
RESEARCH ARTICLE

The Madrilénian Poetry in the Early 20th Century. Spanish > English Translated Poems of Antonio Casero (1874-1936)

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ABSTRACT

The literature in Madrid has had many masterpieces in poems, plays and novels that have remained unknown for a long time. One of the most interesting authors of Madrid's early 20th-century literature is Antonio Casero. He belongs to one of the classical periods of the Madrilénian literature that is framed as part of a regional movement in culture, named as 'Madrileñismo' that had its 'Golden Age' between the late 19th and early 20th century. The aim of this study is to analyse, for the first time, a corpus of poems, full of Madrilénian terminology, taken from Antonio Casero's poetical works and to make a proposal of translations from Spanish and its Madrilénian speech into English. Additionally, this research will provide some translated fragments from his poems and some translation comments. Thanks to this, they will be examples of Madrid as models to understand this rich, yet unknown, period of the Madrilénian literature within its Spanish and European contexts.

KEYWORDS

Literary Translation, Antonio Casero y Barranco, Madrilénian Literature, Madrid Poetry, early 20th century.

ARTICLE INFORMATION

ACCEPTED: 20 October 2025

PUBLISHED: 03 November 2025

DOI: 10.32996/ijllt.2025.8.11.7

1. Introduction. Translating Literature.

Specialised translation (in literature) is a challenging process that needs to be solved. The corpus that is part of this study has several complexities that we emphasise in this section: the lack of studies based on traditional Madrilénian literature, whose most traditional works span mainly from the 18th century to the first half of the 20th century. Owing to a limitation in our corpus, this corpus analysis will be limited to the first quarter of the 20th century.

This non-existent study is noticeable in the complex, yet rich, process of translation from this Madrilénian type of poetry into English. Translators need to form a new creation of the poem, respecting the original, but focused on a target audience of English-speaking countries. Owing to this fact, specialised translators of this period of the Madrilénian Literature may encounter certain issues: the lack of studies based on this cultural movement and possible equivalences in the target language.

The aim of this study is to create an initial approach to this Madrilénian movement of the early 20th century and to manage the emptiness of translation studies based on it. This study will be based on 5 fragments of one of Madrid's most prominent poets of this traditional and cultural movement, Antonio Casero y Barranco. Thanks to this research, specialised translators, linguists and other experts would find a turning point in this lack of research on this Madrilénian poetry.

2. Conceiving a Madrilénian Literature. The 'Madrileñismo' Movement.

The Madrilénian Literature, namely the literature written in Madrid that reflects the culture, society and language of the Madrilénian people, has been unfortunately left aside in specific studies. Even though we may find some studies, there is not any particular and detailed research focused on the literature written in Madrid. This lack of research becomes more remarkable in the equivalence between the Madrilénian variety of Spanish, used in several works written between the 18th and the first half of the 20th century, and English.

Owing to this lack of study of the Madrilénian literature and its equivalents in English, this research will open this new perspective to include this literature of Madrid within the Spanish and the world context.

The Madrilénian literature that depicts Madrid and its culture has expanded throughout the centuries. From the 16th century, and, Madrid has been the centre of the literature written in the capital of Spain in many works, like the ones of the Madrilénian writer Francisco Santos (1623-1698). In the 18th century, Madrid-born Ramón de la Cruz (1731-1794) was one of the most prolific playwrights of Madrid, with more than 400 plays that depicted Madrid in plays, what Francisco de Goya (1746-1828) did in his paintings. More recently, we can mention other writers, born in the capital of Spain, who devoted their works to Madrid and its people: Ramón de Mesonero Romanos (1803-1882), Ricardo de la Vega (1839-1910) and Tomás Luceño (1844-1933) are some examples. Additionally, we can mention other authors who took Madrid as the focus of their works, even though they were not born there. This is the case of Benito Pérez Galdós (1843-1920), born in the Canary Islands or Alicante-born Carlos Arniches (1866-1943). In both cases, Madrid, its people, its language and its culture were essential settings for their detailed depictions of late 19th- and early 20th-century Madrid.

All the authors previously mentioned, among many others, were part of a cultural movement named as 'Madrileñismo'. It is not a specific movement, but it does have certain characteristics that authors put into practice for centuries. This movement, named as 'Madrileñismo' can be defined as a cultural movement that considers Madrid and its cultural, linguistic, and social characteristics as the centre of its studies, research and work). In it we can find great examples, apart from literature, in painting (Francisco de Goya [1746-1828]) or in music, thanks to one of Madrid's most traditional musicians, Federico Chueca [1846-1908]).

This study focuses on a selection of 5 fragments from 3 poetry works written by the 'Madrileñista' writer Antonio Casero. The corpus of Casero's selected poems extends from 1911 to 1914. Casero, as it happened to the other writers, has been left unknown by Spanish readers, even in Madrid. Owing to this lack of knowledge, some authors who belonged to this Madrileñismo movement, which includes several works about Madrid and its people, were diluted as opposed to other writers who were nationally and internationally recognised as part of the legacy of the Spanish culture.

3. Antonio Casero y Barranco (1874-1936). A Poet in Madrid.

Antonio Casero y Barranco was born in Madrid in 1874. He was a journalist and a poet. He studied Law and became 'Concejal' (Councillor) of the City of Madrid. He is considered one of the figures of the 'Madrileñismo', among other writers, and one of the most important figures of this regional movement in Madrid, which is reflected in his numerous works.

He is a prolific writer about and for Madrid. We can mention some of his works : *A orillas del Manzanares*, *La chica de la Arganzuela*, *De Madrid al cielo*, *Los gatos*, *Estudiantes y modistillas*, *Las cacatúas*, *Los castizos*, *La tauromaquia*, *Los toros*, *Cosas de chicos*, *Miguelillo de la Cava*, *La gente de bronce*, *El pueblo de los Majos*, *La Musa de los Madriles*, *La lista oficial*, *Los botijistas*, *La gente del pueblo*, *El viejecito de la Paloma*, *Madrileñerías*, *El 1900*, *El querer de la Pepa*, *La procesión del Corpus*, *La primera verbena*, *El merendero de la Alegría*, *¡El miserable puchero !*, *La familia de la Sole*, *o el casado casa quiere*, *Las mocitas del barrio*, *La noche de la verbena*, *La gente alegre*, *El Sábado de Gloria*, *La celosa*, *Feúcha*,... *Y no es noche de dormir*.

Madrid and its culture, its dialect and terminology, and its social features are the main cores of Casero's works. The traditional culture of Madrid, seen in Casero's works and named as *castizo*, was a steady cultural movement in Madrid from the 17th and 18th centuries and throughout the 19th and 20th century, many of these characteristics still alive in the 21st century, mainly in zarzuelas and local 'verbenas'.

4. Corpus and Methodology.

This study comprises some of Antonio Casero's Madrilénian poems and analyses his following works:

- *Los Castizos* (1911).
- *El Pueblo de los Majos* (1912).
- *La Musa de los Madriles* (1914).

The methodology is based on a selection of 5 fragments of some of Antonio Casero's poems, written in the first quarter of the century. This research will analyse these poems and translate them into English, taking into account the terminology used in Madrid that reflects the local dialect of the city.

We need to consider other authors, such as Faull (2004 : 47), who says that 'it has been claimed that there are three ways of dealing with dialect features: to find a comparable dialect in the target language, to use a conversational dialect; or to ignore them altogether'. The regional dialect of Madrid is one of the main centres of this study, considering the first two options: to find a comparable dialect in the target language, respecting the original text, and how this could be reflected in the target language.

The following 5 fragments will be translated for the first time into English, trying to give international readers a closer look at Madrid's local literature by opening a much wider perspective in the target language. In any case, all the translations should be respectful of the original fragments and reflect the dialectical terms and culturemes (terms with a heavily social and cultural connotation) that appear in all the fragments.

5. Translated Fragments and Translation Comments of Antonio Casero's Selected Poems.

This section includes the translation of five fragments of a selected corpus of Antonio Casero's poems. With more than a hundred years, these fragments depict Madrid, with its culture, humour and linguistic features that need a space within the world's literature.

This first fragment includes some translation points that need to be mentioned. Casero's works are based on Madrid's local festivity that celebrates its patron's saint on 15th May. Casero depicts the late 19th century and early 20th century society of Madrid, full of music and people, Majos and Majas, dressed and dancing for the occasion, a local festivity that is still celebrated in the 21st century. This has been a recurrent topic in the Madrilenian movement, especially from the 18th century, thanks to Goya's paintings and Ramón de la Cruz's plays. More than a century later, Casero portrays this in his play *Los Gatos*, written in 1906.

5.1. Fragment I. Un servidor. *Los Castizos* (1911). Pp. 1-3.

This excerpt, published in 1911, can be seen as part of an early 20th-century Ode to Madrid in which Casero describes himself as a troubadour in the Middle Ages. The Classical use of 'lira' (lyre) and its close relation with the Spanish culture term 'coplero' frame Casero and his next fragment as a Spanish (Madrilenian) Horace.

This Classical vision of Casero, as if he were playing a lyre in a Madrilenian balcony, looking and chanting to his much beloved city, is clearly reflected in the next poem. This fragment, named as 'un servidor' (close to the English expression: this humble servant) is included in the book *Los Castizos* (1911), whose translation into English is hard to convey. The word 'Castizo' is defined as 'something genuine and pure', but it does not reflect the meaning of the book at all. As a matter of fact, the word 'castizo' in Spain, and more specifically in Madrid, should be defined, in my opinion, as a 'traditional person or custom of Madrid, purely reflected in their behaviour, traditions and linguistic features'.

Therefore, this title should be kept in the original (*Castizos*) with a clear definition at the beginning of the book or, as an option 2, to give a possible equivalent term in the target language. Two possibilities may be: 'The Madrilenians' or 'Traditional Madrilenians'. However, these two versions sound unnatural and do not reflect the original Spanish (Madrilenian) term. Maybe the term 'Castizo' is the only option, as a clear example of Spanish (Madrilenian) cultureme that is difficult to translate it in the English target language.

Madrilenian Poem [ORIGINAL] – Source Text		Translation into English – Target Text	
- ¿Qué quién es el coplero?...	Porque he visto en las gentes	So who sings traditional	Because I've seen
Sea quien fuere,	Del pueblo bajo	songs?	From the Madrilenian
Es aprendiz de todos	Tanto amor á la broma	Whoever he is,	people
Y á todos quiere,	Como al trabajo;	He learns from everyone	So much love
Pulsa su lira,	Porque sus penas	And he wants to play the	To fun an' to their work;
Y aunque no es admirado,	Se nublan con los sonos	lyre to everyone,	As their sadness
Canta y admira.	De las verbenas.	And he sings and	Fades away with the songs
¿Qué por qué canto coplas	Porque, aunque mal cantadas,	contemplates	At the verbenas at once.
Tan desgarradas,	Son mis canciones	Even without being	Because, though poorly
Y por qué mis canciones	Espejo donde miro	admir'd.	chant'd,
Son achuladas?...	Mis ilusiones;	So why do I sing	My songs mirror
¿Qué por qué canto	Pues de mí, un día,	heartbroken popular	Where I look on my
Á este Madrid hermoso	Me hizo dueña absoluta	songs,	Excitem'nt;

Que quiero tanto?... Porque nació en el barrio De Maravillas; Porque aspiré el ambiente De las Vistillas; Por eso quiero Sentirme yo en mis coplas Populachero. Porque entre clase y clase, Cuando estudiaba, Fuime por las Peñuelas Y por la Cava Y Morería, á inspirarme en la andante chulapería.	La poesía: Y venciendo a los textos De mi carrera, Camparon los romances Por mi mollera; Por eso canto Á este Madrid hermoso Que quiero tanto. (...) Porque soy madrileño Y enamorado de este trozo de gloria que Dios me ha dado, por eso quiero, mal tocando su lira, ser su coplero.	And why do I proudly sing my songs? And why do I sing to this much beloved beautiful Madrid? Because I was born in the neighbourhood of Maravillas, I breathed the air in Vistillas; That's why I want To feel close to the people In my traditional songs, Because, from class to class, I went, To Peñuelas, Cava and Morería To get inspired From the alive chulapería.	As, one day, The poetry Took hold of me: Defeating my course texts Songs were pleased to be In my 'ead; That's why I sing To this beautiful Madrid That gives me a thrill. (...) Because from Madrid, I am In love, I am Of this holy piece of land That God gave it in my hand, That's why I want Poorly playing my lyre, singing it my chant.
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This fragment includes several complexities that need to be solved by translators. Firstly, there exist several terms that do not have an equivalent in English. This is the case of 'coplero' or 'chulapería'. Translators should try the translation of the first term with an amplification and, additionally, a modulation: 'who sings traditional songs'. It is obvious a change of the point of view in the translation in order to avoid the use of 'coplero', a term that does not have any meaning outside the Madrilenian and Spanish contexts.

The translation of 'chulapería' is slightly different: this translation left the Spanish term in order to maintain the rhythm with 'Morería'. However, specialised translators need to include a footnote to explain it to the reader. Thanks to this, specialised translators can avoid the translation of the Madrilenian term 'chulapería', which has a difficult translation in English and, additionally, keep the poem with the same rhythmical sound that in the original. In this case, translators may opt for a footnote (in a proud, traditional way of Madrid). Unlike arrogant or other negative terms, 'chulo' or 'chulería (chulapería) convey another more positive sense in Madrid: mainly a traditional behaviour of Madrilenians, proud of their customs, traditions and Madrid's culture.

Another problem is the use of 'achuladas', which has been translated as 'proudly' instead of the more negative connotation that 'cocky' has, as it happened with the term that has previously explained. 'Mollera', a traditional term in Madrid, has been translated as 'ead' in order to reflect the connotation that 'mollera' has in Spanish. Both 'mollera' and 'ead' have a colloquial level in both languages and, therefore, Casero's original intention is clearly conveyed in the target text in English.

The translation incorporates two additional rhythms in the final version. The original Madrilenian poem includes 'y Enamorado...trozo de gloria que Dios me ha dado'. However, the translation of these two lines in the final target language in English may incorporate a new rhythmical 'couplet': 'in love, I am/of this holy piece of land/that God gave it in my hand'. The same rhythmical ending of 'land' and 'hand' help translators establish a similar rhythm that we observe in the Madrilenian poem.

The same happens with 'quiero' and 'coplero': a possible translation is 'that's what I want/singing it in my chant', where 'want' and 'chant' rhyme, even though this translation created a new rhyme, thanks to the modulation technique (including the concept that has been created 'chant', instead of the doer 'coplero'). This couplet has been additionally done in the previous lines 'penas' and 'verbenas', which were closely rhymed with 'sadness' and 'at once'. This is also the case of 'Por eso canto/ Á este Madrid hermoso/ Que quiero tanto' with 'That's why I sing/ To this beautiful Madrid/ That gives me a thrill': these rhythms in the Madrilenian poem are maintained in the translation in English, respecting the original Madrilenian poem.

5.2. Fragment II: La verbena de la Paloma. Los Castizos (1911). Pp.157-159.

The next fragment pays homage to Ricardo de la Vega, one of the most notorious writers of the Madrilenian literature, who died in 1910. Ricardo de la Vega is, together with Antonio Casero and José López Silva, three of the main figures of the Madrilenian literature in the late 19th century. Undoubtedly, Casero included this 'Ode' to de la Vega, named here as 'el sainetero' (which means

the writer of Madrilenian short plays and farces, well known in the late 19th century and early 20th century) in order to pay him tribute in this poem, publish in 1911, a year after de la Vega's death.

Madrilenian Poem [ORIGINAL] – Source Text		Translation into English – Target Text	
Campanitas del templo De la Paloma, Vuestro sonar es triste, No es de verbena; Por hoy, vuestro sonido No anuncia broma; Por hoy, vuestro repique Produce pena (...) Hoy vuestras vibraciones Son un gemido Lanzado á la memoria Del sainetero. Del sainetero ilustre De gracias miles, Del que cantó verbenas Y romerías, Y copió las costumbres De sus madriles Y ensalzó de su pueblo Las alegrías. (...) La musa madrileña, Tan primorosa, Por la verbena cruza Muy enlutada, Y su alegre sonrisa, Tan animosa, Por el dolor y el llanto Se ve cambiada.	Todo es triste esta noche, Noche sombría; No eres tú lo que has sido, Noche de broma; Su verbena sonada - ¡Cuánta alegría! – No eres tú su verbena De la Paloma. Ya no suenan alegres Los organillos, Ni llevan pañolones Las chicas guapas; Ya no lucen, como antes, los farolillos, Ni se ve al Boticario Con las chulapas. Ya Julián no tié celos De su morena, "Pa su Julián es toda Su personita"; Ya no la va buscando Por la verbena, Ni le dice: "¡Tiés madre!" La señá Rita. Campanitas del templo,(...) Hoy vuestras vibraciones Son un gemido Lanzado á la memoria Del sainetero.	Little bells of the temple Of la Paloma, You sadly toll, Not for the verbena; As today, your sound Doesn't say good news; Today, your ringin' Makes me feel sorrow (...) Today, your vibrations In the memory of the Madrid playwright Let out our moans. Madrid's distinguished playwright I'm much obliged, He chant'd verbenas And pilgrimages, Who copied Madrid's traditions, his 'Madriles' And sang the praises Of its people, its happiness. (...) Madrilenian Muse, So exquisite Along the verbena she goes, Mournful, And her smile, Happy and cheerful, For her pain and her cry She's changed to my eye.	Everything is sad tonight, Pitch dark night; Not what you've been, A cheerful night; Its verbena -so much fun! – You aren't its verbena De la Paloma. The street organs Doesn't play gleeful songs And every beautiful woman Their scarves aren't worn. Laterns, as they used to be Are lit no more, The Chemist isn't seen With the Chulapas He hasn't been. Julián isn't jealous Of his dark-hair'd girl 'To her Julián, her little heart she is'. He isn't lookin' for her At the verbena, And señá /M'me Rita Doesn't say 'you ain't alone on earth'. Little bells of the temple Today, your vibrations In the memory of the Madrid playwright Let out your moans.

This text reflects the mournful moment of one of Madrid's most respected playwrights of the late 19th century, Ricardo de la Vega. Madrid, the main character of his plays with his people and their traditions, is part of a poem that seems to be 'shrouded' by Casero himself. The poet depicts this sadness that surrounds the city and its people, mournfully praying for de la Vega, who recently passed away in Madrid.

However, the linguistic features that appear in other poems are part of this fragment. This is the case of the colloquial words 'tiés' (tienes), 'pa' (para) or 'señá' (señora), which have to be reflected in the target text. In the first case, 'tiés madre' (lit. 'you have mother') one option could be 'you ain't alone on earth', a coined equivalence in this idiomatic expression in English that would sound more natural for an English reader. Once again, Casero's wittiness is clearly respected in the target text and it shows the original meaning, this time in English.

'Madriles', a term only used in Madrid, is another hard concept to translate it into English. The final translation keeps the Spanish concept, as there is not an equivalent in English. This cultural term appears together with 'Paloma', one of Madrid's most popular saints. Obviously, the target text maintains both concepts, with footnotes with descriptions of both terms.

However, this cultural fact appears in the word 'sainetero': 'sainetero' is defined as 'sketch writer' (Wordreference) or 'writers of saines' (Collins). Both ideas are confusing, so this version incorporates a descriptive translation 'Madrid playwright' with a footnote. This is another example of amplification in order to clarify the Madrilenian term within an English context: 'a playwright of a humour, short play performed in a low-class and popular context of Madrid'.

5.3. Fragment III. 'Los recuerdos de un chispero'. *El pueblo de los majos* (1912).

The first fragment to analyse and translate is called "Los recuerdos de un chispero" in Casero's work *El pueblo de los majos*, published in 1912. As it happened with the word 'castizo', we find two Madrilénian words, 'chispero' and 'majo', which are extremely complex to translate into an equivalent term in English. The word 'chispero' is, in fact, 'blacksmith', but within the Madrilénian context 'chispero' has a more social and cultural connotation.

Owing to this fact, translators need to use amplification as the main translation technique that would reflect the social word of Madrid. A 'chispero' is defined as follows: 'hombre del barrio madrileño de Maravillas' (Palomar, 2018: 410), a social and a geographically limited definition (now in present-day Malasaña) which is not reflected in 'blacksmith'. We can translate it as 'Maravillas Remembrances', 'Maravillas Memories' or 'Memories of Maravillas People/Locals', even though the first two suggestions may adjust the term with its social meaning.

'Majo' is another problematic term, as far as the translation process is concerned. Clearly depicted in Ramón de la Cruz works in the 18th century, the Majos were also the main characters in many of Goya's paintings. Both described in literature and painting the 18th-century society of Madrid, having close bonds with Madrid's culture and society. Once again, the translation of this cultureme is difficult, so 'Majos' seems to be the only solution to that translation problem.

Madrilenian Poem [ORIGINAL] – Source Text		Translation into English – Target Text	
Aquel que pudre tierra me lo dijo, -aquel que pudre tierra fue mi agüelo- Y aquel honrado padre de mi madre (...) era un chacal, era una fiera, era un noble chispín y un gran chispero, presumió de buen mozo en Maravillas, fué de Monteleón hombre de afeitos, y más de cuatro majas pintureras se tiraron del moño por su cuerpo. Mira esta cicatriz, este es el sello De aquella hermosa fecha memorable que, con gusto, hijo mío, ahora recuerdo. (...) ¡qué ruido el ruido aquel!...¡qué clamoreo!... Como fieras llegaban los chisperos;	Gritaban las mujeres y los niños corría á su lao, de espanto llenos (...) ¡Guerra y venganza! – repetía el pueblo. (...) Cien años han pasao, cien años justos, Y marchamos p'atrás, como el cangrejo. (...) Gloria y honor, repito yo mil veces. repite el pobre viejo, para aquellos valientes que, luchando, honraron á su patria á su pueblo.	That who told me tha' rotten under his land, That, who was my grandpa, rotten under the land, And that humble dad of my mum (...) A guy and a fierce he was, A noble <i>chispín</i> and a remarkable <i>chispero</i> he was. Boasting in Maravillas as an attractive chap, Full of aff'ctions in Monteleón he had, More than four attractive <i>majas</i> Pull'd out their bun hairs for his ----- Look at this scar, this is a sign Of that wonderful, unforgetful date That now I, my dearest, put it pleasantly in place. (...) ¡What a noise..., what a fuss! As animals the <i>chisperos</i> arriv'd;	Shouting children and wives Running by their sides, And full of frights (...) War and revenge! – the people repeat'd Exactly a 'undred years has pass'd in just a beat.. An' we walk backwar's as a crab. (...) Glory and 'onour, thousand times I repeat. For those braves who fight, And 'onour'd their people and their land.

This first fragment reflects one of the most important history hints in the history of Madrid, the War of Independence against France in 1808. A hundred years later, in 1908, Antonio Casero remembers this important event in Madrid's history with this poem. The translation of this fragment is hard for several reasons. First of all, the exquisite depiction of the war, full of emotion, needs to be reflected in the translation. As it happens in the original, English readers should feel as if they were among the people of Madrid, trying to expel the foreign army with their weapons.

Additionally, translators should be aware of the lexical and morphological features of the poem, purely reflecting the Madrilenian dialect of the early 20th century. As it happens, in other authors, this situation is another difficult characteristic that translators should overcome. The Madrilenian terminology includes cultural terms, such as 'majo' or 'chispero', which do not have any equivalent in English. The best option in these cases is to maintain the original terms and a footnote with the explanation of both words.

However, we should not forget a third complexity: as a poem translator should try a rhyme in the target text in order to respect the rhythmical tone of the source text. In addition to this, the terminology should be as accurate as possible with the words used in the early 20th century. Owing to all these facts, translating an early 20th-century poem written in Madrid is hard to convey. The final poem in English incorporates all the comments previously mentioned.

5.4. Fragment IV. 'De Verbenita'. *El pueblo de los Majos* (1912).

The title of the Madrilenian poem includes the term 'verbenita', a familiar form of the Spanish word 'verbena'. 'Verbena' is translated as 'street party' (Online Cambridge Dictionary), but this translation poorly describes the concept 'verbena' within the Madrilenian context. Therefore, 'verbena' as a Madrilenian concept is the main term that depicts this amusing moment in an open-air party of certain neighbourhoods of Madrid. We can translate the poem's title as 'Off to the Verbena'.

Madrilenian Poem [ORIGINAL] – Source Text		Translation into English – Target Text	
Orgullosa va la dama Del brazo de su galán, Y orgullo va publicando, Y amor publicando va, Al lado del pinturero Más chulapo y más chaval Que mora en la cruz del Rastro Y gallea en la Cebá; Él no se cambia por nadie Ni envidia á ningún sultán; Que lleva á la vera suya La mocita más juncal Que pisa los barrios bajos Tan limpia y tan repeiná, (...) Van del brazo á la verbena Á presumir juntos, van Á beberse cuatro copas Y, en achulado compás, Á bailarse cuatro schotis Marcaos y con seriedad (...)	¿Que hay penas? Pues alegrías. ¿Que hay alegría? ¡Bien va! Vayan al diablo los chismes Y cuentos de vecindad, Y el decir de los que digan, Y el decir del qué dirán; Mientras haya pañolones Y quien los sepa llevar, Y mozas de circunstancias, Y mozos de calidad, Y juventud y alegría, No se termina jamás Las verbenas, ni el ambiente De la fiesta popular.	There goes the woman Clung by the arm of her man, So proud they go, So in love they go, Next to the most handsome, most <i>chulapo</i> And most youthful man who lives in the Cruz del Rastro And proudly walks across the Cebá; He doesn't change his place Not even feel envy for any Sultan; As he has, next to him, The most attractive girl Who walks across the traditional neighbourhoods well-comb'd and clean, (...) arm in arm they head for the verbena to boast about each other, drink four glasses and, in Madrid styled compasses tigh' and <i>sirious</i> dance four tight schotis (...)	When feeling sad? happiness! When feeling happy? G'on! To hell with the gossips And stories from neighbours, Whatever things've been said. Whatever people have to say, As there are shawls And women who wear them gracefully, And Joyful Girls And Boys of quality, And youth and happiness Verbenas don't come to an end Or the atmosphere Of the popular fest.

This Madrilenian fragment incorporates, as in all cases, several aspects to consider in our Spanish-English translation. Firstly, the use of a Madrilenian terminology: 'Schotis', 'chulapo' or the verb 'gallear'. These culturemes depict the culture of Madrid and, therefore, their translation into English is hard to find. The use of an amplification (footnotes) would solve this cultural difference and, at the same time, the Madrilenian poem is respected.

However, the terminology of Madrid is additionally reflected in the oral transcription of how the people of Madrid talked (and still do). Casero masters this in all his works and specialised translators should include this linguistic feature in the target text. As examples, we can mention 'Cebá' (Cebada), 'repeiná' (repeinada), 'marcaos' (marcados) or 'seriedaz' (seriedad). In most cases, the Madrilénian speech is depicted in the poem with the loss of the intervocalic 'd'. As it happens in the first three examples), very frequent in many Madrilénian works, such as those of Galdós, Arniches (Seco, 1970), López Silva, de la Vega, ...

Additionally, the pronunciation of the final z in 'seriedaz', another common feature of Madrid's popular speech, has to be considered by translators and linguistic experts in the translation of this fragment. In these two main phonetic cases, the target text reflects them: 'sirious' (shifting the initial 'e' for 'i') or the common loss of the final 'ed' in the participle forms (comb'd) describe a similarity in both oral languages, Spanish (Madrilénian dialect) and English.

This poem, as in the rest of the translated fragments, has been created with another rhyme that would reflect the Madrilénian original poem. This is the case of the final /e/ rhyme in 'end', 'atmosphere' and 'fest' or 'compasses' and 'schotis'.

5.5. Fragment V. Dichosa semanita. *La Musa de los Madriles* (1914).

Our final fragment of the analysed corpus appears in Casero's *La Musa de los Madriles* in the 1914 edition.

Madrilénian Poem [ORIGINAL] – Source Text		Translation into English – Target Text	
- Pero ¿qué es esto? ¿Qué me entregas, Roque? - El jornal. - ¿Qué jornal ni qué ocho cuartos? Si no hay ni pa mandar tocar a un ciego, Cuanto más para llenarte á ti el monago. ¡Virgen de la Paloma, y qué jornal! Qué bien prencipia pa nosotros Mayo; Vaya un mes de las flores que m'aguarda, A andar de gofetás con los garbanzos; (...) ¡Vaya una semanita, cielo santo! Día primero: la solezne fiesta: La fiesta socialista del trabajo; Por la mañana, mitin y paseo Detrás de un estandarte muy bordado; Por la tarde, manubrio y escabeche, Y unas cuantas botellas de morapio; Por la noche, te ocurre que en la casa Te dan vuelta el catre y el lavabo; (...) después, la tila con Chinchón ú triple; más tarde, sinapismos; luego, el caos.	Día dos, á las seis de la mañana Y al estampido de los cañonazos, Te despiertas, te agarras al botijo, Das un ¡viva á la patria!, prolongado, Y te sientes patriota y á la calle Porque hay que celebrar con entusiasmo Esa gloriosa fecha que es orgullo de nuestra noble villa; resultado, que de casa saliste hecho un patriota y que vuelves igual que un estropajo. Día tres, claro está, clásico día típica fiesta de la Cruz de Mayo; hay que ir á recorrer todo el distrito pa recordar los tiempos que pasaron (...) mucho dir y venir, mucho entusiasmo y los pucheros á la funerala, y la despensa apolillá, (...) Mayo, que es el mes del amor, el más poético, pa nosotros va á ser el más prosaico.	- But, wha' is this? Wha' is it, Roque? - me wages. - Your wages? Wha' the 'ell! Wi' this we're as poor as a church mouse No' to mention to fill up you belly/pot. Virgen de la Paloma, look at 'is wages! May is just startin'; Wait for this month of flowers. Fightin' for our bread; (...) ¡What a week, holy God! Day one: the majestic socialist Labour Day; In the morning, a speech and walk followin' an embroider'd banner; In the aft'rnoon, a bit of a street organ and some pickled food, And some bo'les of red wine; In the evenin', it happens that your bed an' your basin spin aroun'; (...) Then, camomile tea with Chinchón Or make it triple; Later, mustard plaster; Then, the chaos.	Day Two, six in the morning And the canon shots rang out, Of bed you're out, Take a botijo Shout, viva la patria! Long live our Land! And you feel like a patriot And off to the street Because you enthusiastically need to celebrate That glorious date Of Madrid, our villa, our honoured place; Result, You defended your home off to the street And back dead on me feet. Day Three, crystal clear, Classical day A typical day Of the Cross of May; Parading the whole neighbourhood, To remember the long-past time C'me and go, load of enthusiasm And our pots to a better life, And our moth-eat'n pantry (...) May, The month of love, The most poetic, For us, the most prosaic.

Our final translation includes many features that we have analysed in previous fragments. The oral transcription of Madrid ('solezne', 'pa', 'prencipia', 'gofetás'...) is reflected in the target text (omission and shifting of consonants or vowels...), together with Madrilénian terminology ('monago', 'dir') and cultural terms of Madrid and its region (named in Spanish as 'Comunidad de Madrid'), in 'Cruz de Mayo' or 'Chinchón'. In all these cases, translators can leave the term in Spanish with an amplification

(footnotes) in the culturemes, whereas we could reflect the colloquial use of Madrid's term 'monago' (stomach) with a colloquial equivalence in English (pot, belly).

In addition, the original text makes use of humour with 'si no hay ni pa mandar tocar a un ciego' (lit. we don't have money even to make a blind man play). Owing to the lack of meaning in the target language, we propose the idiomatic expression 'wi' this we're as poor as a church mouse', which is a meaningful idiom in English that reflects the original humour. This humour and Casero's wittiness is included in the following sentence 'sales hecho un patriota y vuelves hecho un estropajo'. The translation proposal adapts it in an idiomatic expression 'to be dead on my feet' (adapted to 'me feet' to depict the colloquial English). Once again, the target text rhymes 'street' with 'feet'.

6. Results and Further Translation Comments.

The translation of these 5 fragments had some problems that had to be solved in the target texts:

- The specific Madrilenian terminology.
- The Madrilenian humour and witty jokes.
- The final intention of creating a new rhyme in the target language.

According to the poems, specialised translators should consider these previous points in order to have a close approach to the original Madrilenian poems. Owing to many terms based on the culture, society and linguistic characteristics of Madrid, the translators need to adapt the target text linguistically, so that the target text in English is closer to the author's intention, that is, the reflection of Madrid's dialect and how this colloquial speech has an equivalence in English.

Additionally, the linguistic features in the original Madrilenian poems of the corpus appear with the use of culturemes of the region. Terms like 'chulapo', 'Chinchón' (a town in the southeast of the Comunidad de Madrid [Region of Madrid]), 'verbena', 'schotis' (chotis) ... make the translation into English even more challenging. In several cases, specialised translators may maintain the original term in the target text and use an amplification, footnotes and explanatory notes.

The use of humour in the poems needs some adaptation in the target language. Translators would include an idiomatic equivalence (coined equivalence) in order to sound natural in the target language (English). The use of coined equivalences in English adapts and adjusts the use of the original text and needs to be rendered in the target message.

Finally, the target texts require the use of rhyme in order to reflect the poetical rhythm of the original poem. Owing to the lack of a rhythmical structure in a direct, more literal translation, translators should be aware of this and create a new poetic structure, respecting the original, but with a new rhyme in the target text.

7. Conclusion.

The translations of these 5 excerpts from traditional Madrilenian poems include several issues that specialised translators need to tackle:

- Many terms of the Madrilenian society and culture: "catre", "schotis", "chulapo", "gallea", "pinturero", "chaval" ...
- Many historical events and terms of Madrid's culture: 2nd of May, Cruz de Mayo, ...
- Many terms of the Madrilenian dialect: "seriedaz", "schotis marcaos", "afeztos", "tiés madre" ...

These points share the Madrilenian terminology that reflects Madrid's social, linguistic, and cultural life. This feature, which is commonly observed in traditionally Madrilenian literature, named as "literatura costumbrista madrileña" o "literatura madrileñista", is the most difficult obstacle in a Spanish-to-English translations.

The translations that this study offers are not target texts, but a continuous process of translation, always with room for improvement. This is the initial point of long translation debates and discussions about traditional Madrilenian literature, which has provided numberless masterpieces that need their English translation. Undoubtedly, translators from Spanish into English need to be aware of the cultural, linguistic, social and historical aspects included in those Madrilenian texts, which increase the complexity of these reverse translations.

The complexity of the translation of poems with a regional variety of Spanish conveys certain problems in the target text. Specialised translators should take this into account in order to have everything as part of the translation process. The richness of the Madrilenian terminology is an essential part of the corpus and, therefore, the translator who discovers this linguistic feature of Casero's poems focuses their attention on it.

To conclude, the study of these 5 poems written by Antonio Casero in the early 20th century provides the main ideas that experts need to consider:

- The use of translation techniques to avoid the lack of textual wittiness. Mainly possible adaptations in the target culture, amplification (use of footnote), use of coined equivalents (idioms), use of modulation (translation of 'personita' as 'little heart'), among many others.
- The use of a rhythmical structure in the target text. Clearly seen in the original Madrilenian poems, translators should find similar or close rhymes in English.
- The use of colloquialisms of the Spanish (Madrilenian) speech, masterfully depicted in all his works. Once again, translators should add this colloquialism in order to reflect Madrid's orality as part of the Madrilenian people.

This study, focused on literary (specialised) translation, is meant to set the ground for further studies and new versions of these poems and other traditional works written in Madrid. Specialised translators or those who may encounter this author for the first time will have this study as an initial point of research for this period in the Madrilenian Literature, an essential part within the Spanish and European literature.

Funding: This research received no external funding.

Conflicts of Interest: The authors declare no conflict of interest.

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Publisher's Note: All claims expressed in this article are solely those of the author and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

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