



UMEÅ UNIVERSITET

Traducción y creación

Tres poetas traductores colombianos del siglo XX:
Jaime Tello, José Manuel Arango y
Harold Alvarado Tenorio

Juanita Vélez Olivera

Akademisk avhandling

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Title

Translation and Creation. Three Colombian poet translators of the 20th Century: Jaime Tello, José Manuel Arango, and Harold Alvarado Tenorio.

Abstract

This work carries out a critical analysis of the translational choices —the choices of the poet-translator in the re-poetization— process, focusing on three Colombian poet-translators from the mid-twentieth century. The aim of this thesis is to analyze the poetics of translation, in regards to Jaime Tello, José Manuel Arango and Harold Alvarado Tenorio, in order to contribute to the historiography of poetry translation in Colombia. I propose, based on the conception of poetry translation as a creation, that the translation practices of each poet-translator constitute a particular moment in the conceptions of translation and reaffirm that the practice of translation, like that of translation criticism, is always an unfinished and incomplete work (Hewson, 2011, p. 257). Thus, the issues to be addressed in this thesis can be summarized in three basic questions about the poetics of translation: how do poet-translators conceive of their practices; what do they do; what do the translational choices reveal about the poetics of translation of each poet-translator; and what do the translational choices reveal about the poetics of translation of each poet-translator?

The analysis is based on the notion that Roman Jakobson (1975) conceived as the only possible form of poetry translation: creative transposition. Starting from there, and in the light of translation criticism, as conceived by Jiří Levý (1963/2011), Antoine Berman (1995/2009) and Lance Hewson (2011), this proposal moves away from evaluative judgements on translations - the opposition between fidelity and infidelity - and studies translational choices. The analysis follows Meschonnic's (1972) intuition, according to which what is translated and the translation choices reveal the translator and the way in which he or she translates; from the study of these elements, a poetics of translation is constructed.

Through the application of the theories of translation of poetry and analyzing translation as creation in the works of three figures of Colombian poetry, using a selection of re-poetizations of Emily Dickinson, Walt Whitman, William Carlos Williams and T. S. Eliot's *The Waste Land*, I give an account of three different ways of making poetry translations: a translation as *vouloir re-dire* in Tello's *La tierra estéril* (1965/2009/2016), a translation as transfusion in Arango's *Tres poetas norteamericanos* (1991b), and a translation as reinvention in Alvarado Tenorio's *La tierra baldía y otros poemas* (1988 and 2005).

Keywords

Poetry translation, creation, Colombian poetry, poet translators, Jaime Tello, José Manuel Arango, Harold Alvarado Tenorio, translation criticism, Latin American poetry

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