



# The Translation of Repetition in Shakespeare's *Sonnets*

## La traducción de figuras de repetición en los *Sonetos* de Shakespeare

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**Abstract:** While formal features constituting the outer form of the poem in Spanish, such as the stress pattern or the rhyme, are usually the most evident to the reader and may be particularly relevant to the translator, other mechanisms based on repetition are essential in the rhythmic configuration of the poem. Based on a corpus of sixty-two Spanish translations of Shakespeare's *Sonnets*, this article analyses how anaphoras, alliterations and parallelisms have been translated and highlights the significant role that some of these figures play in the target poems.

**Keywords:** Parallelism, anaphora, alliteration, figures of speech, poetry translation.

**Resumen:** Pese a que las características formales que constituyen la forma externa del poema en español, como el patrón rítmico o la rima, suelen ser los más evidentes para el lector y pueden tener una especial relevancia para el traductor, otros mecanismos basados en la repetición resultan esenciales en la configuración rítmica del poema. A partir de un corpus de sesenta y dos traducciones al español de los *Sonetos* de Shakespeare, este artículo analiza cómo se han traducido anáforas, aliteraciones y paralelismos y pone de relieve el gran peso que poseen algunas de estas figuras en los poemas meta.

**Palabras clave:** Paralelismo, anáfora, aliteración, figuras retóricas, traducción poética.

**Summary:** Introduction; 1. Definitions of anaphora, parallelism and alliteration; 2. Corpus and method; 3. Results; Conclusions; Primary sources; References; Appendix.

**Sumario:** Introducción; 1. Definiciones de anáfora, paralelismo y aliteración; 2. Corpus y método; 3. Resultados; Conclusiones; Fuentes primarias; Referencias bibliográficas; Apéndice.

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### INTRODUCTION

Verse poetry is generally based on repetition, either the recurrence of a stress pattern, of a syllabic count, or of certain sounds. Therefore,

rhyme, which consists of the use of the same sounds at the end of several lines, is not the only mechanism that makes use of repetition to achieve euphony. Within the line itself, we can find other formal elements that contribute to enhancements in its rhythm, although these elements are less obvious than rhyme and metre (Hejinian, 1999: p. 102). In this paper, I will focus on those figures of speech that, through phonic repetition (sometimes combined with syntactic repetition), contribute to euphony, namely anaphora, parallelism and alliteration. My aim is to observe the significance of other formal elements that are less obvious than those constituting the outer form of the poem, but still belong to its rhythmic dimension. For this purpose, I will draw on a corpus of verse translations of Shakespeare's sonnets, a work which has been widely translated into Spanish, both in Latin America and in Spain (Escudero, 2021b) allowing for a rich study that includes a wide range of alternatives regarding the translation of formal elements.

As far as translations of Shakespeare's *Sonnets* are concerned, although research has sometimes focused on other relevant aspects, such as wordplay and puns (Sánchez García, 1993; Marín Calvarro, 2000, 2009), it has also dealt with the poetic form. However, the prescriptive nature of these works is also made manifest on many occasions. As Pujante concedes, the aim of some previous studies on these translations seems to have been “to examine the translations and respond with a list of ‘infidelities’”. What Pujante proposes is “to approach such versions with broad criteria that, integrating the linguistic ones, overcome the notions of betrayal and loss” (2009: p. 14), which is what I have tried to do in the following pages.

The most exhaustive study on the translations of the *Sonnets* into Spanish was carried out by Muñoz Calvo in her doctoral thesis (1986). She provides, for the first time, a detailed analysis of ten sonnets and a comparative study of their translations into Spanish published from 1877 to June 1985.<sup>1</sup> In this work, Muñoz Calvo describes the semantical structure, the lexical, graphical and grammatical aspects, the syntactic structure and phonetical aspects and tries to discern the degree of

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<sup>1</sup> Muñoz Calvo deals with the translation of sonnets 2, 18, 29, 66, 71, 104, 116, 127, 129 and 146 translated (when applicable) by 24 translators; 14 of them included also in the present article that examines 62 translations. These are those of Armas y Cárdenas, Maristany, Rivas, Vedia y Mitre, Gannon, Damians de Bulart, Mujica Lainez, Basileo Acuña, García Calvo, Talens, Auad y Mañé, Méndez Herrera, Elvira-Hernández and Sordo.

approximation of the translations to the original. MacCandless (1987), on the other hand, devoted his doctoral thesis to poetry translation strategies based on the study of six translations of the *Sonnets* into Spanish and conducted a more detailed study of the formal mechanisms. Both researchers, however, stress the idea of fidelity and therefore preservation and loss.

In addition, in Pujante's (2009) introduction to *Sonetos Escogidos* he comments on the forms used by the early translators of the sonnets (1877-1922), while some articles devoted to the Spanish translations of Shakespeare's sonnets have focused on just one of the translations, such as Pujante's article on the translation of Reyes Suárez (1989). Zaro also discusses some translations, including those of Montezanti (2011) and Damians de Bulart (2016), in the form of a brief review.

Several translators of this corpus have also discussed their own or others' translations in the form of an article. Siles Artés (1994), in a very brief study, discusses eight translations of sonnet 60, although he only addresses some issues such as the syllable count, the rhyme and the word count in prose translations. Additionally, Santamaría López (2010) gives his opinion on poetic translation and how the sonnets should be translated and illustrates his view with some examples of previous translations, before moving on to his translation of some of the sonnets. Meanwhile, Montezanti (2005) analyses eight translations, and, although he discusses some formal features, the aim of his paper is "to detect the most successful translations as regards the production of wordplays corresponding to the ST (Source Text) ones" (2005: p. 85). Also, Pérez Romero (1988) and Pérez Prieto (2020) explain the wordplay in the translations of the *Sonnets*; while the former comments not only on her own translation, but also on those of three other translators, the latter draws only on his own experience. Finally, in his article, Gutiérrez Izquierdo (2005) sets out his perspective on poetic translation and includes comments on other Spanish translations, which he refers to as "unsatisfactory models".

Therefore, figures of speech based on repetition, such as anaphora, alliteration or parallelism, in the *Sonnets* have not been given a great deal of attention, although they are incredibly prevalent in Shakespeare's work (for a more in-depth analysis of the outer form in the translations of these *Sonnets*, see Escudero, 2021a).

## 1. DEFINITIONS OF ANAPHORA, PARALLELISM AND ALLITERATION

What is understood in both English and Spanish by these notions is similar. For Adams, anaphora is the “repetition of a word or phrase in an initial position” (1997: p. 114), so too for García Barrientos (2000: p. 36), although the latter specifies that such repetition may occur “at the beginning of several syntactic sequences or verses”. The initial position to which they refer, therefore, does not necessarily coincide with the beginning of the verse, since this mechanism can also be used when writing in prose. In fact, the *Oxford Dictionary* describes anaphora as “the repetition of a word or phrase at the beginning of successive clauses”. However, since I am discussing poems and, in this context, this figure of speech is usually related to the repetition of words at the beginning of the verse, I will refer to anaphora in this sense only. Shakespeare generally links this resource to subsequent parallelism, and the lines he connects with this figure of speech range from two to ten (as in sonnet 66, which I will discuss later on).

**The** most sweet-favoured or deformed'st creature,  
**The** mountain, or the sea, the day, or night,  
**The** crow, or dove, it shapes them to your feature.  
 (Sonnet 13)

**Nor** are mine ears with thy tongue's tune delighted,  
**Nor** tender feeling to base touches prone,  
**Nor** taste, nor smell, desire to be invited.  
 (Sonnet 141)

Although parallelism is also based on repetition, it is syntactic in nature. It is a figure of speech “where corresponding lines must be composed of syntactic constituents of the same kind” (Fabb and Halle, 2008: p. 1). However, this parallelism does not necessarily involve an entire verse or more, since it can be used within a single line. Adams understands the term more broadly when he explains that this mechanism “sets corresponding ideas in similar syntactic forms” (1997: p. 109), and it is this interpretation that I will use throughout this study. Shakespeare's use of parallelisms in his poems is immense, and they are often antithetical in nature:

Then being asked, **where all thy beauty** lies,  
**Where all the treasure** of thy lusty days  
 (Sonnet 2)

Who **plead for love**, and **look for recompense**,  
 (Sonnet 23)  
 Reserve them **for my love**, not **for their rhyme**  
 (Sonnet 32)  
**He lends thee virtue**, and **he stole that word**  
 (Sonnet 79)

Finally, alliteration is based on phonic repetition and may be the least clear or easily identified of the three figures of speech that I have mentioned, especially in those cases where the frequency of the repeated phoneme in the line is in the lower range. Since the English language “uses approximately forty-five phonemes, the letters and phonemes are bound to recur” (Adams, 1997: p. 33). In Spanish, the number of phonemes is even lower and can be reduced to 29, although in some dialects, certain phonemes can be added or others substituted. Therefore, it is logical to think that the recurrence of certain phonemes in Spanish may be even greater than their recurrence in English. In both languages, therefore, “the recurrence must be foregrounded, made more prevalent or prominent than random expectation, before it merits attention” (Adams 1997: 33).

Moreover, this figure of repetition is understood differently by various scholars. Oliver states that “strictly speaking, (alliteration) is the repetition of the initial sound of words in a line or lines of verse” (1994: p. 29), although she later remarks that sometimes repetition occurs both at the beginning of and within words (30). Levý also believes that “alliteration at the beginning of the word is very expressive in English verse” (2011: p. 273), although he does not imply that this method is the only possible method. For Fabb and Halle, the repetition must occur in “either two or three of the stressed syllables”, and they explain that “only certain patterns of alliterating and non-alliterating syllables are permitted” (2008: p. 264). These definitions are, however, more restrictive than those found in Spanish manuals of rhetoric, where alliteration is usually understood as the “repetition of the same phoneme (or letter) which, occupying any position in the word, is relevant in a limited context” (García Barrientos 2000: p. 17). In his definition, Domínguez Caparrós does not even refer to the repetition of phonemes, but instead focuses on “acoustically similar sounds in a word or in a fragment of the text” (2016: p. 37), thus widening the range of possibilities. This difference between the conception of this repetition

device in both languages may be due to the length of English and Spanish words. Spanish is mainly a polysyllabic language, which has an effect on the number of words contained in a single line; for example, a hendecasyllabic line may not contain more than four words, so a recurrence of the same phoneme at the beginning of three of them may not be an obvious alliteration. Intermediate and final syllables play a fundamental role in Spanish metre, meaning that they cannot be ignored. In practically all Shakespeare's sonnets, we can find some kind of alliteration, although of varying intensity (for an in-depth study of alliteration in Shakespeare's Sonnets, see Goldsmith, 1950). The following lines provide some examples of this practice:

**C**heerèd and **c**hecked even by the selfsame sky  
(Sonnet 15)

And **s**tops her **p**ipe in growth of riper days:  
(Sonnet 102)

When **t**yrants' **c**rests and **t**ombs of brass are spent.  
(Sonnet 107)

A torment **t**hrice **t**hreefold thus to be crossed  
(Sonnet 133)

In this analysis, I will focus solely on consonant alliteration and not on the repetition of vowels (or assonance). Oliver explains that due to its use inside words, assonance is "less obvious than alliteration" (1994: p. 31). This statement refers to the English language, which has 12 simple vowel phonemes; Spanish, however, has only five vowel phonemes which will inevitably repeat throughout a verse. Therefore, achieving an assonant alliteration in Spanish would imply a manifest repetition of vowels, such as the one Miguel Hernández strung together in the following verse, which combines assonance with an alliteration of the phoneme /l/:

**A** las **a**ladas **a**lmas de las rosas

Despite their high frequency, these rhetorical devices for repetition, with few exceptions, do not carry as much weight in the overall rhythm of the poem as their outer form; therefore, we will see here to what extent an attempt is made to recreate these devices in the translations. To this

end, I will study different sonnets that include these mechanisms and have been translated by a variety of translators.

## 2. CORPUS AND METHOD

Although it was intended that only complete translations would be used in this study in order to include the same translators in all sections of the analysis, I believe that doing so would have meant excluding too many cases, especially from the first decades of this corpus. Ultimately, from all the verse translations I was able to locate (see Escudero, 2021b), I chose those that were written in verse and included at least seven sonnets (listed under "Primary sources"), that is the minimum number of sonnets contained in a book edition devoted exclusively to the translation of Shakespeare's *Sonnets* (as opposed to anthologies of various authors, journal articles or translations found in magazines). Interestingly, certain sonnets are recurrent in these partial translations, and this allowed me to use some poems as prototypes for this study (see Appendix for a complete list of translators translating the sonnets used for this analysis).

To study the recurrence of anaphora in translations, I will use two sonnets, 18 and 66, which contain anaphoras of different lengths, to see how this device is addressed when it involves vastly different number of lines. The first sonnet contains three double anaphoras (linking verses 6 and 7, 10 and 11 and 13 and 14), as seen below:

### Sonnet 18

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date;  
 Sometime too hot the eye of heaven shines,  
**And** often is his gold complexion dimmed;  
**And** every fair from fair sometime declines,  
 By chance or nature's changing course untrimmed:  
 But thy eternal summer shall not fade,  
**Nor** lose possession of that fair thou ow'st,  
**Nor** shall Death brag thou wand'rest in his shade,  
 When in eternal lines to time thou grow'st.  
**So long** as men can breathe or eyes can see,  
**So long** lives this, and this gives life to thee.

Sonnet 66 undoubtedly presents the clearest case of anaphora in the entire book, which extends over ten verses (from 3-12). Moreover, most of these lines share the same syntactic structure, thus creating an unmistakable parallelism.

#### Sonnet 66

Tired with all these, for restful death I cry:  
 As to behold desert a beggar born,  
**And needy nothing** trimmed in jollity,  
**And purest faith unhappily forsworn,**  
**And gilded honour shamefully misplaced,**  
**And maiden virtue rudely strumpeted,**  
**And right perfection wrongfully disgraced,**  
 And strength by limping sway disabled,  
 And art made tongue-tied by authority,  
**And folly (doctor-like)** controlling skill,  
**And simple truth** miscalled simplicity,  
**And captive good** attending captain ill.  
 Tired with all these, from these would I be gone,  
 Save that to die, I leave my love alone.

For the analysis of the parallelism, I have chosen sonnets 27 and 29. Both employ a parallelistic structure based on antithesis, which gives even more force to repetition and may motivate a greater desire to reproduce it in translation. In sonnet 27, we can find two parallelisms in the final couplet:

#### Sonnet 27

Weary with toil, I haste me to my bed,  
 The dear repose for limbs with travel tired,  
 But then begins a journey in my head  
 To work my mind, when body's work's expired;  
 For then my thoughts (from far where I abide)  
 Intend a zealous pilgrimage to thee,  
 And keep my drooping eyelids open wide,  
 Looking on darkness which the blind do see;  
 Save that my soul's imaginary sight  
 Presents thy shadow to my sightless view,



Which like a jewel (hung in ghastly night)  
 Makes black night beauteous, and her old face new.  
 Lo thus **by day my limbs, by night my mind,**  
**For thee, and for myself,** no quiet find.

Meanwhile, in sonnet 29, I will focus on the repetition in the seventh line, which, although not so intense, it is equally obvious:

#### Sonnet 29

When in disgrace with Fortune and men's eyes,  
 I all alone beweepe my outcast state,  
 And trouble deaf heaven with my bootless cries,  
 And look upon myself and curse my fate,  
 Wishing me like to one more rich in hope,  
 Featured like him, like him with friends possessed,  
 Desiring **this man's art, and that man's scope,**  
 With what I most enjoy contented least;  
 Yet in these thoughts myself almost despising,  
 Haply I think on thee, and then my state  
 (Like to the lark at break of day arising  
 From sullen earth) sings hymns at heaven's gate,  
 For thy sweet love rememb'ed such wealth brings  
 That then I scorn to change my state with kings.

Finally, to analyse alliteration, I will also look at two examples. The first appears in verses 9-10 of the above-mentioned sonnet 27, with an evident repetition of phonemes /s/ /z/ and /ʃ/:

Save that my Soul's imaginary Sight  
 PreSents thy SHadow to my SightleSS view,

The second example occurs in the third verse of sonnet 106, where the alliterative purpose is achieved through the repetition of words with the same lexeme, a figure of speech also referred to as a 'paregmenon'.

#### Sonnet 106

When in the chronicle of wasted time  
 I see descriptions of the fairest wights,  
 And **beauty making beautiful** old rhyme

In praise of ladies dead and lovely knights,  
 Then in the blazon of sweet beauty's best,  
 Of hand, of foot, of lip, of eye, of brow,  
 I see their antique pen would have expressed  
 Even such a beauty as you master now.  
 So all their praises are but prophecies  
 Of this our time, all you prefiguring,  
 And for they looked but with divining eyes,  
 They had not skill enough your worth to sing:  
 For we, which now behold these present days,  
 Have eyes to wonder, but lack tongues to praise.

Although some of the figures of speech are clear, in others, the boundaries are hard to define and therefore difficult to measure. Thus, although I will provide some specific data regarding the frequency of certain devices in translations, this analysis is mostly qualitative. In addition, on occasion, other strategies are used in the translations to achieve the melody, such as exchanging anaphora for parallelism or employing alliteration in verses other than those corresponding to the original. To observe these repetitions, I will analyse not only the lines that correspond to the original in the translations (most translators, with the exception of Ehrenhaus in his haikus, have used the same number of lines as the source text) but also the surrounding lines. Furthermore, I will pay attention not only to the mechanisms of repetition present in the source text, but also to other possible mechanisms of repetition used in these translations.

### 3. RESULTS

#### *Anaphora*

As I mentioned in the previous section, the first sonnet chosen to study the recreation (or not) of the anaphoras present in the source text is sonnet 18, which includes three of them: in the first one, the word “And” is used in lines 6 and 7; in the second, “Nor” is used in lines 10 and 11; and in the third, “So long” is used in lines 13 and 14. It should be noted that a more literal translation could easily reproduce the first two anaphoras (*y... y* and *ni... ni*). However, reproducing the third one is more difficult, as a literal translation of the structure “so long...so long” into

Spanish would not imply repetition, but would involve the use of a connector in the first segment, which would then be separated from the second segment by a comma (*mientras X, Y; en tanto que X, Y*, and so on). In addition, as we shall see, the use of rhyme or the need to adjust to a fixed syllable count can make the use of such mechanisms in translation extremely difficult.

In fact, none of the translators have replicated the three anaphoras in the lines corresponding to those of the source poem, and, most probably due to the reason given above, it is the third one (“so long... so long”) that the translators recreate the least, although some of them have adopted other alternatives, such as Jofré, who introduces by compensation an anaphora in lines 11–13 of his translation:

**Que** no podrá alardear de ser tan fuerte  
**Que** estos eternos rasgos desvanezca.  
**Que** en tanto en forma humana alma resida

Scott also includes an anaphora in the last two lines of his translation:

**Hasta que** los hombres puedan respirar, o los ojos puedan ver  
**Hasta que** pueda ello vivir, y te dé vida.

A different solution is adopted by Reyes Suárez, who, despite not reproducing the anaphora in the last couplet, introduces parallelism and alliteration by repeating some words and lexemes (paregmenons) in lines 13 and 14:

que **vivirá mientras** la **vida aliente**,  
 y hará que **alientes mientras** ella **viva**

On the other hand, de Vedia y Mitre (1929) use an anaphoric structure within line 13, although, as it is a fourteen-syllable line divided into hemistiches, it can well be considered as a combination of two simple verses that repeat the same initial word and the same structure (syntactic parallelism):

**Mientras** los ojos vean, **mientras** el hombre aliente  
 Vives also does this:

**Mientras** los hombres vean, **mientras** rían

It is more frequent, however, to find the first and second anaphora in the translations, with the second one generally using the *ni... ni* construction, as Gannon and Méndez Herrera do:

**ni** perderás la gracia que te inviste,  
**ni** ha de lograr la muerte tu conquista  
 (Gannon)

**ni** perderse las gracias que hoy ostentas;  
**ni** de hundirte la muerte ha de jactarse  
 (Méndez Herrera)

Finally, the translators of this corpus have tried to recreate the first anaphora (*And... And*) using different methods. The most frequent recreation in these translations involves the use of the conjunction *y* in Spanish, as seen in Gutiérrez Izquierdo's version:

**y** a veces se oscurece su gran fulgor dorado,  
**y** aún lo más hermoso algún día declina

Nevertheless, other translators choose a different word to initiate their lines and achieve repetition:

**o** bien del cielo suele arder la pupila  
**o** también opacarse su áureo fulgor  
 (Bingham Powell, lines 6-7)

**La** pupila del cielo es harto cálida;  
**La** faz de oro amenudo palidece;  
**La** más pura belleza queda pálida,  
 (Maristany, lines 5-7)

Meanwhile, Basileo Acuña, García Calvo and Rutiaga move the anaphora to verses 5 and 6:

**A veces** arde el sol como de fuego  
**a veces** nubla su esplendor de oro  
 (Basileo Acuña)

**tal vez** de sobra el ojo de los cielos arde,  
**tal vez** su tez de oro borrones empañá  
 (García Calvo)

**Ya** el rubio ojo del cielo nos abrasa,  
**ya** su áurea faz es opacada,  
 (Rutiaga)

The syllable count, which can compel translators to reduce this type of mechanism in order to spare syllables, seems to be a determining factor in the incorporation of anaphoras into the target text. In fact, out of the 19 translators who do not reproduce any anaphoras in their poems, 12 use the hendecasyllable, which, in most cases, is rhymed. On the other hand, there are 21 translators who only integrate one anaphora into their poem, and most of these translators (18) also adjust the eleven-syllable verse. As can be deduced, then, most translators who introduce at least two anaphoras use free blank verse, which allows them to pursue solutions that are not available to those who must conform to metre requirements.

As I previously pointed out, the clearest anaphoric structure in Shakespeare's sonnets is found in sonnet 66, where the anaphora extends over 10 lines (from the third to the twelfth). Among the 42 translations of sonnet 66 that I have considered in this part of the analysis, 37 reproduce an anaphora similar to that of the source text, which, in most cases, also continued for 10 lines, with some exceptions (Álvarez, Vives, Law Palacín and Talens). Most of them repeat the conjunction "And" at the beginning of these verses, followed on many occasions by a syntactic parallelism, as in the translations by Maristany, Dieste and Adúriz and Adúriz Bravo; the latter, moreover, use a different disposition than their regular one to present this sonnet, which is no longer divided visually into three quatrains and a couplet, as in the rest of their translations, but rather into three blocks of two, ten and two lines respectively, isolating all the lines joined by the anaphora in the same block:

**Y al mendigo**, vestido de bufón,  
**Y a la fe** más sincera, escarnecida;  
**Y a la virtud** ingenua, maltratada,  
**Y a par** de los honores la falsía,  
**Y a la** estricta justicia, relajada,  
**Y obstada** por los necios la energía;

Y al arte, por quien rige, enmudecido,  
 Y al ingenio, cual fiebre doctoral,  
 Y al sincero por cándido tenido,  
 Y al Bien, cautivo de su jefe el Mal  
 (Maristany)

Y la necesidad no compensada por la alegría,  
 Y la más pura fe que el infortunio traiciona,  
 Y el honor ilustre cínicamente pospuesto,  
 Y el candor, incentivo de groseras ansias,  
 Y el espíritu recto, sin razón ultrajado,  
 Y la fuerza claudicar, por débiles influjos,  
 Y el pensamiento, reprimido por los déspotas,  
 Y la sandez, doctorada, rectora del ingenio,  
 Y la simple verdad, tomada por simpleza,  
 Y buen cautivo, al servicio de mal capitán;  
 (Dieste)

Hastiado de todo, clamo por la muerte descansada:  
 como quien contempla al mérito nacer para mendigo  
 y la menesterosa nada - disfrazada de goce  
 y la fe más pura - traicionada tristemente  
 y el brillo del honor - vergonzosamente desplazado  
 y la virtud virginal - brutalmente prostituida  
 y la recta perfección - agraviada aviesamente  
 y la fuerza - contrahecha por un tranco de cojera  
 y el arte mejor- amordazado por la autoridad  
 y la tontería doctoral - controlando el talento  
 y la simple verdad - reputada de simpleza  
 y el bien cautivo - sirviendo al mal triunfante:  
 hastiado de todo esto, de todo me alejaría  
 si no fuera que mi amor al morir yo queda solo.  
 (Adúriz and Adúriz Bravo)

Álvarez and Marrufo, however, have favoured the repetition of other words at the beginning of their verses, namely the conjunction *ni* in Álvarez's case and the preposition *a* followed by an article in Marrufo's:

Ni el alto honor con deshonra pagado,  
 Ni el pudor virginal brutalmente humillado,  
 Ni la justicia verdadera como la injusta vista,  
 Ni el poder destruido por un torpe ejercicio,

**Ni** al arte amordazado por la autoridad,  
**Ni** al talento censurado por la estupidez,  
**Ni** a la lealtad por transparente vista como simpleza,  
**Ni** al bien cautivo de la fuerza del mal;  
 (Álvarez, lines 5-12)

Yo moriría con gusto, por no ver  
 Al espíritu rico hecho mendigo,  
 Al necio recubierto de saber,  
 A la fe despreciada y sin abrigo;  
 Al honor hecho menos o burlado,  
 A la virtud violada sin ambages,  
 A los buenos deseos calumniados;  
 Al mérito moral sufrir ultrajes;  
 Al arte verdadero disminuido,  
 (Marrufo, lines 1-11)

Gamen, meanwhile, despite not including anaphoras in his poem, develops a parallelism throughout lines 5-11:

**el oropel** se encumbra a los más altos cargos;  
**la inocencia** más pura se vende y prostituye;  
**los valores** auténticos vilmente deshonrados;  
**el poder maniatado** por leyes que lo obstruyen;

**el arte amordazado** por gobernantes déspotas;  
**la idiotez, investida** de sabio, censurando  
**al talento;** la honradez, mal llamada simpleza;  
 y el bien, del mal cautivo, al servicio de su amo.

It is for this sonnet that the clearest attempts to achieve similar repetitions at the beginning of the lines in the translations are made. The possibility of joining the initial conjunction with the word that follows, usually the preposition *a*, creating a synalepha —e.g. “Y el vil perjurio de la fe más pura” (Rivero Taravillo, 2004); “y a la más pura fe sucia y rastrera (Montezanti, 2011)— may have encouraged many of the translators conforming to a more “restrictive” count of eleven syllables to incorporate the anaphora in their poems as well.

Although we have already seen some instances of parallelism in these poems, I will now focus on specific segments that use this mechanism to achieve rhythm.

### *Parallelism*

In sonnet 27, there are two parallelisms in the last two lines of the source poem that are highly visible and have an antithetical effect (day / night, limbs / mind, thee / myself):

Lo thus **by day my limbs, by night my mind,**  
**For thee, and for myself,** no quiet find.

Out of the 44 translators who translate this sonnet in verse, 36 reproduce some kind of parallelism in the final couplet. This high frequency may be due to the fact that, in this poem, the parallelism is based on an antithesis. As Adams explains, the antithesis is based on opposition, but “grammatical parallelism is still obligatory”, as its effect “is of point, condensation, clarity, memorability” (1997: p. 111). Parallelism, therefore, makes it possible to emphasise this opposition, and its antithetical value is evident. Some translators only include the parallelism in one of the two ending lines, such as Damians de Bulart and Gray, who reproduce it in the thirteenth line:

Más **mi cuerpo o mi amante** pensamiento  
 (Damians de Bulart)

y **ni cuerpo ni mente noche y día**  
 (Gray)

While others include it only in the last line of the poem:  
**Por ti o por mí,** de paz danme un momento  
 (Maristany)

**por ti, por mí,** no hallo la paz que debía  
 (Vives Heredia)

Most translators, however, employ parallelism in the two verses of the couplet. Although words such as *día / noche*, *cuerpo / alma* and *por ti / por mí* are usually repeated, the structure varies in all of them. Here are some examples:



Tal, **de día y de noche**, en cuerpo o alma  
**Por mí, por ti**, no encuentro paz ni calma.  
 (Pombo)

Mira, pues: **de día mis miembros y de noche mi mente**,  
**por ti y por mí** mismo no encuentran quietud  
 (Aquad and Mañé)

Ya ves: **de día mi cuerpo y de noche mi alma**  
 no hallan reposo gracias **a ti y a mí**.  
 (Sordo)

Así **el cuerpo de día y la mente de noche**  
 por **tu causa y mi causa** nunca tienen quietud  
 (Pujol)

Así, **por ti y por mí**, nunca encuentran reposo  
**ni de día mis miembros, ni de noche mi mente**,  
 (Falaquera)

Así **de día mis piernas, de noche mi mente**,  
**Para ti y para mí** no encuentran sosiego.  
 (Capriata)

The last case I would like to comment on here is that of Ehrenhaus and his haikus. Although no correspondence can be established between the lines of the target text and those of the source text in his translations, we can see how he introduces an anaphora (which continues with a parallelism) in the first two lines of haiku number 27:

**de día** viajo,  
**de noche**, en cama, pienso.  
 no tengo tregua

With regard to the repetition in sonnet 29, while I will focus on the translations of the seventh line of this poem (Desiring **this man's art, and that man's scope**), the previous line (Featured **like him, like him** with friends possessed) also includes a lexical repetition that has been recreated in different ways. Some translators, such as Aquad and Mañé, Méndez Herrera, Bros and Gutiérrez Izquierdo, only use repetition in the seventh line:

envidiando **el talento de éste, el poder de aquél**  
(Aquad and Mañé)

**de aquél** ansiando **el don, de éste el sentido**  
(Méndez Herrera)

y envidio **de ése el arte o de aquél el poder**  
(Bros)

ansiando **de este el rango, de aquel la maestría**  
(Gutiérrez Izquierdo)

However, most of them reproduce some kind of parallelism in lines 6 and 7, turning the lexical repetition in line 6 into a syntactic one:

bello **como éste, como aquél** rodeado  
deseando **el arte de uno, el poder de otro**  
(Mujica Lainez)

favor, **con sus amigos, con su parecido,**  
envidiándole **el arte a éste, a aquél el cargo**  
(García Calvo)

tener **sus mismos rasgos y sus mismos amigos,**  
deseando **el talento de uno, el poder de otro**  
(Falaquera)

**deseo su riqueza y sus amigos,**  
**codicio su maestría y su bonanza**  
(Basileo Acuña)

In Basileo Acuña's translation, the parallelism extends throughout the two lines. This is not the only case in which there is an extension of this resource, since some translators achieve repetition through enjambments between several lines, as is the case with Armas y Cárdenas and Law Palacín:

envidio **a éste su arte, a aquél su osado**  
**ademán, a uno su rostro, a otro su cuna**  
(Armas y Cárdenas, lines 7-8)

tener **los rasgos de este, los amigos  
de aquel, el arte de uno, los recursos  
del otro**, indiferente a mis placeres  
(Law Palacín, lines 6-8)

Finally, some translators use anaphora in these verses:

**como el que** es más apuesto y talentoso,  
**como el que** amigos o poder alcanza  
(Montezanti, 1987 / 2003)

**como el** galán y el bien relacionado,  
**como el** que es competente o poderoso  
(Santano Moreno)

Rivas does so, as well. However, in his translation, the anaphora is developed over five lines (2-7):

y, a solas, lloro pobre desterrado,  
y al sordo cielo impreco, de contino,  
y ante tan gran dolor maldigo al hado,  
y envidia a aquel que más dichoso espera  
y a quien amigos cercan cariñosos,  
y trocar por los suyos yo quisiera

As was the case for the anaphora, the length of the verse does not seem to be an obstacle to recreate parallelism in the poem. Among the 44 translations of sonnet 27, 36 incorporate a parallelism, generally in the last two lines, and most of these translations (26 of them) are written in hendecasyllables, which are generally rhymed. The data resulting from the analysis of the translations of sonnet 29 are very similar: 36 translations include either parallelism or another repetition device in one or two of the lines examined, out of a total of 42 translations. In addition, the majority of the translations that integrate this figure of speech use the hendecasyllable (27 of them).

However, here again, the need to reduce the number of syllables means that the parallelism affects a smaller number of words and is less distinct. This effect is clearly noticeable in the two translations of de Vedia y Mitre (1937 and 1954), in which different syllable counts are used (14 and 11 syllables, respectively):

Poseer **de éste el arte, de aquel otro el talento**  
 (de Vedia y Mitre, 1927)  
 Tener de otros **el arte y el talento**  
 (de Vedia y Mitre, 1954)

As we observe, a higher syllabic count allows greater freedom when incorporating certain figures of speech, especially in the case of free blank verse, as seen in translation of Gómez Gil:

He aquí que **mis miembros por el día, mi mente por la noche,**  
**por ti, y por mí,** reposo nunca encuentran

However, it is undeniable that translations employing fixed metres or syllabic counts and / or rhyme rely on other mechanisms to achieve rhythm in their poems.

### *Alliteration*

For the study of alliteration, as indicated above, I have chosen sonnets 27 and 106, two of the many that employ it. Regarding sonnet 27, the repetition to which I will refer is found in lines 9 and 10 of the source text:

Save that my Soul'S imaginary Sight  
 PreSentS thy SHadow to my SightleSS view,

In these lines, Shakespeare not only resorts to alliteration, but highlights, once again, an opposition; as Vendler explains, “the words *see, soul, sight, shadow, sightless view* form a minor strain of music in the counterpoint, within which the negatives *shadow* and *sightless* frustrate the full seeing of the soul’s *sight*” (1999: p. 153, emphasis in original).

The peculiarity of this alliteration when translated into Spanish is that the most usual translations of some of these words have a common feature, namely the phoneme /s/. For example, the following words are frequent in the translations of the above-mentioned lines (although sometimes the alliteration is limited to only one of these verses): *Sombra, Sin, viSta, viSión, ojoS*. The following lines illustrate this trend:

Surge tu Sombra en mi viSión Sin viSta  
(Vives Heredia, line 10)

a mi ojo Sin la viSta tu Sombra le preSenta  
(Pérez Romero, line 10)

preSenta tu fantaSma ante miS ojoS Sin viSta  
(Aquad and Mañé, line 10)

However, most often, the alliteration is found expanded to include verse 9, as we see in the following examples:

Sólo que eSa viSión de mi eSpíritu tiende  
a miS ojoS Sin viSta tu Sombra y tu idea  
(García Calvo)

Salvo que eSta imaginaria viSión del alma  
preSenta tu Sombra a miS ojoS Sin viSta  
(Gómez Gil)

Salvo que una viSión **mi alma** imagina  
y tu Sombra a miS ojoS ciegoS mueStra  
(Pérez Prieto)

Solo que mi viSión imaginaria  
trae tu Sombra haSta miS ojoS CiegoS,  
(Mujica Lainez)

De Vedia y Mitre, meanwhile, extends the alliteration from the seventh to the tenth line of the poem.

Y ábrenSe miS párpadoS y miS ojoS atentoS  
TraS laS eSpeSaS Sombras como los CiegoS miran.  
EntonCes de mi alma como viSión flotante  
Tu Sombra ante mi viSta Sin ojoS, apareCe

These examples show that the phoneme /s/ is not the only phoneme to be repeated, as nasal consonants are often present, mainly /m/, but also /n/ — as in Pérez Prieto's *mi alma imagina*. Some translators play more visibly with these phonemes (*imaginaria* / *imagen*, *mirada*, *mi alma*,

*sombra*, and so on), at times alongside the alliteration in /s/ or other phonemes:

**MaS eNtoNCeS loS ojoS de Mi alMa**  
**deliNeaN tu iMageN eN las SoMbraS,**  
 (Rutiaga)

**MaS Mi alMa,** cuya viSta conjetura  
 tu SoMbra, Se la MueStra a Mi Ceguera  
 (Ehrenhaus)

**MueStra tu SoMbra a Mi viSióN oCioSa**  
 (Montezanti, line 10)

**MaS la ViSta iMagiNaria de Mi alMa**  
 tu SoMBra a Mi ViSióN NuBlada MueStra  
 (Rivero Taravillo)

Rivero Taravillo, in this last example, combines the repetition of different phonemes, namely the nasals /m/ and /n/, /s/ and /b/, thus achieving a highly alliterative verse. Others have opted for other phonemes in their translations, for example, Gutiérrez Izquierdo and Gamen repeat the /l/ in the ninth line, with the former including it in syllables ending in a consonant preceded by a vowel (al / el / il), while the latter combines it with the phoneme /d/:

**SALvo quE La ILusoria visión dEL ALma mía**  
 (Gutiérrez Izquierdo)  
**Entonces La miraDA DELirante DEL ALma**  
 (Gamen)

In contrast to these solutions, Pombo introduces in his lines 10-11 a somewhat different repetition (pro / gro / bro / bra) and a combination of the phonemes /k/ and /l/ (*colmar, aquel, cual*):

**COLmar COntigo aQUEL neGROr PROfundo;**  
**BROtas de mí, CUAL globo deslumBRAnte**

Hence, the inclusion of alliterative devices in these verses of sonnet 27 is frequent in translations. Of the 44 that include this sonnet, 32 used

alliterations. Although, as I commented earlier on, some of the usages could be unconscious (but not undeliberate) and simply due to the presence of the same phonemes in the most common words used to translate some of the expressions in the source text (for example, *Sombra, Sin, viSta, viSión, ojoS*), the truth is that most of these examples go beyond mere coincidences and look for combinations that emphasise this phonetic repetition still further.

The repetition that takes place in sonnet 106 has both a phonetic and lexical basis, as the reiteration of sounds derives from the use of two words with the same root (or paregmenon). Despite being an obvious repetition, only 22 of the 43 translators who translate this sonnet reproduce it; most of those who do not, however, use the hendecasyllable, which may explain the need for condensation. Nevertheless, 14 of the translators introduce a paregmenon, generally based on a combination of words with the lexeme bell- (*bello-belleza-embellecer*), as we see in the following examples:

y a la **Belleza embellecer** la rima  
(Mujica Lainez)  
lo **bello embellecer** los madrigales  
(Basileo Acuña)  
y en **bellas** rimas **bellos** homenajes  
(Gray)  
con lo **bello** en **belleza** bien rimada  
(Fábrega)  
baladas con **belleza embellecidas**,  
(Santano Moreno)

Of this group of translators, only Maristany opts for repeating a different lexeme:

Y, en rimas **ensalzadas, ensalzados**

Also, the combination *bello-belleza-embellecer* is preferred by those who use longer verse, such as Falaquera, Carugati, Luciano Garcia and Scott:

*Y a su **belleza** dando **belleza** a viejas rimas*  
(Falaquera)

*Y a la **Belleza embellecer** las viejas estrofas*  
(Carugati)

*Y a la **belleza loar**, en verso **bello** y anticuado*  
(Luciano García)

*Y a la **belleza embellecer** la antigua rima*  
(Scott)

However, the possibility of using longer verse has allowed other translators to resort to repetitions involving a greater number of syllables (*hermosura-hermoso*):

como hace **hermosura hermoso** el viejo verso  
(García Calvo)

Lo **hermoso** haciendo **hermosas** esas viejas tonadas  
(Ospina)

Finally, Marrufo includes an alliteration in this same verse, although without repeating the lexeme:

*De mozos **agraciados** y **aguerridos***  
(Marrufo)

As noted, alliteration is more often introduced in sonnet 27 than in this second example. In the latter, the repetition might be more striking, but it also requires the use of a greater number of syllables, which limits the possibilities for translators who use fixed patterns.

## CONCLUSIONS

Although the verse length, its rhythm or its rhyme do not seem to be determining factors when including devices of repetition in the target poems, they usually do influence the density of these figures. A clear example is the thirteenth line of Gómez Gil's sonnet 27 (*He aquí que **mis miembros por el día, mi mente por la noche***), in which the same structure consisting of five words (and 14 syllables) is repeated, something that is impossible to accomplish in a shorter line. Gómez Gil, however, uses blank and free verse, where "parallelisms, repetitions and



contrasts play a major role; they may be lexical, semantic or syntactic” (Levý, 2011: p. 295), therefore, his repetition is more patent.

We must also bear in mind that the lines analysed in this paper, and the examples provided, are isolated segments and that some translators may have tried to achieve a phonic effect based on repetition in other parts of the poem through various devices. For example, Gray, in sonnet 29, does not include any parallelism in verses 6 or 7, but he does introduce an alliteration emphasized by a paregmenon in line 8 (*y cuanto yo **anhelaba ya no anhelo***). Compensation strategies are common in poetic translation, and the translators who make up this corpus often employ repetition in their poems, as can be seen in the verses of sonnet 18 translated by Pérez Prieto (*tiembla el **brote de mayo bajo el viento***) and Rivero Taravillo (*Más hermoso eres tú **mu**y más templado*), both with manifest alliteration. Others rely at the end of sonnet 18 on a repetition based on the common root of the words *vivir* and *vida*, combining them with others that also include the phoneme /b/, as in Gamén's translation (*puedan **ver**, estos **versos vivirán** y tú en ellos*). At the end of sonnet 18, Méndez Herrera introduces, instead of the anaphora found in the source text, an alliteration /r/-/t/, which gives even further emphasis to the content expressed in the verse: *Ni de **hundirte la muerte ha de jactarse***. Although it is sometimes denied that sounds have inherent properties and some scholars point to the arbitrary relationship between signifier and signified, “it is hard to deny that poets consistently foreground particular sound fields for particular contexts” (Adams, 1997: p. 37). This claim seems to fit perfectly with Méndez Herrera's distinctly deliberate solution. However, I have indicated above that some of the results proposed by the translators in which a repetition can be observed may have been produced unconsciously, but not undeliberately. A poet or metapoet who has the necessary skills to write formal poetry can unconsciously achieve certain phonic effects through his or her poetic experience. In the same way that tennis players do not need to think about how to position their feet when they hit the ball—something unconscious, but clearly deliberate, that requires specific skills and years of practice—poets or metapoets possessing the right competencies do not need to count their syllables to know that a line had grown too long or count their phonemes to realise that their verse has acquired a melody through the repetition of sounds.

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**APPENDIX**  
**TRANSLATORS OF SONNETS 18, 27, 29, 66 AND 106**

Translator, year	S. 18	S. 27	S. 29	S. 66	S. 106
J. de Armas y Cárdenas, 1915	X		X	X	
J. Pablo Rivas, 1916			X		
R. Pombo, 1917		X			
F. Maristany, 1918	X	X		X	X
M. de Vedia y Mitre, 1929	X	X	X		
P. Gannon, 1940	X				
E. Dieste, 1944	X			X	
A. Damians de Bulart, 1944	X	X	X	X	X
Á. Johan, 1945					
M. Manent, 1947	X				X
M. de Vedia y Mitre, 1954	X	X	X	X	X
A. M. Howard & M. Howard, 1961	X				
M. Mujica Lainez, 1963	X	X	X		X
O. de Bingham Powell, 1964	X				X
A. García Calvo, 1974	X	X	X	X	X
F. Auad & Pablo Mañé, 1975	X	X	X	X	X
J. Méndez Herrera, 1976	X	X	X	X	X

J.F. Elvira-Hernández, 1977	X			X	X
E. Sordo, 1982	X	X	X	X	X
P. Vives Heredia, 1985	X	X			
C. Pérez Romero, 1987	X	X	X	X	X
M. Bros, 1987	X	X	X	X	X
C. Pujol, 1990	X	X	X	X	X
G. Falaquera, 1993	X	X	X	X	X
J. Arecha, 1997	X	X	X		
A. Rodríguez López, 1997		X	X		
M. Jofré, 1997	X	X	X	X	X
M. Reyes Suárez, 1998	X	X	X	X	
J. Capriata, 1999	X	X	X	X	X
J. M. Álvarez, 1999	X	X	X	X	X
J. R. Blanco & G. Freijo, 1999	X				X
A. Carugati, 1999	X	X	X	X	X
J. Basileo Acuña, 1999	X	X	X	X	X
A. Gómez Gil, 2000	X	X	X	X	X
J. Adúriz & A. Adúriz Bravo, 2000	X		X	X	
A. Rupérez, 2000	X				X
T. Gray, 2002	X	X	X	X	X
L. Rutiaga, 2002	X	X	X	X	X
F. Marrufo, 2002	X	X	X	X	X
G. Vives, 2003	X	X	X	X	X
M. A. Montezanti, 2003	X	X	X	X	X
D. Fábrega, 2004					X
A. Rivero Taravillo, 2004	X	X	X	X	X
C. Gardini, 2004	X				
L. Tacoronte, 2005	X	X	X	X	X
M. Pellegrini, 2006	X				
J. Siles Artés, 2006					
P. Ingberg, 2007				X	

P. Pérez Prieto, 2007	X	X	X	X	X
C. Law Palacín, 2009	X	X	X	X	X
A. Ehrenhaus, 2009	X	X	X	X	X
I. Gamen, 2009	X	X	X	X	X
J. M. Santamaría López, 2010	X			X	
R. Gutiérrez Izquierdo, 2011	X	X	X	X	X
M. A. Montezanti, 2011	X	X	X	X	X
L. García, 2013	X	X	X	X	X
B. Santano Moreno, 2013	X	X	X	X	X
J. Talens, 2014	X	X	X	X	X
A. García, 2014	X	X		X	
W. Ospina, 2016	X	X	X	X	X
S. D. Insa, 2016	X	X	X		X
G. Jiménez Emán, 2016					
E. Scott, 2018	X	X			X
A. Ehrenhaus, 2018	X	X	X	X	X
<b>TOTAL</b>	<b>56</b>	<b>45</b>	<b>43</b>	<b>43</b>	<b>44</b>