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Text Selection and the Image of the Other: Translations of Pablo Neruda's *Canto general*

Introduction

For the literature of one country to be received and appreciated by another it needs to “pass through” several professional readers, through whom non-professional readers would perceive that literature and that culture. Ideological issues are present throughout the whole decision-making process, from the moment an author or a particular text is selected to be translated, to the point the target text appears in bookstores. Wolf claims that:

Translation can be interpreted as a strategy to consolidate the cultural Other, a process which implies not only the fixation of prevailing ideologies and of cultural filters but also the blocking of any autonomous dynamics of cultural representation. This phenomenon can be observed, for instance, at different levels of the production of translations, from the selection of texts to be translated to the modes of distribution, all marked by power relations, including the translation strategies adopted.¹

When the decision is made not to translate a text in its entirety, the selection of sections of a text to be translated may create certain images in the target culture, images of the source text itself, of its author and of the source culture, mediated by all of the professional readers involved. These professional readers are many, and most

of the time the decisions for these selections are beyond the translator's scope. Thus, apart from the translators, we have publishers, editors, anthologists, foreign authors and their agents, and institutions such as cultural agencies which may give subsidies for translation projects. For example, in 1965 the Rockefeller Foundation together with certain university presses in the USA started a project for funding the translation of books from Latin America.² As Lefevere points out:

In the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature... Yet the creation of these images and the impact they made has not often been studied in the past, and is still not an object of detailed study. This is the more strange since the power wielded by these images, and therefore their makers, is enormous.³

Theoretical Framework

Using a postcolonial and cultural perspective within translation studies, this chapter will focus on the selections made of sections of a foreign text as a way of creating images of the Other. We have chosen as a case study the translations into English of the book of poems *Canto general* (1950) by the Communist Chilean poet Pablo Neruda (1904-1973), published both in the UK and the US. *Canto general* was first published in Spanish in Mexico in 1950 but was not translated into English in its entirety until 1991, when the University of California Press published a version by Jack Schmitt.

In this study, the concept of the Other is based on the use of the term made by postcolonial scholars⁴ influenced by the idea of "orientalism" as seen by Edward Said.⁵ He believes that Western imperialist cultures (amongst which, after the Second World War, we could include the US), base their images of the East on their own constructs, which they project onto Eastern cultures. The Latin American scholar, Frederik B. Pike,⁶ establishes a parallel between this concept of orientalism and the

representation or image projection of Latin America by the US (moving the West/East axis to a North/South one). This concept could be applied to all representations of non-Western cultures, and, thus, in our case, the Other will be Chile, the source culture.

Part of the basis of and justification for this image-construction is a teleological concept of history, according to which, history is a process of evolution from a primitive origin to an end or “telos” where usually European or Western civilisation is placed. Therefore, all non-Western cultures are located within the “past” of the West and considered to be “proto-European,”⁷ in need of improvement,⁸ which provides a justification for colonial (or neo-colonial) domination.⁹ As Pike points out “[p]erpetuation of myths and stereotypes about the Other demands that the Other remains essentially unchanged.”¹⁰ Thus, the placing of the Other within a primitive past is accompanied by a “dehistoricising move,”¹¹ which produces an image of the other as “fixed,” “stable” and “static,”¹² in other words, “objects without history.”¹³

Postcolonial scholars also believe that the Western attitude towards the non-Western is ambivalent and often swings from repulsion to attraction.¹⁴ Therefore, sometimes the same image such as, for example, an image of a culture as childlike and primitive could be seen as derogatory or negative, or as a positive romantic image of unfragmented innocence.¹⁵ According to Carbonell, both attitudes spring from “the projection of the (idealized) self onto the Other.”¹⁶ This takes us to another idea in the postcolonial theoretical framework, namely that “our image of the ‘other’ is formed over and against our image of ‘self’ and viceversa.”¹⁷ Thus identity or self-identity is constructed “through a process of alterity,”¹⁸ whereby the Other is necessarily distant, different and the opposite to us.¹⁹

Within this framework, we will analyse the published translations of Neruda's *Canto general* into English by looking at the selections of the poems made at the "macro-level" of the text, that is to say, the whole book, rather than at the translation techniques used at the "micro-level," where we would study the individual poem. First we will give some background information on the source text, then look at what has been translated and what has been left out from the *Canto general* and, finally, we will try to identify the images that may emerge from text selection and explore whether the professional readers involved were influenced by ideological²⁰ factors and, if so, to what extent.

With regard to Neruda, in the substantial body of criticism on this author, little has been written about his work in English translation. What there is, is usually prescriptive, without operationalised concepts or categories, under-theorised, focusing on fault-finding instead of the strategies used by the translators, and often the texts are reviewed as if they had been originally written in English. Regarding translation studies, although there has been some research into the construction of images of the Other, particularly from a postcolonial perspective,²¹ more needs to be done, especially concerning translations from Latin America to Western cultures. Furthermore, this research could be aided by using methods such as the analysis of the selection of texts to be translated, not only from a particular literature or by a particular author, but also with regard to selections from a single text.

Background

Canto general was first published in Spanish in Mexico in 1950, and in a clandestine edition in Chile where the book was banned which, according to some critics, added to its popularity. At that time the US was going through the years of the Cold War,

McCarthyism, the House Committee of UnAmerican activities and the so-called Communist witch-hunts. Neruda had already published nine books of poems (the first one when he was nineteen) but, according to the critics, *Canto general* marks a change in his poetics, from a surrealist, modernist, hermetic and erotic poet into a socially committed one. He started to compose the book in 1938, after his experiences in the Spanish Civil War, and completed it in hiding while he was being persecuted by the Chilean government for being a member of the Communist Party and for having spoken out against the government. *Canto general* has been described as an encyclopaedic history of the American continent from pre-Colombian times until 1950. The book is arranged in fifteen sections:

- I. ***La lámpara en la tierra.*** (The lamp on earth²²) A cosmogony with many descriptive passages of the American continent from the beginning of time to the arrival of the Spanish conquistadors.
- II. ***Alturas de Macchu Picchu.*** (Heights of Macchu Picchu) A description of the pilgrimage of the poetic persona to the top of the Inca city of Macchu Picchu in Peru, where he finds the roots of his pre-Colombian identity and his true vocation as a spokesman for the people.
- III. ***Los conquistadores.*** (The conquistadors) A description of the Spanish Conquest.
- IV. ***Los libertadores.*** (The liberators) About those who fought for the freedom of the American people, from the early heroes of the American resistance to the twentieth-century revolutionary heroes.
- V. ***La arena traicionada.*** (The betrayed sand) About modern villains and tyrants including multinational companies.
- VI. ***América, no invoco tu nombre en vano.*** (America, I do not invoke your name in vain) A description of the American continent and Neruda's commitment to it.
- VII. ***Canto general de Chile.*** (General song of Chile) Another cosmogony describing Chile's flora and fauna.
- VIII. ***La tierra se llama Juan.*** (The earth is called Juan) The narrator lets several working men and women speak for themselves to tell their stories of pain and suffering.

- IX.** *Que despierte el leñador.* (Let the rail-splitter awake) The rail-splitter or woodcutter is Abraham Lincoln and the poem is an appeal for peace between East and West and a warning to the USA against its expansionistic or imperialistic foreign policies.
- X.** *El fugitivo.* (The fugitive) An autobiographical account of Neruda's time in persecution.
- XI.** *Las flores de Punitaqui.* (The flowers of Punitaqui) Descriptive and social poems about Chile.
- XII.** *Los ríos del canto.* (The rivers of the song) Letters and elegies to poet friends of Neruda.
- XIII.** *Coral del Año Nuevo para la patria en tinieblas.* (New Year's Choral for the country in darkness) A description of Chile's social situation at the end of 1949.
- XIV.** *El gran océano.* (The great ocean) This third cosmogony describes the Pacific Ocean with its marine life.
- XV.** *Yo soy.* (I am) A poetic autobiography of the author.

The book marks a change in Neruda's career and, consequently, two types of poetics coexist. We have a mixture of descriptive and lyrical poems (particularly in Section I, *La lámpara en la tierra*, and Section XIV, *El gran océano*) and of overtly political poems, relevant only to Chile (as for example in Section XI, *Las flores de Punitaqui* and Section XIII, *Coral del Año Nuevo para la patria en tinieblas*) and others which are overtly anti-US (particularly in Section IX, *Que despierte el leñador* and parts of Section V, *La arena traicionada*). The two modes result in the creation of totally different images, relating to social and political commitment on the one hand, and, on the other, to an exotic, mysterious and primordial culture with poems about Macchu Picchu and the Easter Islands. Both images were probably appealing to the so-called counterculture movement that took place in the US and Europe during the twentieth century and was particularly strong during the 1930s and 1960s in the US²³ and during the 1960s in the UK. This counterculture was formed by individuals who

disagreed with the dominant ideology. However, they did not constitute a uniform group, rather there was a whole spectrum of several alternative ideologies. Thus, for example, at one end there were people sharing an ideology of mysticism and occultism with a longing for the exotic and more primordial cultures whilst, at the other, there were more politically active counterculturalists who sympathised with or even became affiliated to Marxist or Communist parties. Within those two extremes there were the anti-war campaigners during the Vietnam War and also the back-to-nature movement, who praised the communalism of ancient tribes.

To the best of our knowledge, with two notable exceptions (to follow), Neruda was not translated into English during the 1950s. According to Felstiner he had become “a renowned poet nearly everywhere except the United States” but “around 1950, he was identified as a Communist and therefore alien to most of the North American public.”²⁴ Hatim claims that “[a]spects of a source text poetics or ideology can and often do condemn works to oblivion or their rejection.”²⁵ Similarly, Simms claims that a text could be rejected because of its content and/or because of being written by a “proscribed author.”²⁶ Both of these statements could be applied to Neruda’s *Canto general*.

However, the opposite could also be the case: aspects of a source text poetics, ideological content and/or the fact of being written by a proscribed author could lead to a text’s acceptance, in our case by the counterculture. Lefevere claims that translation “offers a cover for the translator to go against the dominant constraints of his or her time,”²⁷ since s/he is doing it in the name of a particular source text author with a particular reputation. In other words, translation may function as a cover for not complying with the dominant ideology and/or poetics of the target culture at the time of publication. This could explain why one of the two exceptions to Neruda’s

marginalisation in the Anglophone world during the 1950s is the pamphlet *Let the Rail Splitter Awake and Other Poems*, published by the Marxist press, Masses and Mainstream, in 1950 and translated by Waldeen. In this book we have a version of Section II from *Canto general, Alturas de Macchu Picchu*, together with more explicitly political sections such as a version of Section IX, *Que despierte el leñador*, which is overtly anti-US, a version of Section X, *El fugitivo*, and a selection from Section V, *La Arena Traicionada*. The book was reprinted in 1951 and 1952 in the US and also published in the UK by Collect in 1950. Looking at the political climate of both target cultures and of the US in particular during these three years, 1950-1953, at the height of the Cold War, we must admit that the printing and reprinting of this pamphlet was an admirable feat. The pamphlet was accepted by a particular publishing house which did not comply with the dominant conservative and anti-communist ideology of the time and may have used the text to raise the readership's consciousness. The other exception to Neruda's marginalisation during the 1950s, is Whit Burnett's inclusion of Angel Flores' English version of Section II from *Canto general, Alturas de Macchu Picchu*, in the collection *The World's Best* published in 1950, which will be further discussed below.

During the sixties the anti-communist isolationist attitude in the US no longer held absolute sway. With the increased participation of the US in the Vietnam War during the mid-sixties, those poets who opposed it needed a model of a socially committed verse to protest against the war.²⁸ During the seventies three important events took place: Neruda was given the Nobel Prize in 1971, General Augusto Pinochet led a military coup in Chile in September 1973 and Neruda died shortly after. Therefore, by this time, the political, ideological and literary climates in both target cultures were right for the reception of Neruda, who "emerged as the best

known Spanish American poet in the United States, the poet most widely translated from Spanish to English verse.”²⁹ Thus, for example, four books with selections of poems from *Canto general* were published during the 1960s and six during the 1970s. From the 1980s onwards, there was a slight decrease in interest.

The Target Texts

With regard more specifically to *Canto general*, selections of the book came out in Spanish throughout the 1940s and in English translation since 1942, but it was not translated into English in its entirety until 1991. Lefevere³⁰ believes that although a work of literature might be marginalised because of not complying to the dominant ideology and/or poetics of the target culture at the time of publication, it is often adapted to conform,³¹ which in our case could be interpreted as adaptation by “mutilation,” or even “cannibalisation.” This appears to apply to *Canto general*. As de Costa says:

Neruda’s epic, partly because of its extraordinary length, but mostly because of its controversial content, was soon cannibalised by diverse literary establishments for no less diverse and conflicting purposes. And so it is that most non-specialist readers of Neruda today know *Canto General* only partially, through “representative” selections.³²

This brings us to the main objective of this chapter, namely to identify the images created by the “representative” selections made of the text and published in the US and the UK. Looking at several selections may help us discover the perceptions of the Other that the anthologists may have had at the times of publication. For the sake of brevity I will only focus on the selection and publication of whole sections and not of individual poems.

Until 1991, of the fifteen sections of *Canto general*, only three were translated and published in their entirety: Section II, *Alturas de Macchu Picchu*,³³ Section VIII, *La tierra se llama Juan*³⁴ and Section IX, *Que despierte el leñador*.³⁵ Section II, *Alturas de Macchu Picchu*, was translated and published nine different times by nine different translators. Two of these translations were published practically simultaneously on both sides of the Atlantic, namely, Waldeen's translation published in 1950 both in New York and London, and Nathaniel Tarn's translation published in London in 1966 and in New York in 1967. The rest of the translations of Section II were only published in the US. Section VIII, *La tierra se llama Juan* was translated and published in the US only once, by a small press, and Section IX, *Que despierte el leñador* was translated by one translator but was published both in New York and London in 1950 and reprinted in London in 1988.

Looking at the selections made, the first two questions that come to mind are why Section II has been selected so many times and why other sections have not been selected at all. One of the reasons may have to do with the subject matter of Section II, that is, Macchu Picchu, an Inca citadel discovered almost intact in Peru in 1911 by Hiram Bingham. There is much critical interest in Section II, *Alturas de Macchu Picchu*,³⁶ which parallels the enthusiasm of translators, particularly in the Anglophone world. According to Santí this may be due to the fact that since it was first published in 1946,

a time when a climate of cultural nationalism ruled Latin American intellectual circles, the poem has easily become the poetic representation of these issues. Indeed, the ascent to the "lost city of the Incas" ... is often seen as an allegory of Latin America's recovery of its pre-Columbian origins and a coherent statement of the ideology of cultural identity.³⁷

However, there might be other reasons for the interest in this section on the part of the English translators. At least on the surface, *Alturas de Macchu Picchu* could be considered an apolitical view of Latin America. At the same time, the image of the Other created by the selection of Section II, is of a primitive and ancient culture which could easily be fitted into the “past” of the West, if we follow the teleological concept of history mentioned above. Even the title itself may produce an attractively exotic and mysterious image of the poem and, as a result, of its poet and its culture. If we look at the latest translation of Section II, published by Bulfinch in 2001, which is a beautiful combination of photographs and poetry, we find this mysterious and exotic image enlarged to a point that reading it almost becomes “a spiritual experience,” as expressed by Isabel Allende in the prologue.³⁸ Whether this is a derogatory image of an underdeveloped culture or—as is more likely—a positive one of a romanticised, mystic culture, it would still comply with the stereotypes of the Other as seen by postcolonial scholars.³⁹

Another issue mentioned by postcolonial scholars, particularly Jacquemond⁴⁰ and Sengupta,⁴¹ is how some authors may write for translation, in such a way as to conform to the target culture’s stereotype, in order to increase the chances of being accepted. In our case this could be applied to text selection and could explain why Neruda himself chose Section II, *Alturas de Macchu Picchu*, as “representative” of his work and of his country, to be included in the anthology *The World’s Best* edited by Whit Burnett in 1950. As mentioned previously, this book was one of the two exceptions to Neruda’s marginalisation in the Anglophone world during the 1950s, together with the pamphlet *Let the Rail Splitter Awake and Other Poems*. One hundred and five authors from around the world were represented, having been selected by ballot, which was most extensive in the US where many of the selectors

only read English. Consequently the book is rather biased towards the Anglophone world (there were thirty-two authors from the US and twenty from the UK). South America came under one heading and only three authors were selected: one from Argentina and two from Chile, Neruda and Gabriela Mistral who had already received the Nobel Prize. Therefore, Neruda's chosen work was intended to be considered by the readers as "representative" of Latin America as a whole.

Thus we have the source text author, Neruda, selecting this section himself as representative of Latin America in an anthology of, allegedly, the best literature of the world. On the other hand, we have the anthologists of the target culture, choosing to convey a romanticised image of the source culture as a spiritual and exotic experience, possibly appealing to that faction of the counterculture which longed for the exotic and more primordial cultures. Since Section II of *Canto general* did not explicitly question either the social values or the foreign policies of the target culture, by selecting it the anthologists "domesticated" both *Canto general* and Neruda as a poet, to a certain extent, producing a representation of the Other which was acceptable to the values of the target culture and possibly conformed to their preconceived images and stereotypes of Latin America.⁴²

The image of *Canto general* produced by the selection of Section II is far different from that created by the Marxist press *Masses and Mainstream* in 1950. This press, in addition to Section II, *Alturas de Macchu Picchu*, also selected Section IX, *Que despierte el leñador*, which is overtly anti-US, and a selection from Section V *La arena traicionada* which is also overtly political, thus choosing to create a more complex image of *Canto general* and of its author, by placing the exotic and mysterious image of Macchu Picchu side by side with that of a socially committed writer who wanted to send his political message to the world. If we take into

consideration that this anthology was published in 1950, during the McCarthy years, and that Neruda was likely to have been branded as subversive because he was a communist, then, by the simple fact of selecting him to be translated, the anthologists were making a strong statement against the current establishment of the target culture. Thus both images would be attractive to the whole spectrum of the counterculture movement described above: from the Marxists to the mystics.

Another important issue, regarding the selection of Section IX, *Que despierte el leñador*, is the fact that throughout the whole section we find the presence of English words, sentences and cultural allusions referring to the US and the UK. Thus, within the source text, an image of the target culture has been constructed through the eyes of the Other. Brett has pointed out that museums tend not to select as exhibits representations of Westerners by indigenous people.⁴³ This could be applied to text selection for translation, particularly from non-Western cultures into major languages such as English. In our case it could offer an explanation for why Section IX, which contains an explicit representation of the target cultures (particularly of the US), was not chosen for translation as often as Section II.

Regarding section VIII, *La tierra se llama Juan*, there is a shift of perspective and the main narrator lets other characters of the story speak for themselves. The effect of this is the presence of several voices with different styles, which makes the translator's task more challenging. It has been said that this section is the song of the people "par excellence," since it takes on the point of view of the exploited workers.⁴⁴ Neruda, thus, is "loyal" to Marxism in this section since he considers the working class as "the true important force in a society."⁴⁵ The selection of this section for translation may then produce again an image of a socially committed poet. Nevertheless, since it was only published once in the US by a small press (Chango

Press) in 1977, the effect that this image had on the target culture perception of the Other is likely to have been marginal. Furthermore, in 1977, the year in which this translation was published, Neruda was already an established author in the target culture⁴⁶ and the Marxist faction of the counterculture was less strong than in 1950.

Conclusion

In the above discussion we have first seen how Neruda was, to a certain extent, marginalised in the Anglophone world during the 1950s. Published in Spanish in 1950, *Canto general* as a whole did not appear in English translation until more than forty years later, possibly due to its ideological content, style and Neruda's reputation as "subversive" of the dominant ideology of the time. Nevertheless, selections of the book did appear in English during those forty years and continue to appear at present.

We have also identified two major images that have emerged from the sections of *Canto general* selected to be translated, namely, a socially committed image and an exotic, mysterious and primitive image. Both of these images appeared together in 1950 in the pamphlet *Let the Rail Splitter Awake and Other Poems*. In this publication Section II, *Alturas de Macchu Picchu* and Section IX, *Que despierte el leñador* appear side by side, thus creating a complex, though still incomplete, image of the source text and its author. The socially committed image of the poet Neruda also emerged when Section VIII, *La tierra se llama Juan*, was selected, although to minimal effect.

By looking at the selections of *Canto general* which were translated and published in English, we could say that the prevailing image is that which emerges from the selection of Section II, that is, the exotic and mysterious image. This is the image chosen by Neruda himself in 1950 as "representative" of his work and of his

country, which would appeal to a greater spectrum of readers within the target cultures. However, this image would not be a fair representation of the source text because it was the result of a manipulation or adaptation by selection to conform with the stereotypes already present in the target cultures and because underlying this image is a teleological concept of history which justifies an idea of the West as being superior to non-Western cultures.

Thus we may conclude that the professional readers involved in the process of translating *Canto general* into English are likely to have been affected by ideological factors in their decisions. In other words, some anthologists appear to have chosen to go against the dominant ideology of the time by selecting sections of the book which would result in an image which was threatening to the target culture, in so far as the values and foreign policies of that culture were questioned (by selecting Section IX, *Que despierte el leñador*). On the other hand, more professional readers appear to have decided to comply with the dominant ideology of the time and carry out a selection, which resulted in an image which conformed to pre-existing stereotypes in the target culture (by selecting Section II, *Alturas de Macchu Picchu*). There have also, almost certainly, been commercial factors involved in the process of selection since, by confirming the preconceived images of the source culture and not questioning the values of the target culture, the chances of publication and commercial viability are increased.⁴⁷

Notes

¹ Michaela Wolf, "Culture as Translation—and Beyond: Ethnographic Models of Representation in Translation Studies," in Theo Hermans, ed., *Crosscultural Transgressions: Research Models in Translation Studies II: Historical and Ideological Issues* (Manchester: St Jerome, 2002), 188.

² Esperanza Figueroa, "Pablo Neruda en Inglés" (*Revista Iberoamericana* 39, 1982-83), 319.

³ André Lefevere, *Translation and the Manipulation of the Literary Fame* (London: Routledge, 1992), 5.

- ⁴ Edward W. Said, *Orientalism: Western Conceptions of the Orient* (London: Penguin, 1978); James Clifford, "Introduction," in James Clifford and George E. Marcus, eds., *Writing Culture: The Poetics and Politics of Ethnography* (Berkeley: University of California Press, 1986); Tejaswini Niranjana, *Siting Translation: History, Post-Structuralism and the Colonial Context* (Berkeley: University of California Press, 1992); Anuradha Dingwaney, "Introduction: Translating 'Third World' Cultures," in Anuradha Dingwaney and Carol Maier, eds., *Between Languages and Cultures: Translation and Cross-Cultural Texts* (Pittsburgh: University of Pittsburgh Press, 1995); Mahasweta Sengupta, "Translation as Manipulation: The Power of Images and the Images of Power," in Anuradha Dingwaney and Carol Maier, eds.; Frederick B. Pike, *The United States and Latin America: Myths and Stereotypes of Civilization and Nature* (Austin: University of Texas Press, 1998); Wolf, 180-181.
- ⁵ Said, 5.
- ⁶ Pike, 44.
- ⁷ Douglas Robinson, *Translation and Empire: Postcolonial Theories Explained* (Manchester: St. Jerome, 1997), 42.
- ⁸ See Niranjana, 2,3; Susan Hiller, "Introduction," in Susan Hiller, ed., *The Myth of Primitivism: Perspectives on Art* (London: Routledge, 1991), 87; Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994), 70, 222, 246.
- ⁹ Guy Brett, "Unofficial Versions," in Susan Hiller, ed., 114.
- ¹⁰ Pike, 342.
- ¹¹ Niranjana, 3.
- ¹² Robinson, 18.
- ¹³ See Niranjana, 3; Bhabha, 196-197; Edwin Gentzler, *Contemporary Translation Theories* (Clevedon: Multilingual Matters, 2001, Second Revised Edition), 177.
- ¹⁴ Daniel Miller, "Primitive Art and the Necessity of Primitivism to Art," in Susan Hiller, ed., 65; Pike, 13.
- ¹⁵ Miller, 69-70.
- ¹⁶ Ovidio Carbonell, "The Exotic Space of Cultural Translation," in Román Álvarez and M. Carmen-África Vidal, eds., *Translation, Power, Subversion* (Clevedon: Multilingual Matters, 1996), 84.
- ¹⁷ Christina Tiren, "Leonardo's 'Last Supper' in Fiji," in Susan Hiller, ed., 277.
- ¹⁸ Bhabha, 175.
- ¹⁹ Hiller, 11; Miller, 58; Niranjana, 109.
- ²⁰ For the purpose of this study we will consider the concept of ideology to extend beyond the political spheres. Of all the definitions of the term, we will choose Hatim's: "A body of assumptions which reflect the beliefs of an individual, a group of individuals or an institution"—Basil Hatim, *Teaching and Researching Translation* (London: Longman, 2001), 230. Within these beliefs we may find the conscious or unconscious images or preconceptions of the source culture held by the individuals of the target culture.
- ²¹ See Clifford; Niranjana; Richard Jacquemond, "Translation and Cultural Hegemony: The Case of French-Arabic Translation," in Lawrence Venuti, ed., *Rethinking Translation: Discourse, Subjectivity, Ideology* (London: Routledge, 1992); Bhabha; Sengupta; and Wolf.
- ²² These are all our literal glosses of the Spanish titles.
- ²³ Pike, 43.
- ²⁴ John Felstiner, *Translating Neruda: The Way to Macchu Picchu* (Stanford: Stanford University Press, 1980), 6-7.
- ²⁵ Hatim, 64.
- ²⁶ Karl Simms, "Introduction," in Karl Simms, ed., *Translating Sensitive Texts: Linguistic Aspects* (Amsterdam: Rodopi, 1997), 3.
- ²⁷ André Lefevere, "Why Waste our Time on Rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm," in Theo Hermans, ed., *The Manipulation of Literature: Studies in Literary Translation* (London: Croom Helm, 1985), 237-238.
- ²⁸ Jonathan Cohen, *Neruda in English: A Critical History of the Verse Translations and Their impact on American Poetry* (unpublished PhD dissertation, Stony Brook: State University of New York, 1980), 76-77.
- ²⁹ *Ibid.*, 120.
- ³⁰ Lefevere, "Why Waste our Time on Rewrites?" 226.
- ³¹ *Ibid.*
- ³² De Costa, 143.

- ³³ Pablo Neruda, "Heights of Macchu Picchu," trans. by H. R. Hays, in *The Tiger's Eye*, 1.5, (1948), 112-122; "The Heights of Macchu Picchu," trans. by Waldeen, in Pablo Neruda *Let the Rail Splitter Awake and other poems* (New York: Masses and Mainstream, 1950). Published also in London in 1950 by Collect and reprinted in London in 1988 by Journeyman; "Summits of Macchu Picchu," trans. by Ángel Flores, in Whit Burnett, ed., *The World's Best* (New York: Dial Press, 1950); *The Heights of Macchu Picchu*, trans. by Nathaniel Tarn (London: Jonathan Cape, 1966); *The Heights of Macchu Picchu*, trans. by Hower Zimmon, et al. (Iowa City: Seamark Press, 1971); "The Heights of Macchu Picchu," trans. Tom Raworth, in E. Ciriacciolo-Tejo, ed., *The Penguin Book of Latin American Verse* (Baltimore: Penguin, 1971); "Heights of Macchu Picchu," trans. John Felstiner, in John Felstiner, *Translating Neruda: The Way to Macchu Picchu* (Stanford, CA: Stanford University Press, 1980); *The Heights of Macchu Picchu*, trans. David Young (Baldon, Or.: Songs Before Zero Press, 1986); *Machu Picchu*, trans. Stephen Kessler (Boston: Bulfinch Press, 2001).
- ³⁴ Pablo Neruda, *Juan is the Name of the Earth*, trans. Theron O'Connor and Bill Heron (Denver, Colo.: Chango Press, 1977).
- ³⁵ Pablo Neruda, "Let the Rail Splitter Awake," trans. by Waldeen, in Pablo Neruda, *Let the Rail Splitter Awake and other poems* (New York: Masses and Mainstream, 1950). Published also in London in 1950 by Collect and reprinted in London in 1988 by Journeyman.
- ³⁶ Juan Villegas, *Estructuras míticas y arquetipos en el "Canto general" de Neruda* (Barcelona: Planeta, 1976), 15.
- ³⁷ Enrico Mario Santí, *Pablo Neruda: The Poetics of Prophecy* (London: Cornell University Press, 1982), 105.
- ³⁸ Isabel Allende, "Prologue," in Pablo Neruda and Barry Brukoff, *Macchu Picchu* (Boston: Bulfinch Press, 2001), 14.
- ³⁹ See Niranjana; Bhabha; Robinson; and Pike.
- ⁴⁰ Jacquemond, 153.
- ⁴¹ Sengupta, 165ff.
- ⁴² Jacquemond, 153; Wolf, 188.
- ⁴³ Brett, 118.
- ⁴⁴ María Magdalena Solá, *Poesía y Política en Pablo Neruda: Análisis del "Canto General"* (Río de Piedras: P. R. Editorial Universitaria, 1980), 80, 178.
- ⁴⁵ *Ibid.*, 99.
- ⁴⁶ Cohen, 120.
- ⁴⁷ Jacquemond, 153.