

Toward an erotic translation of poetry

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Abstract: Poetry has been a central topic of discussion in interdisciplinary areas such as translation studies, and this has led different theorists to propose positions on the question of whether poetry should or should not be translated and what would be the correct method in the case of translatability. Starting from this general convention, this essay combines both theoretical exploration and practical application with the aim of demonstrating in which manner the concept of Eros, proposed by Anne Carson, works as a philosophy for literary translation, especially in poetry. It is important to mention that because the concept of Eros has so far not been defined as a methodology in literary translation studies, it lacks criteria that help us define what it means to translate based on Eros. However, Anne Carson is a crucial anchor for theorizing this translation perspective in future research. In this way, this essay demonstrates Eros as an alternative to turn literary translation into an introspective, creative and reinterpreted exercise in which untie us from traditional paradigms based on the concept of faithfulness. Finally, when translating poetry based on the eroticism concept, we must question our poetic voice and the way we reflect beauty through other languages. Only in this way, we can develop our inner Eros and make this concept more tangible in translation practice.

Keywords: Translation, poetry, Eros, faithfulness, creativity, recreation, interpretation, bittersweet.

Hacia una traducción erótica de la poesía

Resumen: La poesía ha sido un tema central de debate en áreas interdisciplinarias como los estudios de traducción, lo que ha llevado a diferentes teóricos a proponer posturas sobre la cuestión de si la poesía debe o no traducirse y cuál sería el método correcto en caso de traducibilidad. Partiendo de esta convención general, este ensayo combina tanto la exploración teórica como la aplicación práctica con el objetivo de demostrar de qué manera el concepto de Eros, propuesto por Anne Carson, funciona como filosofía para la traducción literaria, especialmente en poesía. Es importante mencionar que, dado que el concepto de Eros no se ha definido hasta

ahora como metodología en los estudios de traducción literaria, carece de criterios que nos ayuden a definir lo que significa traducir basándose en Eros. Sin embargo, Anne Carson es un referente en la teorización de esta perspectiva en futuras investigaciones. De este modo, este ensayo muestra a Eros como una alternativa para convertir la traducción literaria en un ejercicio introspectivo, creativo y reinterpretativo en el que podemos desligarnos de paradigmas tradicionales basados en el concepto de fidelidad. Finalmente, al traducir poesía basada en el concepto de erotismo, debemos cuestionar nuestra voz poética y la forma en la que reflejamos la belleza a través de otros lenguajes. Sólo así podremos desarrollar nuestro Eros interior y hacer más tangible este concepto en la práctica de la traducción.

Palabras clave: Traducción; poesía; Eros; fidelidad; creatividad; recreación; interpretación; agri dulce.

Sumario: 1. Introduction. 2. Methodology. 3. Theoretical exploration. 3.1. The translatability of poetry. 3.2. Eros in translation. 4. Practical application. 4.1. Eros in classical languages. 4.2. Eros in modern languages. 5. Conclusions.

1. Introduction

When we read Shakespeare, Semonides of Amorgos, Julio Cortazar and an endless number of literary writers, evidently, we can not only know different stories that they capture in their narratives, but also, they lead us to know social, cultural and political representations of their dissimilar societies, for example, of the VI century BC with Semonides of Amorgos or of the XX century with Julio Cortázar. Historically, literature has meant an escape towards a self-criticism of social reality which means that its theorization and development of literary works has allowed us to know different realities, places and times. "Literature, therefore, must be considered as a reflection and refraction of society, as a discourse that intervenes in the world generating a certain historical and social context that would not have existed in that exact way without its contribution" (Donati 2015:68).

Knowing the importance of literature in society brings us closer to knowing how relevant it is to translate literature, since it is the main means by which we can get to know realities with cultures, languages, and social phenomena different from our own. In this way, different authors such as Lun refer to literary translation as a kind of re-created literature, but it is distinctively based on translation (2018:391) or Ane Carson herself with her translation as an act of Eros. However, there are more limiting proposals, where faithfulness is the key point of their philosophy, for example, Delabastita relates it as a vein of "preserving or recreating the intentions and aesthetic effects that may be perceived in the source text"(2011:9). Moreover, authors such as Berman and Humboldt agree with the fact that

literary translation means keeping the foreign elements in the target text to respect the source text's form and content (Alwazna 2014:51).

In addition, the theorization of literary translation has been a complex process in which translators and literary critics are constantly looking for strategies or alternatives to avoid any translational difficulty and develop a translation that meets the aesthetic and meaning standards of the source culture in the target one. However, talking about poetic translation leads us to consider other notions that have been a limitation of its development, being this the most judged field by literary critics when considering approaches such as the translation of a poem will never be faithful to the original poem, or the relevant agent of translation will always be the same writer of the poem. Thus, the purpose of this essay is to explore and apply the concept of Eros proposed by Anne Carson in the literary translation field. This implementation arises from the need to address more creative and functionalist alternatives in literary translation studies, so the relevance of this essay lies in making known an innovative concept that is very useful for the different questions that have arisen in the 21st century such as inclusive language, feminist translation, and simplistic language caused by the digital age when translating old or recent literary works.

2. Methodology

The nature of this essay is qualitative, as it combines both theoretical exploration and practical application with the aim of demonstrating how the concept of Eros, proposed by Anne Carson, works as a philosophy for literary translation, especially in poetry. According to Yin (1994), exploratory studies are characterized by understanding what is happening, seeking new insights, asking questions, and assessing a phenomenon in a new light (Swaraj 2019:665). Although this concept of Eros is proposed and addressed by Anne Carson from classical studies, it has not been deeply studied in translation studies. Therefore, it is important to explore in this essay the purposes and functions of Eros and why this concept is necessary in the field of literary translation. On one hand, since this essay seeks to propose a new perspective on translation based on Anne Carson's concept, it is enriching to include a phase in which there is a practical application of Eros. This practical application in research connects theory to real-world contexts, allowing researchers to validate hypotheses and uncover insights that theory alone may not reveal (Creswell 2018).

Considering the above, the methodology of this essay is framed in two main phases: (1) theoretical exploration of the translatability of poetry, and (2) practical application of Eros in classical and modern languages. In the

first phase, I aim to address the main discussions that different experts have approached in the translation of poetry, focusing on translatability and faithfulness. This discussion contributes to justifying the need to use the concept of Eros in translation to move beyond traditional concerns and apply lenses that are not solely focused on faithfulness. The purpose of the second phase is to demonstrate the application of Eros in the translation of classical and modern works, comparing and showing how this concept functions as a new philosophy of literary translation.

3. Theoretical exploration

3.1 *The translatability of poetry*

Throughout decades, literature and translation critics have questioned the work of poetry translation, turning this into a cumbersome field for many translators. Hence, addressing this field approaches us to certain paradigms such as poetry must be translated by poets or ideally, the author of the poem should be the one who translates it. These notions somehow explain why it is considered as “the least translated genre, no matter where the translating literature ranks in the global hierarchy of symbolic capital” (Venuti 2011:127).

Initially, trying to define what poetry is, the French philosopher Alain Badiou considers poetry as a “subtraction” from “objective reality”, whereby the poem “declares its own universe”, [...] and a “dissemination” which “aims to dissolve the object through an infinite metaphorical distribution” (Badiou 2004:233). On one hand, for Peskin “poetry communicates universal human truths. It is an instrument to make us see life and live it more intensely” (1998:3). With these two notions about poetry in mind, we may infer the complexity of interpreting and understanding a message of a poem from foreign lenses as non-authors. But is it possible to comprehend the same message the author intends to have in their poetry?

The interpretation of a poem requires a major effort due to the characteristics of the language itself, but we cannot be left with the idea that all of its linguistic constituents will determine the interpretation because it would be misleading, also responses to a poem are given from a certain interpretive point of view, organizing the components of a poem in a certain way (Hungerland 1995:351). In addition, Professor Perrine presents two questions about poetic interpretation. “To what extent can we demand “correct” interpretation of poetry? Are there no incorrect readings?” For him, “no poet likes to be caught in the predicament of having to explain his own poem” (1962:393) and that enables to have more than one interpretation equally valid, also assuming that there are not incorrect or correct readings.

Considering the poetic interpretation as a diverse practice contextualizes the arguments that many authors have against translating poetry. If we remember the ethical aspects of literary translation, many authors such as Berman, Humboldt and Schleiermacher agree with the fact of keeping the foreign elements in the target text to respect the source text's form and content, literal translation (Alwazna 2014:51). But the different possibilities the poetry gives us for interpreting, makes us question how feasible it is to make a literal translation when the poet himself does not frame his poem in a thematic line, turning the translation practice into a more mechanical and less natural process. At this point, we can assume that because poetry can have many interpretations and codifying the author's intent is perhaps an unattainable process, even if different translators oversee translating the same poem, these ones will differ from each other for interpretative reasons.

In the field of literary translation, there are assumptions that justify why poetry is considered an untranslatable genre. For instance, the author Burnshaw asserts that "no one believes that the poetic effect of a certain arrangement of words in one language can be the same as the poetic effect of words in another language" (1995:56). Therefore, Brower affirmed that translating poetry means to lose its basic qualities (Brower 1966 as it was cited in Tisgam 2014). That explains the reason why Dryden emphasized "that poetry is translatable but the one who should translate poetry must be a poet" (Frost 1969 as it was cited in Tisgam 2014) However, Jakobson offers an initial solution to this poetic untranslatability, "only creative transposition is possible" (Jakobson 1966 as it was cited in Tisgam 2014).

The above perceptions support the idea of an impossible translation. However, For Ludwig, translating poetry is quite analogous to a mathematical problem (Ludwig as it was cited in Robinson 2021) But this perception is still categorizing this art as a mechanical procedure. On the other hand, the Brazilian author Haroldo de Campos mentions "the very concept of poetic translation was being subjected to a progressive neological reworking. From the initial idea of recreation to the coining of terms such as transcreation, reimagining [...] and transtextualization"¹ (2015:78-79). This notion leads us to deem that translating a poem is not seen as an impossible art but rather has adopted different trends and philosophies that allows a process of translation according to the naturality of this genre.

¹ My translation of: "o próprio conceito de tradução poética foi sendo submetido a uma progressiva reelaboração neológica. Desde a ideia inicial de recriação, até a cunhagem de termos como transcriação, reimaginação [...] transtextualização" (Haroldo 2011:10).

Additionally, different authors have proposed several alternatives that allow translators to consider methods, strategies, or philosophies suitable for their own perceptions about this art. For instance, Antoine Berman proposes translation as a “trial of the foreign”, “aiming to open up the foreign work to us in its utter foreignness and uprooting the foreign work from its own language-ground, in a way forcing it to exile” (1985:285), that is to say, translators should receive the foreign text as foreign (ethical aim) and should avoid some tendencies (rationalization, destructions of rhythms, expansion, and so on) that are categorized as deformations. On one hand, the translation theorist Lefevere also shares the same perception of Antoine Berman; he proposes seven fundamental strategies translators need to consider when translating poetry. In general terms, all of them are referred to respect and maintain the source text's form and content. For instance, if the poem has rhythm or blank verses, the translator should keep these features in the target text.

However, the important role that Lefevere gives to the interpretation of the poems, before translating, stands out from Berman's perceptions. This author proposes the terms “Version and Imitation” in which “version occurs when the substance of the original poem is retained but the form is changed, while imitation occurs when the translator produces the poem on his own” (Pratiwi et al 2019:4). At the beginning we mention the poetic interpretation, perhaps, as the Achilles heel in the translation process of poetry, but Lefevere's strategies allows us to have a new panorama related to the notion of considering poetry as a genre with diverse interpretations that also will be reflected in the translations.

Generally, there are assumptions, similar to the previous ones, that share the same philosophy of doing a literal translation for ethical purposes. However, many other authors consider poetry translation should not be a mechanical process in which the poem translated transmit the same meaning, if not at least the main features that make a poem: creativity, personification, imagery and so on.

3.2. *Eros in translation*

Recognizing that poetic translation does not necessarily mean a sentence of untranslatability, it brings us closer to considering new methods that somehow avoid remaining in the same parameters that have been used for decades in literary translation. In this case, we will approach recreation, synonym of rewriting, as a method that probably would help us to reach the concept proposed by the poet and translator Anne Carson.

Initially, since Greek mythology, Eros has been identified as the god responsible for sexual attraction, love and fertility. In addition, from the philosophical point of view, Plato exposes in the book *The Banquet* discourses that try to find the truth of Eros:

Praise Eros as the one who invites us to love the beautiful (*Discourse of Pausanias*), therefore, a great god worthy of honor; the first of the gods conceived (*Discourse of Phaedrus*), which opens us to an understanding of the erotic from a cosmology of love (*Discourse of Eriximachus*) that understands it as a remedy for the soul that through it tries to return to the original perfection and happiness (*Discourse of Aristophanes*) and thus recognize it as the most exalted and beautiful of the gods (*Discourse of Agathon*) [...] However, Eros is perceived as a non-divine character. He is not the beloved but the subject who loves, and loves the good, that is why Eros is considered the most beautiful. (*Discourse of Socrates*) (Montes 2017:367)

With the previous discourses, we can interpret that Eros ultimately symbolizes a love directed to something, who searches eternally the truth and the beauty through the creation and the attainment of wisdom. In addition, Anne Carson points out that Eros implies a lack, an absence, a desire for something one does not have. Therefore, she considers that the poet Sappho is the only one who knew how to characterize this passion with the adjective γλυκύπικρον². This indicates that Eros in the interior represents a sweet experience to love and something beautiful, but at the same time it is bitter or painful at the impossibility of reaching that desired something or sustaining that longing, in this case, the result of the translation of a poem. (Hernández 2020:51)

The representation of Eros for Anne Carson indirectly discloses the concept that she proposes in poetic translation. This means that the translator will be confronted with both sweet and bitter experiences in the process of literary translation. First the translator loves that which is beautiful (poetry) and longs to represent beauty in another linguistic and socio-cultural sphere, subjecting to a process where it is pretended to be ethical to the source text. However, trying to achieve this desire leads the translators to live a bitter experience where we are faced with the total loss or not of beauty. For example, in poetry translation, we cannot pretend to carry all the original features of the poem into the translated one, this would mean avoiding the fact that, by the nature of the translation, some linguistic and cultural aspects will disappear or alter, and this loss represents that bitter

² Γλυκύπικρον. Words that mean sweet and bitter. Anne Carson avoids translating this word as bittersweet.

experience. Also, the intentionality of the author can be affected by the way the translator decides how to love and interpret the source poem. Therefore, with this perspective, she starts to reject the notion of “faithfulness” in translation, a first step toward eroticism. Also, she considers that an act of Eros must be in sync with the act of creativity (Haas 2002:2).

4. Practical application

4.1. *Eros in classical languages*

Now that we know the philosophical bases that Anne Carson proposes in relation to erotic translation, it remains to address how we can achieve that eroticism in translation, and this leads us to question ourselves: Is it just a deliberate decision of the translator in relation to which characteristics to reflect and which to omit? Is it born out of necessity due to a linguistic obstacle? Answering these questions leads us first to analyze one of the translations by Carson comparing with a literal Spanish translation I did from the fragment 56 of Sappho (Table 1). This short analysis will allow us to have a clear example of how she achieves such eroticism in classical fragments with the use of different rhetoric and linguistics features throughout the translation of Greco-Roman works.

Table 1. *Translation of fragment 56 of Sappho into Spanish.*

FRAGMENT L.-P. 56 (D. 60) - ΣΑΠΦΩ	
Ancient Greek	Οὐδ’ ἴαν δοκίμῳμι προσίδοισαν φάος ἀλίῳ ἔσσεσθαι σοφίαν πάρθενον εἰς οὐδένα πῶ χρόνον τεαύταν
Spanish	Ni siquiera creo que ninguna niña que contemple la luz del sol jamás tendrá esta sabiduría en un tiempo futuro.

In the previous translation, it is evident that it is a version that tries to preserve the characteristics of the Sappho fragment. For instance, both the source text and the target text have a similar number of words in their lines. Also, it tries to use in the same place the conjunctions and verbs. And finally, no drastic changes are reflected in the translation, other than using the appropriate lexicon to make the Spanish version more understandable for being a classical fragment. However, the English version proposed by Anne Carson allows us to see the eroticism that is intended to be achieved in the literary translation, especially in poetry.

Table 2. *Translation of fragment 56 of Sappho into English.*

English version by Anne Carson
not one girl I think who looks on the light of the sun will ever have wisdom like this

At first glance, we observe a significant change in the English version. The fragment ceases to be presented in prose and acquires a versified writing. With this translational decision, we can argue that although beauty can be presented in different manners, some ways allow beauty to be more intense or the opposite. Hence, this catches the attention of any reader. In addition, the fragment of Sappho generates an enjambment effect that allows a slower reading and at the same time transmits a deeper sensation. On one hand, Anne Carson uses a parallel indentation probably because of aesthetic purposes or because she wants to give an equal value of importance to all the elements in contributing to the meaning of the fragment. With this indentation, it creates a paused effect and provokes a descending inflection, as the voice descends from an initial high note to a low one, maintaining the same pitch and intonation in the last verses. This literal figure can reflect the emotion that Anne Carson probably wanted to show based on her interpretation, since for Attridge “rhythmic form can also imply a certain emotional coloring [...]”. When we speak, we impart to our words a rhythmic quality expressive of our feelings –light and rapid, heavy and slow, regular, abrupt, smooth and so on” (1995:15). Thus, when a narrow and slow voice range is present due to parallel indentation, it may reflect feelings such as sadness, tiredness, doubt, closeness or depression. This characteristic given by Carson may give rise to a diverse interpretation by readers, and most likely will be dissimilar to that of the translator.

Finally, the translator does not present the same syntactic order as the original Sappho fragment. For example, in the first verse, she does not translate “I think not one girl...” but inverts the verb at the end “not one girl I think...”. She also substitutes the word χρόνον (time) and decides to use the adverb “ever” with the main purpose of indicating that there will be no other time when the girl, contemplating the sunlight, can take such wisdom at another time.

The previous example allows us to reflect on how Anne Carson detaches herself from all the paradigms of faithfulness in literary translation and decides to take this interlinguistic process as a very personal experience where it is she who, from her interpretation and creativity toward the fragment, exposes a translation that is not forced in the target language and that allows us to see the multiplicity of beauty in literature. On one hand, achieving this erotic philosophy does not mean making unnecessary changes to any feature of the source text for rhetorical figures that from our convictions seem more aesthetic to us. Nor can we claim that using certain strategies such as rewriting, and creativity will lead us directly to reflect eroticism in the translation. On the contrary, to achieve this eroticism, we should begin to question what our poetic voice is, what is our way of describing the works of art that surround us, and how we reflect beauty through other languages. Implicitly finding the answers to these questions would bring us closer to an eroticism in the art of translation and this probably requires a long and introspective process where the translator, from their experiences, begins to shape their manner of reflecting the beauty in another language.

4.2. *Eros in modern languages*

The idea of achieving Eros in literary translation, first, makes us raise the following questions: can we reflect an erotic translation in any literary narrative, even if it is not set in the same period of the Greco-Roman world? And if it is possible, how easy is it to ignore any traditional paradigm of literary translation and move towards a philosophy that evidently leaves faithfulness aside, and considers creativity and reinterpretation as fundamental aspects for achieving eroticism?

First, we must recognize that translating classical texts leads us to contemplate the following characteristics: (1) literary communication was always oral in nature (Barruecos 2018: 25). (2) only until the culmination of the dark ages does a gradual transition from orality to writing begin, and (3) its main topics were based on myths, heroism, tragedy, human experiences and even the relationship with the gods. Thus, considering that the change from orality to writing meant a transgressive process for the oral tradition, in many of the fragments preserved until now, dynamic formulas that allow us to evidence this oral nature are still reflected, arising different translational challenges that lead us to consider Eros, perhaps as the more accurate way when translating classical texts.

Orality in the classical world was characterized by certain mnemonic formulas that allowed the transmission of a poetic repertoire for many

centuries and the little use of lexicon allowed a collective memorization that promoted the preservation of socio-cultural representations of the Greco-Roman culture (Bocchetti 2006). In this manner, perhaps it is difficult to translate a classical text that was previously the result of a transcription from orality to writing, and this allows us to consider that when making a translation assuming criteria that have been proposed for decades in literary translation, such as faithfulness, most likely, since it is a version of orality, semantic ambiguities will be reflected, which leads us to consider Eros as a way to approach the meaning of the fragments accurately. In addition, it is easy to understand that flexibility in the translation of the classics is always necessary in order to reflect a meta text that is understandable and contextualized to the different literary movements of the new world. That is why authors such as Cicero consider that the idea is not to translate as an interpreter but as an orator, since it is not appropriate to convey the meaning of a classical text word for word (Garcia 1979:14). This notion allows us to understand that translating the classics goes beyond maintaining faithfulness; it is a process in which the translator has at his disposal different rhetorical figures that allow to reflect an own interpretation and Eros of the source text.

In comparison with the Greco-Roman classics, the literature of our times is evidently not born from an oral tradition, which means that, as translators, we are constantly translating works that arise from writing. Due to this feature and the fact that its topics focus on social, cultural and political issues of society, it is easy to affirm that the concept of Eros proposed by Anne Carson can undoubtedly be reflected in any translation of a different nature if it meets the translator's own interests. However, assuming this philosophy, which liberates us from the traditional paradigms of translation, directly leads us to face a judgment from the readers, critics and scientific dissemination platforms. Hence, the use of Eros when translating could delegitimize and call into question the competences of the translators themselves due to the little reception that this translation perspective could have for avoiding the notion of replicate in a target text all the information and features of the source text.

Regarding the notions above mentioned, I decided to portray an example of how modern poetry can be translated using the concept of Eros. In this sense, I take the poem *Waiting for that text* by r.h. Sin, from my undergraduate thesis on translation in which we can evidence the manner a target text looks when considering more functionalist theories in translation practice such as the concept of Eros.

Table 3. Translation of poem *Waiting for that text* into Spanish³.

WAITING FOR THE TEXT	
English	Spanish
woke up and the first thing I did was check my phone for a message that wasn't there	Me desperté y lo primero que hice fue revisar mi teléfono esperando ese mensaje que no estaba allí.
the afternoon approaches and still nothing it's almost 4 p.m. my fingers fumble as I attempt to create a text nothing profound something simple with much difficulty	Se acerca la tarde y aún sigo esperando. Son casi las 4. Mis dedos titubean mientras intento crear un texto nada profundo nada complejo con mucha dificultad.
erasing what I wrote anxious, overthinking putting my phone away reluctantly	Borro lo que escribí con ansiedad, especulando y guardo mi teléfono de mala gana.
the moon is out now as the darkness hides the sun and still nothing and now I feel like nothing someone feeling something for someone who feels nothing or not enough to be concerned with whether or not we communicate	Ya ha salido la luna, ya la oscuridad abraza el sol. Y todavía nada. Ahora me siento como nada, soy alguien que siente algo por alguien que no siente nada, o no lo suficiente para que le importe si nos comunicamos o no.
waiting for something that won't happen losing sleep over someone who sleeps peacefully and what hurts the most is that tomorrow it'll begin again this feeling is never ending this cycle is destructive	Espero algo que no ocurrirá. Pierdo el sueño por alguien que duerme tranquilamente, y lo que más duele es que mañana empezará de nuevo este sentimiento sempiterno, este ciclo destructivo

³ Translation taken from Fuentes-Medina, S., Castillo, S. & Rivera, M. (2024).

Regarding the original version of the poem, we can first observe that this poem is characterized by the absence of a rhythmic pattern, indicating that it is a free verse poem. Additionally, since this poem was initially published through social media, its language reflects the expectations of a reader accustomed to literary works written in a simpler and more concise style. As a result, it is a poem that is easy to understand.

In the translation process, as a translator I did not aim to be entirely faithful to the source text. This decision was not due to disagreement with the author's approach to meaning or the linguistic features used. On the contrary, upon reading the poem, I realized that my interpretation might not align with the author's intended message. Hence, I understood that my first interpretation of these stanzas might represent the genesis of what I perceive as my inner Eros. Consequently, I did not wish to adhere strictly to conventional notions that translators are often bound to, such as faithfulness. In this manner, I opted to convey the way I interpret this poem, while still preserving the essence of the author's message. Thus, I began by employing literary devices that responded directly to my reading of the complete poem. For example, the use of chained and simple indentation creates a small pause in the rhythm of the reading, producing a descending inflection, where the voice moves from a higher note to a lower one. Through these rhythmic effects, we can emphasize the expression of emotions (Fuentes-Medina et al 2024). Although this feature is not present in the source text, I deemed it necessary to include it as part of my interpretation, as the source poems have lights of sensations such as sadness, depression, or tiredness.

Moreover, based on my interpretation of the source text, I chose to incorporate literary devices that are not necessarily present in the original, such as personification ("Ya la oscuridad abraza el sol"), poetic inversion ("Ya ha salido la luna"), anaphora, and epiphora. Lastly, the use of punctuation marks, which is not a feature of the source text, was introduced due to the nature of the Spanish language and the expectations of the target audience.

In conclusion, if we were to assess this translation according to conventional notions of translation, it would likely be considered an example of a wrong translation that does not meet the minimum criteria of the source text, as it is not entirely faithful to the source poem in terms of rhetorical and linguistic features. However, with this new perception of Eros in translation, there is no need to judge whether the translation is "accurate." Rather, the evaluation of this poem should not solely rely on other factors that highlight how the target text aligns with the characteristics of a target society, with its cultural and political context.

5. Conclusions

In brief, with this essay, we can understand that in order to achieve Eros in translation, we do not need to comply with certain translation techniques to reach this philosophy, and even, if we assume that creativity and rewriting are a fundamental strategies in Ane Carson's concept, it directly forces us to ask ourselves what our creativity and rewriting are like, since they are diverse aspects that only the translator in his translating and literary experiences will begin to develop. On one hand, noticing this Eros in translations implies recognizing that any translation is neither more nor less erotic, by which I mean that, being a more introspective and creative process, there is no need to determine whether the translation is faithful to the source text. Finally, reflecting this philosophy in our translations, in addition to representing a complex process, may symbolize a transgression for the fundamentals of literary translation and its own dissemination in academic platforms since there are still parameters that completely ignore any translation that attempts to move away from the traditional conventions that have always protected translation studies. Since the translators find themselves in a parallel judgment of the reader and the academy itself, limiting the art of translation.

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