "Automat" [automaton] (AD 17); "Aufruhr" [uprising] rather than "Rebellion" (AD 23); "Bereich" rather than "Zone" (AD 32) and "wehmütig" [melancholy] rather than "nostalgisch" [nostalgic] (AD 34). Most of those solutions can be considered transfers, but where the translation of "lila" is concerned, the choice "Flieder" [lilac flower] rather than Latin cognate "Lila" [the colour lilac] (AD 9) creates a convergence, the Spanish word "lila" referring to both the flower and the colour. Also, the translators generally opt for a target-oriented transfer that is more common than the possible cognate: "Schlafwandlerin" [sleepwalker] (AD 12) and "schlafwandlerisch" (AD 17) instead of "somnambule"; "geheimnisvoll" (AD 9) [mysterious] instead of "mysteriös", "Götzen" [idols/false gods] instead of "Idole" or "Verwandlungen" [transformations] (AD 12) instead "Metamorphosen" [metamorphosis]. In the case of the last example, it is worth noting that the term "Verwandlung" recalls the original German title of Kafka's *Metamorphosis*. Coincidently, Kafka happened to be one of Pizanik's favourite authors, a biographic detail which Tobias Burghardt does not fail to mention in his postface (In Pizarnik 2002b: 396).

In fact, only a handful of words (8) in the translation are phonetically reminiscent of the Spanish originals, yet these are "target-oriented cognates", since they carry both the meaning and the effect of the original words. Besides, almost all of them happen to be either the only, or the best German equivalent available. Of course, "Element" for "elemento" (AD 17) and "doppelt" [doubly] for "doblemente" (AD 21), could also have been translated as "Bestandteil" [part/component] and "zweifach" [twice]. However, the adjectives "mystisch" [mystical] (AD 17) and "tätowiert" [tattooed] (AD 19), and the adverb "magisch" [magical] (AD 31) are almost inevitable translations of "místico", "tatuado" and "mágicamente". Also, the use of "Leib" instead of "Körper" for "cuerpo" [body] in AD 1 would have caused a divergence, since "Leib" also means "stomach". Another divergence would have been created in AD 6 if "paraíso" [paradise] had been translated not as "Paradies" but as "Himmel", the latter meaning "sky" and "heaven". As for the choice of "Tunnel" [tunnel] instead of "galería," it would have introduced a convergence, as "galería" can refer to more than an underground passage, including a corridor, an art

[5] See appendix 1 for an overview of target-oriented and structural transfers and appendix 2 for an overview of target-oriented and adaptive shifts.

[6] Other examples are "Neugekommene" [newly arrived (feminine)] for "recién llegada" (AD 15); "Fliederlicht" [lilac (flower) light] for "luz lila", (AD 27); "Verbotsbereiche" [forbidden sectors] for "zona prohibida" (AD 37).

gallery, and a theater balcony. Finally, the choice of "Transparenz" instead of "Durchsichtigkeit" in AD 37 could have been prompted by the will to reproduce the original alliteration in "tr", which the cognate could allow for: "traurige Transparenz" for "triste transparencia" [sad transparency].

In the Burghardts' translation, there seem to be only four other clear cases of source-oriented importations. First, the most obvious way to translate "le trae" [brings her] en AD 36 would have been "bringt ihr," yet the Burghardts have rendered it as "trägt zu ihr" [carries to her]. Undeniably, "trägt" shares phonetic features with "trae" that "bringt" would not, yet it still carries the original meaning of "traer." More surprising is the addition of "zu", which is not required, the dative "ihr" already acting as "indirect object", but also not grammatically incorrect. What this "zu" does is focus on the long distance to be covered by the wind until it can reach "la dormida" [the sleeper (feminine)]. Then, three other source-oriented transfers concern the importation of Spanish gerunds: "danzando" [dancing] translated as "tanzend" (AD 5), "brillando" [shining], as "leuchtend" (AD 9) and "respirando" [breathing] as "atmend" (AD 12). The German present participle (*Partizip I*) is not very common (see Donaldson 2006: 156), and it most often acts as epithet. In those three cases, however, it works as a gerund indicating simultaneity of actions, a use characteristic of polished, written German (see Schanen and Confais 2005: 287). Thus these source-oriented importations may not create a feeling of estrangement. Since the gerund use of *Partizip* I belongs to a higher register, it could in fact be giving the three poems a more "formal" tone. Although the three German participles essentially carry the original meaning and effect, this could lead us to consider them slightly adaptive, especially since Pizarnik's language is not consciously "poetic." Incidentally, there are three other instances where the Burghardts chose a solution with a more "literary" effect than the original Spanish: "innig geliebt" [deeply/intimately loved] instead of "sehr geliebt" [very much loved] to translate "muy amado" in AD 9 or "unverhofft" [unexpectedly] instead of "plötzlich" [suddenly] for "súbitamente" in AD 25. Still, those few examples of increased "literariness" appear to be exceptions, more than the rule, in the Burghardts' translations.

Moving to shifts in meaning or effect, some cases of divergence can be construed as target-oriented improvisations insofar as they reproduce in a playful way an important phonic feature of the original text. It has been said earlier that "autómata" was translated as "willenslose Werkzeug" in AD 17. "Willenlos" acts as a transfer accounting for the "robotic", "automatic" quality conveyed intrinsically by the Spanish "autómata" and German cognate "Automat." However, "Werkzeug," which by itself means "tool," does not, in itself, convey this feature. Here, the fact that "hermosa" [beautiful] became "wundervoll" [wonderful] instead of "schön" [beautiful/lovely] (as in AD 26, where the derived substantive "hermosura" [beauty] is rendered as "Schönheit"), can be seen as a case of clever divergence. It still implies that the automaton is "beautiful", but focuses more on the marvellous, astonishing, aspect of that fact than the Spanish adjective. That being said, the resulting nominal phrase ("Das wundervolle willenlose Werkzeug") stays semantically adequate while being highly creative on a stylistic level. Indeed, it produces a rich alliteration which notably compensates for the loss of the Spanish paranomasia "casos y cosas" [cases and things], here prosaically transposed as "Ereignisse und Dinge" [events and things]. Further in the same poem, "rígidos" [stiff/rigid/not flexible] was rendered by "fest" [strong/solid] creating a divergence, since it evokes the solidity more than the stiffness of the original "hilos" [threads]. Yet this slight shift in meaning enables the Burghardt to recreate new phonetic links between the words. In Spanish, the syntagm is stylistically bound by an assonance in *í/o*, "nido de hilos rígidos" [nest of stiff threads]; in German, words are linked by the triple recurrence of the vocalic sound [ɛ], and the consonantal double repetition of "st" and "f" and triple reiteration of "n": "N**e***st* aus f*e**st**e*n F**ä**de*n*" [nest of strong strings].

A similar compensatory improvisation occurs in AD 24, this time introducing phonetic links between words which, in Spanish, were not linked by sound devices. First, "aprisionan" [imprison] is rendered by "fesseln" [bind/tie up], which echoes "Fäden" both through the repetition of the stressed first syllable [fɛ] and that of the unstressed final "n." Then, "sollozo" [sob] is translated by "das bitterliche Weinen" [the bitter crying] instead of by the most obvious "Schluchzen" [sob] resulting in a rich alliteration in "b" enriched by the quadruple vocalic recurrence of the short [ɪ]: "**b**i*n*den den **B**li*c*k an das **b**itterli*c*he Weinen" [bind (up) the glance to the bitter crying]. Even if the original passage ("unen la mirada al sollozo" [unites the glance with the sob]) does not present any such sound play, it could be regarded as a creative way to compensate for some losses of musicality in other parts of the translated cycle. Another such compensation happens in AD 38, where "vigía" [watchtower or guard in the watchtower] was translated not as "Warte" [watchtower], but as "Hüter" [guardian], which, followed by the preposition "hinter" [behind], forms a rich paranomasia.

Finally, other target-oriented shifts are found in AD 29 and concern the nominalisation of both parts of the relative clause "los que inventaban lluvias y tejían palabras" [those who invented rains and wove words], which becomes "die Erfinder des Regens" [the inventers of the rain] and "die Weber des Wortes" [the weavers of the word]. In Spanish, the use of *imperfecto* means that the actions of "inventar" and "tejer" pertain to the past and that they lasted a certain amount of time. While the German substantives still convey the durative aspect of the actions, they do not explain that these "Erfinder" and "Weber" have already stopped acting as such when the lyrical I mentions them in the poem. However, the process of nominalisation allows for reproducing the poem's brevity. If they had not nominalised the verbs, three subordinate clauses would have come entangled in what would have been quite a complex sentence:

Daß es nicht möglich ist, wussten bereits diejenigen, die den Regen erfanden
subordinate clause 1 **main clause** **subordinate clause 2**

und das Wort im Gram der Abwesentheit woben.
subordinate clause 3

Moreover, the two chosen word groups are linked phonetically. Indeed, the two constructions are grammatically parallel, which creates an interesting rhythm, and they also display assonant and alliterative features: "Erfinder" and "Weber" share the end vowel; "Regen" and "Weber" have the same stressed vowel, and "Weber" and "Wortes," the same stressed consonant. Thus the Burghardts' solution, although it creates a shift in meaning, could be viewed as an improvisation in terms of effect reproduction.

That being said, the Burghardts' versions contain a few shifts in meanings which cannot be explained by the endeavour to insert a stylistic device in line with Pizarnik's style or compensate for the loss of another elsewhere in the text. These shifts may give away the translators' personal reading of particular lines, yet their overall semantic or stylistic impact on the poems do not seem dramatic enough to be considered adaptive. First, there are some convergences which cannot be explained by the lack of other German-root equivalents. A case in point is the verb "desconoce" in AD 6, which at once means that the subject "does not know," "ignores" and "negates" the "ferocious destiny of her visions." In German, the verb "erkennen" indicates that the subject does not "recognize" or "see" it. Yet the stem-verb "kennen" would have been as polysemic as the original Spanish, albeit with slight semantic nuances, meaning "to know," "to recognize" and "to understand." In the same poem, "feroz" [ferocious/fierce] was translated as "grausam," which renders the "cruel" or "terrible" aspect of "feroz," but not its "wildness." Also, "inocente" [innocent] becomes "unschuldig" in AD 11, which focuses on the fact that the "hour" is "not guilty," but eclipses the possibility that it could be "naive" like the child version of the lyrical I, "la que fui." As for the translation of "plegaria" in AD 29, it could only engender a convergence, since it means both "Bitte" [plea] and "Gebet" [prayer]. Interestingly, the Burghardts chose "Gebeten", indicating that they considered the lyrical I's plea to be of a religious nature, an interpretation consequent with the reference to "elementos místicos" [mystical elements] in AD 17.

Another example of convergence is found in AD 17, where the adjective "solos" in "nombres creciendo solos" implies that the "names" in question "grow" "alone," meaning both in solitude *and* without external help. In German, the adverb "alleine" could have preserved the original polysemy. In the translation, however, it is preceded by "von," which only expresses that the names grow "by themselves" without specifying whether they are "alone" or not. Similarly, the expression "pulsar los espejos" appearing in AD 26 and 31 refers to a movement [touch], but also to the production of a sound ["play" – as in music]. Here, the German translation ("berühren" [to touch]) only renders the tactile aspect of "pulsar", but not its musical aspect. In both poems, it would have been possible to convey both the gesture and the sound by using a verb like "trommeln" [to drum] for instance. Finally, the "sufrimiento" [pain] of the Spanish lyrical I in AD 35 can be physical and emotional. In German, the word "Schmerz" would have recreated the ambiguity, but the equivalent chosen by the Burghardts, "Leid," only evokes mental suffering.

There are also several divergences which slightly modify the semantic contents of some poems. In AD 10 for instance, the verb "amar" implies very strong feelings, which are much closer in German to "lieben" [to love] than to the equivalent chosen by the Burghardts, "liebhaben" [to like very much, to be fond of]. Similarly, the verb "klopfen" [to knock] in the German version of AD 16 essentially embodies the act of knocking on a door, while "golpeado" in the Spanish lines evokes a more violent act closer to that of hitting or striking, which a verb "schlagen" could have reproduced[7]. Moreover, in AD 32's only conjugated verb ("comer" [to eat]) was not translated by "essen" like in AD 14, but by "verzehren" [to consume]. As a result, wheareas in Spanish "la dormida" is simply "eating" her "heart of midnight," in German the act of eating is more

specific: she is consuming it, that is eating it up completely. In the German version of AD 34, the body of the "pequeña muerta" is not only hot ("caliente") as in Spanish, but also burning, or indeed glowing ("glühend"). In AD 35, the silence, which is simply naïve ("ingenuo") in Spanish, becomes outright harmless in German ("harmlos"). In AD 36, the Spanish "dormida" looks at or watches ("mira") her own eyes, which has a durative aspect, whereas in German, the aspect of the chosen verb ("sehen") is rather punctual[8]. Finally, the 38-poem cycle finishes, in Spanish, with a "canto arrepententido," a song described as repentant (AD 38). That personification works as a covert reference to the lyrical I. In German, the song is not personified anymore: it is just an act of penitence ("Lied der Buße"), an image which is more conventional than in the original Spanish.

3. AD's emblematic words in German translation

It has been noted earlier that Pizarnik is known for certain recurring "signs and emblems". There are eleven such emblematic words repeated between 6 and 9 times throughout AD, directly or in derived form[9]. Those recurrences punctuate the cycle, creating what Henri Meschonnic (1999: 27) would call a kind of "semantic rhythm." The most frequent words, repeated 9 times each, are "amor" [love] and "muerte" [death], closely followed by "noche" [night], "espejo" [mirror] and "vida" [life] (7 times), and by a list of 6 words appearing 6 times each: "palabra" [word], "viento" [wind], "ojos" [eyes], "silencio" [silence], "sombra" [shadow] and "miedo" [fear]. Three of those, "miedo", "muerte" and "noche," directly belong to Pizarnik's self-declared favourite semantic fields (childhood, fear, death and "night of the bodies") (Pizarnik 2002a: 311). The word "vida" also seems related to them, because it could be liked both to childhood (birth) and death. Here, the lexical obsession with life ("vida"), and especially with its counterpart, death ("muerte"), are signs of the ontological quest of Pizarnik's lyrical I[10], which is paved with existential anguish ("miedo"). Most other lexical recurrences gather around three other central themes in Pizarnik's poetry: language ("palabra")[11] and its absence ("silencio")[12], split-personality of the lyrical subject ("espejo", "sombra")[13], and visual arts[14] ("ojos")[15].

The two remaining obsession words of AD, "amor" and "viento," do not belong as clearly to one thematic category. First, "love" rarely appears alone in Pizarnik's poetry, generally coupled with language, death, or both. Pizarnik herself underlines the link in her work between *eros*, *logos* and *thanatos*, declaring that poetry, like love and suicide, are three "profoundly subversive" acts (Pizarnik 2002a: 299). As for "viento", it seems to be a metaphor for silence, or for some kind of voiceless sound. In AD 4, it is grammatically parallel to "trueno" [thunder] with which it also shares an assonance in "e/o". If wind makes noise, it is more discreet than the thunder: it can take the form of a "viento débil" [weak wind] (AD 10) or of the breath of a "mano respirando" [breathing hand] (AD 12), or be the bearer of the "tenue respuesta de las hojas" [faint/tenuous response of the leaves] (AD 36). Whether a soft breeze or a terrible gust, AD's wind may be a harbinger of death: "muere de murte lejena / la que ama al viento" (AD 7) [dies of a distant death / the one (feminine) who loves the wind].

All 11 repeated terms are not distributed evenly throughout the cycle. In fact, most are concentrated in a handful of particularly repetitive poems: AD 3,

[7] After all, the Burghardts chose "Hieb" [hit] (a near-synonym for "Schlag" [blow/knock/punch]) to translate the derived substantive "golpe" [blow/knock] in AD 27.

[8] In contrast, the progressive aspect of "mirar" [look at/watch] was rendered in AD 23 by the nominalised infinitive "Anschauen" [a look].

[9] See appendix 3 for a general distribution of repeated words and their derived forms in the Spanish original.

[10] On death as leitmotiv in Pizarnik's ontological poetry, see Cohen 2002: 51; Fitts 1995: 42; Nicholson 1999: 12; Rodríguez Francia 2003: 252-253; Telaak 2003: 304.

[11] Language appears to be a leitmotiv throughout AD, generating reiterations of other related terms: the verbs "decir" [say] (once in AD 14 and 5 times in 20) and "cantar" [sing] (AD 1, 17 et 26), as well as the substantive "canto" [song] (twice in AD 38). Also worth noting is the incursion of "hablar" [speak] (AD 18) and of "nombrar" [name] (AD 6) which are not repeated, yet pertain to the same semantic field.

[12] On silence in Pizarnik, see Chirinos 1998: 213 ff.; Chávez Silverman 1991: 186-188 and 2006: 92; Fitts 1995: 43-44; Goldberg 1994: 105, Kuhnheim 1990: 265 and 1996: 67 ff.; Soncini 1990: 7.

[13] On the multiple personality of Pizarnik's lyrical I, see Aira 1998: 17; Guibelalde 1998: 45; Lopez Luaces 2002; Monder 2004: 20; Running 1996: 92; Telaak 2003: 306.

[14] On Pizarnik's conception of poetry as a form of visual art, see Goldberg 1994: 96; Leighton 2011: 182, Rubí 2002: 106, and Pizarnik herself (Pizarnik 2002a: 299-300).

[15] In addition to the 6 repetitions of the word "ojos," there is in AD a real insistence on the sense of sight : "mirada" [glance/look] is repeated 3 times (AD 11, 23, 24) and "mirar" [look at/watch] twice (AD 23 and 36), and "visión" [vision/view/sight] (AD 6 and 23) and "ver" [see] (AD 18 and 19) are both repeated twice.

where “silencio” and “sombra” are each repeated twice; AD 7, where “sombra” appears twice along with “muere” and “muerte”; AD 20, where “amor”, “muerte” and “miedo” are each recurring four times; and AD 35, where “vida” also returns four times. There are also poems showing combinations of two[16], three[17], or even four[18] categories of emblematic words. On a macrotextual level, these multiple repetitions of a limited number of words strengthen the impression that the poems form a condensed and cohesive whole. On a microtextual level, especially when appearing in the same line, they form part of Pizarnik’s aesthetics of silence, establishing a rich circularity.

All in all, the Burghardts have recreated the cycle’s “semantic rhythm” by reproducing the distribution of most of AD’s recurring emblematic words[19]. On the one hand, they steadily transposed iterative features structuring individual poems, thus recreating their inherent circularity[20]. On the other hand, they preserved most links between individual poems resulting from the repetition of a word or syntagm: “pulsar los espejos” (AD 26 and 31) is translated twice as “die Spiegel berühren” [touch the mirrors]; the word “hilos” (AD 17 and 24) is only rendered by “Fäden”. Although the Burghardts have not used a cognate of “Fäden” for the translation of “hilar,” the derived verbal form of “hilos”, they did use words that share the same radical: “weben” (AD 28) and “Weber” (AD 29). In fact, the German frequency and distribution of a majority of Pizarnik’s “obsession-words” (7 out of 11) is similar to that of the Spanish original.

Without a doubt, “Nacht” for “night,” “Spiegel” for “espejo,” “Wind” for “viento,” “Augen” for “ojos” and “Schatten” for “sombra” are transfers. However, the translation of “miedo” by “Furcht” appears to be a case of divergence. Indeed, Spanish “miedo” is the general word for “fear”, which in German is commonly translated by “Angst,” a word both Siefer and Schmitt chose in their own translations of the AD’s poems (Siefer in Pizarnik 2000: 45, 59, 65; Schmitt 2000: 40). In contrast, the word “Furcht” is more “literary” and implies a fear that is much more deep-rooted, closer in Spanish to “temor” [dread] than to “miedo.” Similarly, although the Burghardts translated the singular form of “palabra” by its usual correspondent, “Wort,” the plural “palabras” has always been rendered by “Wörter” [multiplicity of individual words], and never by “Worte” [words used as parts of discourse]. That represents an interesting case of convergence, which could be considered somewhat inevitable. Indeed, the plural form “palabras” expresses both meanings at once in Spanish, but German can only express one at a time, forcing translators to choose between the two. Here, it is telling that the Burghardts have avoided “Worte,” suggesting that Pizarnik’s “words” in fact never form a cohesive discourse, a solution coherent with the lack of control over language often expressed by Pizarnik’s lyrical I. In contrast, Siefer only used the plural “Wörter” in AD 5 (43), where the image of flowers “danzando como palabras en la boca de un mudo” [dance like words in the mouth of a mute] can hardly pertain to organized speech. Siefer rendered all other instances as “Worte” (In Pizarnik 2000: 51, 57, 77), indicating that she, unlike the Burghardts, reads Pizarnik’s words as a form of discourse, albeit fragmented.

As for the remaining “emblems” of AD (“amor”, “silencio”, “muerte” and “vida”) their distribution varies in the Burghardts versions. The word “Liebe”, for instance, makes one extra appearance in the form of the derived adjective “beliebiger” (AD 37). Even though its literal meaning, “any,” has little to do with love per say, the etymological link between the two could have encouraged the Burghardts to choose it (over “irgendein,” for example) as a phonetic reminder of “Liebe.” On the contrary, the verb “leben” is recorded six times instead of seven in the German translation. In AD 29, the active verb “vivir” [live] from “Aquí vivimos con una mano en la garganta” [here we live with a hand on the throat] has been replaced by a passive voice: “Hier werden wir immer abgewürgt,” where “abwürgen” can be read as “to choke” or, more commonly, “to interrupt.” To a certain extent, it could give the impression that the German speaking subjects are in a lesser physical danger than the Spanish ones. Moreover, two cases of derivation as a stylistic device (“muere de muerte” [dies of a death] in AD 7 and “moría explicando su muerte” [dies explaining her death] in AD 34) have disappeared in the Burghardts’ translation, which also contains fewer repetitions of the word “Tod” for “muerte” (7 rather than 9). In German, that was somewhat inevitable, the word for “morir” (“sterben”)

[16] AD 10 (amar, viento); AD 14 (espejo, miedo); AD 24 (silencio, sombras); AD 26 (noche, espejo); AD 29 (enamoradas, palabras); AD 36 (viento, ojos).

[17] AD 3 (amor, silencio, sombra); AD 5 (palabras, ojos, vida); AD 17 (noche, espejo, palabra); AD 20 (amor, muerte, miedo); AD 22 (noche, espejo, muerta); AD 31 (espejos, palabras, ojos); AD 35 (noche, silencio, vida).

[18] AD 7 (ama, viento, sombra, muerte); AD 9 (amado, palabras, noche, viva).

[19] See appendix 4 for the distribution of translated emblematic words equivalent in meaning and effect and appendix 5 for the distribution of translated emblematic words with shifts in meaning or effect.

[20] See AD 3 (vv, 4, 5 et 7); AD 4 (four last sentences); AD 5 (vv. 1 et 3); AD 7 (vv. 2 et 3); AD 8 (two last sentences); AD 15 (vv. 1 et 3); AD 20; AD 33; AD 35.

not being a cognate of "muerte"; the German verbal cognate for "Tod" rather expresses the act of killing, "töten." That being said, those slight changes in the repetition count of the German equivalents for "vida" and "muerte" do not change the polarity of the two concepts: just as in Spanish, death is slightly more present than life, "Tod" being repeated 7 times in 4 poems, and "Leben," 6 times in 3 poems.

Finally, the Burghardts' treatment of the word "silencio" shall be commented upon, since this word is so omnipresent in Pizarnik's poetry that it may be considered its central symbol. The dictionary of the *Real Academia* lists five meanings under "silencio": "1. Abstención de hablar [the act of abstaining to speak]; 2. Falta de ruido [absence of noise]; 3. Falta u omisión de algo por escrito [absence or omission of something in a written text]; 4. *Der*. Desestimación tácita de una petición o recurso por el mero vencimiento del plazo que la administración pública tiene para resolver [law: administrative silence]; 5. *Mús*. Pausa musical [music: rest]" (*DRAE* 1992: 1879-1880). In Pizarnik's work, which constantly questions language and its ability to express reality[21], "silencio" mostly refers to the difficulty/impossibility of writing or speaking, and only rarely to an "absence of noise"; it never relates to a legal document and it is doubtful that it ever refers to pauses in a musical score.

Depending on the context, there are five potential German equivalents for "silencio": three can refer to an absence of noice or sound ("Stille", "Ruhe" and "Pause"), while two others evoke the absence of words or voice ("Schweigen" [the act of remaining silence] and "Verstummen" [the act of falling silent or becoming speechless])[22]. In their translation of AD, the Burghardts use two of the available options, repeated three times each, either directly or in derived form: "Stille" (AD 2, 24, 35) and "Schweigen" (AD 3, 18, 28). These share a phonetic feature, the voiceless fricative [ʃ] at the start of the stressed syllable, which distinguishes them from other near-synonyms. However, switching between the two introduces an important shift in the cycle's "semantic rhythm." In the Spanish original, there is a delicate balance between "palabra" and "silencio," as both are repeated 6 times in 6 as many poems. In German, "Wort" and "Wörter," also appearing 6 times in 6 poems, gain more weight than their absence, "Schweigen," which is only repeated 3 times in 3 poems.

Of course, the fact that there is not one, but six German possible translations of "silencio" may have prompted the translators to vary their solutions. However, Siefer, used "Schweigen" or a derived form thereof in the three instances (AD 3, 24, 35) where the Burghardts opted for "Stille" (Siefer in Pizarnik 2000: 39, 69, 83). Schmitt (2000: 48) also chose "Schweigen" in his version of AD 3. Siefer's and Schmitt's choices confirm that the context would have allowed for the use of "Schweigen" throughout the cycle, thus enabling the speech and its absence to counterbalance each other in German as evenly as in the original Spanish.

Nonetheless, it appears that despite their lexical variations, words pertaining to the semantic field of "language" return with a frequency similar as in Spanish[23] in the Burghardt's translations. The only exception would be "Lied" [song] used once more than "canto," "endecha" [sad song/ lament] having been rendered as "Klagelied" [dirge] in AD 30. As regards the semantic field of sight, the Burghardts uniformly transposed the three occurrences of the noun "mirada" using "Blick" [look/glance] (AD 11, 23, 24). The derived verbal form "mirar" becomes "Anschauen" in AD 23, but "sehen" [to see] in AD 36, creating a semantic divergence. That said, by adding to the other three translations of the Spanish verb "ver" (AD 5, 18, 19), the use of "sehen" is still in line with Pizarnik's repetitive scheme. As for the substantive "visión", it becomes once "Anschauungen" (AD 6) and once "Vorstellung" (AD 23). Here, it is worth mentioning that the Burghardts did not reproduce the derivation of "mirada" in "mira" in the first and third line of AD 23. Yet the effect could have been recreated without forsaking meaning, as Siefer's version of the same poem shows: "Ein Blick vom Rinnstein aus / kann eine Welt**anschauung** sein / Rebellion is eine Rose **an**zu**schaun** […]" [A look from the gutter / can be a weltanschauung / Rebellion is to look at ta rose] (Siefer in Pizarnik 2000: 67). Siefer's solution is very target-oriented: not only does it link the two stanzas semantically and phonetically, like in Spanish, but it does so by introducing a typically German philosophical term, *Weltanschauung*[24], making the most of the target language's resources.

[21] On Pizarnik's *Sprachskepsis*, see Álvarez 1997: 7; Bassnett 1990: 41; Fitts 1995: 38-40; Lasarte 1990: 74-75; Leighton 2001: 177; Moure 1997: 128-130; Polizzi 1994: 106.

[22] See the words and their semantic nuances as defined in *Duden* 2003: 1522, 1332, 1191, 1421, 1725.

[23] *Decir* and *sagen* both appear 6 times; *cantar* and *singen*, 3 times; canto, twice and *Lied*, 3 times.

[24] A loan word in many languages, including English and French, *Weltanschauung* has its own entry in the *Webster's Dictionary* as well as in *Le Nouveau Petit Robert*.

About the translation of lexical repetitions, Antoine Berman (1986: 75 ff.) suggested an approach that could be called *source-oriented*: according to him, if an author always uses the same word to refer to a concept, the translator should also try to find a single equivalent. Although on a macrotextual level, the Burghardts seem to have followed his advice as far as the reproduction of aesthetic effect is concerned, this is not as clear-cut on the microtextual level, and it is also not entirely true semantically speaking. Indeed, the German translation does not systematically copy the original distribution AD's emblematic words. The Burghardts give in to the "servitudes" of the target language in a target-oriented way, like when translating "muerte/muere" as "Tod/sterben," there being no derived verbal form of "Tod" that could render the meaning of "muere." Also, the Burghardts opted for adaptive divergences twice, choosing "Furcht" as an equivalent for "miedo" and alternating between "Stille" and "Schweigen" for "silencio." To a certain point, those divergences have an impact on the cycle's storyline, both on a micro- and on a macrotextual level. Yet from a quantitative point of view, most of the original emblematic words still stand out in German as markers of a semantic rhythm of the individual poems and of the whole cycle. Sometimes, they are even completed by new repetitions functioning as improvisations compensating for other inevitable losses.

All in all, then, despite the apparent source-oriented nature of their approach to AD's emblematic words, the Burghardts' translation does contain a majority of target-oriented traits. While respecting the limits of the German language, the translators basically stayed true to the effect of Pizarnik's repetitive style, and that, despite the alleged "universal" of literary translation according to which lexical repetitions tend to be avoided at all costs[25]. This prompts us once again to consider the German translation as mainly target-oriented.

4. AD's word order in Spanish and German

[25] According to Nitsa Ben-Ari (1998: 2), "avoiding repetition of words or phrases is part of a set of translation norms [⋯]. In fact, it is so common and widespread, transcending differences between languages and cultures, that the term 'norm,' being local, fails to apply to it, and one might call it a 'universal of translation'."

Upon the first reading, it is clear that the Burghardts have systematically modified the original word order, abiding to the usual rules of German grammar. In that respect, their approach could not be less source-oriented. For instance, German adjectives appear before the nouns they qualify, unlike in Spanish where they usually follow it[26]. German conjugated verbs (or the radical of verbs with a separable prefix) also occupy their usual position: last in subordinate clauses, second in independent clauses or declarative main clauses. Among other things, that explains why the subject group "ich und die ich war" [I and the one (feminine) I was] moved to the end of the line in AD 11. Finally, infinitive verbs preceded by "zu" are all at the end of phrases or clauses[27], or, if paired with an auxiliary or modal verb, they almost always occupy the last position of main and independent clauses, or the one before last in subordinate clauses[28].

Throughout the cycle, there seem to be only two passages where the Burghardts have kept to the Spanish word order in a source-oriented way. In AD 4, they reproduced both original verbal inversions: "Págará el viento" becomes "Bezahlen wird der Wind" and "Pagará el trueno", "Bezahlen wird der Donner." Like in Spanish, German allows for such inversions. In fact, it is frequent that a German infinitive or past participle appears in first position for emphasis (see Klapper et al. 2003: 21). Here, however, the inversion introduces a semantic shift. Indeed, if the first position of a German sentence or clause is usually occupied by its most dynamic unit (see Schanen and Confais 2005: 590), it is not necessarily the case in Spanish. In the original, the focus of the two sentences is on the substantives "viento" and "trueno," which could be subjects or direct objects. In contrast, the translation places the focus on the

[26] See "leeren Glas" (AD 2); "kurzen Lebens", "offenen Augen" and "kleiner Blumen" (AD 5); "fernem Tod" (AD 7); "erhelltes Gedächtnis" (AD 8); "lebendigen Hals", "versteinerten Vogels", "innig geliebte Grün", "heiße Flieder" and "allein geheimnisvolle Herz" (AD 9); "schwacher Wind" and "gecknickter Gesichter" (AD 10); "unschuldigen Stunde" (AD 11); "fernes Wort", "festen Fäden", "in Brand gesteckter Spiegel", "kalten Scheiterhaufen", "mystisches Element" and "fahlen Nacht" (AD 17); "fabelhaften Winter" (AD 30); "aus der Arglist geborenen Blumen" (AD 31); "weise, wehmütige Tiere" and "glühenden Körper" (AD 34); "harmloser Stille" and "grünen Steinen" (AD 35); "einsamen Augen" (AD 36).

[27] See "zu senken" (AD 4); "zu können" (AD 6); "erklären" (AD 13); "zu sein" (AD 14); "abzugewöhen" and "auszuüben" (AD 15); "zu sehen" (AD 18); "abzulegen" (AD 24); "zu öffnen" (AD 31); "zu bleiben" (AD 33).

[28] "Wer wird aufhören," "Die Kälte wird bezahlen" and "Der Regen wird bezahlen" (AD 4); "daß es kommen wird" and "daß es nicht kommen wird" (AD 8); "werden wir die Spiegel berühren" (AD 26).

conjugated verb, the act of paying. Also, because of the nominative article "der," the substantives "Wind" and "Donner" can only be viewed as subjects. Moreover, the Spanish inversion, given Pizarnik's distaste for conventional punctuation, could be read as an interrogative structure. In German, the chosen structure can only be read as declarative, since forming a question would require the inversion of the auxiliary: "Wird der Wind bezahlen."

All things considered, the Burghardts' predilection for German word order only rarely causes a significant restructuring of the lines. In general, changes in word order are minor, affecting but a few words[29]. These may have been put in a different line, but their order of appearance is mostly the same as in Spanish. Even in AD 15, where line contents seem to have been completely redistributed, a thorough look shows that only the infinitive verb changed positions, the rest of the components appearing in the same order as in Spanish:

15	15
Extraño desacostumbrarme	Seltsam, mir die Stunde
1 2 3	1 3 4
de la hora en que nací.	meiner Geburt abzugewöhnen.
4 5	5 2
Extraño no ejercer más	Seltsam, nicht mehr die Aufgabe
6 7 8 9	6 7 9 10
oficio de recién llegada.	der Neugekommenen auszuüben.
10 11	11 8

In fact, some of the German stylistic variations can be viewed as improvisations allowing for a reproduction of the lines' conciseness or the original word order.

First, choosing *Präteritum* in AD 1 and transposing participles and relative or infinitive clauses into substantive (Schanen and Confais 2005: 437) enables the translators to preserve the lines' brevity as well as the order of their contents. Then, a poetic licence can be found in AD 6, where the separable prefix "aus" immediately follows the reflexive pronoun instead of appearing at the end of the independent clause, as it normally would: "Sie zieht sich aus im Paradies / ihres Gedächtnisses." The prefix may have been moved up to allow the reader to visualize the action from the start instead of having to wait until the end of the second line to know that the subject is getting undressed (sich *aus*ziehen) – as opposed to leaving (sich *ab*ziehen), getting dressed sich *ein*ziehen) or heaving herself up (sich *auf*ziehen). Still, the fact that "aus" does not appear at the end of the line is not uncommon in German poetry: a line's internal rhythm will often be deemed more important than the normative syntactic order of the sentence (Lamping 1993: 24-25).

Finally, the Burghardts use the German expletive "es" in AD 7, which acts as a place filler for the first position in a declarative sentence[30] : "Es stirbt an fernem Tod." Use of such a "empty subject" enables them to keep the original word order of the two first lines. They also elided the cataphoric deictic "die" (for "la") in the last line ("die den Wind liebt"), probably to avoid an awkward double repetition "die die," a device quite common in German poetry. Similarly in AD 21, the adverbial phrase "oft schon" may have been moved up to the first position to make it as visible as in Spanish, where it ends the line; the semantic weight of the German adverbs would have been lessened had they been placed between the auxiliary and the past participle ("Ich bin oft schon geboren"). As far as syntax is concerned, the Burghardts appear to have changed word order mainly to abide by German grammatical rules, which speaks for a target-oriented, target-oriented approach. Some variations aiming at preserving the sequencing of the poem's contents could be construed as improvisation cases, but those are idiomatic in German.

Conclusion

All in all, this analysis of the Burghardts' treatment of AD's typically pizarnikian lexical features has shown that contrary to the "popular belief" of

[29] See AD 3, l. 4; AD 4, ll. 2 and 3; AD 6, l. 5; AD 7, ll. 4 and 5; AD 8, ll. 1 and 2; AD 12, l. 4; AD 20, ll. 1 and 5; AD 24, l. 2; AD 26, ll. 2 and 3; AD 28, ll. 1 and 2; AD 30, ll. 1 and 3; AD 33, ll. 3 and 4; AD 34, ll. 3 and 4; AD 37, l. 1; AD 38, l. 2.

[30] For instance, "die Trauer der Geburt" instead of "die Trauer dessen, was geboren wird" (AD 1); "Der Aufruhr besteht im Anschauen einer Rose" instead of "Der Aufruhr besteht darin, eine Rose anzuschauen" (AD 23); "die Erfinder des Regens und die Weber des Wortes" instead of "diejenigen, die den Regen erfanden und die das Wort woben" (AD 29); "Lied der Buße" (AD 38).

German reviewers, the translators' approach was mainly target-oriented, at least with regard to the cycle's semantic and stylistic content. Their versions are, in fact, extremely fluid and give the impression of having been written directly in German. The most frequent strategy is transfer, almost always target-oriented, and only rarely source-oriented. While respecting the limits of the German language, the Burghardts stayed true to the effect of AD's main "plot" and repetitive style, and some of their compensatory improvisations could indeed be seen as clever "tricks." Of course, the almost systematic avoidance of cognates sometimes create shifts in meaning or effect where these could theoretically have been avoided. However, these shifts do not prevent the reader from hearing (if not seeing, as others have argued[31]) in *Dianas Baum* the essential contents and "voice" of *Árbol de Diana*. Indeed, the vast majority of the Burghardts' transfers and "ingenious alternatives" (whether source-oriented or adaptive) both sound idiomatic and most often creatively reproduce the global storyline and semantic rhythm of the cycle.

[31] About the adaptive features of the German layout and typography, see Stratford 2011b.

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Appendix

Appendix 1. AD's Vocabulary – Transfers of Meaning and Effect

AD	Target-oriented Transfers	Source-oriented Transfers				
		Target-oriented Cognates		Source-oriented Importations		
1			cuerpo	Körper		
2	versions	Wendungen				
4	tribute	Schuldigkeit				
5					danzando	Tanzend
6	visions	Anschauungen	paraíso	Paradies		
8			galería	Galerie		
9	piedras preciosas misterioso	Edelsteine geheimnisvoll			brillando	Leuchtend
10	objetos	Sachen				
12	metamorfosis sonámbula	Verwandlungen Schlafwandlerin			respirando	Atmend
14	camino del espejo	Spiegelgang				
15	recién llegada	Neugekommene				
17	sonámbula transparente automata	schlafwandlerisch durchsichtig willenloses Werkzeug	elemento místico	Element mystisches		
19			tatuados	tätowiert		
21			doblemente	doppelt		
22	espejo de cenizas	Aschenspiegel				
23	visión rebellion	Vorstellung Aufruhr			visión del mundo	Vorstellung von der Welt
26	ídolos	Götzen				
29	enamoradas de la niebla	nebelverliebte				
30	dedos de niebla	Nebelfinger				
31			mágicamente	magisch		
32	zona corazón de medianoche	Bereich Mitternachtsherz			zona de plagas	Bereich der Plagen
34	nostálgicos	wehmütig				
36					le trae	trägt zu ihr
37	zona prohibida	Verbotsbereiche	transparencia	Transparenz		
	32 target-oriented traits				**6 source-oriented traits**	

Appendix 2. AD's Vocabulary – Shifts in Meaning or Effect

AD	SHIFTS (IN MEANING OR EFFECT)					
	TARGET-ORIENTED SHIFTS		ADAPTIVE SHIFTS			
	IMPROVISATIONS		CONVERGENCES		DIVERGENCES	
6			desconoce feroz	erkennt nicht grausam		
8						
9			lila	Flieder	muy	innig
10					amar	Liebhaben
11			inocente	unschuldig		
16					golpeado	geklopft
17	hermosa rígidos	wundervoll fest	solos	von alleine		
24	aprisionan sollozo	fesseln bitterliches Weinen				
25					súbitamente	unverhofft
26			pulsar	berühren		
27					luz lila	Fliederlicht
28						
29	inventaban lluvias tejían palabras	Erfinder des Regens Weber des Wortes	plegarias	Gebeten		
32					come	verzehrt
34					caliente	glühend
35			Leid	Schmerz	ingenuo	harmlos
36					mira	sieht
38	vigía	Hüter			canto arrepentido	Lied der Buße
	7 TARGET-ORIENTED TRAITS		18 ADAPTIVE TRAITS			

[32] The first digit refers to the number of times the word appears in AD, while the second digit refers to the number of poems the word appears in.

Appendix 3. Spanish Emblematic Words and Derived Forms

AD	noche 7 x 7[32]	amor 9 x 6	espejo 7 x 6	palabras 6 x 6	viento 6 x 6	ojos 6 x 5	silencio 6 x 5	sombra 6 x 4	muerte 9 x 4	vida 7 x 4	miedo 6 x 3
3		amor					silencio (silenciosa)	sombra sombra			
4					viento						
5				palabras		ojos				vida	
6											miedo
7		(ama)			viento			sombra sombra	(muere) muerte		
8								sombra			
9	Noche	(amado)		palabras						(viva)	
10		(amar)			viento						
12					viento						
13				palabras							
14			Espejo								miedo
16					viento						
17	Noche		Espejo	palabra							
18							silencio				
19						ojos					
20		amor (x4)							muerte (x4)		miedo (x4)
22	Noche		espejo espejo						(muerta)		
23						ojos					
24							silencio	sombras			
25	noche										
26	noche		Espejos								
28							silencio				
29		(enamo-rada)		palabras						(vivimos)	
31			Espejos	palabras		ojos (x2)					
32	(media) noche										
34									(moría) muerte		
35	noche						silencio			vida (x4)	
36					viento	ojos					
37			Espejos								

Appendix 4. Transfers of Emblematic Words Equivalent in Meaning and Effect

		AD	Nacht (7 x 7)	Spiegel (7 x 6)	Wind (6 x 6)	Augen (6 x 5)	Schatten (6 x 4)	Leben (6 x 3)
		3					Schatten (x2)	
		4			Wind			
		5				Augen		Leben
		6						
		7			Wind		Schatten (x2)	
		8					Schatten	
		9	Nacht					**leben**digen
		10			Wind			
		12			Wind			
		13						
		14		Spiegelgang				
		16			Wind			
		17	Nacht	Spiegel				
		19				Augen		
		20						
		22	Nacht	Spiegel Aschen**spiegel**				
		23				Augen		
		24					Schatten	
		25	Nacht					
		26	Nacht	Spiegel				
		31		Spiegel		Augen Augen		
		32	Mitter**nacht**sherz					
		35	Nacht					Leben (x4)
		36			Wind	Augen		
		37		Spiegel				
Impact of translation								
MEANING	**MICRO- AND MACROTEXTUAL**	**+ TARGET-ORIENTED**	**7 target-oriented transfers**	**7 target-oriented tranfers**	**6 target-oriented transfers**	**6 target-oriented transfers**	**6 target-oriented transfers**	**6 target-oriented transfers 1 adaptive abandonment**
EFFECT	**MACROTEXTUAL**	**+ SOURCE-ORIENTED**	**6 source-oriented transfers**	**6 source-oriented transfers**	**6 source-oriented transfers**	**6 source-oriented transfers**	**6 source-oriented transfers**	**5 source-oriented transfers 1 divergence**

Appendix 5. Translations of Emblematic Words With Shifts in Meaning or Effect

		AD	Liebe 10 x 7	Wort 6 x 6	silencio		muerte		Furcht 6 x 3
					Stille 3 x 3	Schweigen 3 x 3	Tod 7 x 4	sterben 2 x 2	
		3	Liebe		Stille	Schweigsame			
		5		Wörter					
		6							befürchtet
		7	**lieb**t				Tod	stirbt	
		9	ge**lieb**t	Wörter					
		10	**Lieb**haben						
		13		Wörter					
		14							Furcht
		17		Wort					
		18				Schweigen			
		20	Liebe (x4)				Tod (x 4)		Furcht (x 4)
		22					Tote		
		24			Stille				
		28				Schweigen			
		29	nebelver**lieb**te	Wortes					
		31		Wörter					
		32							
		34					Tod	starb	
		35			Stille				
		37	be**lieb**iger						
Impact of translation									
MEANING	**MACROTEXTUAL**	**TARGET-ORIENTED TENDENCY + ADAPTIVE TRAITS**	**10 target-oriented transfers**	**2 target-oriented transfers 4 target-oriented convergences**	**3 /- target-oriented convergences 3 +/- adaptive convergences**		**9 target-oriented transfers**		**6 adaptive divergences**
	MACROTEXTUAL		**target-oriented transfer**	**target-oriented divergence**	**adaptive divergence**		**9 target-oriented transfers**		**adaptive divergence**
EFFECT	**MICROTEXTUAL**	**SOURCE-ORIENTED TENDENCY + TARGET-ORIENTED TRAITS**	**9 source-oriented transfers 1 target-oriented improvisation**	**6 source-oriented transfers**	**5 target-oriented ransfers 1 adaptive divergence**		**7 source-oriented transfers 2 target-oriented divergences**		**6 source-oriented transfers**
	MACROTEXTUAL		**source-oriented transfer**	**source-oriented transfer**	**target-oriented transfer**		**source-oriented transfer**		**source-oriented transfer**