

Making herstories visible through translation: female spanish authors and the Golden Age

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Abstract: The literary canon has been traditionally governed by men and it is important to make the works of women visible in order to democratize the canon. The Spanish Golden Age is a blossoming period and there are well known male authors like Lope de Vega, but rarely do authors like Catalina Ramírez de Guzmán or Leonor de la Cueva Silva come to the mind of someone thinking about the Spanish Golden Age. Translation may play a key role to provide female authors with visibility in other languages. The main objective of this study is to translate into English three poems that were written during the Spanish Golden Age to provide them with more visibility. In short, it is important to promote the translation of literary works written by female authors because they have been historically silenced, and it is through translation that they can be made visible.

Keywords: canon; translation; Spanish Golden Age; herstories; gender studies

Visibilizando la literatura escrita por mujeres a través de la traducción: autoras hispánicas del Siglo de Oro

Resumen: El canon literario ha estado tradicionalmente liderado por los hombres y es importante visibilizar las obras de las autoras para democratizar el canon. El Siglo de Oro español es un período floreciente y hay autores masculinos muy conocidos como Lope de Vega, pero pocas veces se le vienen a la mente a quien piensa en el Siglo de Oro español autoras como Catalina Ramírez de Guzmán o Leonor de la Cueva Silva. La traducción puede desempeñar un papel clave para dar visibilidad a las autoras en otros idiomas. El objetivo principal de este estudio es traducir al inglés tres poemas escritos en el Siglo de Oro español para darles mayor visibilidad. Como conclusión, es importante promover la traducción de obras literarias escritas por autoras mujeres porque históricamente han sido silenciadas y es a través de la traducción que se pueden visibilizar.

Palabras clave: canon; traducción: Siglos de Oro; *herstories*; estudios de género

1. TRANSLATION AND HERSTORIES: THE IMPORTANCE OF TRANSLATION TO MAKE HERSTORIES VISIBLE¹

The Spanish literary canon is a patriarchal one because it is filled with the absences of female authors. Rarely have Spanish speakers heard about authors such as Leonor de la Cueva y Silva, Catalina Clara Ramírez de Guzmán or María de Zayas y Sotomayor. Olivares & Boyce (2012) elaborated a thorough compilation of poems that were written by eleven female authors in the Spanish Golden Age; this compilation was published in the form of an anthology titled *Tras el Espejo la Musa Escribe: Lírica Femenina de los Siglos de Oro*. The importance of this publication lies in the fact that there is still a substantial difference between female authors and male authors in the Spanish corpus. Besides, it is important to highlight that if Spanish female authors are invisible in their own culture, they are practically nonexistent in others.

Nonetheless, the masculinization of the canon is not a phenomenon that concerns Spanish literature in particular, but the whole universal literature, as Goodman (1996) discussed when she coined the term ‘firing the canon’. For Goodman (1996) it was crucial to restructure the literary canon by repairing the absences and the imposed silence of female authors. Riley & Pearce (2018) made interesting insights on the concept of canon since they focus on how the Victorian Era was clearly linked to the masculinisation of the literary canon because it was then when the idea of creating a corpus of great literature in romance languages gained importance. When we talk about great literature in the romance languages, which became national languages as a result of the Romantic nationalism, it is important to highlight that the classical canon was already dominated by men in the Medieval and Early Modern periods. The main problem, according to Riley & Pearce (2018) and Goodman (1996), was that the curators who decided the criteria for including literary works in the canon were men, and the vision of the canon was thus patriarchally biased. Bloom’s (1995) work titled *The Western Canon: The Books and the School of the Ages* is a representative example of how the traditional literary critic attacks schools of literary criticism which gained prominence in Academia such as feminist literary criticism, Marxist literary criticism or New Historicism by labelling them pejoratively as *The School of Resentment*.

The problem goes a step further because the literary canon is narrowly linked to education in two main aspects:

- As Woolf (1929) clearly stated in her essay *A Room of One’s Own*, it is crucial for someone who is willing to write to have

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economic independence and a room of one's own. Historically, women have been deprived from both since they were confined to the domestic sphere, and they had their creativity nullified. Following this idea, Wright (2003) points out how in male representations of women such as the one of 'The Lady of Shalott' by Tennyson, there are specific symbols such as the web, the curse, and the tower that portray the deprivation of women from creativity. Besides, Stockstill (2012) analysed the poem from a feminist perspective and affirmed that the space in which the main action takes place, the tower, is oppressing. The importance of this lies in the fact that women have not had the same opportunities as men for writing because of their relegated social role in society and the literary field. Therefore, there are less pieces of work by women because they have not had the same access to the educational system as men, hence they did not have the same opportunities for writing.

- This problem is even more important in relation to education, for the lack of pieces of work by women had important consequences. On the one hand, women do not have the same amount of role models as men because they are underrepresented. On the other hand, this knowledge that is taught from generation to generation at school may implicitly convey the idea that women are not as good as writing as men. There is thus a need of revising and revisiting the literary canon in order to subvert the established canon by repairing its absences. Philological work is thus required because it is important to «rescue» the literary works by women which were left on the margins on purpose by a patriarchal model.

Translation becomes a relevant tool because it is important to make visible silenced voices in different cultures. In this regard, we should take into account that both translation and literature act as a counterpower (Díaz-Alarcón, 2021; Díaz-Alarcón *et al.*, 2020). Talaván (2017) defines translation as a science, but also as an art, and points out its historical importance, for it is at the very core of communication. Humanistic or literary translation has a peculiarity because the source text and the target text are both pieces of art which are being translated from one culture and one language into another culture and another language. The importance of translation lies in the fact that it can alter the canon by fostering a flux of texts from the margins to the centre, and from the periphery to the margins and the centre of other languages and other cultures (Even-Zohar, 1999). Therefore, translation has a key role when it comes to revising the canon since it can alter it by making texts accessible to speakers of other languages and cultures.

Barry (2017) summarises the tenets of feminist literary criticism and gives importance to aspects such as rethinking the canon, revaluing women's experiences, examining representations of women in literature or challenging representations of women based on the concept of the otherness. Van Flotow (2014) highlights the importance of recovering women's works 'lost' in the patriarchy; it is translation the science and the art that, together with literature, may help recover these lost and silenced works and make them visible.

Hence, *herstories* or the stories written by women can be made available for a wider audience by translating them into other languages. English is a language with more than a billion speakers, be them native or not (García-Macho, García-Page, Gómez-Manzano, & Cuesta-Martínez, 2017). Therefore, translating a literary work into English seems to provide that work with visibility because the potential number of readers is high.

This study aims at translating poems by Spanish female authors from the Golden Age in order to provide these poems with visibility, so that people who are interested in reading them but do not master the Spanish language may have access to them. That is how the relationship between feminism, canon and translation has been established, with the aim of making *herstories* visible for a wider audience. There are published translations of Spanish Golden Age poetry into English, the book titled *Spanish Poetry of the Golden Age, in Contemporary English Translations* edited by Tony Frazer (2008) being a representative example. Nonetheless, the poems in this book were written by male authors from the Renaissance and the Spanish Golden Age such as Quevedo, Góngora, Hurtado de Mendoza or Pérez de Montalbán. In contrast, it is interesting to consider that there are translations of the Spanish Golden Age female writers such as *Desengaños amorosos* by María de Zayas, which was translated into English by H. Patsy Boyer (1997). In this regard, the number of poems written by women which have been translated into English is inconsiderable in comparison with the number of poems by male authors which have been translated. It is closely linked to the issue of the canon.

2. FEMALE WRITING IN THE SPANISH GOLDEN AGE: TEXTS IN THE MARGINS

The importance of the cultural blossoming of the Spanish Golden Age has to do with historical and political facts that are linked to the process of colonization. In this context, colonization refers to the Spanish Empire and the colonization of territories in America, Africa and Asia. It is important to take into account that the Golden Age is

not an artistic movement itself. The concept of «Spanish Golden Age» is mostly related to literature and it is a period that traditionally covers the 16th and 17th centuries, that is, the Renaissance and the Baroque. It is thus a period of artistic blossoming in which different artistic tendencies coexisted (Ruiz Torres, 2008).

There were prolific authors such as Tirso de Molina, Calderón de la Barca or Lope de Vega. Nonetheless, the voices of female writers are not usually represented in the literary canon despite having produced pieces of work of great quality. Barbeito-Carnero (1997) studied the factors that fostered women writing and she reached interesting conclusions, such as the following ones:

- Without herstories, history would only have been told by men.
- Their literary works showed they could be as good as men or better than men at writing.
- The cultural blossoming of the Golden Age fostered the participation of women in theatres, academies, and literary events. Men usually showed them their pieces of work hoping for women's approval. The women who men used to ask for advice were usually their relatives or friends.
- There were female authors with a high degree of determination who took an active part in the creation and in the diffusion of their literary works, whilst there was also another group of female writers with no literary aspirations who were brilliant at writing and who created valuable pieces of work. The works of both were brilliant, but it was really difficult that texts from both groups became part of the canon.

Then texts of female writers were usually left on the margins of the canon, in an invisible zone. Following Barry's (2017) tenets on feminist literary criticism it is crucial to revise the canon looking for female authors and their literary productions.

This study aims at making visible the poetry of female writers through the translation of sonnets by Leonor de la Cueva y Silva and Catalina Clara Ramírez de Guzmán. The choice of the corpus has to do with the tenets by Barry (2017) since the chosen sonnets show different experiences of women: the loss of a friend, sorority, heartbreak, and fear. When it comes to poetry, it is worth mentioning that female poets tend to be even more underrepresented than female novelists and playwrights such as María de Zayas or Ana Caro, that is why making female poets visible through translation is so important.

3. THE CHALLENGES OF TRANSLATING POETRY

Translating is a demanding task. Not only does it consist of transferring a source text into a target language. As Talaván (2017) affirms, poems are pieces of art, and thus, there are many cultural elements that should be taken into account when translating poetry, not to mention the particularities of poetry itself, together with the differences between languages from a phonetic outlook. Estebas Vilaplana (2014) focused on a key phonetic aspect, which is rhythm, and affirms that Spanish rhythm is a syllable-timed rhythm whilst English rhythm is stress-timed. Therefore, here we find an example of an element that will remain untranslated because of linguistic reasons which lie at the very core of both languages.

Many scholars have approached the issue of translating poetry, but Talaván's (2017) approach will be guiding this study. According to Talaván (2017, p. 100):

Poetry should be translated as it is ready by a competent reader, so that the feelings derived from the reading of the ST may be projected as precisely as possible into the TT. However, since part of the original effect, power and musicality will most likely remain untranslated, it is very common to see this type of translation in collections where the TT is accompanied by the original, so that the reader can have a reference of what each original poem sounded and looked like.

The translations are therefore displayed together with the source texts so that the reader can see the original version of the translated poem in a mirror-like disposition. As the languages involved are English and Spanish, it is important to bear the phonetic aspects in mind and take the differences regarding rhythm into account as a considerable part of the original effect, power and musicality will be unavoidably lost.

The classical approach of Lefevere (1975) is really important for the author when considering different methods of translating poems:

- a. Phonemic translation
- b. Literal translation
- c. Metrical translation
- d. Poetry into prose
- e. Rhymed translation
- f. Blank verse translation
- g. Interpretation approach

When choosing a particular method, it is important to reflect on the contents of the linguistic systems. The poems that are going to be translated belong to a specific period of time: the Golden Age. In Spanish literature it is a span of time that conventionally starts in 1492 and the conventional date to mark the end of this literary period is Calderón de la Barca's death in 1681. From a diachronic outlook, the Spanish language had specific features in that period different from the contemporary ones since languages evolve. The evolution of English since the Early Modern period has been more way more profound than the evolution of Spanish (Baugh & Cable, 2002).

The study of Shakespearian English by Abbott (2012) is a key element to make a decision, for its guidelines might help us create a target text with linguistic features from the period of time in which the source texts were originally written. This decision has been taken to preserve the distance from the Golden Age, since a translation in Present-Day English may not convey the feeling a reader experiments when reading a text which belongs to a well-known past period of time. Fernández's (1982) monograph on the History of English has also been a key element to understand the main linguistic features of the English language in that period of time. It has also been necessary to deepen on the evolution of the Spanish language during the Golden Age through the monograph by Quilis-Morales (2003). Understanding the original text is crucial for carrying out a translation, and since the language of the Golden Age is so different from Present-Day Spanish it is important to bear its features in mind when translating.

As Talaván (2017) stated, it is necessary to be a competent reader to carry out a translation; the problem arises when there is not a natural competent reader because the language state has changed and there are no longer readers nor speakers who use the language in the same way. Here lies the importance of exploring and researching the state of the language in which the source texts were written before translating. Some of the most important features of Golden Age Spanish that affect the corpus of chosen texts are the following ones, as per Quilis-Morales (2003, pp. 272-273):

- The demonstrative pronouns were «aqueste», «aquese», «aqueel», «estotro», «esotro», «aqueel otro», «aquestotro», «aquesotro» or «aquese otro», and their feminine and plural versions.
- There were augmentatives such as «-on», «-ote», «-azo», «-atón», «-etón», «-acho», «-ato», «-arrón».
- Examples of diminutive endings are «-ito», «-ico», «-illo», «-zillo», «-exo», «-ete», «-uelo», «-ino», «-axo», «-arro».

- The verb «haber» can be interpreted as both «tener» and «existir».
- There is a coexistence of forms such as «so/soy», «do/doy», «vo/voy», and «esto/estoy».
- There is also an alternance of verbal forms such as «cayo/caigo», «trayo/traigo», «huyo/huigo», or «oyo/oigo».
- Second conditionals followed the structure that can be read in the example: «que si non la quebrantás, que non ge la abriessen».
- Third conditionals required the «-ra/-se» form of the subjunctive. For example: «si ellos le viessen, no escapara».

Stylistics is thus an important element. Hayward (1937, pp. 689-695) deepened on the stylistic features of Castilian prose; prose and poetry shared some features like the following ones: ellipsis, asymmetry, Zeugma, a noun is used in two different functions, a relative pronoun is used in two different functions, a single preposition is used after two expressions which require different prepositions, a word is used with two different meanings, anacoluthon and haplology

The most relevant feature of Early Modern English that will be taken into account when carrying out the translation is that of the pronoun «you» (Table 1), following Abbott (2012):

Table 1. *Forms and features of the cases of «you».*

Form	Features
Thou	Nominative case, second person, singular (In Shakespearean English verbs after 'thou' usually ended in -t, -st, or -est)
Thee	Objective case, second person singular.
Thy	Genitive case. In case the word which follows 'thy' begins with a vocalic sound, we should use thine instead.
Thine	Genitive case. Apart from the aforementioned information, it is used when it acts as a possessive pronoun. Example: The mobile phone is thine.

By adding these features and complex subordination, the target text is expected to be provided with that sense of exoticism that brings a flavor of the Golden Age to the mind of the reader.

4. TRANSLATION OF A SONNET BY LEONOR DE LA CUEVA Y SILVA

As it has been mentioned before, Leonor de la Cueva y Silva is one of these great female writers whose voice was silenced because of the patriarchal model of the literary canon. Lauer & Sharon (2016) carried out a study about the life of this author, who was born in 1611 and married Beltrán Blásquez de Frías. Leonor de la Cueva y Silva died at the age of 94. Sharon D. Voros translated a theatre play by de la Cueva y Silva titled *La firmeza en la ausencia (Tried and True)* into English and it was premiered in Oklahoma on the 23rd November 2013 at Stage II Theatre, David Pasto being the stage manager.

The sonnet that has been chosen is the SONNET X², which is about a lady who fell in love with a man who did not love her. The aim of making this poem visible is to examine the experiences of women and to foster the creation of «a literature of their own», as Elaine Showalter once said. Domínguez Caparrós (2011) emphasizes that the concern of the feminist literary criticism goes beyond a revision of the canon because gendered reading, feminist historiography, subversion, or the representation of the feelings of women in the arts were crucial elements from the point of view of the feminist literary criticism.

Following the literary theoretical framework established by Domínguez Caparrós (2019) and analysing the poem under that prism we may say that the diction of the poem is formal, and it is impregnated with negative connotations towards the attitude of the gallant. The poetic voice feels disillusion, anger, and pain, and this is perfectly conveyed in the tone of the poem. The syntax is complex and sometimes words do not stick to the logical word order of Golden Age Spanish, but as Quilis-Morales (2003) stated, several authors preserved classical influences in their compositions, and it is likely the case of de la Cueva y Silva. The enjambments provided the texts with the feeling of timeless pain experienced by the poetic voice and provoked by the betrayal of a beloved one.

The challenge of translating this poem (displayed in Table 2) lies in the fact that in the translation process it has been crucial to preserve the original tone and diction together with a sense of exoticism. The sense of exoticism has been portrayed through the use of forms and structures which were typical in Early Modern English or Shakespearean English.

² The poems belong to the anthology by Olivares *et al.* (2012) titled *Tras el espejo la musa escribe: lírica femenina de los Siglos de Oro*.

Table 2. *Translation of Soneto X. Own translation.*

SONETO X	SONNET (X)
<i>Introduce una dama que, aficionada a un galán, se lo dio a entender, y no la correspondiendo, por estar prendado de otra, le hace este soneto despidiéndose de sus memorias.</i>	<i>It introduces a damsel who was aficionada to a gallant. She lead him to know so, but she was not loved in return, him being aficionado to another damsel. This sonnet was done bidding farewell from his memories.</i>
Alcindo, ya murió en tu desengaño	Alcindo, in thy disillusion already dieth
un verdadero amor, el más constante;	a true love, which was everlasting;
ya contrastó su fuerza de diamante	resisting its force of diamond
tu desprecio crüel para mi daño.	thy disdain was merciless to my pain.
Ya he conocido por mi mal tu engaño;	I already knew for my ailment thy deception;
ni sabes ser galán ni firme amante.	Thou don't know how to be gallant nor steady lover
Eres cual viento leve e inconstante,	Like soft and inconsistent breeze, thou are
y así pienso tratarte como a extraño.	and thereby thou may be a stranger to me.
Aunque alegres mis ojos te han mirado,	Albeit my joyful eyes once starreth at thee,
por pagarte en lo mismo que tú vendes,	for giving thee a taste of thine own medicine.
En su contento, como tú, fingido;	In its satisfaction, like thou, pretendeth
que pues tanto desprecias siendo amado	so much you despise being desireth
y un firme amor tan declarado ofendes,	that a steady declared love, thou offend,
tu memoria de hoy más cubra mi olvido.	today's memories may fill up my obscurity.

The translation will be analysed under the theoretical framework summarised by Talaván (2017). Firstly, the translation is oriented to the target text and to the target culture. Despite the awareness

of the fact that translating poetry between languages whose rhythmic patterns are completely different, the sense of the original has been kept as much as possible by opting out for the interpretative approach. The meter of the original has not been kept for the sake of preserving the original meaning as faithfully as possible. The enjambments have played a key role because they were kept in the translation and provided the target text with some similar features of the source text.

The semantics of the poem were a challenge because the author makes a constant use of polysemy in her attempt of being subtle in her rage. Therefore, my translation strategies aimed at compensating the possible loss by exploiting the English polysemy. Reformulation and compensation have been thus crucial techniques to carry out the translation. An interesting solution which is worth commenting is that «por pagarte en lo mismo que tú vendes» has been translated by the idiom «for giving thee a taste of thine own medicine» because in Present-Day Spanish the original idea evolved into this idiomatic expression: «pagar con la misma moneda».

However, to preserve the original Spanish roots of the poems, cultural substitutions have not been applied to the translation due to the fact that, for example, translating the name of Alcindo to an English common name of the 17th century may be confusing since the objective is to make Spanish female authors visible, in their context.

A gendered reading of the poem following the tenets of Goodman (1996) would imply going beyond the text. The text is not about a girl whose heart has been broken, it is about the lack of sensitivity of a man who was flirting with two women at the same time without giving much thought to the feelings of them. Following Domínguez-Caparrós (2011) and his approach to the hermeneutic of suspicion applied to the target text, we may think that the lady was not a friend, but the author, and that she had suffered because of the attitudes of the gallant. Nonetheless, the «lyric I» cannot be identified with the author due to the rhetorical network of *topoi* at work. There is thus an unavoidable distance between the author and the text as Alarcón-Bermejo (2021) affirms.

5. TRANSLATION OF TWO SONNETS BY CATALINA CLARA RAMÍREZ DE GUZMÁN

Catalina Clara Ramírez de Guzmán is another important female writer of the Golden Age. Teijeiro Fuentes (2012) explains how Catalina Clara Ramírez de Guzmán depicts women from her hometown in her

poetic production by making use of Baroque topics. Following Barry (2017), the fact that a female author depicts women and the social and cultural atmosphere that surrounded them is of paramount importance due to the fact that it nurtures the canon with experiences and different representations of women voices.

The translation of these two sonnets by Catalina Ramírez de Guzmán aims at making herstories visible by focusing on two topics of interest: fear and sorority. The Sonnet III (displayed in Table 2) is about an existential fear experienced by the poetic voice. The fight between fear and life is perfectly depicted in this poem, which represents hope as the antagonist element of fear. The strategy of personalisation plays a crucial role in this sonnet because it provides strong emotions with human features. In a period in which women were not allowed to express their emotions freely nor in literature nor in their society, it is important to revise a text which focuses specifically on that aspect.

Regarding linguistic and translation strategies, the same approach that was followed in the translation of Leonor de la Cueva y Silva has been applied to the translation (Table 3) of these two sonnets by Catalina Ramírez de Guzmán.

Table 3. *Translation of Soneto III. Own translation.*

SONETO III	SONNET (III)
<i>Al temor</i>	<i>To Fear</i>
Deja vivir, Temor, a mi esperanza,	Let thee live, Fear, my hope
que apenas nace cuando a penas muere	barely is it born, when on sorrow it dies
Y si no ha de lograr, deja que espere,	Otherwise, let it be,
ya que está el bien del mal en la tardanza.	for in delay is the virtuous and the evil.
No tengo en sus promesas confianza,	Never do I trust thy promises
mas le agradezco que adularme quiere;	yet I mercy that thy wish of flattering me
no estorbes que me engañe si pudiere,	do not hinder thee from deceiving me if you may
Fingiendo que en mi mal habrá mudanza.	pretending there be evil in my lack of affect.

Si esperar la esperanza me entretiene,	Should waiting for hope keep me entertained
deja tan corto alivio a mi tormento	let a short relief to my pain
que por lisonja el gusto lo previene.	which for praising, taste guard against it.
No me niegues, Temor, tan corto aliento;	Do not deprive me, Fear, from such a short breath
ya sé que el concederte me conviene,	I am aware that awarding thee profits me,
que es seguir la esperanza asir el viento.	that grasping the breeze means keep on hope

The Sonnet IV (displayed in Table 4) focuses on sorority and on the mourning after the loss of a friend with whom the poetic voice has shared important experiences. Without the note at the beginning of the sonnet, it could be interpreted as a love poem. A gendered reading as conceived by Goodman (1996) may highlight the concept of sorority. The poetic voice feels a strong pain for the loss of her friend; to such an extent that the «lyric I» does not find meaning to life after the death of her friend.

Table 4. *Translation of Soneto IV. Own translation.*

SONETO IV	SONNET (IV)
<i>A la ausencia de una amiga, hablando con ella</i>	<i>To the absence of a friend, speaking to thee.</i>
Cuando quiero decirlo lo que siento,	Alas, I am longing to say thee what I feel,
siento que he de callaros lo que quiero;	I feel I should conceal what I long for;
que no explican amor tan verdadero.	never will the voices of breath be able to explain
Las voces que se forman de un aliento.	such a veritable love.
Si de dulces memorias me alimento,	Should I nurture from honeyed memories,
que enfermo del remedio considero,	I may sicken from the remedy,
Y con un accidente vivo y muero,	with an accident I live and die,

siendo el dolor alivio del tormento,	being the pain the relief of my agony.
¿qué importa que me mate vuestra ausencia	Shall it matter me dying from thy absence
si en el morir por vos halle la vida	when in dying for thee I find my life
y vivo de la muerte a la violencia?	and I live from death to violence?
Pues el remedio solo está en la herida;	For the remedy is within the wound;
mas, si no he de gozar vuestra asistencia,	never may I enjoy thy presence,
la piedad de que vivo es mi homicida.	the piety in which I live in is my homicide

The importance of these two poems lies in the representations of women's feelings and experiences. By translating poems written by women, not only do we make their works visible, but also their feelings and their experiences, which is crucial from a feminist outlook.

CONCLUSIONS

It is of paramount importance to be aware of the social impact of the literary canon. The canon should represent the whole community of speakers; notwithstanding, the canon is masculinised and feminist literary criticism plays a crucial role when it comes to subverting this situation.

Goodman (1996) expressed the need to «fire the canon» in order to make it new and feminist. The tenets of Barry (2017) and Domínguez-Caparrós (2011) on feminist literary criticism have been crucial to explore the poems and to carry out the translation, for a close reading of the source text was essential to carry out the translation. As Talaván (2017) states, it is important to take into account the challenges of translating poetry when carrying out this task, and it is also essential to bear in mind that a literary text is a work of art. Therefore, the target text should evoke emotions within the readers, and these emotions should be similar to those of the source text.

The differences between the linguistic systems and the intention of preserving the distance from Spanish Golden Age language were an additional factor that made the translation task more challenging. Thanks to studies by Fernández (1982), Abbott (2012), Hayward (1937) and Estebas-Vilaplana (2014), the diachronic and phonetic aspects of the language have been thoroughly taken into account to preserve the emotions of the source text.

The translation of the sonnets by Leonor de la Cueva y Silva and Catalina Clara Ramírez de Guzmán aims at providing English readers with a few examples on how Spanish women wrote in the Golden Age and what topics were important for them. For the very case of male writers, *carpe diem* or *locus amoenus* tended to impregnate their poems. They also wrote about Petrarch's conception of love, being Garcilaso de la Vega's SONNET XXIII an illustrative example on how men portrayed women in their poetry. Notwithstanding, even though women also write about impossible love (SONNET X by Leonor de la Cueva y Silva), the tone and the diction are different. In her SONNET X, Leonor de la Cueva y Silva criticized the gallant for his actions whilst Garcilaso de la Vega, in his SONNET XXIII, idealized femininity from a patriarchal perspective. Topics may converge, but the way in which male and female authors approach a topic diverges.

The topics are transcendental because they explore the feelings of women and make them visible through writing. Barbeito-Carnero (1997) explained the different motivations of women who started writing in a historical context in which women were deprived from education and they were confined to the domestic sphere.

Even-Zohar's (1999) polysystem theory plays thus a crucial role, for it states that translation may bring the texts closer to the nucleus of the canon, for it makes the audience wider. It is this fluidity which allows texts to move from the periphery to the margins, and from the margins to the core of the literary canon.

Finally, it is important to rescue texts which were written by female authors and to translate them into other languages to provide them with the visibility they deserve since their voices and herstories have been silenced for centuries.

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