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**TRADUCCIÓN DE REALIDAD FICCIONALIZADA A PARTIR DE ELEMENTOS
PSICOLÓGICOS E IDENTIDAD CULTURAL COSTARRICENSE**

Trabajo de investigación para aspirar al grado de
Magíster en Traducción Inglés-Español

Presentado por

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Nómina de participantes en la actividad final del Trabajo de Graduación

Traducción de realidad ficcionalizada a partir de elementos psicológicas e identidad cultural costarricense

presentado por la sustentante

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Dedicatoria

A Ale Romero, porque ha sido mi mayor apoyo.

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Índice

Nómina de participantes en la actividad final del Trabajo de Graduación.....	2
Nota aclaratoria.....	3
Dedicatoria.....	4
Agradecimientos.....	5
Resumen.....	2
Abstract.....	3
Traducción.....	1
Enchanted San José and Some Other Stories.....	2
Afterlife.....	2
A Vampire in Morazán Park.....	7
After a Dancing Night in the Ministry of Culture.....	10
Remembering FERCORI.....	11
Andrés, You Were Right.....	12
The Vampire Lady on the Railway.....	13
I Grew up in Morazán.....	15
They Came in Ships.....	15
The Faceless Bride.....	19
Duendes in the Central Market.....	24
A Visit to the Past.....	27
Alberto the Priest.....	31
My Body Lies Here.....	34
The Messenger.....	37
The Nurse of the Clínica Bíblica Hospital.....	41
The Labs.....	42
Labor and Maternity.....	43
The Woman with the Winged-Hat.....	45
My Experience with Who I Think Was La Llorona.....	50
Mystical Alajuelita.....	54
Doña Angela.....	59
Toñito's Farewell.....	65
Mommy! The Doll is Thirsty!.....	73
Ruffus.....	78
The Kid at the Playground.....	84
Farewell Ghosts.....	87
A Real Case.....	87
The Love-Binding Spell.....	90
Matilde's Braids.....	99
The Mona's Howling.....	101
The Pig Witch.....	103
The Werewolf of the Romanian Carpathians.....	110
Memoria de traducción.....	109
Capítulo I. Introducción.....	117
Capítulo II. Revisión bibliográfica.....	125

La relación entre la literatura de terror y la psicología.....	125
La traducción inversa y de terror.....	128
Los sentidos en la literatura.....	130
Realidad ficcionalizada.....	132
Identidad nacional en la literatura.....	133
Capítulo III. Marco teórico.....	138
Teorías de traducción.....	138
Síntesis de las teorías de Lefevere y Nord.....	140
Identidad cultural en la literatura.....	143
Psicología y literatura.....	147
Traducción de realidad ficcionalizada.....	148
Capítulo IV. Marco metodológico.....	152
Diseño y enfoque metodológico.....	152
Proceso traductivo.....	153
Criterio de selección de muestras.....	155
Análisis de la identidad cultural.....	156
Análisis psicológico de las muestras.....	158
Capítulo V. El rol de la identidad cultural en la traducción de realidad ficcionalizada.	162
Costumbres y tradiciones.....	164
Las costumbres religiosas.....	164
Los mitos y las leyendas.....	166
Las comidas típicas.....	166
Espacio geográfico e infraestructura.....	168
Historia e institucionalidad.....	170
Análisis de estrategias.....	172
Capítulo VI. Terror y psicología en la realidad ficcionalizada.....	175
Entrevista con Norma Calvo.....	175
Implementación de diálogos.....	176
Uso de adjetivos y adverbios.....	177
Énfasis oracional.....	179
Factor cultural.....	181
Entrevista con Alejandro Navarro.....	181
Acuerdos y desacuerdos de ambos profesionales.....	184
Capítulo VII. Conclusiones.....	187
La interrelación entre cultura y psicología en la traducción.....	191
La relevancia de los sentidos en la traducción de terror.....	191
La realidad ficcionalizada como género.....	191
Bibliografía.....	194
Anexos.....	201
Anexo 1. Análisis de Claude sobre la identidad nacional costarricense.....	201
Anexo 2. Análisis de la evaluación psicológica profesional.....	238
Anexo 3. El texto original.....	262

Resumen

El estudio se basa en la traducción de *San José encantado y otras historias* de Vanessa Alvarado¹ por medio del funcionalismo de Christiane Nord (1997) y los condicionamientos literarios de André Lefevere (1985). La metodología combina análisis cualitativos y cuantitativos, ya que se empleó inteligencia artificial, Claude AI, para evaluar estrategias traductológicas y se aplicaron entrevistas con psicólogos para medir el impacto psicológico de las decisiones de traducción.

Se analizaron cuarenta y cuatro muestras de identidad cultural organizadas en tres categorías: costumbres y tradiciones, espacio geográfico e infraestructura, e historia e institucionalidad. Las técnicas de traducción predominantes fueron explicitación (81,4 %), modulación (60,46 %) y adaptación cultural (55,81 %). El análisis realizado por especialistas demostró que las estrategias más efectivas para amplificar el terror incluyen el uso estratégico de adjetivos, adverbios, diálogos y cambios de énfasis oracional, ya que conectan con los sentidos del lector y activan su sistema límbico.

La traducción de realidad ficcionalizada requiere un enfoque integral que combine consideraciones funcionales, culturales y psicológicas. Los resultados muestran que el texto traducido logra transmitir terror de manera más efectiva a lectores anglohablantes, creando un puente intercultural que promueve el patrimonio histórico y sociocultural de San José, Costa Rica.

Palabras clave: realidad ficcionalizada, identidad cultural, psicología, funcionalismo, reescritura

¹ Alvarado, V. (2025). *San José encantado y otras historias*. Club de Libros

Abstract

This study is grounded in the translation of Vanessa Alvarado²'s *San José encantado y otras historias* through Christiane Nord's (1997) functionalist framework and André Lefevere's (1985) concept of literary constraints. The methodology integrates both qualitative and quantitative approaches, employing artificial intelligence, specifically, Claude AI, to evaluate translation strategies and interviews with psychologists to explore the psychological impact of translational choices.

A corpus of 44 instances of cultural identity was examined, organized into three categories: customs and traditions; geographical space and infrastructure; and history and institutional frameworks. The findings suggest that the most frequently employed translation techniques were explicitation (81.4%), modulation (60.46%), and cultural adaptation (55.81%). Analyses conducted by both psychology specialists indicate that strategies such as the strategic use of adjectives, adverbs, dialogue, and shifts in sentence emphasis were effective in amplifying the sense of terror, as they engage the reader's sensory perception and activate their limbic system.

The translation of fictionalized reality requires a comprehensive approach that combines functional, cultural, and psychological considerations. The results suggest that the translated text conveys terror more effectively to Anglophone readers, creating an intercultural bridge that promotes the historical and sociocultural heritage of San José, Costa Rica.

Keywords: fictionalized reality, cultural identity, psychology, functionalism, rewriting

² Alvarado, V. (2025). *San José encantado y otras historias*. Club de Libros.

Traducción

Enchanted San José and Some Other Stories³

Afterlife

In memory of Grandpa,
Antonio Rojas, and Grandma, Otilia Marin,
hardworking people full of faith and bravery

My grandfather was a great man. He was born on July 23rd, 1922, back in the time when working was more important than learning how to read. But Grandpa was one of the few people who actually learned to do it. In fact, he was pretty good at it, and was able to complete primary education—a great deed at the time. Primary education was enough to open up the possibility of becoming a teacher. He was a jack of all trades: egg seller, teacher, and employee of the Central Prison of San José, now known as the Children's National Museum. In the end, he found a fulfilling job at a clinic where he stayed until the day of his death.

My grandpa, according to what they say, had all the girls from Jaris de Mora (a rural and mountainous place in Costa Rica) head over heels in love with . You see, back then, people used to get married at a very young age. My grandfather, however, was about to turn 24 years old and marriage was completely off the table. According to him, he wouldn't get married until he found the most helpless and poor woman from Jaris. Then, he finally met my granny. She was still just a girl, but had a past full of sadness and mistreatment, as she was an orphan. "This is the woman I am going to marry!" thought Gramps when he met her. And so he did, on July 22nd, 1946, Don Antonio was getting married to beautiful Doña Otilia, right before his birthday.

They went through hardship and lived in poverty, working hard to feed nine hungry bellies, but it was the kind of poverty where food wasn't lacking. Their cheap handmade

³Alvarado, V. (2025). *San José encantado y otras historias*. Club de Libros.

plates were full of rice with black bean soup and green bananas, but meat was a luxury they could rarely afford.

During this period of Grandpa's life, the working class obtained rights through State reforms, providing them with a higher chance to afford housing. With time, hard work, and the National Institute of Housing and Urbanism's support, the family was able to purchase a decent house in San José. Originally, their house was built in López Mateos, but a wicked witch forced them to move to Hatillo 2.

To that date, when they were already house owners, Don Antonio worked as a janitor in the Moreno Canas clinic, located in Barrio Cuba. He was in charge of cleaning the clinic. Since he was always willing to lend a helping hand and was such a splendid person, everyone in the clinic called him *Rojitas* as a loving way to refer to his last name Rojas. He always had advice for the doctors and his coworkers, earning him everyone's respect.

He was always whistling, and at the end of his shift, he would wash the mops without fail until they were very clean. Before leaving, he would always make sure everything was tidy and organized for the next day, so it was common for him to be the last person to leave the building. Sometimes, he stayed an extra while chatting with his friend, the night-shift security guard.

My grandfather was born with the gift of mediumship; he would go into a state of trance and deliver messages to anyone who needed clarity in their lives. He was an oracle, and he worked with "the Masters." I'm telling you this because he was not at all afraid of death. In fact, he set his inheritance up in case he passed away. His finances were carefully organized to make sure Granny had enough money in his absence and to leave his children a little something from his hard work. You may be wondering if all his nine children received their part. They did, each one of them did, not a single child was left out. He also knew there was definitely an afterlife; after all, he worked with the dead and received their messages. More than anyone else, he knew what to expect when his body would suddenly stop working to deliver a message. He loved to tease his friends by telling

them that when he passed away, he would come back to say goodbye and tell them all about the afterlife.

It was November 14th, 1980, at almost 7 o'clock, when Don Gerardo, the clinic's night shift security guard, was getting ready to make his first round. When he arrived at the area where the ambulance was kept, he heard water running and someone washing the cleaning mops. "That's odd...I am pretty sure I was told I was the only one here today. I'd better take a look around," he thought to himself. He walked towards the cleaning room and checked the sink only to find it empty. The mops were clean and soaking wet, as if someone had recently washed them. He took the chance to patrol the parking lot. When he was heading back to the parking lot, he noticed a dark shadow creeping and lurking through the hall. "Was that Rojitas? Can't be; it's too late for him to be here," he thought to himself. "Who's that?" He shouted. No one answered. He continued his patrol route and headed to the *Niño Sano* ward. The sound of whistling traveled through the room. "Of course! That whistling belongs to Rojitas," he thought.

"Rojitas, you asshole! You scared the hell out of me! What are you doing here?" No one answered. Don Gerardo kept walking until he heard a terrible commotion. Something fell down in the cleaning supply storage room. He ran to the room just to find a bunch of cleaning bottles all over the place. Don Gerardo started to feel uneasy, and his heart pounded loudly. He took a moment to calm down and continued patrolling as usual. Thoughts were running through his head, trying to find an explanation for everything that was going on. As expected, he was highly aware since he couldn't rule out the possibility of someone being there. It could even be a robber sneaking around.

He usually patrolled the clinic inside out. During his usual patrol route near the pharmacy at the entrance, he heard Rojitas's whistling again. It was already 8 o'clock; definitely too late for Rojitas to still be there. When Don Gerardo was reaching the lobby, he saw Rojitas sitting on one of the benches in the main entrance. Don Gerardo felt a relief beyond description. "Rojitas, you bastard! You have no idea how scared I was! I

thought I was being haunted!” Rojitas burst into laughter. “If you’re a man of God and you are well-behaved, you shouldn’t be scared of anything, dumbass!”

“*Diay*, Rojitas! How come you don’t get it? Guillermo told me he checked the clinic before leaving and that I was the only one around!”

“The mops looked disgusting, so I decided to stay and wash them. Such windy days spread dust all over the place!” And there they stayed, talking for a good while. My grandfather told Don Gerardo that he should be heading home, as he was tired and craving some hot sugarcane tea. He was about to take his leave, but for the first time ever, Rojitas hugged Don Gerardo.

Don Gerardo was perplexed, as Costa Rican men usually shake hands instead of hugging each other, but he thought of it as an apology for frightening the life out of him. Don Gerardo was to be relieved from his position at 6 in the morning, but he had to stay until 7 a.m. His coworker had an appointment at the San Juan de Dios Hospital and had asked him to cover him while the other security guards arrived. These guards were in charge of receiving the patients at the main entrance, so he couldn’t leave until they arrived.

When the other guards got there, Don Gerardo went back to pick his stuff up. One of the nurses looked distraught and said, “Gerardito... you won’t believe it. Our Rojitas is gone... our Rojitas has passed away!”

“What do you mean? I saw him last night. He was just fine.” Gerardo felt an unbearable emotional pain; he couldn’t believe what he was being told. Could this mean that Rojitas’s heartfelt hug was a forever farewell?

Gerardo couldn’t hold his tears back and asked when the funeral would be. He held my grandfather dear. I’m telling you, he really did. When he asked what happened to Rojitas, more nurses, secretaries, and janitors approached to join the conversation. One of the nurses told him what happened to my grandpa. “Rojitas’s daughter says he got home around 5 in the afternoon, and he asked his wife to make him a star anise tea. He

went to bed around 6 in the evening, and when she walked into the room, Rojitas was already gone. He had a heart attack.”

As the nurse started crying, Don Gerardo became paralyzed, his face turned pale white, and he seemed to lose the ability to speak. He started shaking, and his body hit the ground loudly. Everyone went crazy trying to help Don Gerardo. He was placed on a stretcher, and one of the doctors stabilized him. The staff thought his reaction was caused by the impactful news of his dear friend's passing. After all, everyone in the clinic was dismayed because of Rojitas's passing.

When Don Gerardo regained his speech, he burst into tears and described the events he had witnessed that night. He could only repeat the same thing over and over again. “Check the logs! I opened the main door for him at 8:30 p.m.! I saw him! I talked to him! He hugged me when he left! There's no way Rojitas could've passed at 6 in the afternoon!” Don Gerardo refused to work night shifts after this event, and just a few months later, he received mental health disability retirement. He had a huge nervous breakdown.

That's only one of Grandpa's many farewells after passing away. On the ninth day of the *novena*, while everyone was praying in the living room, I was playing in one of the other rooms. That room had huge windows, and it was located at the front of the house. I was only four at the time. Someone started knocking on the window, and I peeked at it. There he was. Grandpa was there, flesh and blood like any other person. He smiled at me and waved his hand. I was so happy to see him that I ran to the living room shouting and telling everyone that my beloved grandpa had come back. I was just a girl, so I didn't grasp the concept of death. Everyone in the living room froze, especially when I described the clothes he was wearing. Turns out it was the clothes his body was wearing at his funeral, and I didn't know that because I was not allowed to see him inside his coffin.

Today, I think he only wanted to say goodbye to let us know that there is, in fact, an afterlife.

Note: The security guard's name was changed.

A Vampire in Morazán Park

It is said that our capital city, San José, holds an area that represents the peak of inexplicable, paranormal phenomena. The area around Barrio Amón and the Morazán Park has delightful houses and constructions that have been preserved from the eighteenth and nineteenth centuries. Astonishing buildings such as the famous Kohn Hoffman house, better known as the House of the Seven Hanged men, located in Barrio Otoya, the Buenaventura Corrales School, and the Acacias house are just a few of the many buildings that take us back to the San José of the past. However, there are countless testimonies of people who have gone through unsettling situations in those areas. We get stories of apparitions, lost time phenomena, and people who get lost and inexplicably appear somewhere else with no idea as to how they got to that point. As unlikely as it may seem, there's even been a vampire case approximately since 1920 in our country.

I'll tell you a story that gave me goosebumps. I'll change the main character's name to protect their privacy, as this was our agreement. It was 1991 and Carmen worked as a nurse in the Calderón Guardia Hospital. She oversaw the 6 a.m. to 2 p.m. shift. She loved walking back home and passing by *La Casa Amarilla*, also known as the Ministry of Foreign Affairs, and the Former National Factory of Liquor, now the National Center of Culture. To find these buildings, cross the tunnel that leads you to 11th Street; it's right there, next to España (Spain) Park. From time to time, she would walk across Morazán Park to take the street in front of the Vitalia Madrigal School.

It was a busy day for Carmen; she ran a little late because she was filling out patient records. She doesn't remember very well, but according to her, the weather was delightful on a summer afternoon in February that dreadful day.

It was 4 o'clock in the afternoon, and the sun was shining bright as it hadn't set yet— a wonderful opportunity to walk across Morazán Park. She was walking by the place now known as the Supreme Elections Tribunal when she began to feel drawn to the Temple of Music, located right in the middle of the park, on the bandstand. She had the

feeling something was calling her to that exact location. On her way to the park, she enjoyed the sunset that was adorning West San José. She kept sensing that unsettling invitation to the bandstand as she headed to the park.

Once she was on the empty bandstand, she got inexplicably cold. Everything turned dark; light disappeared as if it were a regular Costa Rican night at 7 o'clock. "Dusk? No way. The sun couldn't have set so quickly on such a bright sunny day. Besides, the sun was just starting to set in." She turned her attention to her watch; the clock hands started spinning as if they were loose. She tapped on the glass of her watch to make sure it wasn't broken. Seeing its hands move like that seemed weird to her.

She felt like something huge fell behind her. Startled, she turned around and down the edge of the bandstand was a 6-foot-tall man dressed in a suit that didn't look like the modern ones. He looked like an actor, but this didn't seem unusual for her because this area is usually visited by students from the University of Costa Rica (UCR). It was probably just a theater student.

She smiled at him and pointed out that he startled her. When he apologized to her, logic kicked in. She looked at the high bandstand roof and then turned back to look at him. She was sure he had fallen off the roof. How could he possibly be up there? What was he grabbing onto? Didn't he get hurt when he fell? "He's not Batman, duh," she thought to herself.

The man apologized and started to get closer and closer. He was extremely attractive and definitely seemed foreign, especially due to his height. She wasn't scared at all, just nervous and shocked by this young man's incredibly good looks. He started a conversation with her, and she was as bold as brass. Her extroverted personality was her greatest ally when making new friends.

Carmen says she was suddenly walking along the Otoya streets, but she didn't notice when she got there. Everything looked different, making her feel puzzled. The city looked like a ghost town. The noise of the cars passing by disappeared, and the street lighting was different. The power poles were smaller than usual, and the lights were dull

amber. She wanted to leave and stop talking, but she was completely dominated by his control. She describes it as some kind of hypnosis because she remembers she kept following him involuntarily.

Carmen remembers walking a lot as he was telling her about the stories behind every house they saw. The houses in San José are old-fashioned, but for some reason Carmen remembers seeing them brand new. When they arrived at an alley she had never seen before, she started to feel scared. Something was about to happen to her, and she knew it. He grabbed her hand romantically, pulled her towards him, and started to touch her face tenderly. A rotting-wretched smell invaded the air, causing Carmen to become nauseated. When she looked up at him, that thing was no longer a man. It had a sickening appearance. It was as if she were being held by a corpse: his cheekbones were pointy, his skin turned grayish, post-mortem lividity expanded all over his body, his eyes lacked sparkle, and his teeth were bulging.

After that shock, Carmen could only remember waking up on a hospital bed in the Calderón Guardia Hospital. She was told she was rambling around the bandstand with her uniform all covered in blood at dawn; she was not speaking at all. They asked her what had happened, but she could only remember that man's face turning into a monster. She was referred to the forensic medicine department to determine if she had gone through sexual abuse. The results came out negative—she had no signs of being hurt or going through violence. What concerned the physicians the most was the fact that her uniform, face, and neck were all covered in blood, but her body had no injuries that could've caused bleeding whatsoever.

Carmen never dared to walk in that area again, and she was referred to the psychiatry department. For her, it seemed like she had escaped reality. She can't explain how she let that being carry her away like that. She really got to the point where she thought she had gone mad, but her diagnosis showed she was completely sane.

One of the most unsettling points of this case is that Carmen started to suffer from aplastic anemia after this attack. This type of anemia is caused by the alteration of the

precursor cells within the red blood cells in the bone marrow. The causes of this specific type of anemia can be passed down, but this condition does not run in her family at all. She had several test runs to rule out HIV or the Epstein-Barr virus, but there were no signs of these pathogens on the tests. This anemia is also common in people who have gone through radiation, but that wasn't Carmen's case either.

By 2006, Carmen was still undergoing both psychiatric and medical immunosuppressant treatment to counter her symptoms. Nowadays, she avoids talking about the event that marked her life profoundly. She opens up to very few people, and when she does, her face draws a sarcastic smile while staring at nothing. She repeats the same phrase, "I think the vampire liked me... because it didn't kill me."

The first time I shared this story publicly was on the official webpage of "Investigación Paranormal CR." Then, I shared it on Allan Valverde's webpage, "Fotos Antiguas de Costa Rica." Some of the comments were really interesting; many confirmed that something weird definitely goes on in that area.

I decided to share the story on the TikTok platform too. The comments and the testimonies were both interesting and impactful for me.

I will share an extension of this story through some of these testimonies:

After a Dancing Night in the Ministry of Culture

In 2000, I was a student of Dancing Arts in the University of Costa Rica (UCR). On one specific occasion, we performed in the Ministry of Culture, the former National Liquor Factory (FANAL) in downtown San José. I left around 7 p.m., crossed the street, and headed toward the park located in front of the Ministry building. I noticed someone was following me. When I turned back to see if there was someone, I saw a stunning young man. He was tall, white, and had light-colored eyes. He was absolutely beautiful... He came closer to me and started a conversation; I noticed his foreign accent. I couldn't really pick up his accent. German? Italian? French? English? I had no idea. Maybe it was even a language I didn't know; all I know is his accent was definitely thick. At one point in the conversation, I stared at his eyes. He seemed to control me after our gazes met. He

asked me to walk toward Casa Amarilla along with him to keep him company. I simply froze. He seemed upset because I didn't accept, but it was weird because I couldn't move at all. At this moment, the blessed medal that was hanging on my chest got warmer and warmer until it started to burn my skin. I even grumbled and took the necklace out of my shirt to check why it was burning. He stared at me with hatred and disgust and left. From where I was standing, I saw him running as he crossed the street heading North. Vane, you won't believe me: Right before he left, I noticed a pestilent smell. It smelled like a dead animal rotting... Vane, when I saw your video of the Morazán Vampire case, I burst into tears. The description of that man exactly matched the same characteristics of the guy I ran into. To this date, I thought he was a satanist and that the blessed medal I always carry with me—and still wear to this day—protected me from him. Vane, had I left with him, I would've ended up like the girl in your story. I'm writing this with the conviction that not even a billion dollars would be enough for me to walk through that area by myself again. I'm scared to death right now. Thank you for giving visibility and for providing a space for people who have gone through similar situations, so we don't feel so abnormal or insane.

Remembering FERCORI

I used to work long, late shifts at FERCORI, currently the Antigua Aduana, during the December fairs, more than 25 years ago. My dealer friend worked at a casino nearby, so I always gave him a call to ask him to walk me to the Calle Blancos bus stop. I headed to the public phone next to Morazán Park to call my friend. At that moment, I sensed someone's presence nearby, but I couldn't see anyone. I realized that there was a tall shadow behind me, way taller than me. Imagine that. I'm almost six-feet tall. There was a very strong smell, and I was terrified. I asked my friend to hurry, so he arrived just 5 minutes later. When I hung up, the shadow appeared right behind me. I don't know why, but it didn't attack me. It was staring at me sharply, and I couldn't move. I was completely frozen. I could only look at the casino, desperately hoping my friend would arrive soon. He finally rushed and crossed the street to get to where I was. I told him everything

immediately after. My friend thought it was probably someone trying to mug me, but I know what I saw. It was something unsightly, terrifying, malodorous, horrible.

Andrés, You Were Right

My mother tells a story about one of her brothers who left home at a very young age because my grandfather couldn't accept him for his homosexuality. In the late 1980s, my mother resented Andrés's absence, and Granny cried every night. My uncle called home once in a while. When he did, he limited his answers to "I'm okay." For three entire years, they didn't get the chance to see him, not even once. One late night, the phone rang. Granny knew it was definitely bad news about my uncle and picked up the phone. She was told my uncle was severely injured in the Calderón Guardia Hospital. Everyone rushed to the hospital to find him injured, with cuts and wounds all over his body. To our family's surprise, he was no longer my uncle; he was now my aunt. She had transitioned. They stayed all night at the hospital with her. The doctor told Granny that he was under the influence of drugs because he was saying incoherent stuff. He said my uncle was rambling about being attacked by a monster. Days passed, and my uncle was considerably better. My family had to wait for his recovery to visit the Judicial Investigation Agency, known as OIJ, to submit a claim. The thing is, when he was finally able to speak again, he kept insisting on a monster attack.

This is his version of the story:

Uncle said he prostituted himself between the area of the Buenaventura Corrales Bermúdez School, also known as the Metallic School, and the National Institute of Insurance, better known as INS. He walked around this area to find clients, and one day, one of his clients picked him up to visit a hotel nearby. When he finished his service, the client dropped her off in front of the INS. He says that when he got out of the car, he saw a man standing next to the building. This man was tall, white, and seemed to come from another country. The man approached him kindly and started a conversation with him. My uncle says that this man invited him to his place, and he accepted. They walked behind the INS and then headed up East. When they got to a dark and lonely place, my uncle

noticed the man's voice changing; it was slower and hoarser. My uncle looked at him and, to his horror, he saw the man's face changing; he looked like an elderly man, but a hideous one, a monster-like thing. My uncle was about to run when this thing grabbed him from the waist, and according to him, it was awfully strong. My uncle kicked and shouted for help, but their surroundings turned into a ghost town. All the house lights were off, there were no cars, and everything was in complete silence; all you could hear was my uncle screaming and pleading for help.

The man hit my uncle in the face and started clawing at his face, arms, legs, and any uncovered part of his body. My uncle says this thing licked each of the scratches it made on him. It knocked my uncle down and stunned him with a huge blow to his face, leaving him defenseless. He didn't mug him. He didn't rape him. All he did was leave him lying on the floor. A while after, a taxi driver passed by and carried him into the car, rushing to the hospital.

My uncle kept insisting the man's voice and face changed. When I saw your video, I was shocked. After showing it to my mom, she burst into tears saying, "My sweet brother wasn't lying... Andrés was right."

Vane, my uncle, passed away almost a year after the attack. Spleen cancer took his life away in just a few months. It shocks me a lot that the girl from your video developed a blood condition after being attacked. Thank you for reading and explaining this event to me.

The Vampire Lady on the Railway

When I was a kid, I loved to walk on the railway tracks. As years passed, I quit doing it because it became too dangerous. As a young adult, I worked at several bars located between the Calderón Guardia Hospital and Barrio Amón. That's where the railways were located, too. I always walked by that area between 6 and 7 p.m., when the sun had already set. On three different occasions, I had an encounter with something I consider peculiar. It was a young woman with pale white skin; the whiteness of her skin was unreal. Her hair was dark and straight, but it looked like the Indigenous straight hair,

not the Oriental straight hair. Her clothes seemed to be made out of an extremely white curtain fabric, and her eyes were black and wide. When I saw her for the first time, I thought it was La Llorona or something similar, but when she walked past me, I sensed that odd iron-like, rotten smell. This convinced me she was actually a vampire. Hoping to see her again, I walked through this area recurrently, but that was the last time I saw her.

Note: The officer's name was changed.

I Grew up in Morazán

My childhood house was located near Morazán Park. I witnessed the construction of the Aurola Hotel Holiday Inn between the 1980s and the 1990s. My mom worked in a huge house to the northeast of the Buenaventura Corrales Bermúdez School, known as the Metallic School. My dad also worked nearby, close to the Lyras's house. That area belonged to wealthy people, and their houses were beautiful. Morazán Park was visited frequently as there used to be a lake full of ducks.

I remember clearly that people from this area didn't leave their houses after dusk. Female employees were not allowed to leave the houses at night because there was a strange man prowling the area. I was just a child back then, but I remember hearing this in my mom's and her co-workers' conversations.

One of my mother's coworkers ran late once, and she had to cross the park to get to the house. She encountered the man she was warned about. When she got back, she was terrified and about to pass out. I remember many young ladies had disappeared from that area before. The neighbors warned everyone to avoid leaving their houses at night. Female employees made sure someone else walked them safely to wherever they were going.

The area that reported the greatest number of missing people was around the Simón Bolívar Zoo. Walking past that area made you feel uneasy and watched. The neighbors of this area were always fearful, and their doors were always shut early. It is said that a gentleman prowled this entire area and that the animals in the Simón Bolívar Zoo howled in fear. My father worked three blocks away from the Simón Bolívar Zoo, and he says there was always a gentleman dressed in black with a top hat. Everyone feared that man terribly..

They Came in Ships

Hi, Vane! How are you doing? Today, on my 48th birthday, I will share a story with you about something that occurred 28 years ago, when I was 20. I was a second-year student of medicine in the International American University (IAU). I didn't have a car at

the time, so I had no other option but to walk from the IAU, located in Barrio Aranjuez, to the Aurora-Heredia bus stop, located in La Merced.

One day, I left the university at 9:30 at night after finishing my histology class. I spent a long time with the microscope, and my eyes were exhausted. I was looking down while walking, and I noticed someone was following me. I felt uncomfortable because I sensed an odd energy following me as if someone were there. A man walking behind me. He was staring at the ground too. I crossed the street to get to the opposite sidewalk and headed to the park right in front of the National Registry Office. I looked over my shoulder one more time and noticed the man had disappeared. I continued my way, feeling extremely uneasy and alert. Suddenly, I saw the man again near Morazán Park. This guy looked at me and laughed wildly.

I remember my Jamaican grandfather told me that whenever I found myself in danger, I should recite "*Las Trece Palabras*," an esoteric prayer to attract money and push evil away. I started reciting them while the man was laughing frantically. I continued walking until I didn't see him anymore.

The next day, when I arrived at the Calderón Guardia Hospital, I shared my story with the nurses. We were in the Urology Department, where an elderly man called Mauricio was receiving treatment. He heard the entire conversation and said, "Sweetheart, I was a watchman when I was young, right at the building in front of the IAU, *Antigua Aduana*, the former Customs Office, which is now owned by the Ministry of Culture and Youth."

"Let me tell you something," he continued, "those two buildings were actually brought into Costa Rica. One of them is a church, and the other is The Metallic School. Doesn't it seem weird to you that both buildings are completely made of metal? Isn't it suspicious that one of them is a church and the other one a school?"

"No," I replied. "We, the Ticos, used to want a consolidated and well-structured country; they were the builders of a very young nation."

With very trivial words, he told me that he knew what that place was hiding. He explained the following, "When I was a kiddo, one of my friends died: His body ended up withered. We had already been told to beware of the man in black lurking around in those areas. Back in the time, they said it was a spirit. My friend ran into that being; right after that, his body started to dry out. His body became rawboned, and he lost his sanity. He walked by those sections we very well knew we weren't supposed to. We knew that being was around."

"Is this some type of energetic vampire?" I asked.

"Many, many years ago, at the beginning of the 20th century, two beings were brought from Belgium and Norway. They were brought in ships, sealed in boxes, and placed in each metallic building," he continued. "An engineer I knew many years ago told me that these evil spirits had to be sealed within metallic structures with a large flow of energy. What better flow of energy than that of a school, where children are energy centers, and a church, where the faithful deliver their sorrows in front of an altar? The problem began when the people in charge of burying the being under the Metallic School faced an unpredictable and unexplainable situation. This being escaped its prison, but it can't leave beyond certain square meters from where its tomb is. There are several "sewers" under this area; apparently, this being uses them to travel through the city more easily."

After hearing his story, I felt terrified and refused to walk past that place ever again. Whenever I had the chance, I left earlier or asked a classmate to give me a ride home. One day, near the Mexican Embassy, right between the Morazán and the Calderón Guardia Hospital, I saw some odd bars that looked different from the typical drain ones. I immediately remembered Don Mauricio's story, "These were the sewers he was talking about." Maybe I was just influenced by his story, but I felt an evil presence hiding in there. I started to pray out loud and continued my way.

I waited for Mauricio to visit the hospital again to describe the place I saw, and he confirmed it was indeed one of the few sewers left. The majority of these sewers ended up

sealed. That same day, he asked me why I was wearing a Star of David, and I told him my father was Jewish. "The difference is that you are very spiritual," he said. Maybe he was referring to the fact that I don't actually follow any specific religion.

"I am not the only one who has run into this man. He followed me once in Morazán Park and he has followed many other people too," I replied.

He repeated the same thing, "Those beings must be sealed within metal structures. They were brought to Costa Rica because of vampire-hunting in Europe. I had to walk to Guadalupe for many years, and I saw inexplicable things at night, but I just moved forward and paid no attention to them. I remember everything my friend went through," he continued. After hearing about those incidents and feeling terrified to walk by myself in that area, my grandfather convinced my dad to buy me a car.

My grandfather, who was Jamaican, was a sailor. He told me he witnessed really strange things on the ships. Once, he saw boxes that looked like coffins, surrounded by high-security precautions. When these boxes were delivered, no one was ever allowed to know anything about them. He told me that in many African countries and Jamaica, magic is a common practice. Within that magic, some beings are neither dead nor alive. Some beings haven't died yet; they are waiting for a more powerful one to destroy them.

Note: My maternal grandfather was Jamaican. Grandpa on my father's side was Jewish.

The Faceless Bride

Women in white or white lady spectrums are present in Europe's folklore and legends. However, we have adapted them into our own legends in America. Romantic literature and authors, including Gustavo Adolfo Bécquer, mention these mythical beings in their writings. These beings show different characteristics depending on the areas they supposedly appear in. In countries such as the Czech Republic, she is portrayed as a noble woman wearing elegant clothes. In Germany, the tale narrates a countess' sorrowful life. In Northeast England, the legend describes a murderous wedding night: a beautiful bride's demise at the hands of her loving husband. Drowned to death, she is now known as the Willow Park ghost.

In Scotland, Wales, and Ireland, banshees are known to announce the death of royal family members and noblemen. Since banshees are their protectors, piercing screeches travel through the castles right before their passing into the other world. In this case, banshees act like fairies, similar to the *Kuladeva* protectors in India.

The headless bride in Yellowstone represents the American version of it. There's also the Mukilteo ghost in Washington that appears in a forest near Clearview Drive; horrible screeches and sorrows have been reported during its apparitions. From Mexico to Patagonia, *La Llorona* causes goosebumps to all the unfortunate Latin Americans who get to hear her.

The famous Mexican *Matlazihua* ghost is equivalent to the *Siguanaba* in Guatemala and the *Cegua* in Costa Rica, which is a beautiful woman whose face turns into a horse's. *La Sayona* hunts unfaithful and disloyal men in Colombia and Venezuela's roads. Brazil knows her as *Mulher de Branco* o *dama branca*, a beautiful woman who died during labor.

In Costa Rica, we have our own version of the white lady: the famous Bride in *Cerro de la Muerte* who hitchhikes with the truck drivers. Costa Rican drivers have also reported apparitions of a woman in white, seemingly lost on lonely roads.

I'll tell you a story about the White Lady of the Worker's and General graveyards. Back in 1991, 21-year-old Anthony lived in Sabana, near Pops, an ice cream store. Since he graduated from Don Bosco High School, his parents gave him a car as a present for his hard work. Don Bosco Technical High School used to be located in Sabana within the Don Bosco suburb, almost next to Maria Auxiliadora High School.

The Salesian family had settled about five blocks away. Both institutions held stories about ghostly specters, death, ghosts of nuns and novices, dead priests that appeared in the schools' inner chapels, and so on; children's imagination has no limits.

Back then, there were no phones, and children had fun differently. During recess, friend groups sat on the stairs to the loneliest classroom on the second floor. This classroom was located East of the school yard, and it was used for video-projection. This was a perfect spot to share horror stories that they gathered from parents, grandparents, and acquaintances.

Anthony used to hear these stories all the time, but he never believed a single one of them. Even if he was part of a religious school, his father was an atheist, and his mother didn't follow any religion, so these stories were mere fiction to him. Anthony's father taught him to find a logical explanation behind everything around him, making him a very analytical person. Alfredo's story was particularly interesting to him because he lived on the street right across from the Worker's Graveyard. Alfredo's father used to be an engine driver when he was young. He left for the station before dawn because he was responsible for taking the 6:00 a.m. train to Puntarenas. He says that one day, right after leaving his house, he saw a woman in a white wedding dress standing on the Worker's Graveyard sidewalk. He couldn't make her out very well because it was still dark. Curious, he wondered why a bride would be there at that time. As he got closer, he noticed he couldn't see her face. For a moment, he thought the bride was tanned or dark-skinned, but as he got closer and closer, the woman turned. With only 10th street between them, he came to a shocking realization when they were face to face: It really didn't have a face; instead, it had a black, empty pit.

Alfredo says his father ran back home, and he said he was sick. After that event, Grandpa had to walk with him until the taxi driver arrived or until they reached *Las Animas* Church. Anthony couldn't explain the faceless woman; he thought maybe she covered her face with something. He was convinced that it was probably a homeless or insane person wearing a costume to scare people away.

Back then, Anthony had a girlfriend. She was a couple of years younger than he was, so they both sneaked out to see each other. To cover their relationship, the young girl left for the sports center at 4:30 a.m. every day to exercise. This was actually a very common practice back in that day, so no one was suspicious. They usually talked for about three hours, sitting on the basketball courts or in the car. You know, complicated stuff teenagers do.

Ok, leaving insignificant details aside, let's continue with the story. Anthony's girlfriend was free on Monday, Wednesday, and Friday mornings, so she "went out for walks," taking advantage of her school schedule starting at noon. Somehow, Anthony remembered his old friend's story that day. Instead of driving through Morenos Street as he usually did, he drove in the direction of *El Mayoreo* Market and turned at the Worker's Graveyard. The idea was to get to Hatillo through Barrio Cuba, crossing Hatillo 1. He decided to try this new route just to avoid traffic jams.

There's a really important detail that cannot be left out. In 1991, during Rafael Angel Calderón Fournier's government, Law 7152 was implemented into the Constitutional Law of Costa Rica. This law implemented daylight savings in Costa Rica; the Persian Gulf events were causing a power supply crisis around the world. From January 19th, 1991, on, Costa Rica's time was pushed an hour forward. Therefore, 4:30 a.m. was actually 3:30 a.m.; dawn came later, and dusk began an hour later.

That being said, Anthony was to drive by the graveyard at approximately 4:40 a.m. (3:40, just 10 minutes passed the witching hour). There weren't many drivers as he was approaching the graveyard. From a fair distance, he saw a woman dressed in white, heading to the East corner of the General graveyard, right in front of *Las Animas* Church.

Curiosity kicked in with no mercy; he drove toward the woman he believed to be homeless and insane. He wanted to try his luck and see her face. When he was almost in front of the General Graveyard's gates, he noticed the woman heading to the side entrance right next to the Moreno Cañas Clinic. He turned in her direction, and she was suddenly a block away. "No way. She can't possibly walk so fast, let alone run with that weird rhythm she moves with," he thought.

He sped up a little more to catch up with her and noticed she had stopped in front of the first gate. It was dark, before dawn, and there she was, facing the graveyard. He calmly slowed down and turned his high beams on, his car moving slowly due to the slight slope of the street. When he got next to her, she seemed indifferent to his presence. She kept grabbing onto the gate bars and facing the graveyard. With evil intentions, Anthony honked at her to scare her, but she didn't even flinch. The horn made him flinch instead: no one else was there, and the silence of the night made the horn sound louder than usual. At this point, he started to feel stupid, but he couldn't help feeling odd. The car felt like a freezer, and he started to feel unbearably cold.

Gravity continued pushing the car slowly, leaving the woman behind. He decided to look in the rearview mirror, but to his surprise, she was all gone. He was so startled that he ended up slamming on the brakes. When he looked to the front, she was standing in front of the second gate located half a block away, "Impossible! There is no way she could possibly move so fast," he repeated to himself. When he passed by her side for the second time, the woman's head turned slowly with abrupt pauses in between, freaking Anthony out completely. She was faceless. The veil and the necklines of the dress seemed to be placed onto a lifeless plastic black mannequin. Anthony sped up, the car tires screeching while he desperately tried to turn. When he arrived at his girlfriend's location, she was already waiting for him. This poor little fellow was shaking uncontrollably. His voice cracked as he described his experience; his bronze-tanned skin turned yellow, and he was barely standing.

From that day on, Anthony learned that not everything has a logical explanation. That event changed his life views forever, and he was determined to learn more about the faceless woman who made his heart jump out of his chest. According to the graveyard's neighbors, it is extremely common to see her walking around the entire block. At dawn, many people decide to take the front sidewalk to get to the Sabana - Cemetery bus stop. After the sun sets, this area becomes isolated and dangerous, not only because of the Faceless Bride, but also due to a rash of muggings being reported there.

The gravediggers tell her story. "Long ago, we buried a stunning woman. She was buried in the wedding dress she was never able to wear as she passed away shortly before her wedding day. Years later, we were responsible for digging up her remains. To our surprise, she was completely mummified."

They saw that when the coffin was opened to move the remains to the ossuary, they noticed the body was mummified and decided to say a prayer. When they raised their heads to continue with their labor, they saw the spirit of that young woman running along one of the graveyard lanes.

Duendes in the Central Market

Carmela used to go grocery shopping in San José. Supermarkets and small stores were never her first choice since she considered the Central Market offered high-quality products with better prices. Normally, she would run errands in the morning to get home by noon to prepare lunch. Sometimes, she would visit the poultry shop to add a small piece of chicken to her everyday rice and beans. Rice and beans are indispensable after all!

She was energetic and independent, even though she was in her seventies. With her usual sports attire and tennis shoes, she headed off to the market, carrying her backpack with all the stuff she bought. No one believed her when she said she was a seventy-year-old lady; she kept a youthful appearance and lifestyle. Shopping was a distraction instead of a necessity since she lost her husband ten years ago, and all her children were grown-up and married.

One day, she left her house early in the morning because she had several errands to run: picking up her medication in the San Juan de Dios Hospital, paying some bills at the bank, and renewing certificates. After that, she had to go to the market to buy fish and some thread to finish sewing her kitchen curtains. When she left the bank, she noticed it was 9:10 a.m., so she had enough time to run her remaining errands and get back home before noon.

She stepped into the market through the Southwest door, located on Central Avenue's broad avenue. She stopped by the watchmaker's shop to greet her friend Francisco and headed to the fish markets, located after crossing the West aisle. Suddenly, Carmela noticed she had been walking for a while, and she saw the same things over and over again. The aisle seemed endless; the alleys and the doors located on that side of the market were gone; people looked different, and the clothes they were wearing seemed from another time; everything went silent, and the atmosphere smelled like firewood. Carmela rubbed her hands together to make sure she wasn't dreaming and started to panic because she thought she was starting to go insane.

Terrified, she kept walking until she saw a pot-bellied man wearing a top hat and a typical suit from the nineteenth century. "Where's the exit?" she asked, shakingly. The man pointed to the South; not a single word came out of his mouth. Carmela continued walking even though she was terribly frightened. Little by little, she kept walking in the opposite direction to find the exit, but it was no use: the aisle was endless with no exits or alleys that could lead her to the middle of the market. She noticed the pots they were selling looked like the ones her grandmother used to have. She started to panic because everything looked extremely weird; that was until she heard a little mischievous laughter. Everything became clear to Carmela: Her mother used to tell her that the *duendes*, little mischievous gnome-like creatures, loved to make people lose their way just to make fun of them.

She stopped at that very point and, with authority, she said, "I am not up for games. Quit it right now and take me back to the exit. I'm running out of time, and I need to get back home." At that very moment, she felt someone touch her arm, and the noise came back.

"Would you like some purple onions and garlic, ma'am?" She stopped for a moment to look at the woman from head to toe. When Carmela noticed her clothes were normal, she burst into tears and asked the woman to guide her to the exit.

"Are you ok? What's wrong?" asked the confused woman. Carmela explained what had just happened to her, and the woman smiled. "Must've been the *duende* from the market playing a trick on you. "Don't worry about it," she said. She led Carmela to the main door, which was just 30 feet away from Carmela's location.

Carmela ran to the door, and she realized the sun was setting. Startled, she asked a man for the time because her watch had frozen at 9:30 a.m.

"Quarter to 6:00 p.m.," he replied.

Carmela couldn't believe it; she looked back at the main entrance, and she saw a 5-foot-tall man waving at her while chuckling hysterically. Had it not been for the tiny man and the garlic seller, Carmela would've thought she was insane.

That was Carmela's last visit to the Central Market; she locked herself in her house and asked her children to run the errands for her. Carmela began to grow old, losing the vitality and juvenile personality that had made her who she was.

A Visit to the Past

The National Library was founded on October 13th, 1888. The University of Santo Tomás donated the library the first documents it ever had. Some of the documents were brought from Spain by the colonizers in 1600.

The library was constantly moved from one place to another. It was not until Cleto Gonzalez Viquez's government that the library was established in a building in San José downtown, right between the 5th Street and the 1st Avenue and remained there for 60 years. In 1968, the land where it still stands today was purchased, and it finally settled right across from the National Park.

Its name is Manuel Obregón Lizano National Library, a four-level building with three floors and an area that seems to be a basement. The architects in charge of designing the library were Jorge Borbón and Carlos Ávila. Between 1990 and 1991, the library closed its doors to the public due to the damage it suffered from the earthquakes.

Doña Olga was a bookworm. She started working in the archive, organizing documents, at a very young age. In the mid-1970s, three years after the inauguration of the building we know today, she became a library scientist, with the opportunity to work in the National Library. By 1996, Doña Olga was just a few months away from retiring. She loved her job a lot, and working with archives, tomes, books, and documents meant the world to her because she considered being around archives to be necessary in her life.

The library's administration implemented digitization with the help of scanners to protect the oldest documents. With technology's arrival, Doña Olga was assigned new tasks. Her office was located on the lowest level, the basement-like floor. Doña Olga's office was old-fashioned from the 1990s with an old typewriter that was rarely used, a desktop computer with a huge, white-boned monitor, a loud keyboard that almost broke your fingers when typing, and a screeching scanner whose noise seemed from another world. On each side of the office, there were file cabinets with plants and pictures of her children and grandchildren on top. Since Olga's office was located on the lowest floor, its large horizontal amber window was only able to show a portion of people's legs walking

down the hall. Within the office, there was a door that led to the archive that kept the oldest documents, which Doña Olga was responsible for scanning. Scanning the documents was just a project trial; it wasn't until 2008 that the library began to fully transition to digitization. As expected, Olga's office was quiet. She wasn't able to hear her coworkers or nearby Paseo de las Damas buses passing by until she climbed the stairs.

One normal afternoon, after lunch, Doña Olga was getting ready to scan some newspapers that dated from 1990. All the newspapers were carefully kept in a folder. Doña Olga had to be extra careful when manipulating them because paper gets weaker with time, and a minimal touch could be enough to rip a piece off.

She put her toothbrush and lunch bag away and then headed to the archive to gather the newspaper folder. The archive was a large room with a wooden door. It kept several dehumidifiers running to protect the documents from getting damaged. She entered the archive, grabbed the folder, and headed back to her office, which was literally six steps away. When she opened the archive's wooden door, she noticed the office was not the same.

Instead of her usual office, there was a living room with vintage furniture: a table made out of oak or maybe Samanea Saman wood and Louis XV-style couches. The room became deathly silent, and its lighting looked different; it was definitely dimmer. Doña Olga felt shivers running down her spine, her knees were shaking, and she couldn't move from the spot she was standing on. She started to think about how to leave that place. "Go to the hall. Go up the stairs." She rushed up the stairs as soon as she could. "Wait," she stopped in the middle of the stairs, "I could be trapped here. I could be trapped in this... space? Place, dimension, world, time? Whatever. I don't really know where I am..."

She returned to the archive and placed the newspaper folder back where it was. "Let's try this one more time," she said before crossing the archive door. She peaked slowly and realized it was her good old office again. Her soul came back to her body; she was never more relieved than in that moment. She decided it was best to avoid telling this to anyone because she didn't want anyone to call her crazy. At some point, she thought

retirement had caused her depression, leading her to this inexplicable experience, or at least that's what she was trying to tell herself. Very deep inside, she was scared she had lost her sanity. "That's all I needed: retired and lunatic!"

As months passed, she began to forget that experience slowly, but not entirely, because she couldn't explain what had actually happened. Olga was just a week away from retiring from the job she had performed for years. She decided to stay a little longer just to throw away things she didn't need and pack her belongings. She left at 6 in the afternoon, and she saw Don Marcos, the main entrance security guard, just outside. She stopped by to talk to him, and he started to feel nostalgic. "I wish you the best in this new phase of life!"

Curious, Doña Olga decided to ask Don Marcos if he had ever had a paranormal experience in the building.

"Well, not here in the building. Nights are usually calm and quiet. In *Paseo de las Damas*, though, we do get a lot of weird experiences." Olga's eyes almost jumped out of her face.

"What do you mean? Could you tell me a little bit more?"

"Well, I've seen people guiding oxcarts and riding horses in typical 1800s attire. I've also seen soldiers meeting in the National Park. I'm talking about the soldiers of the past. You know! The ones that wore uniforms and caps. They suddenly fade away like smoke in the wind. Why are you asking, though?"

"Jezz, Don Marcos! I went through something weird, too. It seemed like I wasn't in our time, as if I had visited the past for a few minutes. I thought I was going mad! From what you're telling me, this place seems to be tied to a past that doesn't want to be left behind..."

Doña Olga, whose name is not actually Olga, told me this story. I promised her I would investigate what type of paranormal activity she had gone through. I soon understood she had walked into a timeslip. This phenomenon is actually more common than we know.

Some places become vortexes, where the past gets combined with the present or the present with the future. We also get the missing time phenomenon, which is a type of timeslip. Let's take doing the dishes as an example. It takes someone ten minutes maximum to get the dishes done. The person starts at noon and then checks the clock when finished: 3:00 p.m. This is the missing time phenomenon, and the individual who faces it can't explain how they lost time. According to several testimonies I gathered, it can also happen for days, months, or even years.

With the satisfaction of understanding the event in her office that day, Doña Olga passed away in 2012. To me, the Districts of Otoya, Amón, Aranjuez, González Lahmann, part of Escalante, and San Pedro's entrance are the most active paranormal areas in San José. Worldwide, one of the places with the greatest number of timeslip testimonies is the famous Bold Street, located in Liverpool, England.

Alberto the Priest

The Salesian family arrived in Costa Rica on July 20th, 1907. They disembarked in Puntarenas after their journey from Italy and made Cartago their home by founding the Hospice Center, the School of Arts and Services, and the María Auxiliadora Chapel.

On May 20th, 1929, Felipe Alvarado donated a 4000 yard-meter piece of land in the middle of San José so the Salesian family could start service in the capital city. By 1948, the Don Bosco High School was founded, and in 1956, it became the Technical Institute of Don Bosco. European priests and sisters organized many parades that passed by this institution and the many other Salesian ones, making them feel a part of this magical land called Costa Rica.

During the 1960s, Alberto the Priest arrived in Costa Rica from the Balearic Islands, Spain, sent by the central Salesian family house. He walked and spoke with pauses, and his deep voice seemed to echo itself.

Priest Alberto's voice made everyone shiver when he sang; he definitely had a blessed voice. During confessions, he tried to keep his voice at a minimum, but his whispers echoed all the way out of the confessional. His unique charisma made the students hold him dearly, earning their respect. Thanks to his creativity, he was deemed the favorite person to organize activities. Of course, whenever they needed a singer, he was first in line. When he was in charge of opening the church's doors, he would always take the incense-holder. The smell of incense notified the neighbors that the church was open and ready to be visited.

Around 1983, approximately, Priest Alberto fell ill. His obesity was affecting him, and he started to develop heart failure. Knowing his eternal rest was approaching, he asked the other priests to bury him in Costa Rica; after all, it had been his home for more than 20 years. His death moved the hearts of the people of Don Bosco as everyone held him dear.

Some days before the Lent celebrations, the church opened its doors for confessions. Priest Manuel was on his own for a long line of people. The church had two

confessionals: one was located on the North wing and the other in the South. The confessionals were large wooden booths with a reclining chair and some wine-red chamois leather curtains. Priest Manuel preferred the confessional located on the South wing. Poor Priest Manuel was starting to get overwhelmed by the enormous number of confessions due. Hearing all the stories the parishioners were telling him was making him tired. If we stop for a moment to think about the enormous amount of energy confessions require, it must definitely take both a spiritual and mental toll.

Now, getting back to it, Priest Manuel opened the confessional's curtains and realized there was a long line on the North wing confessional. Confused, he remembered he didn't have any support with confessions that day. He got suspicious. "What if it's someone playing pranks with something so serious? Or some insane person playing the priest?" He asked the lady in line to wait, headed to the North line, and said, "Is someone confessing here?"

"Yes! The chubby priest is there, the Spanish one."

Priest Manuel knit his eyebrows. He heard that unmistakable voice whispering; that voice could only come from Priest Alberto. He waited in line until the faithful parishioner finished her turn. When the woman finished, Priest Manuel asked her, "Did someone confess you here?"

"Yes. I was confessed by a Spanish priest."

Priest Manuel felt shivers. He asked the people in the line to wait, gulped, and opened the heavy chamois leather curtains. Empty. There was no one in the booth. This situation did not go unnoticed. Both lines saw the empty booth, and everyone realized what was happening. Some people even crossed themselves out of fear.

Doña Margara lived close to Sister Marıa Romero's house, better known as La Casa de la Virgen. Margara was a secretary in the Children's Hospital, and her shift started at 7 a.m. She used to walk all the way to the hospital. Just imagine walking in a secretary's attire in the 1980s: a tight skirt and high pointed heels. Some women are truly incredible—they walk, jump, run, and even work out in high heels. Now, getting back to

our story, Doña Margara met Priest Alberto. She felt his death deeply, especially because she enjoyed the smell of incense in the morning when she walked by the church's entrance. One morning, four months after Priest Alberto's demise, Doña Margara was about 50 yards away from the block the church is on, and she noticed the unmistakable smell of incense. "How lovely! Another priest took over in memory of Priest Alberto!"

Doña Margara arrived at the corner, crossed the street to the block the church is on, and turned to see the entrance. She almost fainted; the priest who was perfuming the entrance with incense was the one and only Priest Alberto. Doña Margara's soul jumped out of her body and got back in. She couldn't remember how she arrived at the hospital so fast. Her blood pressure fell, and she had a nervous breakdown. From that day on, she took a new route that led to Paseo Colon to get to the hospital. She wouldn't dare walk past that church ever again.

At the end of the course, the senior students were preparing the high school auditorium for their graduation ceremony. Some of them were decorating while the others cleaned the room. Another group of students was pasting some handmade letters onto the stage curtains. Suddenly, every single student in the auditorium heard Priest Alberto's voice singing the high school's anthem. The kids rushed out of the room and told the teachers, but no one believed them.

Priest Alberto loved his job in the institution so much that it ended up being difficult for him to set off. He took his time to transcend.

The names of the people involved in the story were changed.

My Body Lies Here

It was Saturday, December 7th, 1985. Three mothers were getting ready to clean and decorate the Animas Church because the First Communion ceremony was to take place the day after, Sunday, December 8th. Under Priest Tosso's supervision, the children were being prepared for this sacrament for three years.

At 4 o'clock in the afternoon, the mothers arrived at the church, determined to leave the place spotless. Priest Tosso was waiting for them with brooms, mops, and buckets full of disinfectant. They started by cleaning the entire church. They dusted the benches off, and they swept and mopped from the altar to the main entrance. Then, they set the mops and the brooms aside and leaned them against the wall. They began decorating the benches with handmade crepe paper bows where the children were going to sit on.

Sitting on the first row of benches, the three ladies were making handmade bows while chatting. Priest Tosso joined the conversation from time to time. He was a very strict man but had a good sense of humor. He loved joking about everything he could.

The sun had already set, and the church's doors were obviously shut. Suddenly, they heard a loud noise, as if someone had banged on the door violently. Startled, they thought someone had entered the church. However, no one else was there, and one of the women was completely sure she had locked the doors when she emptied the buckets outside.

The women started laughing and joking about their reactions to the noise. They continued their duty, and right when they were getting over their funny reactions, the mops and brooms were knocked over with tremendous strength. The three women ran to the sacristy and called the priest. The priest rushed and found three terrified pale women trying to explain what had happened. The priest joked about it and told them that they probably hadn't closed the door correctly, and the mops had fallen over because they weren't placed properly on the wall. "Don't be so superstitious. This is the house of God, our Lord. There is nothing evil here."

The women calmed down and continued their duties. They were interrupted by loud echoes of someone's steps coming from the sacristy. They waited, hoping to see the priest, but the steps were now in front of the altar, and there was no one to be seen. At that moment, they clearly heard a male voice, "My body lies in this ground."

They ran as if their life depended on it until they reached Priest Tosso; this time, they were sobbing. "If you don't stay with us, we will leave and everything will stay unfinished!" The priest stayed by their side and cooperated with them until they finished everything. He didn't even try to joke about it; instead, he seemed lost in thought. Once everything was prepared, the women rushed out of the church like souls being dragged by the devil. They didn't want to stay a single extra moment in that church.

Let's talk about that church:

Its full name is Precious Blood of Christ "Las Ánimas" (of the Souls) Sanctuary of Saint Charbel. It is located on 10th Avenue. To the East, the former Foreigners' Graveyard; diagonally, the General Graveyard; to the West, the Worker's Graveyard; and finally, to the Southwest, the former Calvo Graveyard, which is no longer used.

Monseñor Sanabria had donated this piece of land to the Capuchin priests in 1949. The idea was to create a new church for the Capuchins in the capital city, San José, because their headquarters were located in Cartago.

Fray Rogelio de San Feliú led the group of Capuchin priests who were in charge of building the provisional chapel. It was inaugurated in 1950, and on December 21st, 1952, the Blessing Ceremony took place. The temple was officially inaugurated on April 4th, 1954, under the name of the National Expiatory Temple of Souls. This name was kept until 1985, when it was dedicated to the Precious Blood of Christ.

But... What makes this church so important, and why did the women experience such a strange event in that place? As it turns out, those lands where the church was built used to belong to the former Cholera Graveyard. The oldest tombs were located on what we know today as the playground, located diagonally to the church. That's where many of

the soldiers of the 1856 campaign ended up, specifically those who were infected with cholera when defending our country in Nicaragua.

The Messenger

Many religions and cultures describe winged beings that have been close to humanity throughout their evolutionary process. These beings are known as angels. These supernatural beings are creatures whose destiny is to serve a higher deity and are also known as the bearers of God's messages. With this story, you'll understand how they work for humanity's sake and well-being.

Paola was a single child who had never met her father. Her mother was a strong independent woman, so Paola couldn't care less about her father's absence. Paola's mother was a strong and brave woman, capable of providing for her daughter and herself without anyone's help. She was able to afford a private high school in the province of Heredia for Paola and pay her tuition for English lessons. Her little princess never lacked anything. At some point, Paola's mother, Isabel, felt she couldn't make it, but she was so close to seeing her dream come true—her daughter graduating from high school with honors.

When Paola was a senior student, she started to prepare her graduation dress at the very beginning of the school year. She knew exactly what university major to pursue the following year, and Isabel was getting ready to face new challenges along with her beloved daughter.

Isabel worked in the Ministry of Treasury. She had a good job, and her energetic personality always stood out. By June, Isabel started to show some uncommon symptoms, but she was a complete workaholic, and she kept pushing her medical appointments away. She lost a huge amount of weight, and her condition became a lot more obvious. One of her coworkers, with whom she had an excellent friendship, forced her to visit the doctor and even took the day off to give her some company and support.

During her check-up, the doctor ordered several emergency scans. When she got the results and her diagnosis, she wasn't surprised. Deep inside, she knew that the terrible illness she was dealing with would take her life sooner than expected.

Gastric cancer. Isabel and Paola were both devastated and distraught, but they grasped onto any signs of hope they could to overcome such a diagnosis. "My daughter needs me. I must keep going..." Months kept passing by. Pain, chemotherapy, sick leaves that reduced income, Paola's exams and graduation, the long-awaited prom, all of Paola's dreams; it was too much to bear. They were going through really tough times with ups and downs, but they had each other. They never allowed each other to feel abandoned or lonely.

By April of the following year, Isabel lost her battle against cancer. When her mother couldn't keep going, Paola wanted to leave along with her. She had never felt such unbearable pain as when she cried about so many promises of the future over her tomb. For Paola, the bereavement process was incomprehensible. "How could you? How could you, God?! How could you take my only family away from me? The one and only who stood by my side?" From now on, she was responsible for herself, and she had to pay her own bills. Isabel had left a savings account to pay for the university. Since Paola was a minor and she was still a student, she had the right to her mother's pension.

Days went by in slow motion for Paola. Her house was dead silent and eternal, killing her on the inside. She remembered all the promises she made over her mother's tomb, but she couldn't find a reason to make them come true. The pain was devouring her soul and thoughts. The major could wait; her future career was waiting for her, but she couldn't find a way out of that deep pit of grief that she had fallen into.

She had two close friends who always stood by her side, but grief was a blindfold that made their presence go unnoticed. There's a moment when people hit rock bottom: negative and intrusive thoughts take over, and there's no going back. There's a moment when pain becomes unbearable. "It's time. It's time for me to run into my mommy's arms. To be happy again. I know... I know exactly how: the deadly 50-yard high Saprissa bridge..." That morning, she picked out her favorite outfit, packed her little coin purse into her backpack, and took her diary with the farewell letters for her mother and friends. She

packed her beloved walkman and the cassettes; after all, music was the tiny light in all of her darkness and a safe space to get lost in thought.

She took the bus to San José; her last stop was Merced Park, where she would walk to the Tibás bus stop that would ultimately lead her to her final destination. When she got off the bus that was heading to Heredia, her heart started pounding. She was scared, but her decision had already been made. She thought it would be best to visit the church in front of the park to say her final prayers. When she turned to the church, she crossed paths with a young man who looked at her straight in the eyes and greeted her as if she were a lifelong friend. Confused, she greeted him back and decided not to visit the church. While she walked to the Tibás bus stop, she tried to identify the young man who greeted her with such familiarity. She even forgot her plan while thinking about him. When she got on the bus, fear came back. “I’m just a few miles away from seeing my mother again...”

She headed to the back seats and enjoyed the music she had chosen for such a special day for her. She saw a young man getting into the bus and soon, she realized that it was the same man she had seen in La Merced. She froze and couldn’t stop staring at him. He saw her and smiled, walked to the back seats, and sat next to her. The young man started to talk to her. According to Paola, it was a long conversation, no questions asked. She trusted him enough to talk to him, but she never mentioned her mother’s passing, her plan, or her pain. They talked about music and TV shows and joked about things. Paola smiled for the first time in months. He was just there—kind, sweet, and pleasant. At some point, she even thought the heavens were gifting her a last special moment and reminding her how to smile before leaving this world.

A couple of yards away from the bus stop that would lead her to the Saprissa bridge, the young man turned serious and called her name firmly, “Paola. This decision will not make your mother happy. She taught you the beauty of life regardless of hardship. Begin your studies. In three years, you will start working at an international company, and in 5 years, you will become the chief executive. Don’t be scared. Your mother will always guide and protect you.” Paola burst into tears, and without a word, she got off the bus,

running. She was terrified as ever. She crossed the street and headed to the bus stop that would take her back to San José. In the silence of her home, she begged her mother for forgiveness.

Years went by, and Paola became a business administrator. The English courses her mother had paid for made her bilingual. Thanks to her bachelor's degree, she was able to get her first job in a car importation company. Two years later, Paola obtained her licentiate's degree and began her master's. She was promoted to chief executive officer of the company. Looking back, she promised herself she would never visit that dark place that almost cost her all these achievements that made her feel fulfilled. When Paola started working, she promised herself she would travel once a year. She dreamed of visiting small towns in Europe.

On September 29th, 1999, she visited the beautiful Capri Islands in Italy. With every step she took, she felt more and more fascinated. In the middle of an old city, there were celebrations. She decided to join them and participate in every single one of them. The bells of the Archangel Saint Gabriel Church rang and called the faithful to join the Eucharist in honor of the day of their holy patron: Archangel Gabriel.

Paola walked into the church, admiring every single detail. She was looking for a space to sit to hear the Homily until her eyes locked on a huge statue: Archangel Gabriel. She started to shake and couldn't hold herself up. She had to take a moment and sit down, sobbing uncontrollably. That statue's face was that of the young stranger she had encountered nine years ago, that day when he saved her life with those words that filled her with hope.

The Nurse of the Clínica Bíblica Hospital

A missionary couple arrived in Costa Rica in 1922, Enrique Strachan, a Scottish man, and Susana Strachan, an Irish woman, after serving for the missionary evangelization in Argentina for 17 years. They were received by a heartbreaking crisis in terms of public health. The only available hospital for the Costa Ricans was the San Juan de Dios Hospital. The life expectancy was barely 40 years, and the ones who took the heaviest toll were the infants. For every thousand children born yearly, 355 died before turning even 5 years old. Malnutrition, child neglect, tuberculosis, and malaria took the biggest number of children's lives.

This couple decided to found the Biblical Clinical Hospital, whose name changed to *Clínica Bíblica* Hospital because people started to call it that way. On July 14th, 1929, the hospital was inaugurated. This couple's mission grew so strong that the first School of Nursing was associated with the hospital, and it soon became the cradle of great healthcare professionals.

And as you know, every long-standing building has its story: The hospital became a home to those who refused to leave, no matter time's continuous passing. In the main entrance, the cafeteria visitors are received by a beautiful dining hall surrounded by an internal garden, a bridge, and a fountain that recreates a peaceful creek. This area used to be the main entrance.

The hospital is a busy place. Doctors and nurses visit this place continuously as it offers 24-hour service. The second floor can be seen from some of the tables in the cafeteria, especially those that are near the entrance. The office doors and the hall railings take you back in time to those years when the clinic was starting to offer service in San José.

The Cafeteria

A mother and her 7-year-old son were enjoying coffee time. This child loved the sandwiches and the cappuccino coffee they sold in the cafeteria. After every appointment, the little fellow was rewarded with a visit to the cafeteria for his good behavior at the

doctor's office. While sitting at the tables next to the door, the child began to wave happily at someone from the second floor. Confused, the mother turned to gaze at the second floor, but there was no one there. "Sweetheart, who are you waving to?"

"The nurse standing right there, Momma!"

"Honey, there's no one there..." The child stood up and said loudly, "Ma'am! I'm sorry, but my mommy can't see you!" Suddenly, the woman saw the door open and close right after. No one entered or came out of the door. "Don't worry, Mommy. The nurse left. She entered the office."

"What did she look like? What was she wearing?"

"She was wearing a white dress, white socks, and a funny little cap!" Nurses had long left that uniform behind; they were replaced with scrubs.

The cafeteria employees report that they notice someone's unsettling presence, and they constantly feel as if someone were touching their backs gently, just to turn around and see nothing. During the night shifts, the halls become silent and lonely, and any little noise is much more noticeable in comparison to daytime when there's constant movement.

The Labs

The lab receptionist was reviewing the lab results due at 2 in the morning. She saw a woman dressed in an old nurse attire passing by. She moved so quickly that it seemed she was riding a skateboard. "Why would she wear that uniform? It's definitely not normal." She walked in the nurse's direction to see where she was heading, but there was no one there. During her break, she decided to ask her co-workers from the pharmacy department, "Hey guys... have you ever seen a woman wearing an old nurse uniform here?"

"Yeah. Don't bother her. She's a ghost on duty. She's on her way to attend a surgery."

"Let her be."

Since she was a brand-new employee at the hospital, she thought her co-workers were teasing her, so she didn't believe them. Some weeks later, while she was working in the lab's reception room, she saw the woman again. "This time, I'm definitely asking her," she thought to herself. She approached the woman and said, "Excuse me, ma'am...Where are you going?" At that moment, the nurse stopped abruptly and turned to face the young woman, giving her chills beyond description. The woman looked her dead into the eye; time seemed to have frozen. She was able to see the nurse's characteristics as detailed as a medical report—every single feature and gesture, the exact number of wrinkles on her uniform, each spot on her face, and even her eye color. Right before her astonished eyes, the nurse vanished, making the young secretary faint right after. When she woke up, she explained what caused her to pass out, and her co-workers shared their own experiences related to the surgery nurse.

On a regular afternoon, some time after the nurse apparition, the secretary received a bulletin to commemorate the first missionary nurses to graduate from the Biblica nursing school. She couldn't believe what her hands were holding: a picture from 1932 with all the missionary nurses, including the one that made her heart burst out of her chest on that mysterious morning. That face was engraved in her mind. There was no mistake: it was definitely hers.

After that experience, the young secretary requested the morning shift, but she soon realized that the nurse was not only reported to be seen during nighttime. She was seen wandering and running across the halls in the mornings. She was always running to the operating rooms, especially on the fourth floor and the Omega building.

Labor and Maternity

Margarita was lucky enough to give birth to her first child at the Clínica Bíblica Hospital. Her C-section was very successful; the baby was born at 10 p.m. By 1:00 a.m. in the morning, Margarita was already in her room along with her husband and baby. After breastfeeding, she placed her beautiful baby girl on the bassinet; her husband was

already getting comfortable on the room's couch. Margarita was still lethargic, but she refused to sleep so she could look after the baby.

"Ma'am, would you like to urinate?" asked a nurse out of nowhere.

"No, I'm fine. Thank you."

The nurse came closer and with a serious expression said, "Should you need me for anything, please feel free to call me." Margarita noticed that the woman had not opened or closed the door when she came in or when she left. Margarita came back to her senses and told her husband what had happened. She described the woman and mentioned her uniform stood out from that of the other nurses. "She may be a supervisor or maybe the other nurses' boss," they commented to each other.

Margarita's husband left the room to inquire about this nurse. The nurses were gathered and when he asked them, they got uneasy, and many nurses giggled nervously.

"I'm looking for the nurse in an old white uniform."

"Uhm...", the nurses looked at each other without even hiding their astonished faces.

Not knowing how to explain that it was actually a ghostly figure, one of the nurses stepped closer and said, "Oh! Uhm... you see... She... she doesn't work here anymore!" These words and the uneasy gestures were enough for Margarita's husband to catch what was going on and with a smile he said, "What are you guys doing to get along with a real ghost?"

"We are just used to her."

"We believe she loved her job from the bottom of her soul, so she decided to stay and help those in need, even if she scares the crap out of us when she runs through the halls!"

The Woman with the Winged-Hat

I concluded my graduation practice in the penitentiary facility in San Sebastian, back in 1988. My thesis was based on a behavioral study of the penitentiary population with characteristics of homosexuality. I had to interview and share time with the people there to observe their behavior and socialization within the penitentiary population.

Beyond the walls of the penitentiary facility, homosexuality was a whole different thing. For example, when I requested the number of homosexual members separated by sections, they gave me their names and their aliases which were all female names. As I was calling them, transvestites arrived. According to the list, there were 12 homosexuals in the entire facility where 11 were transvestites and only one of them was a man with masculine characteristics, but with feminine-like gestures and a high-pitched voice.

I started to investigate because the transvestites talked to me about their couples within the facility. These convicts were not considered either homosexual or bisexual since they had wives and received conjugal visits. They were actually called "*cacheros*" which according to them were heterosexuals who, at the time of being imprisoned, searched for a transvestite partner. Since a transvestite was a female version, a *cachero* was not considered part of the gay community.

Okay, the thing is, these guys, especially the transvestites, were used as drug mules. In other words, during the visits, a family member, a friend, or another convict were able to deliver something illegal. So, families or visitors were able to illegally sneak in blunt or sharp weapons by using these homosexuals as couriers that would deliver these items to the cells. They inserted these packages into their anus, so the prison police officers checked the homosexuals the most, and even so, they were still able to sneak in some items into the prison.

On one occasion, one of the transvestites inserted a kitchen knife wrapped in plastic but it ended up getting stuck as he was unable to take it out. He ended up in the emergency room of the San Juan de Dios Hospital, waiting for surgery.

He was operated on, but since he was a convict, he was in custody day and night. There were two different police officers: one stood by his bedside and the other at the entrance of the room where he was being kept.

This young man says that when waking up from the effects of anesthesia, he felt lost. He was trying to make out where he was; the place he was in was not familiar to him. He turned to the left and saw the prison police officer sitting on a chair while reading a book. He moved his left hand and realized he was handcuffed to one of the bed rails. He saw every stretcher in the room and remembered that painful moment he had to go through to insert that delivery in. To be honest, the payment was not even worth the pain he was going through. Little by little, he was coming back to his senses. "Hi, sir," he said to the police officer.

"How are you feeling?" asked the officer.

The young man joked about his situation and they both laughed quietly since the lights were already turned off and many were sleeping. The police officer continued reading. He was a very kind person as he never mistreated the convicted people, and he was one of the few officers who gained the inmates' respect. He had a rough appearance, but it was merely an appearance.

The medical visit was due. The nurses provided medication, checked on the IV bags and vital signs, and finally gave some water to the convicted fellow. When that young man took the first sip of water, he felt he was in heaven because the anesthesia had made his mouth feel dry. After that, he closed his eyes, but he wasn't able to fall asleep. He was just in a state of lethargy; he could hear other patients complaining from pain, the voices, the steps of the nursing staff, and some other noises that seemed to come from other rooms.

He noticed the patient located on the stretcher in front of him was an elderly man who wouldn't stop complaining. There was a point at night when everything was silent except for this man. He wasn't complaining anymore though; he was having a conversation. The young man opened his eyes to see who the elderly man was talking to,

and he noticed the elderly man was raising his hand as if he were pointing to a far-away place. Among the things he was able to grasp from what he was saying, was something about a property, the word Orotina (a place in the province of Alajuela, Costa Rica), his children, and horses. The young man thought that the elderly man was just raving and talking to himself.

The following day, he noticed the elderly man was doing better. In fact, they had a conversation from bed to bed. The elderly man seemed cheerful and was saying coherent stuff. He told him that he had a property in Orotina where he bred criollo horses and invited him to visit it in his spare time. He thanked the man for the invitation and finally realized what he was talking about at night. He decided that he was probably raving because of the effects of the medication.

At one point in the afternoon, the elderly man was taken to get some exams done. "I got put into a huge machine that made horrible noises!" The man actually had an MRI done. He was relatively fine the rest of the night. Late at night, the convict was feeling very uncomfortable as he wasn't able to fall asleep. Suddenly, an uncannily dressed woman walked in. She was wearing a dull dark habit, but it looked different from the ones nuns use, and a hat with wings on the sides. This was a weird woman. She headed directly to the elderly man's bed and greeted him with a lot of familiarity, making the young man think it was probably one of the elderly man's family members.

He watched them speak until the woman handed the elderly man a glass of water. He seemed to be very thirsty because he chugged it all almost in a breath. When he drank the water, the woman approached the convict: "Would you like some water?" Nothing else.

"No, thank you," he said. The police officer was so concentrated on his reading that he was barely aware of what was going on. The woman left without saying another word and the young man fell deeply asleep.

The next morning, he heard the nurses running from one place to another: The elderly man had passed away. The young man couldn't believe it, "he was doing very well last night; he was even talking to the lady that visited him."

When it was his turn to shower, one of the nurses helping him and the escort officer following them (the officers never left his side), the young man told the nurse what he had witnessed in the late night. "There was this lady dressed weirdly that was speaking pleasantly to the elderly man. She gave him a glass of water." The nurse stopped abruptly and started asking him several questions. The first thing he thought was that he had been poisoned. That woman that visited the elderly man seemed odd to him. She did something to him. Of course, that's why she came, but... how come no one noticed her getting in?

"Why are you asking me so much about this woman?" he asked. The nurse laughed nervously and said, "That's the famous nun from the San Juan de Dios Hospital." The nurse told him her story and apparently, she was a specter that was unable to rest in peace after her demise.

"In 1865, the hospital began to be administered by the Daughters of the Charity of Saint Vincent de Paul, who were in charge of providing both spiritual and physical care to the sick. Their attire was a black habit with a white collar and cornette (a winged hat)." They say there was a woman called Sor Maria who was apparently a very sour-faced nun. The thing is, on one occasion, an elderly man was dying and he begged Sor Maria for a glass of water. "No. If you pee on yourself, I'll end up having to change you again. Go to sleep; it's late. I'll give you water tomorrow," she replied. In agony and with tears in his eyes, he cursed Sor Maria to wander around for all eternity.

"A glass of water isn't supposed to be denied to anyone," he cursed. When Sor Maria passed away, she went through long agony and from that moment on, the presence of a specter started to be reported on. It wandered through the hospital halls. Some people reported that when she gave them water, either they got better, or they died.

The convict had never heard of anything like this before, nor did he believe in paranormal events. But when he heard the nurse telling him this story, he remembered that when that woman approached his stretcher, she offered him water. He started to feel cold with goose bumps all around his body.

When this young man got back to the prison facility, and he told everyone this story, he was filled with astonishment. He always ended the story saying, "Can you believe it? I met an actual ghost in person!" His eyes were filled with excitement. When the escort officer that was with him was asked about the moment in which the nun offered him water, he always replied, "I heard the nun offering the convict water, but I did not see her face because I never looked up."

In one of the Enchanted San Jose tours, we headed to hospital routes and one of the ladies told us she was an OB nurse in the San Juan de Dios Hospital. "I have seen how many women during labor reject water from someone while looking at a specific point where there is nothing." In the General Graveyard, there's a tombstone of the Sisters of Charity adorned by a sculpture of a nun woman giving some water to a sick person.

AND SOME OTHER STORIES

My Experience with Who I Think Was La Llorona

I lived in Hatillo 8 for many years, exactly 5 blocks East of the Jorge de Bravo School. My house was the 6th house on 5th Avenue; if you kept driving down that avenue, you'd end up arriving at Escazú. In fact, that avenue was a pretty common route for those who worked in Pavas, Escazú, or Sabana. Our house was located on the right side of the street, next to the empty land that belonged to the María Aguilar biological corridor. Having a forest as a backyard meant we constantly ran into opossums, squirrels, raccoons, snakes, and an enormous number of insects of every sort. Oh! Let's not forget about the beautiful variety of plants!

The house owners on that side of the street gained the right to claim part of these lands as theirs, making their backyards huge. Right at the end of our backyards, there was a wide slope. The María Aguilar River was located 300 yards away from that point. During the time we lived there, well... we knew our backyards weren't safe. On several occasions, the neighbors caught people trying to break into our houses. My father once found a psychiatric patient wandering around. He had escaped, and my father had to call the health care center so he would be picked up. Poor fellow was barefoot, and his pajamas were all torn.

Our household kept a gun, especially because of my father's long career as a police officer. He had worked as an officer in the Ministry of Security, the Crime Prevention Unit, and the National Intelligence and Security Directory. He also had worked as the president's, and several ambassadors' bodyguard. It was pretty usual that whenever there were suspicious noises or dangerous-looking people, the neighbors called my father to make a shot into the air to make them go away.

Doña Olga was a widow who lived next door. She was a really good friend of my mother. Mom usually took really good care of Doña Olga because she was a sweet elderly woman who lived alone and Dad always reminded her to call him if anything happened, no

matter what time it was. I remember one night when Doña Olga called my father, "I'm awfully sorry to bother you, but there's a woman sobbing uncontrollably in the land behind my house. I'm terrified to think someone may be trying to rape her!" My father took his flashlight and his gun and called the neighbor that lived next to Doña Olga. "You check behind your backyard, I will check Olga's. Together, we have a wider vision of the area," he said.

Both Tony and Dad checked every corner of the land but found nothing. Doña Olga was relieved, but she kept on insisting that there was a woman crying right on the other side of her backyard wall. A couple of hours later, while my mom was doing the dishes in the kitchen, she heard a woman sobbing desperately. Doña Olga's kitchen and our kitchen are right next to each other. The sobbing was coming from Doña Olga's kitchen. Mom had no doubts about waking Dad up. He dressed as quickly as possible (he was sleeping in his undies) and called our other neighbors who had a copy of Doña Olga's keys.

My dad thought someone had broken into the sweet old woman's house and hurt her. While my father headed to grab the keys, I put my ear on the kitchen wall to make sure I heard something. There was indeed someone sobbing. The weeping sound was full of despair and pain. It wasn't a physical pain type of crying; it had no words or phrases. It was a sorrowful cry: one that came from the depths of someone's soul. While writing this, I get goosebumps just from the thought of that weeping sound.

The women at the front door went to Doña Olga's house with my dad. For their own safety, my father instructed them to stay on the porch. He walked in and found Doña Olga sleeping soundly. When she felt Dad's presence, she jumped out of bed. Dad told her what had happened. I recall that night when we stayed on the porch for several hours, discussing recent events. Doña Olga left the lights on, and I vaguely remember that one of the neighbor's nieces stayed with her that night. After this event, on the very day of Limon's huge earthquake, something extremely odd happened in broad daylight. Some minutes after the earthquake a woman shouted, "HELP! PLEASE. DOÑA OLGA!!" Several neighbors walked out to figure out whose voice it belonged to. No one recognized that

voice. Even the neighbors that lived a block away heard it, but the weird thing was that every neighbor agreed it came from their own place. To summarize, no one really knew where it came from, but they all heard it.

The third experience involved a typical tight-knit neighborhood crew. They used to gather in the neighborhood's corner. These troublemakers broke the silence of the nights, and our neighborhood started to call them "the Chapus." As I said before, our neighborhood is located near Escazú, West Sabana, and La Aurora in Alajuelita. What separates us from those areas is a river.

I remember one night when the group of kids was running up the avenue, "FUCK! I swear I shit in my pants."

"WHAT IN THE ACTUAL FUCK!!!" Curious, my brother, who knew them, asked, "guys, guys! What's with all the shouting? What's going on?"

"Bro, we swear this is true!"

"We saw La Llorona walking by the river, right in the direction of La Sabana."

Obviously, Vanessa put her thick leather shoes on, grabbed her dog (my guardian angel, an American bully) and got ready to go. Even if I didn't know them, I asked the kids to join me in finding her. Three of the kids and some other neighbors decided to follow me. When I crossed the highway, I felt shivery cold running down my spine, but I kept myself as objective as possible. When we arrived at the river, we were able to see a woman standing on the other side of the riverbank. She was wearing a light-colored gown; it seemed whitish. No, more like light-grayish, or even a little beige. She was walking in between the trees, her movements were slow, like a person under the influence of drugs. That made me think it was actually a homeless person or a drug addict. The public lighting on the lonely, paved shoulder reflected the area where she was standing and allowed us to see her a little bit closer. She was skinny, dark-haired; tall, maybe even taller than me, and her arms and hands looked long and slim. At some point, she stopped moving and got closer to the riverbank and turned her head abruptly. The light was hitting her directly in the face, but we couldn't see it. It was just a void surrounded by messy hair. When I

came back to my senses, those brats had already left me behind. They had already crossed to the other side of the highway. It was only my dog and I, trying to make her face out. Suddenly, my soul's voice, exactly what we call intuition, demanded that I run from there. I was so terrified that I just let my dog drag me out of that place.

Several months after that event, when we were about to move out, my brother, a neighbor, and I were sitting on our front porch. We talked for hours, and it was past midnight; I was sitting on the porch stairs, and my brother and neighbor were standing on the road. We saw an odd-looking figure walking up the avenue. Her gown was a little past knee-length, and from a distance, its physical appearance resembled a terminally ill person. My neighbor ran to his house, and my brother and I went into our house as quickly as we could. We locked the house gate and peaked. I remember I was on the right side of the window and my brother was on the left. Several minutes passed and the woman did not walk past our house, but suddenly, someone stepped on the meter cover. That indicated she was just several steps away from us being able to see her. Right in front of our house gate, she stopped and turned her head to the window as if she knew we were peaking from it. You guys can't imagine the shock. She was a 5 '7"-tall woman, with bumpy swollen eyes, sharp cheekbones, square-shaped jaw, extreme thinness, wavy thin-sparse dark hair, and long, long hands. What shocked us the most was her gaze: it was definitely not normal. My brother and I ran to our bedrooms. I wasn't able to sleep, and I bet he wasn't either.

The next day, we talked about it. I tried to calm myself by saying, "It could've just been a homeless person who suffered from Marfan Syndrome. Or maybe it was just an ugly ass junkie!"

"Sis...", said my brother seriously, "we both know that face doesn't belong to this world."

Mystical Alajuelita

By 1996, my grandmother had her last child, and my grandfather worked in the former prison in San José. They lived in Alajuelita in an old house made from sun-dried brick and wood where the wood planks were so crooked that light passed between them perpendicularly. The old house had no floor, but my granny kept it so swept and dustless that it seemed to have its own glow. The furniture smelled like burnt firewood; whenever Granny cooked, the wood stove filled the house with smoke. There were too many family members living in such a small place. Nine children and my grandparents with only two bedrooms was pretty uncomfortable.

The shifts in the prison consisted of basically being locked in there for five days and on then five days off. Grandpa's shifts ended in the morning when the next squad's shift started. He walked back home to San Josecito, Alajuelita. On the days Grandpa was working, Granny was in charge of the whole bunch of children. To get an extra income, Grandma cleaned other houses and washed clothes from time to time. She always tried to find a way to take, at least, the younger kids with her. This is the story of many families that were trying to overcome difficulties back in time: hardworking and honest families who never lost hope regardless of poverty, trying to improve their quality of life with constant effort.

That old house and many streets in Alajuelita had their secrets and shadows lurking around at night to disturb whomever was aware enough to feel and notice them. Once, one of my younger aunts got severely sick. She developed a bowel infection that was close to taking her life. My grandmother had to take Auntie to the hospital because she was extremely dehydrated. My mother and the eldest siblings had to stay home, taking care of the youngest sibling, who was just a newborn baby. Dawn hadn't arrived yet; the sunlight was still peeking through the wood planks. Suddenly, something, or someone, started scratching the wooden planks violently on the side of the house. Fear invaded the young guys, and they gathered together in the kitchen-dining-living room area of the house. Even if they tried to look through the wood cracks, they couldn't see

anything. They could only hear the violent scratches on those wooden planks. Mom remembers there were only six of the nine siblings inside the house: the eldest siblings were working and the youngest was in the hospital.

Mom can't remember how long the scratching lasted, but when it stopped, they were able to see female legs that looked pale as snow through the cracks between the house and the floor. The legs were walking outside around the house and when they checked through some higher cracks to see who it was, there was no one there; it was like the legs didn't have a body. The kids were terrified, and they stayed frozen all together until Granny arrived from the hospital. As I previously mentioned, my family couldn't afford nice-looking furniture, but they had a table with wooden benches for every member of the family. Granny used to sweep the floor and make the house look tidy before going to bed. She carefully placed the wooden benches under the table, so the house was organized for the next morning. She was always in a hurry as she had to send all seven children to school and the eldest to work.

One night, around 8 p.m., everyone was already in bed. With the help of the embers of the stove, Granny was able to get a little bit of light to clean the mess the children left. Someone called her name on the other side of the door. Something made her feel alert and she decided not to run to the door. Someone called her again, this time in the backyard, where they had a big coffee plantation field. Her intuition told her something was definitely off. The fear she felt within her let her know something was there to scare her. She heard someone calling her for the third time; this time, Granny started to pray the rosary because the voice came from inside the house. She turned the wood stove off with water and went to snuggle with her babies. She didn't stop praying, not even for a second. A couple of hours before dawn, her children became restless, moving from one side of the bed to the other. My mother and the eldest sister woke up to the sound of the wooden benches falling over and being dragged roughly across the floor. No one dared to get up or leave the room. Granny invited my mom and her sister to pray the rosary with her. After that, everything went back to normal.

The day after, the wooden benches were all over the place and the door to the backyard was open. Some days after, the same thing happened with the wooden benches, but this time, after hearing them moving from side to side, the kids felt how something with the weight of an adult was walking all over them and their beds. The poor kids covered their heads with the blankets and were terrified to uncover themselves.

As I mentioned before, Grandpa used to walk a lot. Like any countryside man, he was always full of energy. Once, he was running late in San José and had to walk from the center of Alajuelita to our house. When he was walking through the area we know today as the Rancho Guanacaste roundabout, he ran into two men who were running away. “If you’re heading to Alajuelita, go back to where you came from. There’s a witch on the bridge and she’s not letting anyone pass!” said the young man to my grandfather. Grandpa couldn’t catch what they were talking about. He thought it was probably an insane woman making a huge drama on the bridge; Gramps continued his way. Another man who was heading in the same direction caught up with him, “Some kids told me a woman wasn’t letting anyone cross the bridge.”

“I was told the same,” said the man. Both of them kept walking, and when they arrived at the bridge, which is a graveyard nowadays, it was empty; no one was there, and Grandpa and the man started joking about these men being drunk. When they crossed the bridge, they felt shivers down their spines and a heavy sensation of being observed. “We’d better not look back,” said my grandfather, knowing that if they did, they would be shocked at seeing whatever was behind them. “Hurry. Don’t look back and keep staring at the ground as you walk,” suggested Grandpa.

And so they did. When they were two blocks away from the church, they decided to stop and grab some air so they could continue on their way. To their surprise, right when they decided to continue, they saw a woman in front of them. She had long hair and dark clothing with some kind of shawl that covered almost her entire body. She looked young but somewhat crooked, and she was standing on the side of the street. She was just standing there, with no movements whatsoever. That feeling of horror invaded them

again. As they started walking, she started to move slowly. They made sure they walked as far as they could from her, but at some point, the woman was standing right in front of them, not letting them continue. She extended her arms shakingly, and they felt how an invisible energy coming out of her blocked the entire path. My grandfather took the rosary out of his pocket and started praying fervently so she could hear him. He lowered his face and said, "No matter what, don't look up. Pray with me. NOW!"

They were able to cross to the other side and the woman stayed there, motionless. When they arrived at the church, my grandfather walked in and took a moment to rest. He was close to arriving home anyway. His comrade lived near the church, so Grandpa had to walk all the way home alone. He was a few yards away from home, but that area lacked public lighting completely, so it was pretty dark. He kept walking, questioning what had just happened. The sound of horseshoes behind him interrupted his quiet walk on that stone street. With that horrible shiver going down his spine again, he decided not to look back. He was probably nervous about what he saw before that, but he wanted to avoid any unnecessary frights that would scare the soul of his body. "It's just a horse. Anyone here could be riding a horse. It's pretty common here."

Still, he couldn't help but feel scared: "Why would someone make the horse walk slowly behind me, though?" Why don't they just walk past me? The animal is walking slowly and is making pauses behind me." Grandpa could almost hear the horse's breath on the back of his neck.

By around 6:00 in the evening, he was finally home. He could see the candles were on through the windows. That scene was a big relief for him. He walked to the little porch in his house; he could still hear the horse behind him, but across the street. When he was at the door, ready to open it, he heard a woman say, "See you soon, Antonio!"

My grandfather turned back and there was no horse or woman, or anything. He walked to the street to check just to find nothing. He walked into the house and told Grandma everything. "That must've been la *Cegua*," said Granny, "You trusted your instincts and didn't look back. That is exactly what saved you from becoming her victim."

Living in that house was terrifying for my grandparents. They had tons of stories to tell from that place. Sometime after, they were able to afford their own house in Lopez Mateos with the help of the National Institute of Housing and Urbanism. Here, the real nightmare started when they got angry with a real witch. We're talking about real witches, those who hurt others just for fun and walk on the streets throwing cursed objects at their enemies. But that's Doña Angela the witch's story. I might actually tell you that story later on.

Doña Angela

To my uncles and aunts on the Rojas-Marín side,
because of their resilience and bravery.

After my grandparents left Alajuelita, they moved to López Mateos in San Sebastián to a brand-new neighborhood. The National Institute of Housing and Urbanism provided housing to all of those who filled in the request as part of an improvement plan for social progress. The neighborhoods around San José were built for people who came from the landside to the capital city in search of better working opportunities. My grandparents are a great example of this: They had to move from place to place after moving from Jaris de Mora. This kept going on until they finally settled in Hatillo 2.

When my grandparents arrived in the neighborhood, the house was located on a pretty big property with plenty of land around it. They were excited because they finally had a house of their own and they didn't have to lease anymore. They never thought a witch would take that away from them. My mother was 14 years old at the time, and according to different stories, she really was a pretty young lady and caught the attention of many. My uncles, on the other hand, were adults and I think one of them was already married and all. Everything was going exceptionally well; they even started to make friends with the neighbors. One of the neighbors wasn't quite liked, though: Doña Angela, who had the exact appearance of a fairytale witch.

Mom describes her as a short woman whose body looked like an Indigenous hand-made clay pot with short arms, small eyes, and curly-messy hair. She always wore red clothes and loved to go out for walks around the neighborhood for several hours before dawn. Yes, you read it right. Before dawn. The neighbors thought she was probably insane or maybe she was in fact a witch; who knows? Unfortunately, that story was confirmed to be true after a very painful event that shocked everyone.

Doña Angela had a daughter. She was... well... very unsightly to the eye. She definitely took after her mom. Doña Angela had several children, all of them boys. Just like any other kids, they were playful, made jokes, and got in trouble. Maybe it was difficult for Doña Angela to take care of the children, especially because she was a single mother, and these kids were pretty rambunctious.

One time, one of this woman's teenagers got into a fight. Both young men hit each other and ended up involved in a really bad fight. The other boy's parents decided to talk things out with Doña Angela. What they received in exchange from this woman was the most rude and insulting words you can possibly think of. This woman was pretty ill-mannered and foul-mouthed. This was just the beginning of a fierce rivalry between the two families: insults, bad-mouthing, threats, and everything. This continued until one day, the young man who had gotten into a fight with Angela's kid fell ill. He didn't leave the house, he became deadly pale, and he started to lose weight. He was taken to many different doctors and none of them was able to determine his diagnosis. The young man became seriously ill and bedridden until he unfortunately passed away. He was very young, but his dead body didn't look like an 18-year-old's at all. By the day he passed, his body had the appearance of a sick elderly man: dry, stiff, lifeless skin that looked more like leather than actual skin. The position he died in was with his knees slightly bent and his hands placed weakly on his chest. This was a terrible loss for his parents because they lost their only child. A couple of days after their child's death, the father had to climb onto the roof to fix a leak caused by heavy rains. To his horror, in the direction of his son's room, he found a toad with its mouth sewed together and its skin desert dry, placed in the very position of his son when he passed away.

From that moment on, Doña Angela became famous as the neighborhood witch. Random strangers were often seen visiting her and whenever they did, she kicked the boys out. The only one who was allowed to stay was the young lady. Of course, she had to learn everything her mother knew. The toad event was not the only major event that terrorized every member of the neighborhood. Doña Angela's daughter was in love with

one of the most handsome young men from the neighborhood. She wasn't very good-looking, and their feelings were clearly not mutual. As it turns out, Doña Angela decided to have a conversation with this young man, basically forcing him to become her daughter's boyfriend. The young man, obviously, rejected her generous offer. On her way out of the young man's property, she yelled in front of everyone, "You'll see! You will drag yourself to her feet, like a dog. You will humiliate yourself on your knees for her!"

Her words became true. The poor fellow wasn't humiliating himself at her daughter's feet, but he ended up in the psychiatry department because he started to crawl and drag himself everywhere while barking and growling like a dog. The young man's mother was desperate to see him in that inhuman condition. No one was able to determine how the young man ended up like this. His terrified mother tried everything to help him out of this condition until there was no other option but to finally admit him to the psychiatric hospital. Leaving that neighborhood was their only choice. Days passed and the young man improved a little. The family started implementing seven herb baths to cleanse him. In the end, they had to move to Turrialba to avoid further problems with the witch.

It was 3 in the morning, and the dogs started to bark as if a stranger were lurking around the area. My grandfather, who had to wake up early, got up to look out of the window to figure out what was going on. When he grabbed the curtain to peek out, it seemed like a pack of cats ran over the neighbor's roof and jumped from one roof to the other in a straight line. What startled him the most was that they didn't jump on the roof of his house. They skipped his house, as if they were flying, and continued jumping on the following neighbors' roofs. The neighbors began to come out of their houses to see what was going on. When they were all outside, they heard noise on the roofs, but none of them was able to see anything. Right after this happened, the neighbors saw Doña Angela walking down the street. She walked past them, right between the neighbors, with a huge smile drawn on her face. "Good night," she snarked.

No one dared to get in her way. There was no doubt that this woman had mastered the dark arts. Every night, Doña Angela was seen leaving her house in a red dress at midnight. She was always carrying her burlap bag full of jars. You can only imagine what kind of stuff was contained in those jars.

You know how you always have to be careful with whatever you say in the neighborhood? Well, Grandma possibly commented on something regarding Doña Angela, causing a huge misunderstanding between them. When this reached Doña Angela's ears, she became furious and headed right to Granny's house. Mom remembers that this incident ended in physical violence because this woman was pretty violent and aggressive. The old hag scratched my grandma's face somehow, maybe with her nails. When my mother saw this, she immediately jumped over the woman to defend Grandma. From that day on, things started to get creepy, and nothing would ever be the same.

Horrible things started happening in my grandparents' house. Once, my eldest aunt arrived home after a dancing party at night. In the middle of the dim lights, she saw a tall man with no face dressed in black, standing in the front door. Motionless. Still. Just standing there, without a single movement. When my aunt got a little closer, she saw how this being disappeared. My aunt says she had a bad feeling—she knew something really evil was trying to get inside the house.

Another night, when everyone was already sleeping, my aunt was woken up by the sound of someone crying. My mom and my aunt shared a room, and she noticed my mother was crouched on the floor, clenching her knees with her arms in a corner of the room. My aunt got up to help her sister. "Maybe she's sleepwalking," she thought as she got up.

"What's going on?" asked a voice that seemed to be my grandmother's. It sounded closer and closer to my mom. My aunt turned the lights on immediately and realized there was no one there. That person who seemed to be my mother disappeared. My mom was actually in her bed, half asleep. Peace had left the house long ago. You could hear water running after the faucet turned on by itself, see the furniture doors

opening and closing, and watch shadows going in and out of the rooms. Their beds were shaken, their walls were scratched, the dishes were washed, except that no one was actually doing it. My aunt could even feel when something touched her legs at night. It was more than obvious that Doña Angela did something against the family. At night, you could hear a creature growling and dragging itself on the roof, running all of a sudden and creating a huge mess that woke the entire neighborhood up. Each time they ran into Doña Angela, she smiled at them evilly, letting them know she was accountable for everything.

My grandfather was knowledgeable in natural and shamanic healing. Although he tried to cleanse the house and keep it balanced, it was no use. The struggle was real because he was facing actual dark magic. Had my grandfather not been knowledgeable in healing and been able to defend the family from that woman, the story would've been completely different. Without his constant efforts to dispel this woman's energy, a family member would've definitely ended up like the young man who died dry like the toad. My grandfather's defense and both his and Grandma's enormous faith protected them from that woman's dark magic, keeping them almost unscathed.

When a house is affected by witchcraft, the house itself and its family members get sick, disputes and conflict become recurrent, and financial issues become the main problem. Many of the conjures these witches work with are related to what we know as illness and with ruining spirits. Every morning, Granny saw pitch black dirt mixed with something yellowish when sweeping the outsides of the house. One of the most common witchcraft works consists of using graveyard dirt, an element containing multiple energies, to conjure it and shackle entities, forcing them to fulfill a specific role. The family also found spots of something that seemed to be oil with a fetid-foul odor coming from it. In fact, my uncle once accidentally stepped on one of those oily liquid trails. It was spread at the very entrance of the house. From that moment on, an ulcer started to develop in my uncle's leg. Although they were able to get rid of it, my uncle got a scar that never disappeared.

Grandpa was sick and tired of this situation and all he wanted to do was solve it. One day, he was speaking to a lady who, just like them, was given a house. Her house was located in Hatillo 2, and she disliked it a lot. “From all the options, I would’ve preferred a house in Lopez Mateos instead of Hatillo 2.”

“Lopez Mateos!?” said my grandfather with great enthusiasm. “I wouldn’t even doubt it! Let’s trade our houses. I’ll give you my house in Lopez Mateos and you’ll give us yours.”

“Deal!” And that’s how a witch kicked my grandparents out of their house and forced them into finding a better place. When they arrived at their new house in Hatillo 2, everything started to go well. Until one day, they were all sitting in their living room when they saw a man dressed in beige walk from the kitchen to the yard and then disappear.

You may be wondering what happened to Doña Angela. She became absurdly famous, and she performed dark crafts for everyone who sought her skills. People who do this and don’t respect other’s free will and integrity are actually shackling themselves to all their works. They never excel in their lives, and they are always surrounded by misery; it’s a basic law of karma. When death knocked on her door, she suffered in pure agony. Her death was painful, and it lasted several months. Evil didn’t die with her, though. Her daughter continued with her legacy as she had taught her everything she knew about dark magic. She’s still there, living in her daughter—an exact replica of her evil mother.

Toñito's Farewell

There are people who are born a star. Those kinds of people who from early childhood are destined to be in the spotlight; people treat them nicely and even strangers love them. They might not be extraordinarily beautiful, but within them, there is a light that attracts everyone. On the other hand, there are children who are born with a shattered light within them. Their eyes are dim and empty, and they lack the liveliness every little angel should have in their lives. Toñito was one of those kids whose light had turned off. His mother had a difficult delivery and suffered a lot bringing him into this world. His birth concerned all the physicians since he was delivered with a purplish-gangrene placenta surrounding him.

He was the Chinchillas' fourth child. Neto, his father, was one of the biggest businessmen in town. He sold mineralized carbon, providing the family with a good financial position. Their house was located on Cochea Street, and it was pretty big. The house had a beautiful tile roof with radiant purple Bougainvillea flowers hanging from it. Its huge porch had two lovely saman wood benches at every window. Two big flower pots decorated each side of the main door with astonishing Tabacon plants: native Costa Rican plants with big, long green leaves. The first room in the house was the living room, followed by the dining room with a lovely rectangular table and ten chairs. After the dining room was a long hall that led to the backyard. This backyard was almost an actual landscape with Costa Rican guava, avocado, and mango trees. There was a strong Rangpur lime tree right in the middle of the backyard. This tree produced an enormous amount of Rangpur limes throughout the year; it was as if it never tired.

Toñito had always been an introverted child in contrast to his siblings who seemed to have everlasting batteries inside of them. He was a pale boy with baggy dark eyes and walked in a slow lethargic manner. Trina, his mother, prepared him extremely nutritious black bean soups with cheese and green bananas because she thought her child was anemic. Regardless of her efforts to nourish him properly, Toñito's mood and physical appearance never changed. Doctor visits and blood tests were frequent. The doctor was

always concerned, “So much lethargy for such a young child.” Even so, Toñito’s blood tests always came back normal.

There was something weird about Toñito. It must be what I was telling you at the beginning—his light did not shine. Trina and Neto were not bad parents, let alone aggressive, but when it came to Toñito, the worst side of them always came out. The older siblings were also mean to that little guy. You can even consider them cruel.

There was this one time when the kids were playing in the coffee field across from their house. Juan and Ignacio found a huge anthill. With great treachery, they grabbed the poor little 5-year-old and thrust his weak, small body on it. Toñito cried desperately: his little legs were covered in red, boiling, and painful spots caused by the multiple ant bites. Instead of tending to his wounds, his furious mother scolded him fiercely.

Toñito wasn’t even a problematic child. It was as if he were cursed with bad luck at birth. School was no different from home—everything ended up being his fault. He had a hard time learning how to read, and his teacher, Miss Flora, was not even a bit tolerant of him. She didn’t even try to hide the fact that she verbally and physically abused him. Every day, she sent ill-intentioned notes to his parents to make them get mad at him and teach him a lesson at home too. In his house, patience was lacking. Trina would often pull his ears and pinch his arms to force him into learning his syllables. Each time Neto got home, he would hear his wife yelling at him desperately. He would end up following her game. “You useless piece of shit. Good for nothing. You should’ve never been born. How about if I make you quit school and make you pull the ox cart instead?”

These were just some of the many insults the poor little boy had to hear every single day. Toñito brought home the reading exam date. He was putting all his efforts into memorizing the first five pages from *Paco y Lola*. He didn’t want to fail; the least he wanted was to be scolded again. That Friday at school, the children had to pull a little piece of paper out of a small bag and read it in front of the class. When it was Toñito’s turn, the poor creature started to shake like a terrified fawn. He realized those sentences were definitely not the ones he had worked so hard to memorize. Those were not *Paco y*

Lola sentences; they were from *Silabario Castellano*. He tried to read the sentence with all his might and will, but it was no use. He was so scared that he started stumbling on his words. Furious and sick of his slow reading pace, the teacher flung a board eraser at his forehead, splitting it open.

On his way home, Toñito touched the hug bump on his forehead, hoping his mother would cure the wound and hug him. Instead, Trina lost it and grabbed him violently at his shirt collar while scolding him and shaking his little body. "I don't know what to do with you, kid. Sometimes I can only think you were switched at the hospital. Your siblings are so brilliant, how can you be so damn stupid?" The child was silent. He lowered his head, knowing his father would give him a second round of insults.

One morning, Toñito was woken up by a bad tummy ache. Thinking it was tummy worms; his mother gave him epazote tea, an Native Central American aromatic herb used to treat bloating and reduce gas. He started developing a fever, so it was best to take him to the doctor. The doctor prescribed him an antibiotic and donnatal, a pretty common medication to treat stomach problems back in that day. She took him back home and noticed he was improving a little. Trina laid him down to take care of him, and Toñito cuddled on his mother's ribs, seeking protection and affection. Trina looked at her little boy: so fragile, so pale, and weak. She couldn't understand why they were all so mean to her small child. "Why do I lose my patience with him like I do? With everything he does..."

The woman started sobbing desperately. She wasn't exactly sure why, but she was feeling the guilt striking her from the inside more than it usually did. She carefully grabbed Toñito into her arms and gave him a big hug. "I am so sorry, my child. I am so sorry for all those horrible things I said. I promise things will be different from now on." When Neto got home from work, Trina had a serious conversation with him. "I'm feeling horrible. What we have done to our child. This situation cannot continue."

"I know. You're definitely right..." That day, they promised each other that they would build themselves up with patience and that they wouldn't allow their child to suffer from their lack of patience any longer.

In the morning, Trina went to Toñito's room to ask him if he wanted some traditional rice and beans (*Gallo Pinto*) and eggs for breakfast. She touched his face tenderly to wake him up, but he was frozen cold, pale, and he wasn't breathing. Trina felt her entire world shatter. "NO. THIS CAN'T BE. MY BABY!!! THIS IS NOT HAPPENING!"

Trina was screaming frantically. Everyone started running to help her until her house was full of people. They called Dr. Elias, whose medical office was located at the entrance of Cochea Street. Unfortunately, he confirmed the child's demise. After some days, Toñito's absence was barely noticeable. It seemed like everyone had forgotten about his existence. As painful and cruel as it may sound, the house was now incredibly peaceful and calm without his presence. No more yelling. No more shouting. No more conflict.

One night, Trina was preparing some barley pudding for her children. The milk boiled over, causing a huge mess all over the place. She started cleaning the mess with all the dish towels available in her kitchen. She cleaned the mess up and headed to the backyard to put the sticky dish towels with burnt milk in the sink. When she was outside, she felt shivers on her back, and as expected, she got goosebumps all over her body. Trina closed her eyes. She knew she was going to see something she didn't want to see. Her intuition alerted her, and she rushed inside the house. When she walked into the kitchen and was about to close the backyard door, she heard Toñito's voice, as clear as water, say, "Hi Momma!"

The woman froze. She refused to look back and started praying to every single saint and angel in heaven. She left everything she was doing behind and went to bed next to her husband. Her body was shaking in fear. Neto hugged her and asked if everything was okay. She took several minutes to be able to answer his question; when she finally could, she told her husband what she had heard. "Some days ago, I heard Toñito playing with the carbon, as he usually did when he was alive," he said nervously.

On a normal afternoon, Mrs. Flora spent some extra hours at school checking the children's notebooks. That way, she wouldn't have to carry them back and forth. At some

point, she stared at Toñito's desk, thinking about how harsh and intolerant she had been with the poor child. She remembered the time she split his forehead open with the chalkboard eraser, feeling guilty for a moment. Then, as if her brain had been reset, she thought about all the bad moments she had gone through when that kid attended classes. She started remembering how annoying his presence was, seeing him sitting there: insignificant, absent from the world, so incapable. A crooked, wicked smile started to draw on her grotesque, wide, bitter face. She felt satisfaction at the thought of death being the best thing that could've possibly happened to him. She tried to justify herself by saying, "No one loved that poor brat anyways. He would've never been happy."

A loud, slow knock on the window brought her back from those twisted and rotten thoughts. Someone was knocking on the window behind her; goosebumps covered her skin, and the classroom became shivery cold. At first, she hesitated to turn back and see who was behind her. She did anyway, finding Toñito with both of his hands extended on the window, smiling like he never did when he was alive. His face was paler, and his eyes had a look beyond description: empty, full of hatred.

The woman shouted and ran to the principal's office, leaving everything undone and all her things in the classroom. When she arrived, she fell, and her body shook as if she were having seizures. Her coworkers asked what was going on. Her tongue twisted when she started to speak, as if she couldn't control what her body was doing. All her coworkers could hear was the word "Toñito."

Neto was coming back home from work with his empty ox cart. On the gravel road, the cart seemed to sing a rustic melody. When passing by Doña Marielos' house, she kindly waved and greeted Neto, "Good afternoon, Neto! Have a beautiful day... and good day to you too, little Toñito!" Neto froze, stopped the cart, and checked his cart thoroughly. He approached Doña Marielos, "Toñito... passed away three months ago."

"No. There's no way. I am completely sure I just saw him sitting on the back of the cart. He was playing and moving his little legs in the air."

"Wh-..."

“From the moment you stopped the ox cart, I couldn’t see him anymore.”

Both Neto and Doña Marielos felt scared, especially Neto who still had a long way home and dusk was near. He still had to go along the alley to the Rodríguezes, which was pretty lonely and had no public lighting.

On his way, he was thinking about his son, “He’s not evil. He’s a little angel... an innocent child that had to leave this world. He would never hurt us, but why didn’t his soul find its way? There’s no reason for him to be lost. We completed the funeral wake, carried on his holy funeral, and completed the nine-day prayers... Why is his soul lost?” When arriving at the Rodriguez family alley, he felt shivers running up his spine. It was just Neto’s pure fear invading him. To avoid feeling so vulnerable, he started pushing on the ox cart instead of pulling; that way it wouldn’t be behind him, and he could see it.

When he got home, he told his wife what Doña Marielos saw. Trina burst into tears, “WHY?! WHY ISN’T MY LITTLE BABY’S SOUL RESTING IN PEACE!?” The day after, just like she usually did, Trina got up at 4:00 in the morning. The birds were chirping, and the roosters were welcoming a brand-new day. She opened the door to the backyard, and the first thing she saw was Toñito sitting on one of the lime tree’s branches. Their eyes found each other. He stared at her, dead in the eye, and slowly pointed to the backyard’s corner. Trina shouted desperately. Everyone in the house ran to help her. When they found her, she was lying on the floor with her eyes lost in space, incapable of speaking. Neto visited the local church’s priest and told him what had been going on with his little one. “You must pay intentions in the mass ceremonies to devote it to his soul.”

“I’m not really sure if that’ll work,” thought Neto to himself. “If Toñito is showing himself like he is, he must want to tell us something...” Trina took several weeks to recover from her state of shock. When she was finally able to speak, she told Neto what she saw, “There. That’s where he was pointing to.” By that time, many people who had known Toñito had several testimonies of seeing his spirit. Some saw him playing with dirt next to the golden fig tree; some others saw him by the river, throwing rocks at it. At

school, every single employee saw him running from classroom to classroom. The night guard reported hearing a child cry in the classroom Toñito had been in.

Neto and Trina blamed themselves. They thought he couldn't rest in peace because of everything he had gone through in life. The guilt of all that shouting and unjustified abuse weighs heavily on their shoulders. Curious, Neto decided to uncover everything once and for all. What exactly was he pointing at? He headed to the corner of the backyard, right in the spot where Toñito showed his mother. He started digging and to his surprise, when he dug about 12 inches, he found a glass jar. It used to be a mayonnaise jar, but now, it contained a dark brown liquid, pieces of nails, hair, hot peppers, and a piece of paper of some kind. Neto wasn't sure what he was dealing with, but he called his sister, who would definitely know what to do. She lived just two houses away and rushed to her brother's house.

His sister put a pair of gloves on, grabbed the jar, and took it to the main street. She needed to know what type of conjuring they were dealing with. She carefully opened the jar and with a stick, she took the paper out. When she opened it to see what it was, she realized it was actually a picture of Neto and a pregnant Trina. Of course! Neto knew exactly when and where that picture was taken. It was at a party. Not just any party, the one at which he and Miss Flora, the teacher, met. Yes, that woman: Neto's secret adventure, his betrayal to Trina.

Everything was crystal clear now. Toñito had absorbed all the damage directed to his parents. That ill-intentioned hatred was sent to separate them but ended up falling upon the innocent little child. That's why everyone outcasted the small child; he was carrying with the effects of a curse that wasn't even meant to be his. Distraught and full of rage and pain, Neto blamed himself for losing his little boy as a consequence of his little adventure. He wanted to demand an explanation from Flora, but it was extremely unlikely that she would recognize him. She had ended up going insane and was admitted to the Psychiatric hospital.

Neto's sister recommended he throw everything the jar contained into a river. Neto did as instructed. On his way back, right next to the lowest branch of the Golden Fig tree that was decorating the rocky road, Toñito was sitting with an angel-like smile. Neto was shocked and startled. He wanted to scream and run away, but at the same time, he wanted to hug his baby so badly. He stood there motionless, looking at his beautiful smiling son. Toñito's angelic smile seemed to be thanking his father for setting him free from that dreadful curse. Neto sobbed and fell to his knees, "please forgive me, my son. I beg for your forgiveness, my sweet baby! Please forgive me! Everything was a huge mistake! This should never have happened. I have always loved you with all my heart!" The child continued smiling at his father. With his small delicate hand, he waved goodbye. It was at that precise moment that Neto knew his precious son would finally rest in peace.

Mommy! The Doll is Thirsty!

In memory of Belsada Gibson Thompson,
better known as Doña Betty, who always
took care of my family

Back in 1954, ten years after World War II, many European families sought progress in America as a result of it being denied in their own countries. Setting off from the Port of Barcelona, an old ship built in 1939 was responsible for delivering these families to the Caribbean coasts in Costa Rica. The ship carried a hundred people—the crew members and approximately ten Spanish families. The Fernandez family, owners of multiple commercial businesses, had to sell everything they had to migrate to our land. They were to be received by Jairo Fernandez and Enriqueta Martinez, parents of Francisco, head of the family. They were owners of several home equipment stores, and were already settled in San José. As owners of several businesses, they were one of the most powerful families in the capital city.

Francisco was married to Angelina Marin, a radiant, gorgeous Galician woman. No matter where she went, she never went unnoticed. Francisco and Angelina had six children: 14-year-old Braulio, 12-year-old Esteban, 10-year-old Marianita, 8-year-old Teodoro, 6-year-old Carmen Lia, and 5-year-old Javiera. Even so, they were committed to expanding their family even further. They were a beautiful family, and their children had inherited their mother's beauty and radiance. Out of all of them, Javiera was the most brilliant star—she was like a small spark illuminating everything on her path.

The ship passengers enjoyed Javiera's crazy ideas and her warm company. The captain even mentioned that their voyage would be unforgettable and satisfactory thanks to Javiera. One morning, while Angelina was walking around the deck with Carmen Lia and Javiera, the little girl saw a porcelain doll floating next to the ship. "Mommy! Look! It's

a doll! Can you get it for me? Please, please, pleaaaaase!” said the innocent child, ignoring the danger behind her request.

“I’m sorry, sweetheart. It’s dangerous and difficult to take it out of the water. The ocean can be very dangerous. Besides, it looks ugly and damaged.”

Javiera started crying out of frustration. The captain, who was nearby, heard everything and held Javiera in his arms, trying to console her. It was no use, all Javiera wanted was the doll. The captain put the child down and decided to spoil the sweet little girl: he headed to the cabin and grabbed a fishing rod with a hook that was strong enough to bring the doll up. With only two attempts, the captain was able to get the doll with no trouble at all.

“Angelina”, said the captain, “You should wash the doll thoroughly and let it dry for some days until the sea smell wears off.” Angelina did as instructed, and after cleaning, restoring, and letting it dry for a week, she gave the doll to her daughter. Javiera spent her days playing with the doll, as if she were hypnotized by it. She wasn’t jumping on the berth beds or running through the halls anymore. Her happy shouting and laughter were no longer heard. It was as if she had created her own world with Marina, the ugly old porcelain doll. One night, Javiera got up and asked her mother to bring her some water for the doll. As loving as she was, her mother grabbed a glass of water and brought it to her, placing it on the nightstand. She hugged her and gave her a goodnight kiss.

The following day, Angelina went to wake her child up. She noticed that the bed was completely wet. Puzzled, she noticed that the amount of water on the bed was greater than the amount of water she had brought to her the night before. The mother grabbed the bedding and the bed mat to place them in the sun. She noticed how some workers were running to the front of the deck. “Is everything ok?” she asked.

“Mr. Almera, head of the Almera family, was found dead on the deck. His face... it was marked with a terrified and deformed expression... as if he were scared to death.” That was the very first event. There were still seven days left until they would arrive at their destination. Several crew members started to die in odd ways, but all of them had the

same expression of horror drawn on their faces. Three days after the first event, the superstitious crew members affirmed that it was a sea demon haunting the ship. No one seemed to blame Javiera's ugly doll until the captain remembered that atrocious event and decided to speak to Javiera's parents. "You must give the doll back to the sea, or it will claim our ship," he explained to the Fenandezes, "I've heard of these events before in other vessel travels... My life in the sea has taught me to believe in inexplicable events. Picking things up from the sea is never good. Many African and Caribbean ancient religions tied spirits to the sea. If they are invited or picked up by vessels, they bring death and pests with them. They can even make the whole crew disappear. They feed off of people's vital energy to become stronger. I should never have picked that doll up. Javiera's crying made my heart break and I never would have believed that the old doll was infested. I made a huge mistake letting it in, we must deliver it back to the sea without letting Javiera notice it."

"But Captain, don't you think it's best to burn it and destroy it?"

"No. That would set the spirit free. It's best to give it back to the sea. The doll will probably follow the ship, but we are close to arriving on land... We must have faith and hope that this being won't harm us." The Fernandez family headed to find the doll, but both her and Javiera were nowhere to be found. They searched in every corner Javiera used to hide in, but they couldn't find her. No one had seen her either. The ship's emergency protocol was activated. Everyone was searching for Javiera, but she was never found. At night, the workers guarded the deck. Every door was guarded, and the machinery room was guarded by five of the best crewmen. The entire crew supported them with a wake prayer.

Suddenly, a bluish fog invaded the entire ship, touching the deck's surface. Javiera's voice echoed from afar over and over again, "Mommy! The doll is thirsty!" "Mommy! The doll is thirsty!" Everyone searched for the little girl, but they couldn't find where it was coming from. Four days later, the vessel arrived at the Costa Rican Caribbean coast. Those who saw the ship arrive knew something was off with it. Smoke

was coming out of the ship, and no one was standing on the deck when it stopped on the coast. The ship was abandoned by its crew, or at least that's what everyone thought. Wilson, who climbed aboard the ship to examine it, found everything was in order. On one of the beds, there was an old porcelain doll with golden jewels decorating its red velvet dress. Wilson, who was a humble fisherman, didn't even give it a second thought. He grabbed the doll and put it in his bag. Then, he sold the gold and gave the doll to his sister, Betty.

I felt uneasy after hearing that story, so I couldn't help but ask Doña Betty, "now, seriously. Your brother gave you the doll, right? So how do you know that story? Who told it to you? You said no one was on the ship. Do you still have the doll with you?" With her usual smile that made her right eye close and her golden tooth bridges and crowns show, she looked at me dead in the eye and said, "I knew you were going to ask me that, my girl. You were born to be an investigator." I laughed nervously, waiting for more information. "So? Who told you that story? Where's the doll now?"

Doña Betty walked into her house and came back with a green fabric bag tied with rasta-themed ribbons. She untied the ribbon and took the old doll out: its face was broken, and the clothes' colors had faded. Over the doll was an amulet made from coconut and some red and black seeds, the ones known as *nene* or Huayruro seeds.

She didn't let me touch it. I was almost hypnotized by looking at such a peculiar thing: it was unsightly but beautiful at the same time. Doña Betty wrapped it back up carefully, almost as if she were performing a ritual. I was still missing the answer to my other question. Oddly, I already knew the answer deep inside of me, but I insisted on confirming my suspicions were true. "Now, Doña Betty, tell me the truth. Who told you this story if the ship was completely empty?"

She smiled again. Actually, now that I think about it, she looked a lot like Whoopi Goldberg when she smiled. "The doll did. The doll told me this story as soon as my brother gave it to me."

"I knew it! I knew that was the answer!"

“Yes, I know you did. I know you know a lot of things you shouldn't know yet...”

Back then, I was only 9 years old, but I spent many of my afternoons sitting on the sidewalk in front of my house asking Doña Betty, our front-door neighbor, to tell me horror stories. I stayed with her until dusk and my mother called me back for dinner. Sometimes, she would bring some white rice with butter and avocado or some Costa Rican Rice n' beans with plenty of coconut milk to accompany our usual conversations about horror stories and inexplicable events.

I wasn't quite sure if that story was real, but after hearing it, I grabbed all my dolls and put them inside a box because I was definitely NOT sleeping with them there. I haven't spoken to Doña Betty in years, and I don't know her whereabouts, but I do know her life was complicated. One of her sons was in prison for many years, the other one committed suicide, and her house caught fire. She wasn't able to rebuild it. Today, I remember her with great affection and nostalgia, hoping she's doing well wherever she is.

Ruffus

Animals carry spiritual missions with humans. They are capable of seeing things we don't, and they can absorb energies that can damage us. Ancient beliefs suggest that one should always have animals by our side, as they will not hesitate to take our place to save us when something threatens us at a spiritual or energetic level. Animals, just like children, are psychic beings as they preserve their connection with nature.

Valeria and Martin found him in a box on the edge of the former street Escazú. Because of its shiny short fur and a cinnamon roll-colored coat, the puppy seemed like a purebred. As he grew up, his pure Labrador characteristics started to become more evident. The only set of features that actually told on him were his medium-sized body and his fine-thin features. The name that best fit his personality was Ruffus—he was noble, lively, and loyal. He refused to be the alpha family member; quite the opposite, actually, his most outstanding characteristic was his obedience.

Ruffus's owners purchased their house taking his happiness into consideration. The house had a huge backyard, and it had plenty of grass. It was an old but nice house; its most attractive features were the big piece of land it was located on and its spacious nature. At the very end of the backyard, there was a wooden outdoor ranch that gave a rustic energy. Undoubtedly, it was the perfect spot for BBQs and friend gatherings.

After moving, his owners took a vacation to rest from all the hustle and bustle that moving implies. Ruffus was really enjoying his new spacious house. He claimed every single corner of the backyard as his, pissing here and there to let others know it was his territory. Apparently, he knew the outdoor ranch would play an important role in this family's story. He didn't even try to raise his leg to mark the ranch. His owners thought it was funny that he didn't enter the ranch; they brushed it off thinking it was just one of the dog's maniacal ideas. Valeria, however, knew something was off. Ruffus really looked disturbed when he got close to that place's door. Every day, he went to the background to perform his vigorous sniffing, but every time he got there, he switched to an alert stance, looked around, and ran off to the house as if something scared him. He had always been

a pretty nervous dog, but it seemed overdramatic to think he was fighting his territory over a simple lizard or that he was scared of it. Bah! You could expect anything from him.

As the days passed, curious things started to happen in the house. The kitchen lights were on in the mornings even if they were turned off the night before, making the owners think the electric system was failing. At 12 midnight, the house started to make cracking noises as if it were stretching. It sounded like footsteps, but not regular ones, those caused by someone walking in pauses. Just regular old house noises! You know, they come from the house walls.

When Valeria and Martín went back to their regular chores, the torture began. When they got home from work, they could hear Ruffus cry and bark desperately. The backyard door was completely scratched, and the lock had to be changed because Ruffus had pushed so hard on it that he broke it. His owner thought he was getting used to the new house and experiencing separation anxiety. After all, he was all alone in that huge backyard.

One day, the neighbor asked if Ruffus was sick, "When you go out, the dog starts crying non-stop. Sometimes you can hear him howling and screaming as if someone were hitting or physically abusing him."

Valeria felt uncomfortable and irresponsible with that comment; she perceived her neighbor's concerned words were actually hiding an ill-intentioned claim. "I think it's best I take him to the vet..." she thought. The vet checked him and took a blood sample to rule out any blood parasites or symptoms of anemia. "Ruffus has been more nervous than usual, his physical activity has decreased significantly because he's always sleeping, and what concerns me the most is that the neighbor mentioned he's always crying," explained Valeria.

The tests came back normal, but the little fellow continued crying desperately every time his owners left the house. His weight loss started to become evident, and the feeding supplements seemed to be inefficient and useless. He was seen by several vets.

One of them recommended anxiety control medication and some alternative medicine, including Bach flowers and homeopathy. It was no use.

On a very late night, Valeria got up to get a cup of milk. The fact that her beloved dog was so sick and weak didn't let her sleep. In the kitchen, she poured some milk and then leaned on the kitchen furniture in front of the backyard window. That window was always kept squeaky clean with no curtains to make sure the kitchen had plenty of illumination. Suddenly, she saw something big moving in the outdoor ranch, like a human. Wanting to have better visibility, she turned the lights off immediately after and tried to make sure she wasn't seen in case it was a robber. At that very moment, Ruffus got up from his little bed and looked at her, as if he were trying to tell her something. With the little strength he had left, he wagged his tail at her and began to sob. Valeria paid close attention and realized it was a human silhouette ripping something out with a saw. The moonlight was too dim to make out what exactly the figure was doing. A muffled scream came out from her mouth, but the figure disappeared immediately. She hadn't even finished screaming when Martin was holding her to calm her down. It wasn't a dream. Ruffus knew what she saw.

The next morning, Ruffus's condition had gotten worse: his body was cold, and his paws were numb. That's it. No more. They couldn't allow this any longer. Their beloved dog's life was fading away little by little with no apparent or logical reason. They were tired of opinions; they wanted experienced specialists. He was taken to the National University's Veterinary Clinic, where he was seen immediately and was put on medications and IV fluids. While Valeria described Ruffus's condition, the doctor took notes. His assistant, a sloppy young girl who was the kind of person whose soul is completely free of restraints, like a hippie, and notoriously a college student, paid attention to every single detail Valeria gave them.

Ruffus was left under observation. When Valeria and Martin were arriving at their car, they noticed the vet's assistant was running behind them. When she reached them and stood by their side, Valeria thought of the worst. With clarity and a secure tone, the

assistant said, "Investigate that house's story. That will help you understand what is attacking Ruffus. In reality, this is something out of medicine's reach."

Valeria did as instructed. What she was saying was no coincidence, especially because of what she had seen the night before. When she got home, the least she cared about was not knowing the neighbors enough; she knocked on every door she could until finding out who the previous owners were. They all talked wonders about the previous magnificent owners: such a noble and good family! He was an accountant, and she was a teacher, and their children were healthy and kind. Just poor old Grandpa was kinda sick and caused problems for the family. He was Mr. Vargas's father.

She knocked on the door of the house behind theirs and felt shivers down her spine when an elderly man who was barely able to move opened. He invited her in; the house smelled of dampness and mustiness, the smell of an abandoned elderly man. "What do you know about the house we bought?" she asked directly. The elderly man paused his rambling and took a deep breath when remembering his old friend José Vargas, "José was an angry-looking man with a bad temper. He enjoyed being aggressive towards his wife Miriam and children. Every night, he and I went to the taverns of the Red Light Zone in San José. Right next to the former Adela cinema, we usually paid to spend some good times with those "baddies." That was our day to day until once José arrived home awfully drunk. As if the very devil had possessed him, he grabbed the dog that his eldest child loved deeply and chopped it into pieces with a saw. Miriam screamed and shouted for help; you could hear the animal's wailing throughout the neighborhood. When silence came back, you could only hear the children's sobbing at such a traumatizing scene they had witnessed. Jose left the house after his wife asked for a divorce. I didn't see him ever again until one day, when his eldest son got him out of the car and put him into a wheelchair. He looked awfully bad."

Silence came to that elderly man's mouth, as if his conscious mind had shut him up and repent of the past weighed heavily on him. He sighed and continued, "I was a bad father, but I was never aggressive to them. Still, they abandoned me, and here I am,

facing the consequences of my crazy lifestyle. At least José was lucky enough to have someone care for him. Though it is said that no one cried at his funeral. I've also heard his son fettered him on the foot because he was violent. He passed away with company, yes, but I'm pretty sure he paid for all the damage he caused."

Every word that came out of his mouth shocked Valeria. She couldn't take those horrible mental images out of her mind. Everything started to make sense: the figure of a man cutting something with a saw in the wooden structure; the reason behind Ruffus' worsening condition was completely clear now. She thanked the elderly man for his time and his stories, but he didn't let her go easily. He stopped her and asked her a terrifying question, "Jose is bothering your little one, isn't he? I can hear him cry all the time."

Goosebumps ran through Valeria's body after hearing him talk about a dead person with such simplicity and ease. She nodded and started crying. "Don't feel afflicted, young lady. This old man has learned some life lessons. Find yourself a cat. Hopefully a black one. You'll see how José leaves immediately. He was terrified of cats, and I very well know he won't like a cat running around in his house."

Valeria left and said goodbye. As soon as she got home, the University called to inform her Ruffus was better. The person calling was the young assistant who had recommended she investigate the house. Valeria told her everything and the young assistant said, "He's absolutely right, but it's not because that abominable man was afraid of cats when he was alive. Cats are actually able to rest in places where negative energy is abundant; their presence literally neutralizes it." She continued, "The place where a dog rests will probably be a good place for you to be in; that area will be beneficial to you. On the other hand, a place that is visited by a cat recurrently is a place with disharmonious energy. The cat will bring balance to that area by its very presence. That's precisely why cats were sacred animals in ancient cultures from Egypt and China. They are particularly capable of transforming negative stuff into positive stuff. If you want, there's a kitty in our clinic. What a coincidence! He's a black cat; you can adopt him. You should pick him up

soon, so when Ruffus is discharged, he will go home to a clean place. I'm pretty sure that will help Ruffus keep calm."

Valeria did as suggested. She went to the clinic and bought everything the elegant animal required, so he would feel like a king. The biggest surprise came when they got home. As soon as they let the cat down, he rushed to the wooden outdoor ranch as if he knew the exact reason he was brought home to. He meowed and then lay on a small shelf for hours. Some days later, Ruffus was finally back home, spoiled as ever and a little afraid of his new companion. Raffi, which was the name they gave the cat, greeted Ruffus with great familiarity. He rubbed his tail on Ruffus's snout and headed back to the shelf on the wooden ranch, his favorite place. The friendship between these two animals lasted a long time, and the sounds at midnight had completely disappeared from the house.

The Kid at the Playground

The playground was full of children all the time. The neighbors built it to provide the kids a place to play around in the spot that was once a coffee field. Surrounded by houses, it proved a safe place for children to play as mothers could be on the lookout for any strangers. At 6:00 p.m., the playground closed its doors to prevent vandalism.

Angelica was one of the kids who spent the most time there playing with dirt and swinging. Her little sister was her loyal companion; she was 5 years old, and Angelica was 7. They learned how to share as they were really close to each other. Angelica was an excellent big sister: she was always taking care of Sofi, keeping her close and preventing her from leaving the playground.

One day, the kids were pretending to be pirates digging the land to find a hidden treasure. Angelica paused and noticed her sister was playing on the swing; the swing next to her was moving as if someone were there with her. Angelica was having so much fun with the interesting treasure hunt that she let go of what she saw.

As days passed by, Sofi stopped acting like herself. She enjoyed spending time at the playground, but she wasn't playing with the other children anymore. She began isolating herself, and others could notice how she was speaking to someone they couldn't see. Regardless of Angelica's short age, she was concerned for her sister, "Mommy, I think something's wrong with Sofi. She's talking to someone we can't see."

"That's normal. Kids her age tend to have imaginary friends."

"I never had an imaginary friend myself, but I can understand what Momma says," she thought. Angelica's curiosity was limitless. One day, when she saw her sister playing with some leaves and talking to herself under a bush, she decided to sit by her side. Before even being able to ask Sofi anything, Sofi said, "Stop digging there. Marito's gonna get angry."

"Who 's Marito?"

"..."

Sofi continued playing silently, staring at nothing and ignoring her sister's presence. That very night, Angelica spoke to her mother again. This time, her mother was also concerned and felt something was definitely off. Her daughter was showing certain changes: She wasn't eating, she kept to herself, her skin was turning pale, and she began wetting her bed. Before taking her to the doctor, their mother decided to ask Angelica some questions, "Have you noticed an adult getting close to Sofi? Has she gotten so far away that you can't see her?"

"When we play, Sofi doesn't like to play with dirt. She gets very scared to get close to where we are digging. She prefers to play in the bushes or on the swings. There aren't any other adults around. Just our mothers."

The following day, the mother watched her daughters play from her house's window. Angelica was running all over the park. When the rest of the kids arrived, she was digging, and her sister was watching her from the swings. While Sofi was swinging, the empty swing next to her moved in complete synchronization with hers. The mother felt chills all over her body and ran to the playground to speak with her daughter. When the mother arrived at the playground's gate, both girls screamed. Sofi fell to the ground, and Angelica started crying while running into her mother's arms. Little by little, the entire playground surrounded the mother and her daughters. The ambulance picked them all up. The ocular inspection department was about to arrive, and the attorney was already preparing the declaration. The police officers placed yellow police tape around the playground to prevent people from walking over the scene. Right at the spot where the children had been digging, Angelica dug out a dead man's head. Its skin looked like shiny, tanned leather; it was mummified, and its expression was one of rage and anger. The authorities were able to retrieve the entire body. The horrible mummy was lying over the children's clothes. The corpse had been buried for approximately 30 years, and the investigations cleared up Sofi's behavior and shock.

The man had abused a group of children, but his wrath fell over one child in particular: Marito. Since he was the smallest child, he couldn't survive. The parents cried

out for justice and threw a liquid substance over that monster, making its skin burn painfully to make it suffer. Sofi spoke up, "That horrible specter tried to touch me at night, but my friend Marito was always forcing that man to leave."

"You will continue with your suffering for all eternity," Marito reminded him. From that event forward, Sofi never saw Marito again, but she was completely sure that he would be there protecting her sleep.

Farewell Ghosts

With infinite love, in memory of my
father, Carlos Alvarado Gutiérrez

The manifestations of deceased people who find a way to say goodbye to their loved ones are known as farewell ghosts. Many believe that they sometimes visit their loved ones in dreams. Some other times, they do so by visiting their houses, workplace, or places they hold dear due to warm memories.

When it comes to dreams, how do we know if it's a dream, a farewell, or an astral encounter? When we dream, the images we see seem surreal; we see things that are almost impossible. On the other hand, when we have astral encounters, we are well aware that our loved one is deceased. Normally, they let us know they are doing well in that place. When it comes to apparitions, they show themselves in the appearance they liked the most during their lives. They normally look happy, and their light shines beautifully, showing they are about to transcend.

It is said that when a person passes away, the person remains close to their loved ones for a while until ensuring they are doing well, and their mourning period is managed healthily. This is why letting our loved ones go without the selfishness of wanting them to stay by our side is so important.

A good amount of evidence indicates that death is a path to a different type of life. The soul can choose whether to go back to Earth or stay in that wonderful place they find themselves in. People who have had the famous "near-death experiences" describe this place as extraordinarily beautiful after coming back to life and escaping death.

A Real Case

That September afternoon, we decided to celebrate our National Children's Day. We were planning on visiting the Papa John's located in Palace. At the restaurant's entrance, we heard a squeaky voice saying hi to my mom. It was Doña Zobeida, a

neighbor of ours from the previous house we lived in. Doña Zobeida was a strong, hard-working Nicaraguan woman who always wore a big smile on her face. Our father held her dearly, and she was a frequent client of our family business. She lived with her daughter and her husband. Unfortunately, he suffered a brain stroke that left him paraplegic.

Sometimes the family's economic situation became too heavy a burden for them. The poor woman was in charge of her husband and her daughter, who was still a high school student. Whenever her pocket was empty, my dad would tell her to take the things she needed and pay him back when she was able to. It was his way of supporting her. Never, not even a single time, did she forget to pay back. Every single item she took out of the store was paid back to my father accordingly. My father admired her for her outstanding bravery.

After leaving our old neighborhood, we never heard from her or saw her again. Sometimes, when we remembered good old times, Doña Zobeida's name shone as we could never forget that wide smile with golden blends between her teeth.

That day, when she greeted us with her distinctive smile, we could notice how joyful she was to see us again. Without asking anything, she told us the following, "I saw Carlitos the other day! My boy is always so handsome. He gave me a big hug. I think he was on his way back home from work. He looked so elegant: his white shirt and black pants! What a handsome fella!"

Puzzled, my mom and I turned to see each other, "How long ago did you see him?" we asked her.

"Like four months ago... when I was going back home from my dentist appointment at the Calderón Guardia Hospital."

"Oh! Haha," laughed my mother nervously, "That's impossible... my husband passed away more than a year ago." Doña Zobeida is an elderly woman, but she is definitely coordinated, and her memories are well-established.

“No way... I hugged him and he hugged me back. He called me by my name, so he wasn't someone else. I am not confused,” she replied, “He was a little serious, but he looked like he was doing well.”

While saying this, tears streamed down her face while laughing at the same time. She couldn't believe he passed away at such a young age. “I swear it was four months ago. In fact, look! This is the dentist appointment card!” While she was looking for it, we looked at each other while thinking, “she's probably just confused.”

“Here it is! This is when I got my implant replaced.” After looking at her appointment card, we realized it was, in fact, for an implant replacement in May, four months ago. We spoke, calmed her down, and calmed us down too. She left and said goodbye, and we entered Papa John's. With a sense of amazement, we sat down and talked about what she told us. Deep inside, we knew she was telling us the truth because when alive, Dad had certain abilities that placed him in inexplicable situations.

The final confirmation was Doña Zobeida's description of Dad's clothes. Dad was dressed in a black suit with a white shirt and a black tie at the time of his funeral. Casualty? Who knows? I think he decided to say farewell to her somehow.

The Love-Binding Spell

That morning, one of my customers called desperately, “I need your service for one of my best friends urgently.”

“I can’t at this time. You know you need to schedule an appointment at least one day in advance.” I had previously arranged with some friends that afternoon, so I firmly refused. My client called me back for a second time and begged me to evaluate a young woman who was not doing well at all. I gave her an appointment at 7:00 a.m. the following day because I was concerned about her continuous insistence and anguish. Being a tarot reader for so many years lets you immediately sense when someone approaches the oracle for love problems. I knew these cases very well, and it was undoubtedly lovesickness.

I got up early in the morning to energize the cards and lift protection measures. At 6:30 in the morning, they were already parked in front of my house, so I let them in. As soon as they walked into my house, I felt shivers running down my spine. Yes. Exactly those unusual shivers that announce the presence of a disembodied being nearby. “This is Narda,” said my client, “she’s my best friend and I need you to help her as soon as possible.”

I didn’t need to observe her thoroughly; that woman was destroyed. I couldn’t even guess how long she hadn’t slept for. The dark circles under her eyes highlighted the grayish sockets surrounding them; her skin was pale, and her nose resembled a fresh radish. You know those fuchsia-pink ones that look unreal? Yes, just like that. I swear to you, her nose looked literally like that.

She was gorgeous. Her European heritage was noticeable. Her blonde hair, skin color, and brown eyes reminded me of Stephanie of Monaco; the only difference was that Narda’s facial features were more delicate. Thinking about it, she must look stunning wearing makeup. My client went back to the car and left me alone with the girl. I invited her to sit and relax, but she was as stiff as a board. I grabbed my deck and explained the reading to her, step by step. “Look, the reading consists of past, present, and future. At the

end of the reading, you can ask questions about things that are not entirely clear to you or things that the Tarot did not show us, and you consider important. Your past will reveal events that have affected you somehow and that may continue affecting your present. If not resolved, you could carry them into your future.”

All she did was hold her hands between her legs. While paying attention to me, I realized she wanted to say something from the very beginning. Usually, to avoid contaminating the Tarot reading, I ask my clients not to tell me anything about themselves. Normally, at the end, clients start opening up and asking questions about what is actually happening to them. “Narda, are you ready?”

“I think so...,” she replied weakly. I shuffled and divided the deck and asked her to pick one of the sides. She chose left. I placed the cards in front of us, and as I accommodated them, I started receiving strong images. I could see her crying, lying in a dark room; her face bruised all over. Oh dear! I could tell it was going to be a heartfelt reading. The cards were showing pain, anguish, conflict, frustration, and witchcraft... I took a deep breath in and started reading the oracle. She looked at me with a shy expression and nodded at what I was saying, little by little.

There was a male figure in her life. A divorced man who provided her protection; he was way older. It was evident that Narda had the Electra Complex; the cards told me that Narda’s father was emotionally absent. He was a mad, selfish Italian who only worried about his own well-being. Every single romantic relationship shown by her cards was with older men. However, this masculine figure that provided her with so much protection was definitely the one breaking her heart. I saw a separation between them. I could see her weeping painfully, and I was sure I knew where this was going, until I saw the presence of witchcraft on the last line. Since this entire reading was related to romantic partners, I knew for a fact that the witchcraft was a love-binding spell... “Narda, what have you done? Don’t tell me you cursed him with a love-binding spell.” She started to cry desperately. She didn’t say a word; she just nodded her head over and over again. “For the love of God, Narda! That’s the worst thing a person can do. We should never violate someone’s free

will. This could bring many consequences upon you, and in the end, they will never leave you alone.” She looked at me and said, “That’s why I’m here. If you don’t help me, I’ll kill myself!”

Again, a shiver ran down my spine, and my hands and feet went cold. At that moment, I thought maybe it was because she was in a position in which she wanted to harm herself, carrying death’s cold companionship with her. I continued with her present, and I cut the deck. She chose the left again, and those cards were only showing pain and conflict. Deep inside, I could only think that beauty and money aren’t everything. This young lady had a very high economic status, and she was gorgeous, but there she was, crying over spilt milk, suffering for love, and being the most unhappy person ever. Probably, that love-binding spell had already brought about the hell of forcing someone to love you against their will.

I hadn’t even started to read the third line when I was finally able to see a man standing in front of me. It was the man I had been talking about for the last twenty minutes. I couldn’t believe it. He was right there in front of us. He was the one causing the shivers. I immediately got up, brought some paper and a pencil, and left the cards aside. I started to sketch that face full of frustration and rage that I could only see, but knew perfectly well that Narda could feel.

I finished the drawing, and I showed it to her. I gave her more detailed characteristics, and she turned paler than she already was. She started shaking and crying, “Please! Take him out of the house! Tell him to leave me alone!!”

However, it seems like this man died tragically, and when he did, he was full of rage. His vibration was utterly shocking, and he didn’t give me the chance to channel him. Narda couldn’t stop shaking, and in the middle of her sobbing, she begged me to help her. The house became a living freezer, and it felt as if a cloud of darkness had fallen upon us. “Narda. We’re leaving the Tarot cards aside right now. You’re gonna have to explain this to me or else I can’t help you.”

“His name was Douglas. I met him in my father’s hotel in *Playas del Coco*. He was a 54-year-old divorced entrepreneur, known for his outstanding underwater tourism. Even if he was 54 years old, aging was barely noticeable on him; he was also attractive and nice,” she explained. They began dating, and just a couple of weeks later, they were involved in a relationship that, in appearance, would end up in engagement and marriage. Douglas was a gentleman, and he really wanted to make things work out this time. He had already been through a divorce, and he didn’t want to repeat the same mistakes that made him feel like a failure in that disastrous relationship he once called marriage. He was aiming for happiness again; Narda had captivated him completely, and he didn’t want to lose that opportunity. Months went by, and they decided to move in together. This is when Narda’s fears and insecurities broke free. She was emotionally broken from several past relationships. She might have even been like this since she was a child, having witnessed her mother’s suffering and her father’s affairs, or knowing her father proved that he had bigger priorities than taking care of his family. Narda was afraid of being hurt and betrayed... to be replaced by another and lied to. It was as if Narda were oblivious of humanity’s erratic nature. Her emotional emptiness was not filled by Douglas’ actions which proved how important she was to him.

After six months of living together, their honeymoon turned sour, and Narda’s jealousy was an everyday occurrence. There was nothing Douglas could do or say to make her feel safe, let alone believe in his words and actions. Douglas became uncomfortable with Narda’s pathological jealousy, so he decided to bring up couples therapy. Narda ended up convincing him that she was right and that he was wrong, leaving therapy off the table.

On a normal afternoon, Douglas was disembarking a group of tourists. The last straw that broke the camel’s back was when he gently assisted a German woman who was carrying several packages in her arms. From the Hotel’s balcony, Narda watched as Douglas kindly held the woman’s hand to help her get off the boat. Her fit of anger escalated to the point of slapping Douglas in the face as soon as he arrived at the hotel,

leading to a serious argument. Douglas couldn't take it anymore and broke the relationship up right there. He was well aware that she had surpassed his boundaries and continuing with that relationship would lead to one of them, or both, being really hurt. Douglas believed that physical aggression was like a vicious cycle. He thought that getting to the point of hitting each other was an evident sign that a relationship had to come to an end, especially to avoid solving problems with violence.

Douglas gathered his belongings and went back to his apartment. He made it clear that he wouldn't back up on his decision. He did so to let Narda know that she shouldn't expect a reconciliation and that she had to move on with her life. After sustaining a 25-year marriage in which he suffered more than he enjoyed, Douglas felt that it was best to get rid of anything that would make him fall into the same pit he had fallen into with his ex-wife.

As a 54-year-old man, all he wanted was peace and tranquility. This was really clear to him from the moment he signed the divorce papers that left him broke. He had already gone through those experiences before, and he was completely sure he didn't want to repeat them ever again. "You'll meet the woman you feel happy with," he thought to himself.

Narda fell into a deep depression, but still, she didn't come to her senses. To her, Douglas was responsible for everything. After crying for months, someone recommended that she visit a guy who called himself a Babalawo, a Santeria priest, to "help" her somehow. The man requested a picture of Douglas, a piece of his clothing, and a chunk of his hair. Narda found everything the man requested, and after a week, she visited him again to pay the rest of the price to get the work done. Douglas was already bound to her; now, all that was left was to wait.

It only took Douglas a month to desperately find Narda. Narda's goal was to make him happy, and she was willing to get psychological support as he had once asked. A couple of days later, Douglas was moving back to the hotel with her. This time, everything seemed perfect for both of them. Narda couldn't believe it; she was in her own fairytale

next to her very own Prince Charming. Now, Narda felt that Douglas was truly in love with her. He was very jealous and wouldn't allow her to be alone even for a single moment. These behaviors made Narda feel loved and safe in their relationship. That happiness didn't last long, though. Douglas started presenting drastic changes until he got to the point where he treated Narda differently at a whole new level. Fights, yelling, and inevitably physical violence became common. Narda's father decided to kick Douglas out of the hotel and forbade her from ever seeing him again. This was the first time that mad Italian had intervened in one of his daughter's personal affairs.

Douglas left, but Narda followed. She packed her things and searched for him so she could continue by his side. They moved to his apartment, and from that moment on, no one ever saw Narda again at the hotel or the beach. It was as if she had been erased from existence. Douglas was always alone working on his boats, and one of those days, his father-in-law asked him about Narda. "Please visit our home whenever you'd like to see her!" said Douglas. His answer made the mad Italian feel reassured. One afternoon after work, Douglas stormed out of his house, slamming the doors. The neighbors could only hear a woman screaming and sobbing, "Please! Someone! Please help me!"

No one did anything to intervene. No one called the cops. They just watched as the furious man grabbed his car and headed to the main street at full speed. One mile away, the news announced an accident: An automobile had collided head-on into a truck. The car ended up underneath the truck, completely destroyed. Douglas' appearance after the accident was unrecognizable. His family members and friends started to prepare for his funeral. Everyone was wondering about Narda's whereabouts until someone decided to visit their house and walk in. Narda was found with her hands and feet tied together, punched all over, covered in her own urine and blood, and a piece of cloth stuffed in her mouth. They untied her and gave her the news; she couldn't believe it. "Douglas tried to kill me. He was jealous of one of the hotel employees; he thought I was cheating on him. So, he tied me up and kept me locked in the house. I wasn't allowed to have contact with anyone." They couldn't believe what Narda was telling them; those who knew Douglas

knew that he wasn't that type of person. They knew he was a respectful and gentle person who would never even think of physically abusing a woman. However, Narda's deplorable state was evidence that she was telling the truth.

Douglas's passing was extremely painful for Narda, but she was also relieved that her terrible nightmare ended. She was finally able to understand that the love-binding spell had turned him into a monster. Having him by her side ended up being pointless because all that chaotic time together only brought about deep pain and suffering.

Douglas's funeral was held three days after the accident because of an open case with the Forensics department. Narda attended, and all eyes were on her. No matter how much makeup she wore, the marks on her face and arms were evident. You could tell her she had been through hell by her sole appearance. My client decided to spend some time with her at the hotel. After all, Narda was basically alone; her father was obsessed with money as usual, and her mother was working all day with client services and their restaurants' management.

Narda said that what she lived next to that man wasn't even close to the nightmare that came after his death. "Every night, I feel his presence, and I feel him lying down next to me. I thought it was just my imagination at first, but the aggression began when I started texting one of my ex-boyfriends. That night, I had sleep paralysis and felt someone choking me. The next morning, my neck was covered in marks and bruises. From that moment on, I'm shaken and hit at night by this spirit who refuses to leave me alone." "Have you spoken to the Santeria priest?" I asked. "If he created the love-binding spell, he's able to dissolve it." "This man is Colombian, and he comes here seasonally. He hasn't shown up in a while now."

On one occasion, Narda was in one of her mother's restaurants. She was having some coffee with one of the waiters. Suddenly, the plates fell all over the place with no explanation whatsoever. Narda fled from that place and locked herself in her room again. These events were isolating her from other people, the world, and her surroundings. She was scared of being considered insane, and she was feeling extremely guilty. As much as

she begged Douglas for forgiveness, he couldn't understand what was going on. What remained tied to this plane was his essence, and since it wasn't free, it became hostile and hurtful energy. "The day before yesterday, while I was brushing my teeth, I felt shivers all over. They were weird shivers; I'd never felt those shivers before. When I looked up in the mirror, Douglas was right behind me, smiling at me. It wasn't just any smile; it was full of hatred, almost demonic. His face was all covered in blood, and he seemed like he wanted to kill me. After this, I can't remember anything. I woke up the day after and rushed to San José, running away from him. I needed help. My friend told me about you. That's why I'm here. I don't care how much you charge. Please... help me!"

Despair was encrusted in her face; she was definitely not doing well. But my gift is clairvoyance...what could I do about it? My knowledge of solving these problems isn't vast. I'm not involved in the practice of magic or anything of that sort. While I was analyzing how to help this poor woman, Douglas was standing right in front of me. He was not expressing anything or showing me anything at all. He didn't want any type of contact, and that was making channeling his energy difficult.

I grabbed Narda's hand; her skin was as cold as an amphibian's, and she couldn't stop moving her feet from side to side. "Calm down," I said. "Let me assign other protection measures and ask my spiritual guides for light, so I can help you with this."

Since I started my journey on this path, I promised myself to complete every case I receive successfully to provide peace and tranquility to anyone who approaches me. As difficult as this situation seemed, I had to do something for Narda.

I prepared myself to meditate for a while, and one of my guides indicated what needed to be done. "Go to the General Graveyard and bring me a small branch of a tree that's growing within the cemetery. Also, go somewhere to print the same picture of Douglas that you took to the Santeria priest. Additionally, you must bring me a rose, a white carnation, honey, a white candle, sea salt, and a glass tumbler with a horseshoe drawn at the bottom."

Two hours later, Narda was back with everything I had requested. I guided her through the process and prepared things for her. According to my guide, we had to free him from the love-binding spell and set the path for him to leave.

I filled the house with copal and sandalwood incense. We prepared the light's path with salt, candles, flowers, and a cup of water. Unbinding Douglas was the next step after finishing the path. To unbind him, we placed his picture inside a glass jar along with the branch from the cemetery. Then, we added honey and closed the jar. Narda said several things to the jar, among them the following, "In the name of the Archangels, I free you from any type of love binding spells, curses, or conjures that fell upon you." She shook the glass, opened it, and put it inside a plastic bowl full of water, "You're free now, Douglas," she said. We had to wait to ensure all of this had any results.

A week later, Narda called me to thank me. Everything stopped. She didn't feel Douglas's presence anymore. After some months, she came to have her cards read again. The woman in front of me was a new person, completely different from the woman I had met before. Pretty, cheerful, radiant. My client said she was back to being the same old Narda. Her cards were way better than last time, and I wasn't feeling Douglas's presence anymore.

Then, I realized Narda moved to Italy, got married, and started a family. After 7 years of not hearing anything from her, I received a message a couple of days ago asking me to schedule an urgent reading. Because of her past history, I asked her if she had cast another love-binding spell. She laughed a lot and said, "Oh! I just need your help to see if it's good to invest in a property in Ponza Lazio, Italy," she giggled.

Phew! What a relief! Thank the Heavens she learned the lesson.

Based on real events, names and places were changed to protect confidentiality and discretion.

I have received authorization from the affected individual to share this story.

Matilde's Braids

Doña Matilde decided to move to a new environment; she needed the tranquility and fresh air that only the countryside could provide. She was two months away from retiring from the Judicial Power department. To be honest, she and her husband wanted to work on the land like they used to before attending the university. The couple was originally from Tierra Blanca, Cartago, and they wanted to return to their cool little town.

One of Doña Matilde's cousins was selling his plot, house included. It was a huge, enormous piece of land at a very good price. They only needed to add a couple of million colones to their life savings to acquire it. As bold as brass, she waited for her pension to negotiate.

Don Esteban, Matilde's husband, remodeled the house and built a henhouse, a stable for four horses, and a pig barn at the very end of the land. Everything was set. Their new life awaited. They sold their house in San José and packed their bags. Don Esteban had some money left, so he decided to buy pure-bred Spanish horses: a male and a female. Those were two pretty foals, indeed.

Already in their new home, they began to notice the horses weren't in their stables every morning. The couches were covered in small rocks and from time to time, plant remains; it was as if someone who was wearing dirty clothes sat on them. This alerted Don Esteban, who got up to 3 times a night to make sure no one was entering the house.

Coins and even Matilde's earrings started to disappear, too. One morning, the horses' manes were decorated with braids and knots that couldn't be untied no matter how hard they tried. Doña Matilde decided to ask her aunt about this, as she had gone through the same situation some years ago. "That's what happens when witches go out at night to dance; if they end up finding a horse they fall in love with, they will take it away, and that horse will never be found again."

Doña Matilde was not having it; she wanted to know who the author of so much mischievousness was. One night, she headed to the stable and decided to spend the night there. It was 2:00 in the morning, and Doña Matilde was shivering cold. Suddenly,

she heard teasing laughter, and the horses became unsettled. Doña Matilde hid behind the horses and prepared her phone to take a picture of the mischievous rascal. Suddenly, a short little guy as high as her shin with colorful clothes and a pointy hat stood right in front of her. With a squeaky voice, he greeted Doña Matilde courteously, making Matilde faint from the impression of seeing him. When she woke up, her hair was full of braids. You see, the little “*duende*”, a gnome-like creature, thought Matilde was there waiting for him so she could get her hair braided too. She had to cut her hair completely short as the braids wouldn’t come off, but she learned to coexist with the little “*duende*”. She put honey and coins on the table so he wouldn’t mess everything up so much at night. Ohhh, but that’s not everything! The little rascal kept on braiding the horses’ manes!

The Mona's Howling

It was a large and numerous family living in that little wooden and tin shack nestled among the coffee plantations of Puriscal, a relatively young couple who had decided to have 7 children with a one-year gap between them. The youngest of them got sick on a late night, but they had to wait for the next day to take him to the Children's Hospital. Back in the time, a taxi trip would be worth an entire month of food, so they had no other choice but to walk all the way to Puriscal downtown and then grab a bus to San José. The mother wasn't sure how long they would be out for. Who knows? Maybe some hours or maybe some days. Leaving her eldest child, an 8-year-old, in charge of his siblings made her suffer bitterly.

A few crumbs that didn't even make up a whole loaf of bread, oregano flavored beans, achiote-condimented potatoes, and rice mixed with the chunks of burnt rice scraped from the bottom of the pot were prepared for the children to eat in their absence. Pedro, the eldest child, knew exactly where to find the chicken nests scattered all over the coffee plantations to gather some eggs. There wasn't much food left for all six growing children, but there was no choice; the 1-year-old little baby had to be taken to the hospital because the constant diarrhea was life-threatening.

Pedro knew he had to behave like the man of the house and that he was responsible for his siblings' needs during their parents' absence. He knew at least how to light the candles and the wood stove in case their parents hadn't arrived before sunset. Hours seemed to be eternal, and the children grew restless because of their parents' absence. The birds flickered in the trees looking for their nests, and the coyotes announced the moon's arrival. Pedro tried to remain calm, but he couldn't lie to himself: he was terrified. He knew those coffee plantations hid something weird within them. Not even the dogs came close to them at sunset, and they always barked at a specific point.

The children decided to gather their pillows and mattress foams in the kitchen-living-dining room area of the house. Cuddled all together, they helped each other keep calm. It was going to be a long night without their parents. A weird noise alerted the

three eldest siblings. The wooden wall was being scratched by something, as if someone were dragging a tree branch against the wall from side to side. The kids' blood ran cold when they clearly saw through the wood cracks a pair of snow-white female legs walking slowly around the house. The poor kids started praying the rosary and then, suddenly, someone, or something, started running over the shack's roof while letting out savage screeches that caused goose bumps. They were crying and terrified, but Pedro remembered his father talked to him about *La Mona*, "To stop it from bothering you, you must toss salt over it."

Wild horses wouldn't drag Pedro out of the house, let alone throw salt at it. Nuh uh, not happening. That strange being kept on screeching on the roof, and the roof began to crack as it was about to give in to this being's weight. Little Pedro could only think of this horrible creature falling into their house and chasing after him and his siblings. He grabbed the jar of salt, rushed out of the house, and carefully climbed the guava tree at the entrance of the little tin shack. When he got to the highest point, he was able to see the horrible being that was bothering them. It had the body of a dwarf woman, naked, and covered in a thick layer of dark hair. Even so, its big breasts were quite noticeable, and its half monkey-half woman face was surrounded by its long hair. Pedrito was so shocked that he fainted immediately after throwing the salt over it. He fell off the tree and was unconscious until the following day.

When he woke up, he was inside the house with all his family reunited. He told his parents what he saw. "At the coffee plantation's exit, we found Doña Gertrudis at death's door with her skin completely burnt." Doña Gertrudis was a bitter elderly woman who got mad when she saw children playing in the coffee plantations. She lived around 800 meters away from the small wooden tin shack.

The Pig Witch

One afternoon, I sneaked out of my house through the yard to venture into the neighboring lands. I walked all the way to María Luisa's house; she was an adorable lady who told me magic stories. Today, I can't remember exactly what month it was, but my memory keeps the sensation of that day's weather, decorated with orange sunshine and the scent of nostalgia in the air. With this, I can assure you that it was January. We sat and faced West to see the sun set between the mountains of Escazú. We were waiting for the golden hour when everything changes colors. She was holding a Costa Rican typical slab mug full of coffee and some pineapple bread buns with butter. I was only eating bread because I wasn't very fond of that weird-looking tincture. To me, that could poison fairies for sure. Suddenly, we saw something huge moving through the overgrown grass from the empty lands behind our houses. The grass thicket was pretty grown, and we could see something moving toward us. It wasn't a cow because cows normally move the grass out of the way with their heads. It was something big, but not as big as a cow. It moved slowly; María Luisa and I were expectant, with our eyes wide open. I think she was as scared as I was, "Get up. Let's go inside the house."

At the moment we were going in, a huge pig came out of the grass thicket. What a scream came out of my lungs! I would've never expected such a gigantic pig around our homes. Of course, we saw raccoons, opossums, squirrels, and even a deer that had escaped captivity. It was a biological corridor after all. Naturally, we saw the cows and horses that belonged to the man who lived by the school. But pigs? That was quite a surprise for us.

The goddamn pig was covered in mud, and it stared at us fixedly, lifting its snout as if it were asking us for food. My instinctive reaction was to feed the pig, and I gave it the two buns I had. The huge animal swallowed the bread buns and continued its way through the grass thicket, as if it were well aware that María Luisa had no buns left to give. Smiling, María Luisa looked at me and said, "That was probably a witch that wanted to steal you away, but since you gave her food, she forgave you."

“What?! Witches are not like that! I replied.

She sat back on the wooden stool and once she made herself comfortable, while saying, “Witches can shapeshift. Some of them turn into dark-feathered chickens, ferocious dogs, vigilant vultures, howling monkeys that run over the roofs, or, in this case, a pig. You can tell by looking at its eyes; a witch’s gaze is different. It’s not the regular innocent-looking gaze animals have; it’s a look that wants to tell you something or communicate something to you. Or simply, a look full of hatred and rage. I think that pig wanted to tell us something, but your power was stronger than hers.” Remembering her words, I realized that from that moment on, I was no longer afraid of the dark. María Luisa’s words meant the absolute truth to me, and I believed, or was made to believe, from the bottom of my heart, that I was more powerful than that witch we saw coming out of the grass thicket.

María Luisa told me that there was a married couple in San Ignacio, Acosta. The woman never became a mother, and the man was a party animal. Once, the man got sick due to liver problems, and his wife wanted him to quit drinking. She had never interfered with her husband’s parties. She accepted him somehow, especially because he was very responsible when it came to his home. As long as she had everything she needed, she didn’t care if her husband was an unregenerate drunkard. The man was a security guard with a 7 p.m. to 4 a.m. shift. He took advantage of this and visited Gerardo’s 24-hour mini bar. Every time he got home, he couldn’t hold himself up straight.

On his way home, there was an unstable bridge he had to cross every time. One morning, he heard animal footsteps and growling behind him. He turned back, and there was nothing, yet he inevitably felt shivers running down his skin. He continued his path but kept hearing that horrible sound. Somehow, it was making him feel terrified. Just before crossing the bridge, he saw a gigantic pig with defiant eyes, completely fixed on him. It was standing on the other side of the bridge. The man couldn’t understand why he was so terrified of a simple pig, so he began throwing rocks at it, hoping to scare it away. Instead, the animal got furious and crossed the bridge in no time. The man ran as fast as he could.

Of course, he ended up climbing a Carao tree next to the road. He got so scared that the effects of alcohol disappeared with a simple piss. The pig stood under the tree for more than two hours until the man fell asleep out of tiredness, his body tightly clasped onto a branch. He woke up at almost 2:00 in the afternoon, and since the pig was no longer there, he climbed down the tree and rushed home.

His wife was waiting for him with a big traditional homemade meal: rice, beans, beef, sweet plantains, potato salad, and cabbage salad. Oh! Don't forget fresh Tamarindo juice. When he got home, with his clothes full of piss and dirt, he told his wife the whole story. His wife listened to him carefully while she rubbed animal fat butter on the huge bump she had on her forehead. The man was so shocked and nervous that he didn't notice his wife's swollen bump on her forehead. The woman laughed it out and said, "Keep drinking and you'll see how that pig bites your ass off!" While complaining and making faces, he showered, ate, and went to bed to get ready for his night shift. This time, he left earlier than usual because that ugly street was pretty dark, and he didn't want to run into that damn animal again.

After work, he stopped at the bar again. The waitress was already expecting him; she was prepared to send him home drunk as ever. Since he was already a VIP client, he was treated as part of the family. He told the waitress his story, and she listened carefully. She interrupted him by saying, "I can assure you that you ran into a witch. You caught some witch's attention. I'll give you a bag of sea salt, and if that pig witch shows herself to you again, tell her with a firm voice: "I'm carrying salt with me if you want it! You'll see how that critter runs as if the devil's chasing it."

The man took only a couple of small drinks in case he had to run. He put the bag of salt in his jacket and headed home. Dusk had already passed; the ugly street was silent. As the man approached the bridge, he heard grunts again. He knew it was the pig waiting for him. As he was walking slowly, the huge animal walked out of the thicket, at a slow, intimidating pace. Its snout was full of saliva, and it was grunting and intimidating the

man. The man shouted bravely, "I've got salt! And I'll empty it over you! Got it, you goddamn animal!?"

The animal stopped for a moment and began running suddenly, enraged. Like a monkey, the man climbed the same Carao tree again. While grabbing onto the branch that sheltered him the day before, the man decided to pour the bag of salt over the creature. The animal ran away while letting hair-raising screeches out. He couldn't believe it. He was actually facing a witch; that reaction to the salt was proof that the cursed animal was some woman trying to scare him out.

When he got home, his wife had warm coffee and handmade tortillas cooked on the wood stove. The man hugged his wife, and she flinched a little when he touched her back. Without doubting, he told his wife everything and explained how scared he was of being stalked by a witch. The woman laughed incredulously as if he were losing his mind, but he kept insisting a witch wanted to hurt him. He decided to quit drinking that day, but it was so difficult for him because his body craved alcohol. Drinking alcohol was like drinking water for him; his body needed it to keep him hydrated. That night, on his way to work, he packed a rosary, a medal of Our Lady of Graces, and a Caravaca cross in his pocket to frighten away demons and evil. Of course, he was also carrying salt in his jacket.

At the end of his shift, he headed to the bar to greet everyone. He was ready to tell everyone that he had undoubtedly faced a witch. This time, he didn't even touch alcohol, and at 5:00 in the morning, he walked to his house. The street had a border made of Poró and Carao trees, and it was completely clear. The only sound was that of the clay-colored thrushes announcing the first rains of the year. He could see the bridge that had become his worst nightmare for the past two days from afar. He walked slowly with the rosary and the bag of salt in his hands, alert to any sound. He was prepared to burn the pig's skin. The man was eager to find out who was behind all of this; he only needed to wait for it to turn back into a human.

He crossed the bridge and got home without any problems. His wife was waiting for him with delicious homemade Gallo Pinto, coffee, and milk curd. She was waiting for

her husband to tell her about the infamous pig, but he told her it didn't appear this time. She smiled at him and suggested, "Since you're feeling calm, you should take the moment to go to sleep."

Sober, the man noticed something strange: Every time and at the exact moment his wife told him to rest, he started to feel drowsy to the point of not being able to control it. Before even lying down, he was already fast asleep. Some hours later, he opened his eyes; the bedroom door was open, and he could see the yard from his bed. His vision was still blurry, but there it was: the witch pig. It was standing in front of a bonfire that was heating an enormous iron pot. The man tried to get up, but it was no use: he simply couldn't. He was scared that the wicked animal would enter his room and bite him. He struggled with all his might to get up, but he failed.

He started to shout desperately, calling for his wife. She rushed to the room. "It's there! The pig witch! It's in the yard and it's come to attack me!" The woman walked to the wooden stove and showed him around. "See? There's nothing to worry about," she said. The man kept sleeping, but when he woke up, he was completely exhausted. He thought it was his body's reaction to being sober. Days went by, and the man didn't run into the pig witch again. He was really glad that the wicked animal wasn't getting in his way again. One night, due to some problems in his workplace, he had to head back to his house at midnight. It was almost 1:00 in the morning, and he was getting closer to the bridge. He could hear the grunts and screams from afar, and he knew they belonged to that damn pig that had been stealing his peace away. The poor man walked faster until he got home, shaking in fear. The wooden stove was on; the house was full of candles that illuminated the entire wooden house. He tried to be as silent as possible to avoid waking his wife up. Soon, he realized she wasn't in the bedroom. His head started to create a million scenarios. The first thing that came to mind was that she was cheating on him with a neighbor or a coffee plantation worker in his absence. His chest was filled with anger, and he started to crave a shot of *aguardiente*.

The candle lights were still flickering while he sat angrily on the dining room stools. He was planning everything he would say to his ungrateful wife as soon as she walked through the door. He could still hear the pig-witch grunting and screaming from afar, causing him goosebumps. Nature called. He walked to the bathroom only to find the most gruesome scene anyone could think of: Human skin. Carefully placed over the towel table. Yes, exactly that. Skin. Just like the one snakes leave behind when they change it, except this was the skin of a woman. He started to tie up loose ends until he concluded his wife, the woman he had shared so many years with, was the witch.

He waited for hours, but the woman never showed up to retrieve her skin. The poor man felt betrayed and disappointed. On his way back to work, he decided to visit the bar and tell his friends everything. Everyone paid attention to him, but they all thought he had lost his mind. When he walked back home, he ran into a neighbor. "The night before, a group of neighbors was able to capture the huge pig that was terrorizing everyone. That furious animal had bitten several people already. It even amputated an elderly man's hand in just one bite. It had been crashing onto the house doors and walls violently; its screeching screams could be heard every single night in every direction. But at long last, they captured the devil's animal! It was tormenting the entire neighborhood."

"And what did they do with this animal? Do you know who it belonged to?" asked the man anxiously, knowing full well it was his wife.

"Well, they believe it was a small piglet that escaped the pig barn in the mountains. Maybe it was raised by wild boars, and that's why it was so violent. In the end, the Moraleses captured it, killed it, and made fried pork. It was incredibly good! They even sold some in Gerardo's bar."

The poor man felt he was living a nightmare. He couldn't believe his wife ended up like that. What destroyed the poor man the most was that he had some fried pork at Gerardo's bar. He was eating it while telling the others what he saw at home. The man lost his mind due to alcoholism, and just some time later, he died of cirrhosis. His wife was trying to protect him from that all along.

By the time María Luisa finished her story, the golden hour had already passed, and the sun had already set within the mountains. All that remained were a few fire lines and a couple of stars that popped up. I didn't want to walk by the backyards anymore because I was scared of finding the witch pig. "Hey, María Luisa, could you open the front door so I can go home?" I ran through the alley to get home. When my mom saw me, she was startled and scolded me for escaping from the yard.

The Werewolf of the Romanian Carpathians

My friend's mother introduced the term "cynocephaly" to me. After a trip to Romania, her homeland, she became strongly obsessed with cryptozoology and the existence of werewolves, especially because she experienced a shocking experience along with my friend. In 1996, my friend decided to pursue a major at the University of Bucharest. She was already planning to return to her country anyway. My friend and her mother traveled and completed some Statistics courses while waiting for the course validation to be completed. On one occasion, as part of one of her courses, she ran a census in a Gypsy tribe located in the surroundings of the Romanian Carpathians, near Transylvania.

When they were done interviewing for the day, they decided to walk around the forest in search of the water currents they could hear from afar. When they arrived at the riverside, they saw a big animal drinking water. They thought it was a bear, but when this being noticed their presence, it stood up on two legs and, with a straight upright posture, it ran into the forest. They both ran in the opposite direction and told everyone what they saw. One of the elderly townsmen explained, "Those beings are the result of sin. The men who procreated with female wolves in heat created them. They aren't aggressive, though. Quite the opposite, they are pretty shy creatures. Sometimes, especially in winter, they descend from the mountains to steal a couple of cows."

Doña Nubdia described it as a two-yard-tall being with dark fur and a dog face. According to what she could barely see, its muscles were incredibly developed and rippled. If this story had been told by someone else, I would've doubted its veracity, but since it came from Doña Nubdia, I believe every word she said. I know her very well. She has the mind of a scientist.

Memoria de traducción

Capítulo I. Introducción

El presente documento, *Traducción de realidad ficcionalizada a partir de elementos psicológicos e identidad cultural costarricense*, corresponde a un trabajo de graduación para la Maestría Profesional en Traducción Inglés-Español de la Universidad Nacional (UNA), Heredia, Costa Rica, ofrecida por la Escuela de Literatura y Ciencias del Lenguaje bajo la modalidad de memorias de traducción. Este trabajo final constituye a un aporte significativo al campo de la traductología mediante el análisis de una traducción del español al inglés del *San José Encantado y otras historias* de la escritora e investigadora criminalista costarricense Vanessa Alvarado⁴. En 2017, la autora participó en la escritura de *Teman a los vivos*, una antología de historias sobre el Sanatorio Durán en la provincia de Cartago. Para el año siguiente, se publica su primer libro, *Cuentos oscuros para enamorados*. Su segundo libro, *San José encantado y otras historias*, es una parte de todas las historias que la autora se ha dedicado a recopilar a través de los años.

Este libro se ambienta en la capital de San José y el casco central y surgió a partir de uno de los *tours* de Investigación Paranormal de Costa Rica, fundados por Vanessa Alvarado y su colega de investigación, Ismael Barrantes. Estos *tours* se hacen cada quince días en la ciudad de San José y recorren cada una de las áreas donde se presentan mayores eventos de actividad paranormal. *San José encantado y otras historias* es una obra de realidad ficcionalizada, lo que significa que combina hechos reales con elementos imaginarios o fantásticos. El texto sitúa sus relatos en la capital de Costa Rica, San José, y toma como base lugares y acontecimientos históricos reales, dándoles un nuevo sentido a través de la narración literaria.

A lo largo del libro, se presentan historias de terror y misterio que exploran el lado oculto y mágico de la ciudad, incorporando aspectos del folclore costarricense y leyendas populares que forman parte de la identidad cultural del país. De esta forma, el texto no solo busca asustar o entretener, sino también preservar la memoria colectiva y dar vida a

⁴ Alvarado, V. (2025). *San José Encantado y otras historias*. Club de Libros.

los mitos urbanos que habitan en la historia y la imaginación josefina. En resumen, la obra transforma la realidad cotidiana de San José en un escenario encantado, donde la historia, la cultura y la fantasía se entrelazan para mostrar una versión mística y narrativa de la ciudad. Dado que *San José encantado y otras historias* es el segundo libro que publica Vanessa Alvarado, nunca ha sido traducido al inglés. La autora ha dado su consentimiento expreso y escrito para la traducción de este texto.

La capital costarricense, San José, ha sido históricamente percibida de manera negativa por el colectivo nacional. Por ello, Vanessa Alvarado propone una perspectiva alternativa que resalta la riqueza histórica y sociocultural de la ciudad a través de relatos de terror basados en experiencias paranormales. Estas historias han sido recopiladas mediante entrevistas con habitantes locales y plasmadas en su libro. Esta aproximación creativa permite abordar la historia urbana de manera accesible y atractiva para diversas audiencias. En la misma línea, por medio del terror, la autora transmite la historia detrás de la capital de nuestro país sin recurrir a la prosa de formato histórico, lo cual crea un énfasis más atractivo de esta ciudad.

La obra seleccionada representa un género literario poco estudiado: la realidad ficcionalizada. Este género se caracteriza por narrativas basadas en hechos reales que incorporan elementos paranormales y de terror. De la misma manera, este género, relativamente inexplorado en los estudios traductológicos costarricenses, ofrece una oportunidad única para examinar cómo se pueden transmitir elementos culturales específicos para amplificar el impacto psicológico relacionado con el terror en el lector meta. La traducción de textos literarios que combinan elementos culturales específicos con géneros como el terror presenta desafíos particulares para el traductor y se reflejan en este trabajo investigativo.

La naturaleza del género de realidad ficcionalizada requiere mantener la credibilidad de los relatos mientras se adaptan a una audiencia cultural diferente. Las experiencias paranormales narradas están profundamente arraigadas en el imaginario

costarricense y deben ser transmitidas de manera que resulten comprensibles y relevantes para lectores anglohablantes.

Existe también una laguna en la investigación traductológica costarricense respecto al análisis de la traducción de realidad ficcionalizada que integre elementos de identidad cultural y consideraciones psicológicas. La mayoría de los estudios se han centrado en traducción literaria tradicional o en aspectos culturales de manera aislada. Saganogo en su trabajo investigativo, «Realidad y ficción: literatura y sociedad», «la relación Literatura-Realidad apela a una unión de la Literatura con la Realidad de manera incluyente, incluso complementaria, en la cual la literatura es parte de la realidad que se llama mundo» (2007, p. 55). En otras palabras, la literatura ficcionalizada toma elementos de la realidad y los plasma en relatos literarios para mostrar una perspectiva del mundo a los demás o a los lectores. Esto no se refleja de manera integral en el estudio de la traductología actual y menos aún desde la perspectiva de la identidad cultural como medio para generar un impacto psicológico en el lector de textos de terror y realidad ficcionalizada.

Durante el proceso de revisión bibliográfica, se evidenció una cantidad amplia de información con respecto a la traducción literaria y de terror o suspenso. Sin embargo, no se encontraron muestras concluyentes que analizaran la relación de la identidad cultural y la psicología dentro del marco de la realidad ficcionalizada. Adicionalmente, la traducción de estos textos es escasa a nivel general y casi nula dentro del campo de la literatura costarricense. Por esta razón, se busca crear un texto que no solamente aporte una traducción, sino que también muestre la relación indispensable entre la cultura e identidad costarricense y la psicología del texto. La combinación de estos elementos aporta un análisis de las decisiones tomadas para que resulte relevante a otras culturas, haciendo que el libro cree conciencia de la importancia de la capital de Costa Rica entre su población nacional, y también la genere en poblaciones internacionales con comprensión del inglés. Dicho lo anterior, el *objetivo general* de este trabajo final de investigación consiste en explicar los procedimientos de base teórica y de aplicación práctica para una

traducción que considere las relaciones significativas entre rasgos o factores culturales e identitarios asociados a lo costarricense y el perfil psicológico generado en el discurso narrativo de *San José encantado y otras historias*, de Vanessa Alvarado. En cuanto a los *objetivos específicos* de este trabajo se determinaron los siguientes puntos:

1. Analizar los procedimientos traductológicos y sus resultados para conservar elementos del imaginario costarricense y del impacto psicológico con énfasis en la amplificación de terror y misterio.
2. Establecer la relación entre la preservación de la identidad cultural y la efectividad psicológica del texto traducido en el género de realidad ficcionalizada.
3. Resaltar aquellos aspectos de identidad cultural atribuidos a la mentalidad costarricense, en función del destinatario del texto traducido.

Por otra parte, la dimensión psicológica del terror como elemento literario debe ser no solo conservada sino amplificada en el texto meta. Esto implica considerar cómo diferentes estructuras lingüísticas, elecciones léxicas y estrategias narrativas pueden impactar psicológicamente al lector en la lengua de llegada. Según los planteamientos de Fernando González (2017), en «Horror en la literatura», «[...] el miedo a lo desconocido, y deberíamos añadir, el miedo en general, se ha visto representado en la literatura folclórica mundial desde sus inicios» (p. 34). El miedo a lo desconocido se presenta de manera recurrente en las historias cortas de *San José Encantado y otras historias*, ya que estos muestran relatos sobre espectros, criaturas mitológicas, fantasmas, la vida después de la muerte, entre otros más de la misma índole.

El suspenso, el misterio y la conexión con los sentidos es fundamental en *San José encantado y otras historias*, ya que permite el análisis psicológico para reflejar la identidad cultural como herramienta traductológica para incrementar el sentido de terror. El narrador refleja sus vivencias por medio del relato de los acontecimientos, por lo que incluye su perspectiva de la vida, sus emociones y reacciones. A partir del imaginario nacional costarricense y la psicología del texto, se rescatan valores culturales, sociales y

políticos de la capital de Costa Rica, aporta una perspectiva valiosa al campo de la traductología.

Por tanto, el análisis cultural corresponde al capítulo V de investigación de este trabajo y se determinaron los siguientes *objetivos*:

1. Analizar las decisiones traductológicas donde se conservaron elementos del imaginario costarricense tomando en cuenta las especificaciones de la autora del libro.
2. Identificar y evaluar las estrategias de traducción implementadas para transmitir elementos culturales costarricenses a una audiencia anglohablante, facilitando la comprensión intercultural.
3. Resaltar los elementos de la identidad cultural para crear sensibilidad cultural costarricense en lectores pertenecientes a culturas ajenas.

En cuanto a la traducción, se busca replicar y generar intensidad estos elementos junto al misterio y suspenso que la autora desea transmitir. Existe una laguna en la investigación traductológica costarricense respecto al análisis de la traducción de realidad ficcionalizada que integre elementos de identidad cultural y consideraciones psicológicas. La mayoría de los estudios que se analizaron durante las revisiones se han centrado en traducción literaria tradicional o en aspectos culturales de manera aislada. Gracias al apoyo del psicoanalista Alejandro Navarro Ramos y de la psicóloga Normal Calvo, se analizaron las decisiones traductológicas que se tomaron para incrementar la sensación de terror, misterio y suspenso en el texto meta.

El capítulo VI de análisis del impacto psicológico en el lector y su relación con la identidad cultural tiene como *objetivos*:

1. Examinar el impacto psicológico de las decisiones traductológicas en el lector meta, con especial énfasis en la amplificación de elementos de terror y misterio.
2. Establecer la relación entre la preservación de la identidad cultural y la efectividad psicológica del texto traducido en el género de realidad ficcionalizada.

3. Contribuir al campo de la traductología con un análisis metodológico que integre consideraciones culturales y psicológicas en la traducción de literatura de terror.

La investigación se fundamenta en la integración de dos teorías traductológicas principales: el funcionalismo de Christiane Nord (1997) y la teoría de reescritura de André Lefevere (1985). La elección de estos marcos teóricos responde a la naturaleza específica del texto analizado y los objetivos planteados. El funcionalismo de Nord (1997) permite abordar la traducción considerando la función específica que debe cumplir el texto meta para transmitir un texto de manera intercultural. En este caso, la función incluye tanto la transmisión de elementos culturales costarricenses como la generación de efectos psicológicos específicos relacionados con el terror y el misterio. Los condicionamientos literarios de Lefevere (1985) (poética, ideología, discurso, lenguaje y mecenazgo) proporcionan el marco para entender la traducción como una reescritura que debe considerar factores culturales, ideológicos y contextuales de la audiencia meta.

El estudio emplea una metodología mixta que combina análisis cualitativos y cuantitativos. En el capítulo V de análisis, Análisis del rol de la identidad cultural en la traducción, se utilizó inteligencia artificial, específicamente de Claude AI, para la clasificación objetiva de técnicas y estrategias traductológicas en muestras categorizadas según elementos de identidad costarricense. Por otra parte, el capítulo VI de análisis, Análisis psicológico del impacto de las decisiones traductológicas, se basó en entrevistas con profesionales en psicología, un psicoanalista con formación lingüística y una psicóloga con formación literaria, para evaluar el efecto de terror y misterio en el texto meta.

Este estudio se enfoca específicamente en las decisiones traductológicas morfosintácticas, gramaticales y semánticas que contribuyen a la preservación cultural y amplificación psicológica del terror. No se incluyen otros aspectos del análisis psicológico textual que han sido abordados en investigaciones previas. Adicionalmente, el análisis se limita a un texto específico del género de realidad ficcionalizada costarricense, por lo que

las conclusiones, aunque transferibles metodológicamente, requieren validación adicional para su aplicación a otros contextos culturales o géneros literarios.

De la misma manera, debido a la naturaleza flexible de los aportes de Nord (1997) y Lefevere (1985) en conjunto, el traductor deberá asegurarse de que su propio estilo no interfiera en el texto traducido y, por consiguiente, recurra a errores binarios. No se empleó el uso de inteligencia artificial durante el proceso de traducción, por lo que una revisión exhaustiva también es precisa. Según Sherry Gapper durante la clase de Seminario de Traductología III de la Universidad Nacional de Costa Rica,

Los traductores humanos pueden cometer diferentes errores durante el proceso de traducción que la inteligencia artificial no comete. Algunos de estos errores incluyen omisiones y adiciones de manera no intencionada y pueden deberse a distintos factores tales como cansancio o distracciones. La inteligencia artificial, por su parte, comete errores distintos en cuanto a contenido, contexto y otros factores (2025).

Es decir, la metodología empleada en este trabajo requiere un proceso de revisión exhaustivo, una cantidad de tiempo considerable y un conocimiento amplio del idioma al que se traduce.

Este trabajo de investigación representa una contribución significativa en el ámbito académico, ya que constituye un estudio integral que analiza la traducción de la realidad ficcionalizada costarricense desde una perspectiva que combina elementos de identidad cultural y psicología textual. Esto establece un precedente metodológico para futuros estudios en el campo. En el ámbito cultural, la traducción de *San José encantado y otras historias* contribuye a la proyección internacional de la literatura costarricense, específicamente en el género de terror paranormal, un área poco explorada en la traducción de literatura nacional.

El análisis de las estrategias implementadas proporciona perspectivas valiosas sobre cómo abordar la traducción de textos culturalmente cargados manteniendo su efectividad emocional y psicológica en la audiencia meta. Este trabajo también contribuye

a modificar percepciones negativas sobre la capital costarricense, presentando una perspectiva alternativa que resalta su valor histórico y cultural para audiencias internacionales. De esta manera, se busca establecer las bases para futuras investigaciones en el campo de la traducción de literatura costarricense, específicamente en géneros que combinan elementos culturales específicos con efectos psicológicos intencionados, contribuyendo así al desarrollo de la traductología nacional e internacional.

El presente trabajo se estructura en siete capítulos, cada uno orientado al desarrollo de un componente específico de la investigación. El Capítulo II, correspondiente a la revisión bibliográfica, presenta los principales antecedentes relacionados con la traducción de textos de terror, la realidad ficcionalizada, la psicología y la literatura, así como con la representación de la identidad nacional en el ámbito literario. El Capítulo III, denominado marco teórico, expone los fundamentos conceptuales y metodológicos de las teorías de traducción seleccionadas y su pertinencia en relación con el objeto de estudio. El Capítulo IV, referido al marco metodológico, describe de manera detallada los procedimientos de traducción y las estrategias de análisis aplicadas durante el desarrollo del estudio. Por su parte, los Capítulos V y VI comprenden el análisis de resultados, dividido en dos apartados: el primero aborda el estudio de la identidad cultural, mientras que el segundo se centra en el análisis psicológico de la obra. Finalmente, el Capítulo VII presenta las conclusiones y recomendaciones, en las que se sintetizan los hallazgos más relevantes y se proponen posibles líneas de investigación futuras derivadas del presente estudio.

Capítulo II. Revisión bibliográfica

Como parte de la revisión bibliográfica de este trabajo, se analizaron un total de veintidós fuentes bibliográficas que examinan con detenimiento las propuestas de diversos autores que resultan útiles y muestran antecedentes de temas similares. Para cumplir con este propósito, se investigaron diversos medios académicos virtuales como revistas en línea, editoriales virtuales, páginas de universidades, consulta de tesis y doctorados y bibliotecas virtuales. La sección de la revisión bibliográfica se divide en cinco subsecciones relevantes para este trabajo: relación entre la psicología y la literatura de terror, traducción de terror, realidad ficcionalizada, los sentidos en la literatura e identidad nacional en la literatura.

La relación entre la literatura de terror y la psicología

A lo largo de la historia, la humanidad ha intentado indagar sobre lo paranormal e inexplicable. El concepto del alma que se representa en varias religiones del mundo, así como las diversas teorías sobre la vida después de la muerte, han acompañado al ser humano en varias culturas e historias, y esto se ha reflejado en la literatura y el concepto de terror generado por lo desconocido. Esto se ve reflejado en «El horror en la literatura» donde se explica la relación entre el miedo y la tradición literaria:

Tal y como aventuraba H. P. Lovecraft [...], el miedo a lo desconocido, y deberíamos añadir, el miedo en general, se ha visto representado en la literatura folclórica mundial desde sus inicios. La literatura tradicional oral se ha servido de esa emoción en multitud de ocasiones, tanto en la literatura sobrenatural, como en los rituales religiosos, o incluso en sus híbridos, y pensemos en las danzas de la muerte, o en los autos de fe (González, 2017, p. 34).

Como se puede observar en la cita anterior, psicológicamente, el ser humano incluye elementos literarios en su realidad y estilos de vida por medio de la religión, rituales y tradiciones. Adicionalmente, este autor también explica que

Lo siniestro, o *unheimlich*, como lo denominaba Freud, fue antes analizado por Otto Rank, sin embargo, la concepción de Rank de esta palabra distaba mucho de

lo que hoy se conoce, ya que él lo describía como una expresión continua de la necesidad del hombre de situar el miedo en figuras antinaturales (Jackson, 2001, citado en González, 2017, p. 32).

En otras palabras, el concepto de lo desconocido ha sido discutido por varios expertos en psicología, ya que tiene peso en la psique humana y esto se puede ver plasmado en la literatura. Lo desconocido y lo antinatural generan emociones como el miedo y la ansiedad en el ser humano al no poder brindar una explicación concreta, pero esto, precisamente, impulsa al individuo a crear contenido literario a partir de estos elementos. A pesar de la riqueza que este texto presenta en cuanto a la relación de la literatura de terror y psicología, no refleja una perspectiva del factor cultural, sino que más bien ve al ser humano como colectivo.

Desde la perspectiva del psicoanálisis, Martín y Soengas (2013) proponen en «La angustia y el miedo en la dimensión de la ficción», que el miedo, el pavor y la angustia se manifiestan en la literatura de acuerdo con el estilo y las percepciones del autor. Además, estas autoras consideran la simbología, el entorno, el autor, el contexto histórico del autor y las obras, las vivencias, la narración y el estilo como objeto de análisis, específicamente de autores como Lacan y Chéjov:

Estos acontecimientos resultan inexplicables para el narrador, escapan a todo análisis lógico, a toda determinación ubicable: presentifican lo desconocido. Algo en esos objetos familiares (la luz parpadeante, el vagón, el perro) se vuelve fácilmente terrorífico y ominoso, tal como nos lo dice Freud. Algo en el objeto tiene una poderosa repercusión en la situación vista como un todo, es como si la totalidad del marco de la imagen, que el personaje describe en tono distante, fuera destruida por la inexplicable peculiaridad del objeto, y repentinamente esa imagen calma se vuelve totalmente abrumadora (Martín, J, & Soengas, E. 2013, p. 4).

Parte de la razón por la cual se percibe esta noción de miedo y suspenso recae sobre el hecho de que el personaje literario describe su experiencia como una totalidad inexplicable, siendo esto un reflejo de las percepciones del narrador también. Lo

desconocido genera inseguridad y es indispensable que este elemento se refleje de manera efectiva en el texto traducido.

Gómez (2012), en su artículo «Edgar Allan Poe y su método de creación romántico» analiza el estilo literario de Edgar Allan Poe, específicamente en los cuentos de *El corazón delator*, *El gato negro* y *El tonel de amontillado*. Asimismo, esta autora examina el periodo literario, el romanticismo y cómo los elementos literarios presentes en los cuentos de Poe interactúan entre sí para crear un efecto psicológico en el lector. «La relación establecida entre el terror y la psicología nos conduce a la conjugación del miedo, la enajenación y el arte» (p. 8). A partir de los planos ideotemático, estilístico y compositivos presentes a través de este artículo, la autora crea un análisis exhaustivo de la relación entre la psicología y la literatura que incluye varios elementos de terror de Poe, dándole un aporte único. No obstante, no se observan elementos culturales que se puedan relacionar con el terror y se limita únicamente al estilo literario de Edgar Allan Poe.

Por otra parte, González (2017) afirma en «El horror en la literatura», que cuando se considera que:

Los pensamientos primitivos están más íntimamente ligados a los complejos infantiles, no deberíamos asombrarnos de encontrar que, a menudo, la distinción entre lo real y no real sea difusa, pues lo siniestro que procede de los complejos reprimidos es más resistente y permanece tan fuerte en la ficción como en la experiencia real, mientras que la categoría de lo siniestro que procede de formas de pensamiento superadas retiene su personalidad no solo en la ficción, sino también en la experiencia, en tanto se ubique en el terreno de la realidad material (Freud citado. en González, p. 33).

Tal y como se puede observar en la cita anterior, este autor aporta conceptos sobre la realidad y la ficción y los elementos que se encuentran dentro de la literatura de terror, específicamente en el ensayo de H. P. Lovecraft, «Supernatural Horror in Literature».

Si bien es cierto, estos autores destacan lo sobrenatural, lo desconocido y la

simbología, ninguno menciona elementos morfosintácticos y decisiones traductológicas. Uno de los enfoques específicos de este trabajo final de graduación es evaluar en profundidad las decisiones traductológicas que permitan identificar a nivel gramatical elementos que propicien el terror y el misterio, tomando en cuenta la psicología y la identidad cultural.

La traducción inversa y de terror

Primeramente, se destacan las fuentes que guíen al lector a la traducción inversa. Antes de proceder con la traducción de un género literario en específico, es necesario tener claridad con respecto a algunas consideraciones importantes sobre la aplicación de la traducción inversa.

En el artículo, «La enseñanza de la traducción inversa de textos 'generales': consideraciones metodológicas», se describe la metodología propuesta por Kelly (1997) para la enseñanza de la traducción inversa de los textos en general. La autora expone distintos desafíos a los que los estudiantes de traducción pueden enfrentarse al aplicar la traducción inversa y estrategias para sobrellevarlos de manera exitosa y adecuada. Asimismo, la autora aconseja a los estudiantes de traducción que el texto original debe pasar por un proceso de análisis previo al proceso de traducción para poder identificar posibles desafíos, retos semánticos, semióticos y culturales. Tal y como lo describe Kelly (1997): «nunca pasamos a traducir ni a analizar una traducción en clase sin antes analizar en profundidad el texto origen, desde varios puntos de vista» (p. 179). Este proceso previo a la traducción representa uno de los pasos más importantes para una traducción inversa efectiva, especialmente cuando se aplican los aportes de grandes autores como Christiane Nord (1997) y André Lefevere (1985). Este recurso resulta útil para la aplicación de la traducción inversa, pero no ofrece aportes generales y no específicos a la realidad ficcionalizada o de terror.

La autora Wimmer (2011) define la traducción inversa desde la perspectiva de un estudio empírico y la aplicación didáctica. A través de su tesis doctoral, «El proceso de la traducción especializada inversa: modelo, validación empírica y aplicación didáctica», se

emplea una comparación y un análisis entre las estrategias empleadas por traductores nativos y no nativos de España y Alemania. Tal y como lo propone esta autora: «Hemos visto que en la traducción inversa el traductor profesional experimentado suele adaptar el mensaje a sus recursos para ganar mayor seguridad en la toma de decisiones y para ello utiliza las message adjustment strategies» (Wimmer, S. 2011, p. 92). En otras palabras, esta tesis doctoral analiza la traducción inversa por medio de un análisis comparativo que funciona como material didáctico para los traductores. Este material funciona como una guía provechosa para aplicar la traducción inversa, pero no brinda contribuciones a la traducción de terror o realidad ficcionalizada.

En cuanto a la traducción de terror, se deben tomar en cuenta varios aspectos como el contexto, el relato, lo sobrenatural, lo desconocido y el lenguaje para replicar estos elementos dentro del texto traducido. Llácer (1994) defiende en su tesis "La traducción del terror: un enfoque integrador propuesta de traducción de «The Masque of the Red Death», «The Pit and the Pendulum» y «The Cask of Amontillado» de Edgar Allan Poe" que la traducción de terror puede variar debido a elementos inter e intertextuales; sin embargo, es preciso resaltar momentos de suspenso dentro del texto. Adicionalmente, este autor concluye, de acuerdo con su puesta en práctica de la traducción de estos tres escritos de Poe que:

[...] aunque existan sensaciones de terror comunes a todos los humanos, la forma de producir este terror literario puede diferir en gran medida, debido a factores tales como el anisomorfismo de los sistemas lingüísticos, las estructuras y los puntos de tensión del relato» (p. 520).

En la misma línea, este autor ofrece una perspectiva relevante sobre la traducción de textos de terror. Se debe tomar en cuenta el contexto de la audiencia meta, ya que ciertos elementos de terror podrían desencadenar fobia en ciertas audiencias pero no en otras debido a su entorno social y cultural. Si bien este recurso contribuye levemente al aspecto cultural, se limita a obras de Edgar Allan Poe y menciona la relación cultural con el terror de manera superficial y general. La cultura en la que se desenvuelven los textos de Poe

es ajena a la identidad nacional costarricense.

Por otro lado, los puntos de presión fóbica varían de una comunidad de hablantes a otra y también en el tiempo, y además hemos constatado que las traducciones son siempre distintas, ya que las interpretaciones son también diversas y están siempre sujetas a las tendencias literarias y poéticas imperantes en cada lugar y cada momento, así como al gusto personal del autor, su visión del mundo y la finalidad textual última que pretenda (p. 520 - 521).

En esta sección, se puede concluir que para llevar a cabo una traducción de terror exitosa, el traductor debe completar un análisis previo de la audiencia, la cultura, el entorno del texto, información intra y extratextual para poder replicar los elementos de horror de manera efectiva y que resulten relevantes para la audiencia meta. Sin embargo, no se mencionan consejos puntuales sobre la morfología y sintaxis para lograr un tono apropiado. Solamente se menciona que se deben mantener los elementos mencionados.

Los sentidos en la literatura

Un concepto clave para este trabajo son los sentidos del lector y cómo estos interactúan con la literatura, especialmente si se trata de terror. En el capítulo de análisis psicológico del presente trabajo, los dos profesionales que fueron entrevistados mencionaron los sentidos como concepto clave para el análisis. Por esta razón, es pertinente conocer la perspectiva de diversos autores con respecto a los sentidos en la literatura.

María Lapeña y Flavia Gómez-Franco citan a Schmitt en su «Manual de los cinco sentidos: guía para crear eventos sensoriales», y señalan que «[...] el ser humano recuerda un 1 % de lo que toca, un 2 % de lo que oye, un 5 % de lo que ve, un 15 % de lo que degusta y un 35 % de lo que huele» (Schmitt citado in. Lapeña, M. et.al, 2019). Este manual está específicamente dirigido al *marketing* y se centra en técnicas para involucrar a los clientes en eventos corporativos por medio de eventos sensoriales. El manual está dividido en 5 secciones que corresponden a técnicas de acuerdo con cada sentido. Este recurso ofrece una valiosa perspectiva sobre el efecto que tienen los sentidos en el

público meta, sin embargo, no está enfocado a la literatura y mucho menos en la traducción.

Valcárcel (2005), por su parte, explora los cinco sentidos en la literatura latinoamericana en «Con los cinco sentidos». Esta autora afirma que «los sentidos son el medio de percepción de nuestro cuerpo y del mundo que nos rodea; en la experiencia artística los sentidos son portadores del lado material de la obra» (p. 13). Como se puede observar en la cita anterior, la autora sí que provee un análisis de los sentidos desde el punto de vista literario. Incluso se describe el rol de los sentidos en el receptor y cómo se observa en la literatura. Sin embargo, se crea una relación entre la literatura y el arte, dándole un enfoque más artístico que gramatical o semántico. Es un artículo valioso para comprender los sentidos en el marco del arte más no de la traducción.

En la misma línea, Jackson (2018) de la Universidad de Oxford explica en *The Oxford Handbook of British Romanticism* el rol de los sentidos específicamente en el romanticismo británico. Este autor también contextualiza el uso de los sentidos en la literatura y el rol que tienen en este género literario:

Los autores románticos ubicaban los sentidos en un punto central de manera consistente en su práctica literaria debido a la vigencia de lo que George Rousseau llama el ‘paradigma neural’, un modelo de la relación entre la mente y el cuerpo que data del descubrimiento del sistema nervioso a finales del siglo XVII (p. 328).

Este libro se centra principalmente en el género literario del romanticismo, lo cual resulta de suma utilidad si se compara con la realidad ficcionalizada. Cabe destacar que el romanticismo y el terror mantienen una relación estrecha e importante; no obstante, este libro no provee un aporte en cuanto a la traducción de terror. Adicionalmente, la realidad ficcionalizada no es necesariamente equivalente al romanticismo y el terror.

Otro libro que explora el rol de los sentidos en la literatura es *La literatura y los sentidos* (2023), de Kern y Robertson de la Universidad de Oxford. Estas autoras exploran los sentidos puntualmente dentro de la literatura. Se hace alusión a distintas

obras literarias y se ejemplifica de manera práctica cómo y por qué el uso de los sentidos es relevante en diversos contextos.

El propósito de este libro es mostrar cómo las funciones y capacidades únicas de la literatura son adecuadas para articular y examinar la experiencia sensorial, y para arrojar luz sobre su fenomenología aún no completamente comprendida (p. 1).

Tal y como se puede observar en la cita anterior, el fenómeno de la experiencia sensorial no se ha explorado de manera amplia y aún existe mucho desconocimiento en cuanto a su rol en la literatura. Este libro fue escrito en inglés y para propósitos de este trabajo final, se tradujo la cita anterior ya que fue de suma dificultad encontrar información con respecto a este tema en español. Aunque este texto provee una perspectiva única, no ofrece aportes al campo de la traductología ni plantea estrategias para incluir los sentidos de manera eficiente en la traducción de realidad ficcionalizada o terror.

Realidad ficcionalizada

San José encantado y otras historias plasma el concepto de realidad ficcionalizada de principio a fin. Los relatos de este libro corresponden a entrevistas que las personas han dado sobre vivencias propias que marcaron un antes y un después del suceso paranormal. Es decir, estas historias están basadas en hechos reales que, por supuesto, cargan con las percepciones y opiniones de aquellos que las narran.

Autores como Lee (2019) analizan el propósito de elementos narrativos reales dentro de textos ficcionales. En su artículo, «Política en *El sexto* de José María Arguedas: sensibilidad serrana, magia y realismo», Lee propone que el realismo dentro de *El sexto* influye directamente en los textos directamente debido a que el individuo expresa ideas de su entendimiento del mundo por medio de la literatura.

En ese texto Sandoval valora en *El Sexto* las relaciones complejas que se plantea entre la ficción y la realidad, y propone que la novela es un “metatestimonio”, en cuanto no solo es un testimonio en donde el protagonista de alguna manera encarna al autor y narra una vivencia personal, sino en cuanto a que la imagen

que se da de la realidad ficcionalizada se construye también a través de otros tipos de conocimientos y discursos, verbigracia el de las ciencias sociales (par. 5).

El texto original que se examina en este trabajo posee este concepto de «metatestimonio» ya que involucra vivencias de los individuos que las narran, pero no ofrece una visión que relacione la cultura con la psicología para propósitos de traducción.

Albaladejo (2012) explica el proceso que se lleva a cabo a partir de la realidad hasta las adaptaciones cinematográficas, pasando por el proceso literario y creando una realidad ficcionalizada en su artículo «1918-1933: De la realidad a la literatura y de esta al cine. Problemas de traslación». Tal y como lo menciona Albaladejo, «de temas y tramas singulares, a menudo fantásticas o mitológicas, se pasa al retrato de la realidad contemporánea más cotidiana» (2020, p. 182). Las apariciones, fantasmas y criaturas mitológicas que se presentan en *San José encantado y otras historias* muestran características de la realidad, ya que involucran las emociones de las personas que vivieron en una realidad que se considera fuera de lo normal. Por consiguiente, estos elementos se transmiten a la literatura, creando el concepto de realidad ficcionalizada.

Ruiz (2019) analiza la realidad ficcionalizada presente en la obra de *¡ATRACO!* (2012) y concluye que el director utiliza elementos de la realidad basados en hechos reales para crear su obra. «A pesar de su brevedad por motivos de espacio, deja ver que la apuesta del director para ficcionalizar unos hechos reales tan rocambolescos como escabrosos es acertada» (2019, p. 71). Para completar estos aciertos, el director utiliza rumores y verdades no oficiales del Estado español que llevaron a que la obra recibiera críticas negativas. Este análisis se enfoca principalmente en una obra española y no menciona cómo aplicar estos elementos a la traducción.

Identidad nacional en la literatura

En la siguiente subsección, se toman en cuenta distintas ideas sobre la identidad nacional presente en la literatura, no solamente de Costa Rica, sino de otros países. Esto permite analizar diferentes realidades y perspectivas sobre el papel de la identidad cultural y nacional en textos literarios. Dentro de las fuentes distintas a Costa Rica que se

encontraron para efectos de este trabajo se encuentran Chile y España, ya que aportan una perspectiva más general de la identidad nacional y la literatura.

Como parte de un estudio filológico sobre la literatura y la identidad nacional chilena, («Literatura e identidad cultural»), Mansilla (2006) describe distintos procesos históricos que han creado el imaginario chileno y se pueden relacionar directamente con la literatura. Por otra parte, el autor plantea la relación que tiene la literatura con la política de un país y la identidad de sus civiles:

Para que la correlación literatura-identidad se torne productiva en lo que concierne a la elaboración de un discurso crítico liberador, hay que inscribirla en un horizonte político de comprensión; esto dado que el reclamo por identidad y, sobre todo, el reclamo por una práctica literaria que problematice la identidad, no sería sino, en definitiva, una práctica política de visibilización (p. 133).

Adicionalmente, este texto, aunque no menciona explícitamente a Lefevere (1985), provee una visión general sobre uno de los condicionamientos literarios que plantea el autor: la ideología. Pese a esto, el texto está centrado en un solo país de habla española, Chile, y no provee aportes de traducción ni de terror o realidad ficcionalizada.

Dentro de la misma línea, la tesis doctoral de Pérez (2009), «Identidad nacional e historia de la literatura española», presenta distintos periodos literarios en España y describe detalladamente cómo se presenta y se desarrolla la identidad nacional española en cada uno de estos periodos. Aunque cada país representa su identidad nacional de manera distinta, la forma en la que se reproduce en la literatura comparte similitudes. Por ejemplo, este autor sostiene que es de suma importancia distinguir entre nación, pueblo y Estado. A partir de estas distinciones, Pérez concluye que no se puede excluir la ideología y las religiones de los textos literarios, ya que forman parte de la historia de un determinado país y, por ende, esto se verá reflejado en su literatura. Este autor hace referencia a lo anterior desde la perspectiva española en el periodo de 1800 a 1939:

Aparecen entonces dos líneas diversas en la historiografía literaria española, en

las que lo ideológico y lo estético se entremezclan: la primera, marcada por el catolicismo y el tradicionalismo, y representada por autores como Cejador y Frauca, el Padre Risco o Guillermo Jünemann, tiende a mantener la visión romántica de la historia y la literatura española, dando mayor importancia a los mismos autores y géneros preferidos también por los románticos, e insistiendo en realizar una valoración moral y religiosa de las obras literarias, además, o en lugar de, una valoración estética. la segunda tendencia, liberal y en general cercana al regeneracionismo y al institucionismo (ya sea en lo personal o en lo ideológico) [...] (p. 988).

Asimismo, se puede observar una línea que divide lo ideológico, condicionado por la religión católica, y lo liberal, condicionado por el regeneracionismo y el institucionismo. Esto da lugar a dos líneas literarias que difieren entre sí y representan distintos elementos, que, aunque son diferentes, construyen el imaginario español. Aunque el texto provee aportes sobre cómo aplicar elementos del imaginario español, se limita únicamente a España y no se relaciona con el campo de la traducción.

En cuanto al imaginario nacional costarricense, Bolaños y González (2011) analizan en «Espacio rural e identidad nacional en los audiovisuales hechos a partir de la obra literaria de Carlos Salazar Herrera», los elementos de la identidad costarricense a partir de cuentos en específico y audiovisuales:

[...] en esta época, la preocupación por realizar adaptaciones de obras literarias costarricenses es, fundamentalmente, una iniciativa de instituciones estatales. Dentro de este contexto, la adaptación de los relatos de Salazar Herrera es entendida como una posibilidad de cuestionar el orden social y, a su vez, una forma de superar la visión dominante que defiende un espacio rural costarricense armónico e incontaminado (p. 50).

Tal y como se observa en la cita anterior, uno de los factores que dio lugar a la representación del imaginario costarricense son las instituciones. Esto coincide con las propuestas de Pérez (2009) que resaltan la influencia de instituciones como agentes de la

creación de una identidad nacional.

Como parte de esta sección, es importante recalcar que los recursos anteriores tratan los temas de realidad y ficción, terror e identidad nacional por separado y no como objeto de estudio de un solo texto. En cuanto a los conceptos de psicología y terror, los autores investigados concuerdan en que lo antinatural y desconocido tienen un rol determinante en este tipo de texto literario. Sin embargo, no se realizan análisis morfosintácticos o semánticos del uso del idioma en traducciones de textos de esta índole.

Dentro de la misma línea, muchas de las fuentes bibliográficas observadas en esta revisión bibliográfica proveen consejos al lector sobre cómo abordar una traducción de literatura de terror de manera apropiada y exitosa. Para lograr esto, las fuentes recomiendan conservar ciertos elementos como el temor del ser humano hacia lo desconocido y antinatural. En algunos casos, se recomienda conservar lo grotesco e incómodo. Sin embargo, no se observan análisis a nivel de sintaxis y morfología del texto traducido ni su relación con la identidad de un individuo en cierto país.

Con respecto al análisis del rol de la identidad nacional, estos textos observados en el apartado no corresponden a la traducción de textos sobre terror enfocados a la realidad ficcionalizada y el análisis psicológico del texto. Como parte de este proyecto final, uno de los objetivos es reflejar la identidad costarricense en un texto traducido de realidad ficcionalizada, difiriendo de los distintos textos sobre identidad cultural presentados anteriormente.

Como parte de la conclusión, este trabajo de investigación final busca crear aportes en cuanto a la traducción de realidad ficcionalizada conservando elementos de identidad cultural y psicológicos. Esto con el fin de crear un texto traducido que genere una sensación de terror y misterio a mayor escala en comparación con la versión en español.

Gracias a los aportes de estudios anteriores, se busca aplicar los conocimientos de autores como Cristiane Nord (1997) y André Lefevere (1985) para alcanzar una

traducción que cumpla con los requisitos presentados por la autora del libro. Como parte de las limitaciones, el análisis psicológico corresponderá únicamente a las decisiones traductológicas que se utilizaron en la traducción para conservar el terror y el misterio. Para esto, se analizarán estas decisiones a nivel morfosintáctico, gramatical y semántico en la traducción de textos de realidad ficcionalizada. No se tomarán en cuenta otros aspectos psicológicos de análisis textual que ya han sido analizados en esta reseña bibliográfica.

Capítulo III. Marco teórico

El presente marco teórico fundamenta el análisis traductológico de *San José encantado y otras historias*. Este libro presenta la particularidad de combinar elementos de terror, realidad ficcionalizada e identidad cultural costarricense. Estas características deben reflejarse de manera exitosa en la traducción para una audiencia anglohablante. El presente capítulo se estructuró en cinco secciones: teorías de traducción, síntesis de las teorías de Lefevere (1985) y Nord (1997), identidad cultural en la literatura, dimensiones psicológicas del texto literario, y estrategias específicas para la traducción de realidad ficcionalizada.

La selección teórica se centra en el enfoque funcionalista de Christiane Nord (1997) y la teoría de la reescritura de André Lefevere (1985) ya que permiten analizar tanto la función comunicativa del texto como los condicionantes ideológicos y culturales que operan en el proceso traductológico. Esta combinación teórica resulta especialmente pertinente para un texto que no solo debe transmitir elementos de terror, sino también servir como vehículo de representación cultural.

Teorías de traducción

Desde compartir tradiciones, música, folclore y leyendas de manera oral hasta plasmar la historia en papel y paredes, la literatura es un vínculo entre las sociedades y civilizaciones antiguas y modernas, así como también sus estilos de vida. En la misma línea, la literatura permite el intercambio de riqueza cultural gracias al arte y a la disciplina de la traducción. La traducción, por su parte, juega un papel indispensable en la recopilación, transmisión y distribución de textos literarios a diferentes culturas y sociedades. Los autores como Christiane Nord, de la década de los 1990, y André Lefevere, de la década de los años 1980, ofrecen aportes invaluable para la traducción de literatura. Relacionar los principios de estos dos traductores ofrece una perspectiva única de estas décadas para la traducción de textos literarios.

El presente trabajo se realizó a partir de la combinación de estas dos grandes teorías de traducción: el funcionalismo de Christiane Nord (1997) y la traducción como

reescritura de André Lefevere (1985). Primeramente, es importante definir el concepto de funcionalismo que propone esta autora. La teoría funcionalista de Nord (1997) parte del principio de que toda traducción debe responder a una función específica determinada por las necesidades comunicativas de la cultura meta. Esta autora propone que la traducción es una actividad intercultural y su enfoque resulta fundamental para el presente estudio. *La traducción de San José encantado y otras historias* debe cumplir una doble función: preservar el efecto estético-emocional del terror y facilitar la comprensión intercultural.

Nord (2009) explica que «de acuerdo con el modelo de interacción textual [...], el receptor usa el texto para una determinada función, según sus propias expectativas, necesidades, bagaje general y condiciones situacionales» (p. 215). Tomar en cuenta esta función es indispensable al momento de aplicar la teoría de Nord en el proceso de traducción, ya que el texto meta debe cumplir con una función determinada. Dicho lo anterior, el funcionalismo se define como el propósito con el cual se crea un texto meta de acuerdo con la audiencia a la que este se dirige. Para el corpus de este estudio, resultan particularmente relevantes los factores de receptor y lugar, dado que la traducción debe adaptar referencias culturales específicamente costarricenses a un público anglohablante.

Otro aspecto importante es el rol del traductor según la teoría funcionalista de Nord. En palabras de la autora:

En una comunicación intercultural, cuando emisores y receptores pertenecen a dos comunidades lingüístico-culturales distintas, puede ser difícil que se comuniquen directamente [...] Donde esto no es posible, los agentes necesitan un INTERMEDIARIO que les facilite la comunicación a través de la barrera lingüístico-cultural (2009, p. 213).

En otras palabras, el traductor cierra una brecha entre el lector y el texto, ya que el receptor está condicionado por la cultura y el entorno en el que se desenvuelve y precisa de un apoyo adicional para comprender referencias socioculturales del texto original.

Nord también propone que la traducción conlleva un proceso de equivalencia

funcional por parte del traductor para que el receptor pueda acceder a un texto que cumpla con las mismas funciones del texto original (2008, p. 218). En otras palabras, la traducción del texto meta debe ser equivalente en cuanto a los aportes literarios del texto original. Al traducir, el profesional a cargo debe tomar en cuenta la cultura en la que se desenvuelve el texto original y de esa manera transmitir todos los elementos culturales, literarios y semánticos al texto meta. Esta perspectiva del traductor como mediador cultural adquiere especial relevancia en textos como *San José encantado y otras historias*, donde los elementos culturales no son meramente decorativos, sino constitutivos del efecto terrorífico.

La teoría de Lefevere (1992) por su parte, conceptualiza la traducción como una forma de reescritura que inevitablemente refleja cierta ideología y poética, operando bajo determinadas restricciones del sistema literario receptor. Lefevere identifica tres factores principales que condicionan la reescritura: la ideología dominante, la poética prevalente y el mecenazgo. En *Why Waste Our Time in Rewrites* (1985), Lefevere propone que la literatura está condicionada por cinco factores: discurso, original, idioma, poética e ideología; estos factores son controlados por el mecenazgo y el profesional (p. 234, 235).

Tomar en cuenta los condicionantes que ambos autores proponen permite que haya una reinterpretación equivalente y, de esta manera, el texto meta se mantiene funcional y relevante para la cultura de destino. En el contexto de *San José encantado y otras historias*, la ideología se manifiesta en la intención de presentar una imagen específica de la identidad costarricense, mientras que la poética se relaciona con las convenciones del género de terror en la literatura anglosajona. El mecenazgo, por su parte, incluye tanto las expectativas del público meta como las condiciones solicitadas por la autora (conservar y aumentar el sentido de misterio y terror y mantener elementos culturales).

Síntesis de las teorías de Lefevere y Nord

La síntesis entre Lefevere (1985) y Nord (1997) crea un modelo que opera en diferentes niveles de análisis y toma de decisiones traductológicas. Cuando estas dos

teorías trabajan juntas, proporcionan al traductor un marco conceptual que es tanto descriptivo como prescriptivo. Descriptivo porque ayuda a entender las fuerzas complejas que operan en cualquier situación traslativa, y prescriptivo porque ofrece herramientas metodológicas para tomar decisiones. Esta síntesis permite al traductor mantener una conciencia crítica de su posición dentro de los sistemas culturales mientras se compromete activamente con la tarea específica de facilitar la comunicación intercultural efectiva.

La complementariedad entre las teorías de Christiane Nord (1997) y André Lefevere (1997) representa un enfoque metodológico coherente para el análisis traductológico que equilibra la fidelidad funcional con la necesaria adaptación cultural. Esta síntesis explora cómo ambas perspectivas se integran en una metodología que opera simultáneamente a nivel macrotextual y microtextual.

Basado en la investigación de cada teoría de traducción propuestas, se determinó que las teorías de Nord (1997) y Lefevere (1985) resultaban relevantes y complementarias para la traducción de *San José encantado y otras historias*. La combinación de ambos enfoques permite un análisis integral que considera tanto la funcionalidad comunicativa como los condicionantes sistémicos de la traducción. Por tanto, el texto traducido resultó en una reescritura de *San José encantado y otras historias* que transmiten elementos de identidad cultural al lector meta y transmiten elementos de terror y misterio amplificadas por consideraciones psicológicas.

El concepto medular en la teoría de Nord (1997) es la fidelidad. La fidelidad no es necesariamente al texto en sí, si no a la función y propósitos establecidos por el autor y para la audiencia meta, donde se adopta un rol de mediador cultural responsable que debe equilibrar las expectativas y necesidades de todas las partes involucradas en el proceso comunicativo.

La teoría de Nord (1997) se ve reflejada en este trabajo final de graduación a nivel macrotextual, donde mantener la función comunicativa global del texto origen fue la prioridad para lograr un texto culturalmente relevante para la audiencia meta. Esto

significa que el propósito principal de Vanessa Alvarado, su intención comunicativa fundamental y el mensaje central que desea transmitir se preservaron en el texto meta. La fidelidad en este nivel macro implica que el texto traducido cumpla en la cultura receptora una función equivalente a la que cumplía el original en su contexto de origen, aunque los medios específicos para lograr ese objetivo puedan variar considerablemente.

André Lefevere (1985) representa una perspectiva distinta pero complementaria, arraigada en los estudios culturales y en una comprensión de la traducción como práctica social e ideológica. Esto resulta particularmente relevante para una traducción donde la autora solicita condiciones para que el texto se traduzca al inglés. Por ende, se refleja inevitablemente una ideología determinada al querer aplicar instancias del imaginario costarricense.

La identidad cultural costarricense, condicionada por el factor de mecenazgo según Lefevere (1985) y parte de encargo de traducción para dar una mejor perspectiva de San José (propósito) y atraer a personas de culturas diferentes al país (función) según Nord (1997), se ajusta a una poética específica de la cultura receptora. Esta perspectiva refleja las decisiones condicionadas por factores externos al texto mismo.

La poética incluye las expectativas estéticas del público lector, y las nociones predominantes sobre qué constituye un texto bien escrito o una buena traducción que en este caso es que cause más miedo y terror y que el escenario del libro resulte culturalmente atractivo. Este factor determinó la implementación de estructuras sintácticas, modificaciones microtextuales, ajuste el registro lingüístico y reorganización de elementos textuales para cumplir con las expectativas de la cultura receptora.

La perspectiva de Lefevere (1985) a nivel microtextual, reconoce explícitamente que las decisiones traductológicas específicas sobre la estructura oracional, las elecciones léxicas, los recursos estilísticos y el énfasis comunicativo están condicionadas por factores que trascienden el texto mismo. La reescritura a nivel microtextual implica aceptar que ciertas desviaciones del texto origen no solo son inevitables sino necesarias para que el texto funcione efectivamente en la cultura meta. Estas desviaciones, en este

proyecto de investigación en específico, pueden incluir la reorganización sintáctica para ajustarse a las normas gramaticales y estilísticas de la lengua meta, la adaptación del registro y tono para cumplir con las expectativas del público receptor, y la redistribución del énfasis oracional para lograr efectos comunicativos equivalentes mediante recursos diferentes.

La combinación de Nord (1997) a nivel macrotextual y Lefevere (1985) a nivel microtextual representa una metodología coherente que resuelve la tensión entre la fidelidad y la libertad traductológica. Esta complementariedad opera mediante una división funcional del trabajo teórico donde cada perspectiva aporta lo que la otra no puede ofrecer plenamente.

Esta metodología híbrida evita dos extremos problemáticos. Por un lado, rechaza el literalismo rígido que sacrifica la funcionalidad comunicativa que traicionaría el propósito del texto original al producir un texto meta disfuncional. Por otro lado, también rechaza la libertad traductológica sin límites que podría desembocar en adaptaciones tan radicales que el texto meta perdería toda conexión significativa con el original. La combinación de ambas teorías establece simultáneamente límites y libertades: límites en cuanto al propósito comunicativo global que debe respetarse, y libertades en cuanto a los medios específicos mediante los cuales ese propósito puede alcanzarse. Una vez establecido el marco macrotextual fiel al mensaje de la autora, se realizan las reescrituras microtextuales necesarias, justificadas por los condicionantes que Lefevere (1985) identifica, para producir un texto que funcione efectivamente en la cultura meta sin perder su conexión funcional con el original.

Identidad cultural en la literatura

El concepto de identidad es particularmente relevante en las sociedades y culturas. La Real Academia Española define el concepto de identidad como un «conjunto de rasgos propios de un individuo o de una colectividad que los caracterizan frente a los demás» (2025). Giménez (2007) también define este concepto en «Estudios sobre la cultura e identidades sociales» «como el conjunto de repertorios culturales interiorizados

(representaciones, valores, símbolos) a través de los cuales los actores sociales demarcan sus fronteras y se distinguen de los demás actores en una situación determinada» (p. 60). En el contexto literario, estos repertorios se materializan a través de elementos como el espacio geográfico, las tradiciones, el imaginario colectivo y las instituciones sociales. Para Costa Rica, la construcción identitaria se ha articulado históricamente en torno a ciertos mitos fundacionales y características distintivas.

Este conjunto de rasgos como la historia, la institucionalidad, el espacio geográfico, la infraestructura y las costumbres y tradiciones, especialmente en una sociedad como la costarricense moldea la identidad del país. Tal y como lo explica Innerarity (2023) en «Historia, narración e identidad»,

Nuestra identidad es un asunto histórico y no un acto de la voluntad. Que la identidad

es el resultado de una historia quiere decir que no es el resultado de una acción consciente, de un plan para conseguir precisamente ese producto (par. 7).

Es decir, la historia construye la identidad de un pueblo y a partir de los eventos se genera un imaginario. En Costa Rica, particularmente, la institucionalidad tiene una relación estrecha con la historia. Cascante (2023) explica que:

El primer acercamiento a las instituciones costarricenses se encuadra en los primeros estudios historiográficos que los intelectuales liberales produjeron a finales del siglo XIX y principios del siglo XX. Los textos en cuestión describen la creación de instituciones públicas, sin embargo, estas son el producto de la inteligencia de los grandes hombres de estado (par. 4).

Desde los inicios de Costa Rica como Estado y junto a todas las reformas, se ha formado una historia alrededor de cada institución del país.

Otro elemento necesario para propósitos de este proyecto es el espacio geográfico. Nogué (2001) teje la relación entre identidad y espacio geográfico en, Paisaje, identidad y globalización:

Cuando creamos lugares en el espacio geográfico, cuando «vivimos» estos

lugares,

creamos identidades. Hablar de lugar, por tanto, es hablar de identidad, porque la identidad no va solo asociada a características tales como el sexo, la etnia o la lengua,

sino también al espacio geográfico (p. 137).

El espacio urbano de San José funciona en el texto no solo como escenario, sino como personaje activo que condensa la memoria colectiva nacional. Los edificios y espacios descritos en *San José encantado y otras historias* funcionan como depositarios de la memoria cultural costarricense. Por esta razón, la traducción debe no solo transferir la dimensión referencial de estos espacios, sino también su carga simbólica y emocional. Los lugares donde se encuentran edificios icónicos como los que se describen en el libro llevan consigo grandes historias que contribuyen a la identidad cultural y se relacionan con la institucionalidad tan marcada en nuestro país.

En la misma línea, la identidad cultural se reproduce dentro de la literatura costarricense tomando en cuenta elementos del imaginario nacional. Tal y como lo explica Mancilla (2006) en su estudio filológico, «Literatura e identidad cultural»:

Inquirir en la conexión literatura-identidad cultural equivale, pues, a indagar, desde una perspectiva informada por el materialismo histórico y cultural, en los efectos de experiencias de realidad que un texto concreto provee o no provee en relación con la acción de visibilizar y tensionar los límites identitarios entre "nosotros" y los "otros", de manera que el texto exhiba sus fortalezas y debilidades a la hora de producir o reproducir identidad (par. 17).

Por consiguiente, las experiencias y vivencias durante la construcción de una sociedad, así como sus costumbres y tradiciones, a través de la historia se han reflejado de manera directa en la literatura.

En cuanto al elemento cultural como objeto de análisis de este trabajo, la preservación y transmisión de elementos de identidad cultural costarricense constituyen un reto complejo. Shirley Montero (2008) explica la relación entre la identidad nacional y

la literatura en «El perfil de la autoimagen en la literatura costarricense y el discurso de la posmodernidad latinoamericana». Esta autora propone que la literatura juega un papel esencial en la construcción de la identidad nacional costarricense. El texto original con el cual se trabajó contiene numerosos culturemas, costarriqueñismos, referencias geográficas específicas y tradiciones que requieren estrategias traductológicas especializadas para su efectiva comunicación intercultural. A través de este trabajo se identifican los elementos del imaginario costarricense presentes en el libro con el fin de transmitirlos a otras culturas por medio de la traducción.

Según los planteamientos de Montero (2008), el concepto de identidad nacional costarricense es el producto de un arduo esfuerzo por narrar, por medio de la literatura y otras prácticas culturales como el periodismo, un discurso unificador verosímil, que genere en cada individuo ese sentimiento de recíproca pertenencia al grupo (p. 9).

A través del texto original de este trabajo, se presentan varias características que aportan a este sentido de identidad y pertenencia. Estas características se analizaron cuidadosamente para plantear una traducción acorde que cumpla con los requisitos de dar a conocer y resaltar los elementos culturales que representan a Costa Rica en *San José encantado y otras historias*.

Otro elemento esencial de este texto es que busca transmitir elementos culturales de la sociedad costarricense. La semántica y redacción del texto invitan al lector a conocer la capital de este país. La tesis de licenciatura de la Universidad de Costa Rica, «Identidad y espacio público: hacia un reconocimiento y rescate de los principales referentes identitarios de la cultura costarricense» de Soto Gómez (2020), expone el impacto que representa el espacio costarricense tiene sobre el imaginario nacional.

El espacio público como principal escenario de la vida social ciudadana, donde se expresan las diferentes manifestaciones de la cultura, la política y las dinámicas económicas que distinguen e identifican a los pueblos, es decir, donde se hace manifiesta su identidad" (Soto Gómez, 2020, p. 4).

En *San José encantado y otras historias*, se reflejan diversos elementos culturales como las comidas, las costumbres, las tradiciones, el estilo de vida y el lenguaje con una relación cercana al entorno urbano. Vanessa Alvarado emplea diversos adjetivos, descripciones y aclaraciones sobre la ciudad de San José e invita a los lectores a visitar y conocer estos espacios históricos.

Psicología y literatura

La literatura es una forma de expresión que permite al ser humano exponer sus ideas, ideologías y pensamientos en un texto. Debido a esto, indudablemente involucra un proceso mental y psicológico. Como se observa en la reseña bibliográfica de este trabajo, la literatura de terror opera fundamentalmente sobre mecanismos psicológicos específicos que generan respuestas emocionales en el receptor. Comprender la relación entre el lector, el texto literario y la literatura es clave para la elaboración de este trabajo final de graduación.

El contexto y la definición de psicología del texto son clave para el desarrollo de este trabajo. Serna (2018), licenciada en psicología de la Universidad Autónoma del Estado de Hidalgo, define este concepto:

La psicología es la ciencia que se ocupa tanto teórica como prácticamente, del estudio de los aspectos biológicos, sociales y culturales del comportamiento humano, tanto a nivel social como individual, así como también del funcionamiento y desarrollo de la mente humana (p. 6).

Como se puede observar en la cita anterior, la cultura está ligada a la psique humana, por lo tanto, deberá ser tomado en cuenta en los textos literarios. Para la traducción, esto implica que las decisiones léxicas y estilísticas deben considerar no solo la precisión semántica, sino también el impacto psicológico en el receptor.

La selección de registros, la manipulación del ritmo narrativo y la construcción de la atmósfera adquieren, por tanto, relevancia traductológica. Para traducir un texto de terror y realidad ficcionalizada como *San José encantado y otras historias* de manera que resulte culturalmente relevante para otras culturas y para conocer la identidad nacional

costarricense mientras se incrementa la sensación de terror, es preciso indagar sobre las implicaciones psicológicas en el lector.

De acuerdo con el Colegio de psicólogos de Argentina, en «Literatura y Psicología: La relación entre la obra literaria y el autor», las obras literarias reflejan la condición humana y por ende, se debe incluir el contexto social en el que se encuentran los lectores:

La interpretación psicológica de la obra literaria debe ser rigurosa y basada en evidencias. No se trata simplemente de hacer deducciones gratuitas o aplicar de manera estereotipada y mecánica teorías psicoanalíticas. La interpretación debe ofrecer pasos convincentes que respalden las inferencias realizadas (2022, par. 7).

Es decir, para aplicar de manera efectiva las características y teorías psicológicas no basta con simplemente replicar conceptos de psicoanálisis en el texto. Es pertinente analizar el texto de manera puntual, pero es más importante aún analizar el contexto sociopolítico y geográfico donde se desarrolla el libro. De esta manera, se pueden replicar las características psicológicas deseadas en un texto meta a una cultura ajena a la que pertenece el libro.

Traducción de realidad ficcionalizada

San José encantado y otras historias es un libro que recopila diversas historias basadas en hechos reales que involucran sucesos paranormales. Este libro se inscribe en lo que Roas (2011) denomina literatura de realidad ficcionalizada, caracterizada por la intersección entre elementos referenciales y ficcionales (p. 5-9).

La definición de literatura de Saganogo (2007) en su estudio, *Realidad y ficción: literatura y sociedad*, corresponde a una práctica intencionada con el fin de transmitir elementos a otros. «Literatura es, pues, una disciplina expresiva, una técnica lingüística que consiste en la representación escrita o hablada de contenidos psíquicos valiosos, con la intención y capacidad de transmitirlos a receptores» (p. 56). De la misma manera, este autor relaciona el concepto de literatura con el de realidad. En otras palabras, la realidad

ficcionalizada en la literatura no se queda solo con lo que perciben los sentidos, sino que crea una historia que, aunque parezca real, nace más de la mente del lector y su interpretación que de hechos comprobables. Saganogo afirma que:

En la literatura, la realidad va más allá de lo real palpable, es, en la mayoría de los casos, la imaginación y la especulación, por eso, el escritor más realista es el que supera y minimiza todo empirismo y toda percepción de los sentidos en provecho de una ficción (p. 57).

Asimismo, *San José encantado y otras historias* describe lugares y sucesos de la vida real basados en una recopilación de historias de eventos paranormales que han ocurrido en la ciudad de San José, clasificando este texto como literatura de realidad ficcionalizada.

Como parte del género de realidad ficcionalizada, el texto original también se clasifica dentro del género de literatura de terror. La traducción de terror lleva consigo diversas consideraciones para crear un texto meta que logre transmitir el concepto de terror, misterio y miedo. Llácer (1994) recomienda las cinco sugerencias de Etienne Dolet en su tesis doctoral «La traducción del terror: un enfoque integrador. Propuesta de traducción de "The Masque of the Red Death", "The Pit and the Pendulum" y "The Cask of Amontillado" de Edgar Allan Poe»:

Conocimiento extralingüístico del texto a traducir, conocimiento de la lengua del autor, distanciamiento de la traducción palabra por palabra, prevención contra calcos y conocimiento del funcionamiento de la lengua a la que se traduce, así como de sus matices estilísticos (p. 12).

Tomando en cuenta estos elementos, es pertinente definir los conceptos de miedo, terror y misterio para propósitos de este trabajo final.

De acuerdo con el *Diccionario de la lengua española* de la RAE, el concepto de terror en el contexto literario corresponde a «una obra cinematográfica o literaria y del género al que pertenecen: que buscan causar miedo o angustia en el espectador o en el lector» (2025). Para cumplir con estos parámetros, se aplicaron diversas técnicas y

estrategias que se explican con mayor detalle en el marco metodológico de este trabajo. En relación con lo anterior, la elección de palabras que se utilizan en la traducción, especialmente la traducción de terror, conlleva una carga psicológica en el lector. El uso específico de palabras de contenido, la fraseología e incluso la estructura de la oración crean un efecto en el lector. Ramirez y sus colaboradores analizan las implicaciones psicológicas del uso de las palabras en su trabajo de investigación, «La psicología del uso de las palabras: Un programa de computadora que analiza textos en español», y concluyen que el número de palabras no tuvo ningún efecto relevante en los lectores, sin embargo, elementos como el uso de primera persona, la valencia negativa y positiva y palabras sociales sí que reflejan diferencias a nivel psicológico (Ramirez, et al, 2007). Por tanto, una traducción que aplique las consideraciones psicológicas en el lector suman un mayor valor al texto meta ya que logra reproducir los elementos de terror y misterio que se busca replicar y amplificar en este trabajo de investigación.

La fundamentación teórica presentada establece un marco analítico integral que considera las dimensiones funcionales, culturales, psicológicas y genéricas implicadas en la traducción de *San José encantado y otras historias*. La síntesis de los enfoques de Nord (1997) y Lefevere (1985), complementada con perspectivas sobre identidad cultural y psicología de la audiencia meta, proporciona las herramientas conceptuales necesarias para abordar los desafíos específicos que presenta este texto. Este marco teórico fundamenta las decisiones metodológicas y analíticas que se desarrollarán en los capítulos posteriores, estableciendo los criterios para evaluar la efectividad de las estrategias traductológicas implementadas en la transferencia intercultural de elementos de terror, identidad y realidad ficcionalizada.

Finalmente, este capítulo de teoría permitió que la traducción final de este trabajo de graduación tuviera un enfoque cultural y psicológico que crea una imagen mental y más vívida de la capital de Costa Rica para los lectores anglohablantes. Debido a que se aplicaron los principios de la teoría de reescritura de André Lefevere (1985), la traducción final presenta un cambio leve de estilo que difiere sutilmente en comparación con el de la

autora.

Capítulo IV. Marco metodológico

El presente capítulo describe el proceso metodológico empleado para analizar la traducción al inglés de *San José encantado y otras historias*. Este marco se estructura en cuatro secciones principales: Diseño y enfoque metodológico, Proceso de traducción, Criterio de selección de muestras y Métodos de análisis de la traducción. El objetivo de este apartado es explicar de manera sistemática los procedimientos utilizados para evaluar las decisiones traductológicas desde la perspectiva de la identidad cultural costarricense y el impacto psicológico del texto traducido.

El estudio realizado es descriptivista elaborado con un método mixto que estudia la traducción de *San José encantado y otras historias* como objeto de estudio. El objetivo es dar a conocer el proceso de traducción de este libro y evaluar las decisiones traductológicas a partir de un punto de vista de identidad nacional costarricense y amplificar el terror y el misterio a partir del análisis psicológico. El proceso de traducción se caracteriza desde un punto de vista neutral donde se explica por qué la traducción emplea técnicas como explicitación, ampliación y transposición, y se implementaron adjetivos, adverbios y diálogos que no estaban presentes en el TO.

Diseño y enfoque metodológico

Se optó por un método mixto de investigación debido a que este trabajo evalúa las decisiones de traducción a partir de conceptos teóricos y un enfoque cualitativo, como se observa en el capítulo VI, y un método cualitativo y cuantitativo en el capítulo V. Asimismo, este estudio adopta un enfoque tanto descriptivo como explicativo con una metodología mixta para analizar *San José encantado y otras historias* desde dos perspectivas complementarias: la preservación de elementos culturales costarricenses y la efectividad psicológica con respecto al terror del texto traducido.

Se seleccionó un método mixto debido a que, primeramente, el análisis cuantitativo permite clasificar y contabilizar las técnicas de traducción empleadas. El análisis cualitativo, por su parte, facilita la evaluación del impacto cultural y psicológico y la triangulación de métodos fortalece la validez y confiabilidad de los resultados. Se

seleccionaron cuarenta y cuatro muestras de manera intencionada para el análisis de identidad cultural, distribuidas en costumbres y tradiciones (diecisiete muestras); espacio geográfico e infraestructura (doce muestras); institucionalidad e historia (quince muestras); y cincuenta y cuatro muestras a través de todo el texto original y el texto traducido para el análisis psicológico. Para la selección de estas muestras, se consideró la relevancia cultural, la representatividad del fenómeno estudiado y el potencial impacto psicológico en el lector.

Proceso traductivo

En la frase preliminar, se realizó una lectura y un análisis de la versión inicial del libro. Para concretar este análisis, se observó el estilo de la autora y se analizó el texto a nivel semántico (detalles macro y microtextuales). Se concluyó que el texto original tenía un tono coloquial y amigable con múltiples diálogos, relatos, estilo indirecto, oraciones largas con pocos conectores y adjetivos pero muy descriptivas. El texto original busca que el lector se vea a sí mismo en la situación que se narra. Hay una presencia amplia de costarriqueñismos y culturemas en el texto original. Por esta razón, se le solicitó a la autora una entrevista para aclarar términos específicos y detalles sobre personajes.

Una vez que se completó este análisis, se seleccionó la teoría de traducción que serviría como marco metodológico de este trabajo. Inicialmente se aplicaron los planteamientos de Venuti (1995) sobre la visibilidad del traductor y la preservación de elementos culturales. Sin embargo, esta aproximación resultó en un distanciamiento del lector meta, contradiciendo el objetivo de difundir la cultura costarricense. Consecuentemente, se adoptaron los enfoques de Christiane Nord (2009) para el análisis funcional y la aplicación de técnicas de explicitación y ampliación, y de André Lefevere (1985) para las consideraciones de reescritura cultural y la aplicación de modulación y transposición.

La traducción fue completamente manual, por lo que el proceso de revisión y edición fue exhaustivo y requirió mucho tiempo para evitar ciertos tipos de errores binarios, que de acuerdo con Sherry Gapper (2025) corresponden a errores que la

inteligencia artificial no comete, y corregir aquellos que no se observaron durante la primera revisión. Dado que el libro se tradujo antes de su lanzamiento y publicación oficial, el texto traducido pasó por dos procesos iniciales de revisión y edición. Para revisar y editar la primera versión del texto, se concluyó que un cambio de enfoque en cuanto a las teorías de traducción era necesario. Inicialmente, se optó por aplicar los conocimientos de Venuti para conservar elementos de la identidad cultural costarricense. Este autor propone que se conserven los elementos culturales y lingüísticos y critica la domesticación, invisibilizando al traductor (Venuti, 1995, *The Translator 's Invisibility: A History of Translation*).

Sin embargo, lejos de crear una mayor comprensión de la cultura costarricense en el lector, se creó distancia. El texto traducido excluía a los lectores meta y derrotaba el propósito de la traducción: dar a conocer la identidad cultural costarricense mientras se sumerge al lector en el texto por medio de la familiarización en determinado entorno. Por esta razón, se descartaron los planteamientos de Venuti y se recurrió a los de Nord y Lefevere.

Seguidamente, al obtener la versión final del libro, se acudió a una reorientación teórica y ajustes estilísticos basados en los nuevos enfoques adoptados. La nueva versión del libro contaba con una historia adicional que se tradujo como «The Woman in the Winged Hat». Esta sección del libro fue traducida desde los enfoques traductológicos de Lefevere y Nord al igual que el resto del libro. Además, la versión final de la traducción tuvo un proceso de corrección de ortotipografía en el texto traducido y reestructuración de párrafos.

Al obtener la versión final traducida, el texto pasó por la última sesión de revisión donde se ajustaron pequeñas secciones para asegurar la fluidez del texto. Por tanto, se debe recalcar que nuevamente se corrigieron errores mínimos pero relevantes de puntuación.

Criterio de selección de muestras

La selección de muestras para el análisis de identidad cultural se fundamentó en varios criterios específicos que garantizaran la representatividad y relevancia del corpus analizado. Se priorizaron fragmentos con alta densidad cultural, es decir, aquellos segmentos que presentaran una concentración significativa de elementos culturales, específicamente costarricenses. Asimismo, se consideró la complejidad traductológica de cada muestra, seleccionando aquellos pasajes que presentaran desafíos significativos de traducción debido a las referencias culturales implícitas.

La representatividad categórica constituyó otro criterio fundamental, asegurando que las muestras ilustraran claramente cada una de las tres categorías establecidas para el análisis cultural. Se incorporó también la variedad lingüística, incluyendo ejemplos que abarcaran diferentes registros del español costarricense, desde el formal hasta el coloquial y dialectal. La frecuencia de aparición se consideró relevante por lo que se seleccionaron elementos culturales que se repitieran a lo largo del texto con variaciones que permitieran observar diferentes estrategias traductológicas.

El grado de especificidad cultural fue determinante para identificar referencias que requirieron conocimiento específico del contexto costarricense, así como el potencial de pérdida en traducción, priorizando aquellos elementos con riesgo de significado reducido o alterado en la lengua meta. Se excluyeron deliberadamente fragmentos con elementos culturales universales o fácilmente reconocibles internacionalmente, segmentos traducidos literalmente sin técnicas traductológicas específicas y muestras repetitivas que no aportaran información adicional al análisis.

Para el análisis psicológico, la selección se basó en criterios diseñados para identificar fragmentos con potencial impacto emocional y cognitivo en el lector. Se priorizó la intensidad emocional, seleccionando pasajes específicamente diseñados para generar respuestas emocionales como terror, suspenso o inquietud. Los elementos sensoriales constituyeron otro criterio clave, incluyendo descripciones que apelaran a los sentidos y generaran imágenes mentales vívidas en el receptor.

Las técnicas narrativas psicológicas fueron consideradas esenciales, identificando el uso de perspectiva, tiempo narrativo y estructura que pudieran afectar la percepción del lector. Se valoró la ambigüedad controlada, seleccionando elementos que generaran incertidumbre o tensión psicológica de manera deliberada. La identificación del lector fue otro factor determinante, priorizando fragmentos que facilitarían la proyección del lector en las situaciones narradas.

La progresión dramática se consideró para incluir momentos clave en el desarrollo de tensión psicológica a lo largo de las narrativas. Finalmente, se evaluaron las diferencias culturales en percepción, identificando elementos que podrían tener impacto psicológico diferente entre la cultura de origen y la cultura meta. Se excluyeron pasajes puramente descriptivos sin carga emocional, fragmentos de transición o conectores narrativos y diálogos informativos sin contenido psicológico relevante.

Los criterios de distribución y equilibrio aseguraron que las muestras se distribuyeran equitativamente a lo largo de todo el texto para evitar sesgo por ubicación narrativa, garantizando variedad de historias mediante la selección de fragmentos de todas las historias incluidas en la colección. Se controló la longitud de las muestras, manteniendo segmentos de extensión similar entre dos y cinco oraciones para facilitar la comparación, asegurando un contexto suficiente para su comprensión independiente y relevancia teórica que correspondiera directamente con los marcos teóricos de Nord (1997), Lefevre (1985) y las teorías psicológicas aplicadas.

Análisis de la identidad cultural

Para el desarrollo del primer capítulo, se seleccionaron varias muestras del texto original que reflejaran la identidad cultural costarricense y su respectiva traducción. Una vez completado este proceso, se procedió con la categorización de muestras. Estas se clasificaron basadas en los patrones identificados en el texto y se dividieron en tres secciones que corresponden a Costumbres y tradiciones, Espacio geográfico e infraestructura e Institucionalidad e historia, respectivamente.

Al obtener las categorías necesarias para la clasificación de muestras, se seleccionaron aquellas que eran más representativas y relevantes con base en las categorías que describen el libro. Las muestras se seleccionaron a partir de la totalidad de instancias presentes en el texto traducido que representaban factores de la identidad cultural costarricense, extraídas cuidadosamente por medio de una comparación del texto original y su contraparte traducida. Se empleó la toma de muestras y se estudiaron las decisiones traductológicas para conservar la identidad cultural costarricense y transmitirla a una audiencia anglohablante.

La categoría de costumbres y tradiciones contaba con dieciséis muestras, la de espacio geográfico e historia con doce y la de institucionalidad e historia con quince, resultando en un total de cuarenta y tres muestras. Para completar dicho objetivo y obtener una opinión neutral, se acudió al uso de la inteligencia artificial. Inicialmente, se optó por utilizar Chat GPT para el análisis de las muestras. Sin embargo, esta herramienta no era capaz de distinguir efectivamente entre la modulación y la transposición y la adaptación y la explicitación. Por ejemplo, se le presentaba una muestra que correspondía a transposición, pero esta herramienta la clasificaba como modulación y daba la definición de transposición. Adicionalmente, Chat GPT daba únicamente retroalimentación positiva que favorecía a la traductora, derrotando el propósito de análisis.

Dado que el análisis de Chat GPT no era certero, se optó por utilizar Claude AI por recomendación de un experto en el área de programación del Instituto Tecnológico de Costa Rica, Richard Araya. Gracias al conocimiento en el área, este profesional conoce diversas herramientas de inteligencia artificial y recomendó la más apropiada según las necesidades de este proyecto. Araya explicaba que Claude AI corresponde a una herramienta de inteligencia artificial centrada en el ámbito académico y de investigación mientras que Chat GPT se centra en la optimización de respuestas. Es decir, Claude AI recopila información, la evalúa y provee una respuesta a partir de la fuente que mejor se ajusta a las necesidades académicas del usuario.

Inicialmente, se creó un instrumento para probar la eficacia de Claude AI y de Chat GPT. El instrumento consistía en un cuestionario elaborado por el usuario donde se puso a prueba el conocimiento de la inteligencia artificial. Se les preguntó a ambas si estaban familiarizadas con las técnicas y estrategias de traducción. Ambas confirmaron y dieron seguimiento a las preguntas. Seguidamente, se les pidió una explicación de teorías de traducción. Se les preguntó sobre autores como Nord, Vermeer, Venuti, Lefevere, Jacobson. Las respuestas de Claude AI eran más precisas y analíticas en comparación con Chat GPT porque daba ejemplos y más detalles que solo se obtienen con un conocimiento profundo de cada autor. Seguidamente, se les cuestionó sobre las técnicas de traducción. Claude AI mostró una precisión acertada sobre cada técnica.

Cuando se le presentó una muestra a Claude AI, esta la clasificó de manera acertada e incluso dio retroalimentación que corresponde a cada categoría previamente seleccionada. En algunos casos, la herramienta incluso criticó de manera neutral, positiva y negativa las decisiones traductológicas. Dicho lo anterior, se pudo determinar la eficacia de las estrategias de traducción en un texto culturalmente cargado.

Al finalizar el análisis de traducción con esta herramienta, se procedió al conteo de muestras y se le asignaron los porcentajes correspondientes a cada categoría, las técnicas y estrategias planteadas por la herramienta de inteligencia artificial. En conjunto con lo anterior, se valoraron diversas fuentes a partir de la investigación de libros, tesis y artículos. Finalmente, se añadió una sección de anexos donde se incluyen todas las muestras que se recopilaron a través del libro junto a su respectivo análisis.

Análisis psicológico de las muestras

En el segundo capítulo de análisis, Terror y psicología en la realidad ficcionalizada, se analizaron ejemplos previamente seleccionados para que dos profesionales del área de la psicología, un psicoanalista lingüístico con manejo del inglés y una psicóloga bilingüe con conocimientos en literatura, pudieran evaluar el impacto de la traducción en el lector a nivel psicológico.

Para garantizar la validez y profundidad del análisis, se seleccionaron dos profesionales con perfiles complementarios que aportaran perspectivas especializadas distintas. El primer participante, identificado como Alejandro Navarro, es un psicoanalista lingüístico con competencia avanzada en inglés y experiencia en análisis textual y lingüístico desde perspectivas psicoanalíticas. Su formación combina el conocimiento profundo de los mecanismos inconscientes que operan en la recepción textual con la comprensión de las diferencias lingüísticas entre español e inglés. La segunda participante, Norma Calvo, es una psicóloga bilingüe con formación especializada en literatura y experiencia en análisis de textos narrativos. Su perspectiva aporta una comprensión de los procesos cognitivos conscientes involucrados en la lectura y la interpretación textual. La selección de ambos profesionales respondió a criterios específicos que incluían competencia bilingüe, experiencia profesional mínima de cinco años en sus respectivas áreas, conocimiento previo de análisis textual y disponibilidad para dedicar el tiempo necesario al análisis detallado de las muestras.

Para lograr esto, se acudió a un método cualitativo y se agendaron dos entrevistas donde los profesionales dieron sus aportes. El análisis de las respuestas de ambos participantes reveló patrones significativos en la percepción del impacto psicológico de la traducción. Se seleccionaron cincuenta y cuatro muestras a través de todo el libro, donde diez fueron neutrales según el criterio de Alejandro y quince según Norma. Ambos profesionales coincidieron en cuanto a la postura neutral con tres de las muestras. Las muestras se pueden encontrar en la sección de anexos (Anexo 2, Análisis de evaluación psicológica profesional).

Para la entrevista con Norma Calvo, se agendó una reunión que tuvo una duración de 1 hora y 30 minutos por medio de Google Meet. Mediante esta plataforma, se compartió pantalla y se le presentaron las muestras a la profesional. Se elaboró un documento, adjunto como anexo en este trabajo de investigación, donde se presentan las muestras tanto en la versión del español como en la del inglés para facilitar la comparación. Debido a los antecedentes de conocimiento literario de Norma, esta

profesional solicitaba contexto adicional para ejercer su aporte. Se leyeron las secciones que requirieron contexto adicional directamente de *San José encantado y otras historias*.

Por otra parte, la entrevista con Alejandro Navarro se dio de manera presencial y tuvo una duración total más extensa: 3 horas con 30 minutos. Este tiempo se dividió en dos sesiones distintas de 1 hora y 45 minutos. Se utilizó el mismo material que se aplicó con Norma anteriormente, pero en una versión impresa que facilitara la manipulación física y anotación directa de los textos. Como medida de control para evitar cualquier tipo de sesgo de confirmación o influencia entre participantes, se ocultaron deliberadamente todos los aportes y comentarios de la primera profesional en esta versión del documento, asegurando que las evaluaciones fueran completamente independientes.

Las divergencias en las evaluaciones proporcionaron información valiosa sobre la subjetividad inherente en la percepción del impacto psicológico y la influencia del marco teórico de referencia. Mientras que el enfoque psicoanalítico de Alejandro tendía a identificar sutilezas en los mecanismos inconscientes que podrían verse alterados por cambios aparentemente menores en la traducción, la perspectiva cognitiva de Norma se centraba más en los efectos inmediatos y conscientes en la experiencia de lectura.

Al finalizar ambas entrevistas, se elaboró un documento consolidado que presenta los aportes de ambos psicólogos en un formato de tabla comparativa, manteniendo la integridad de sus comentarios originales mientras facilita el análisis contrastivo de sus perspectivas. Esta sistematización permitió identificar áreas de consenso, divergencias significativas y patrones emergentes en la evaluación del impacto psicológico de las decisiones traductológicas.

El documento final incluye no solo las evaluaciones específicas de cada muestra, sino también comentarios generales sobre tendencias observadas, recomendaciones para futuras traducciones de textos de terror y reflexiones sobre la metodología empleada. Esta documentación completa se encuentra disponible en la sección de anexos del presente trabajo, garantizando la transparencia metodológica y la posibilidad de replicación del estudio.

En el capítulo V de análisis, se recurre a la inteligencia artificial, donde se le solicita por medio de comandos mantener una postura de análisis, mientras que en el capítulo VI, se cuenta con el apoyo de profesionales en el área de la psicología con conocimiento en la literatura y la lingüística. Gracias a estos métodos, los capítulos de análisis cuentan con fiabilidad y neutralidad.

Capítulo V. El rol de la identidad cultural en la traducción de realidad ficcionalizada

El presente capítulo ofrece un análisis del imaginario nacional costarricense presente en el libro *San José encantado y otras historias*. En esta sección del trabajo, se evaluarán las decisiones traductológicas de acuerdo con la teoría del funcionalismo de Nord (1997) y los condicionantes literarios de Lefevere (1985) para así conservar los elementos de la identidad nacional costarricense en el texto traducido. Para ello, se clasificaron ejemplos específicos del texto original en tres grandes categorías: historia e institucionalidad, costumbres y tradiciones, y espacio geográfico. Los criterios de selección de muestras se detallan en el capítulo IV de metodología. Seguidamente, se presentaron ejemplos específicos de cada categoría junto a su respectiva traducción y se le solicitó a la inteligencia artificial Claude que identificara las estrategias de traducción utilizadas. Los objetivos de esta sección son los siguientes:

1. Analizar las decisiones traductológicas donde se conservaron elementos del imaginario nacional costarricense tomando en cuenta las especificaciones de la autora del libro.
2. Resaltar los elementos de la identidad cultural para crear sensibilidad cultural costarricense en lectores pertenecientes a culturas ajenas a la costarricense.

Antes de la presentación del análisis, definir el concepto central de este capítulo de análisis es relevante. Chévez (2025) explica este concepto en «La idea de identidad nacional costarricense»: «la identidad nacional puede entenderse como esa relación con la nación a la que se pertenece, ya sea por haber nacido en su territorio, identificarse con sus costumbres y tradiciones o por formar parte de una comunidad» (par. 2). Tanto el territorio nacional como las costumbres y tradiciones que describen a una comunidad están presentes en *San José encantado y otras historias*.

Además, la autora mencionó en una entrevista realizada el día 9 de marzo de 2025 que el libro fue escrito con el propósito de dar a conocer más sobre la belleza presente en la capital de Costa Rica, San José. «Para lograr esto, es muy aburrido solo citar fechas y eventos históricos; es mejor contar las historias que pertenecen a San José

y su gente» (Alvarado, 2025, entrevista en persona). Este sentido de pertenencia refleja los relatos de *San José encantado y otras historias*, y es por esta razón que las costumbres y tradiciones se seleccionaron como una de las categorías de análisis.

Guendel (2009) presenta los orígenes y consideraciones históricas que dieron inicio a la identidad cultural costarricense en su ensayo «Dialéctica del imaginario nacional costarricense, orígenes y alcances sobre el sentido de nuestra identidad cultural contemporánea» donde destaca la importancia y el rol de los límites geográficos dentro de la identidad cultural: «los estados crean las naciones que dirigen, es decir configuran políticamente a una población en torno a una identidad, sin la que aquella estaría dispersa en diversos sentidos de ser social dentro de una misma región geográfica» (par. 6). En otras palabras, al momento de crearse un nuevo territorio y querer crear un sentido de pertenencia y comunidad dentro de los límites geográficos es preciso crear una identidad con la que los individuos concuerden.

Dicho esto, los límites geográficos dentro de cada país también tienen un rol crucial en la formación del imaginario colectivo. Como resultado, se seleccionó la categoría de espacio geográfico para el análisis de esta sección. Por último, la tercera categoría, historia e institucionalidad, se seleccionó basada en la relevancia democrática que tienen las instituciones en Costa Rica. Según Sánchez (2015), en su presentación, «Institucionalidad en Costa Rica: Ambivalencia y cuestionamiento a la democracia», «la estabilidad democrática y la opinión pública están estrechamente relacionadas y es aquí donde las instituciones tienen un papel crucial para la conservación de la democracia en Costa Rica» (p. 2-3). Este elemento se refleja en *San José encantado y otras historias* donde se mencionan diversas instituciones con valor cultural y social dentro de la sociedad costarricense. Dentro de la misma línea, el libro describe el origen y la historia de algunas de estas instituciones y así crea un espacio de análisis dentro de la categoría de historia e institucionalidad.

Costumbres y tradiciones

Para esta sección, se seleccionaron ejemplos que corresponden a algunas actividades comunes dentro de la sociedad costarricense presentes en el libro. En el capítulo de metodología, se pueden observar los criterios que se tomaron en cuenta para seleccionar estas muestras. Además, en esta sección se detalla la relevancia de las subcategorías seleccionadas. Este apartado se dividió en las siguientes subsecciones: las costumbres religiosas, las comidas típicas, los mitos y las leyendas.

Las costumbres religiosas

Uno de los ejemplos más relevantes y recurrentes en el libro corresponde al ritual fúnebre del novenario. Tal y como lo menciona Güendel en su ensayo, «Dialéctica del imaginario nacional costarricense, orígenes y alcances sobre el sentido de nuestra identidad cultural contemporánea»,

A diferencia de otras formas de religiosidad popular centroamericanas cargadas de sincretismo y de experiencias hierofánicas que se traducen en actitudes realmente sorprendentes, la religiosidad costarricense se mueve sólo dentro los márgenes del usual, es una religiosidad de costumbres (2009, p. 32).

Dentro del marco de las costumbres costarricenses, el novenario tiene un rol esencial en los actos fúnebres del país, la cultura y su sociedad. Según los valores católicos, esta práctica religiosa se realiza para reducir el proceso de estancia de las almas en el purgatorio. También, este rito del catolicismo ayuda a los creyentes a sobrellevar el proceso de duelo, ya que los seres queridos se reúnen y comparten.

En el capítulo «Más allá», se menciona esta práctica como despedida del abuelo: «El último de los 9 días, mientras todos rezaban en la sala [...]» (*San José encantado y otras historias*, p. 15-16). Esto se tradujo de la siguiente manera: «On the ninth day of the novena, while everyone was praying in the living room [...]» (*Enchanted San José and Some Other Stories*, p. 6). Se parte del hecho de que la cultura meta puede desconocer esta práctica, por lo que se optó por reemplazar la palabra «último» por «*ninth*». De esta

manera, se le ofrece una visión más amplia y se le proporcionan conocimientos al lector que podría no tener, dándole más detalles sobre la cultura costarricense.

Dentro de la misma línea, la historia corta llamada «Mi cuerpo yace aquí» se centra en las prácticas religiosas y describe la importancia de la primera comunión dentro de la formación cristiana-católica. Uno de los ejemplos más relevantes es el que explica la importancia que tiene el sacramento de la comunión dentro de la religión católica que se practica en Costa Rica: «[...] se celebraría la primera comunión de los niños, que se prepararon en ese lugar durante 3 años bajo la supervisión del padre Tosso» (*San José encantado y otras historias*, p. 53). En esta cita se observa el amplio tiempo de preparación que atraviesan los niños para poder formar parte de este sacramento. Esto se tradujo de la siguiente manera:

Three mothers were getting ready to clean and decorate the Animas Church because the First Communion ceremony was to take place the day after, Sunday, December 8th. Under Priest Tosso's supervision, the children were prepared for this sacrament for three years (*Enchanted San Jose and some other stories*, p. 31).

Se agregó la palabra sacramento para dar claridad en caso de que el lector desconozca esta práctica y se empleó una transposición para dar énfasis en el rol del sacerdote y crear un registro que muestra la importancia de este rito católico. Otro ejemplo de las prácticas católicas se ve reflejado en la siguiente cita: «Unos días antes de comenzar las celebraciones de Cuaresma, la iglesia abrió las puertas para las confesiones, ese día había bastante gente, pero le tocó al padre Manuel hacer las confesiones solo» (*San José encantado y otras historias*, p. 50). En este caso, se tradujo «cuaresma» como «Lent» ya que es un término más conocido para un lector anglohablante: «Some days before the Lent celebrations, the church opened its doors for confessions. Priest Manuel was on his own for a large line of people» (*Enchanted San José and Some Other Stories*, p. 28).

Los mitos y las leyendas

En cuanto a los mitos y leyendas, se seleccionaron ejemplos donde se reflejan criaturas presentes en el folclore costarricense como la Cegua y los duendes. En primera instancia, se seleccionó el siguiente ejemplo presente en la historia corta Los duendes del mercado central: «Carmela recordó que su madre le había contado que los duendes perdían a la gente para reírse de ellos [...]» (*San José encantado y otras historias*, p. 40). Para la traducción de este término, se empleó la técnica de explicitación utilizando un término más conocido para la audiencia anglohablante: *gnome*. «Everything became clear to Carmela: Her mother used to tell her that the *duendes*, little mischievous gnome-like creatures, loved to make people get lost just to make fun of them» (*Enchanted San José and Some Other Stories*, p. 22).

El mismo caso de explicitación se aplica en el siguiente ejemplo: «En México, también se encuentra el famoso fantasma de Matlacihua que es lo mismo que la Siguanaba en Guatemala o la Cegua en Costa Rica» (*San José encantado y otras historias*, p. 32). Además de la explicitación, la estructura oracional se ajustó para que resultara más familiares para los lectores anglohablantes: The famous Mexican *Matlazihua* ghost is equivalent to the *Siguanaba* in Guatemala and the *Cegua* in Costa Rica, which is a beautiful woman whose face turns into a horse's». (*Enchanted San José and Some Other Stories*, p. 17).

Las comidas típicas

En la cocina costarricense, los granos básicos como el arroz y los frijoles juegan un rol determinante en sus comidas típicas. Históricamente, la agricultura tuvo y ha tenido un rol esencial dentro de la economía costarricense. Esto se puede observar en el artículo de Molina (2022), «Costa Rica está entre los países más dependientes de la importación de granos básicos»:

La producción nacional de estos granos, que son la base de platos típicos como el gallo pinto y el pozol, solía ser mayor décadas atrás. Por ejemplo, hace 27 años el 82 % del frijol que consumían los ticos era sembrado por agricultores locales,

mientras que en el 2021 este porcentaje cayó a 9,71 % y nos colocó en el puesto 91 entre 96 países (par. 2).

Esta cita muestra porcentajes que demuestran el rol que tuvieron estos productos en la cultura costarricense. El rol de estos granos se presenta en el libro: «[...] para acompañarla con arroz y frijoles que nunca le podían faltar» (*San José encantado y otras historias*, p. 39). Esto se tradujo de la siguiente manera: «Sometimes, she would visit the poultry shop to add a small portion of chicken to her everyday rice and beans. Rice and beans are indispensable after all!» (*Enchanted San José and Some Other Stories*, p. 22). El adverbio *every day* se agregó para hacer énfasis en la importancia que tienen estos ingredientes en Costa Rica. Al agregar este adverbio, la estilística del texto traducido varía para que el lector pueda comprender la relevancia de estos ingredientes. Adicionalmente, se agregó una oración corta que sirve como reafirmación para el lector.

Arauz Cavallini explica la relevancia del café costarricense como parte del imaginario nacional. «En palabras del propio autor, este cultivo ha trascendido el ámbito económico y político, y ‘su mayor preponderancia ha sido en los ámbitos social y cultural’. De ahí el título del libro: *El café en Costa Rica. Gran modelador del costarricense*» (2011, p. 135). El café se muestra de manera repetitiva a través del libro, especialmente en el cuento «La chancha», dándole énfasis a la importancia de este producto dentro de la identidad costarricense. El siguiente ejemplo hace referencia al café durante un momento muy importante para el narrador: «Ella tenía una jarra de loza llena de café y unos bollitos de pan de piña con mantequilla [...]» (*San José encantado y otras historias*, p. 147). Para crear conciencia en el lector meta que puede ser ajeno a la cultura costarricense, se implementó la frase «*Costa Rican typical slab mug*» que es descriptiva y comunica la relevancia cultural alrededor del café. Véase el ejemplo a continuación: «She was holding a Costa Rican typical slab mug full of coffee and some pineapple bread buns with butter» (*Enchanted San José and Some Other Stories*, p. 102). En la misma línea, se agregaron adjetivos para reforzar la importancia de las comidas tradicionales presentes en el libro.

Espacio geográfico e infraestructura

La importancia de los espacios geográficos dentro del territorio nacional y la infraestructura presente en *San José encantado y otras historias* juega un rol esencial ya que este libro busca rescatar la historia de San José y crear conciencia sobre la capital de Costa Rica. En cuanto al rescate cultural presente en los edificios de San José, la traducción se centra en crear énfasis por medio de cláusulas explicativas, adjetivos, cambio de registro y de estilo y técnicas de traducción como la explicitación, transposición y ampliación. La siguiente cita de «El vampiro del Morazán» ejemplifica lo anterior y se refleja de manera clara:

La zona de Barrio Amón y Parque Morazán nos deleita con casas y construcciones del siglos XVIII y XIX. Algunas edificaciones como la famosa Casa Korn Hoffman o más conocida como la casa de los siete ahorcados, en Barrio Otoya, la Escuela Buenaventura Corrales, la Casa Acacias y otras edificaciones que nos colocan en un San José de antaño y llena el paisaje de nostalgia [...]» (*San José encantado y otras historias*, p. 17).

En la traducción se implementaron las técnicas y estrategias mencionadas con el fin de enfatizar los edificios para despertar interés en el lector.

The area around Barrio Amón and Morazán Park shares delightful houses and constructions that have been preserved from the eighteenth and nineteenth centuries. Astonishing buildings such as the famous Kohn Hoffman house, better known as the House of the Seven Hanged Men, located in Barrio Otoya, the Buenaventura Corrales School, and the Acacias House are just a few of the many buildings that take us back to the San José of the past (*Enchanted San José and Some Other Histories*, p. 6).

Por otra parte, Costa Rica se ha caracterizado a nivel internacional por dar direcciones que resultan confusas y que solo un costarricense o local podrá comprender fácilmente. En un artículo colombiano llamado «Las direcciones en Costa Rica: donde las calles no tienen nombre», Pastor (2016) explica la complejidad de las direcciones

costarricenses desde la perspectiva de una persona perteneciente a una cultura no costarricense:

Llegar a las direcciones que veíamos en la lista que nos había enviado la agencia inmobiliaria era imposible sin alguien que viviera en la ciudad, porque no solamente había que conocer las cosas que había y dónde estaban, sino también las que ya no existían (par. 2).

Para reflejar este tipo de ejemplos, se tomó la siguiente cita de la historia corta «El vampiro del Morazán»:

[...] le encantaba venirse caminando y pasar por la Casa Amarilla y la Antigua Fanal, luego cruzar el túnel que está a un costado del parque y salir por la calle 11. Otras veces decidía cruzar el Parque Morazán y tomar la calle frente a la escuela Vitalia Madrigal» (*San José encantado y otras historias*, p. 17-18).

Por esta razón, la traducción se adaptó para conservar estos elementos pero también manteniendo la esencia de esta particularidad cultural de nuestro país.

She loved walking back home and passing by La Casa Amarilla, also known as the Ministry of Foreign Affairs, and the Former National Factory of Liquor, now the National Center of Culture. To find these buildings, cross the tunnel that leads you to 11th street; it's right there, next to España (Spain) Park. From time to time, she would walk across the park to take the street in front of the Vitalia Madrigal School (p. 6).

Mora (2023) explica la tesis doctoral de Alexa Bolaños Carpio en «Ni tan perdidos: una investigación da valor a las direcciones “a la tica”»:

Bolaños afirma que la manera costarricense de ubicar lugares debe revalorizarse como una *forma de diferenciarnos culturalmente* de la norma mundial; más aún, ante un mundo globalizado que pretende que todas las culturas respondan a estándares de vida similares (par. 5).

Esta diferenciación en cuanto a las direcciones en un espacio geográfico determinado tiene una presencia marcada dentro del texto original. Es por esta razón que se eligió como una de las categorías en este capítulo de análisis.

Historia e institucionalidad

La institucionalidad ha tenido un papel crucial en la historia de Costa Rica. Las reformas sociales y el rol de las instituciones describen el país a nivel sociopolítico y esto se puede observar con la presencia de las instituciones en *San José encantado y otras historias* y su rol determinante en las historias. De acuerdo con Montero y Barahona (2003) en su trabajo investigación de las Naciones Unidas CEPAL, «La estrategia de lucha contra

la pobreza en Costa Rica: Institucionalidad, financiamiento, políticas, programas»,

A partir de 1994, se observan esfuerzos en pro de la ampliación del área vinculada a la superación de la pobreza, incorporando a entidades autónomas y otras dependencias del sector social, a los Ministerios de Educación, Salud, Trabajo y Seguridad Social, Vivienda y Justicia y el Instituto Mixto de Ayuda Social (IMAS) que la integraban tradicionalmente a efectos de lograr una acción más coordinada y eficaz, bajo el liderazgo de la Segunda Vicepresidencia de la República, a la que se designó como Rectora del Sector Social y Coordinadora del Consejo Social de Gobierno (p. 20).

En otras palabras, como parte de la estrategia de Costa Rica para reducir la pobreza y crear una mejor calidad de vida, se incorporó la institucionalidad costarricense que históricamente posee un impacto positivo en el desarrollo socioeconómico del país. Uno de los ejemplos con mayor relevancia debido a los detalles que se proveen en la primera historia corta, «Más allá», es el siguiente:

El tiempo y el trabajo duro, además de los nuevos cambios y reformas estatales donde los trabajadores comenzaron a gozar de derechos y posibilidades de obtener vivienda mediante el Instituto Nacional de Vivienda y Urbanismo; les dio la

posibilidad de tener una casita digna en San José (*San José encantado y otras historias*, p.12).

Para darle claridad a la oración y énfasis no solamente al Instituto Nacional de Urbanismo y Vivienda sino a la cultura de trabajo, se empleó una transposición con leve cambio de registro y se separaron las oraciones para guiar al lector a través del texto de manera fluida y clara.

During this period of Grandpa's life, the working class obtained rights through State reforms, providing them with a higher chance to afford housing. With time, hard work, and the National Institute of Housing and Urbanism's support, the family was able to purchase a decent house in San José (*Enchanted San Jose and Some Other Stories*, p.2).

Análisis de estrategias

A través del libro y de los ejemplos seleccionados, se muestra una recurrencia en cuanto a las siguientes técnicas de traducción: explicitación, ampliación, modulación y adaptación de acuerdo con el análisis proporcionado por la inteligencia artificial, Claude. También se presentan muestras de menor recurrencia de omisión para dar claridad al texto traducido, ya que se presenta de una manera más puntual y concisa. La Tabla 1 Técnicas identificadas por Claude, muestra los resultados finales de este análisis.

Tabla 1

Técnicas identificadas por Claude

Técnica de traducción	Cantidad de recurrencia	Porcentaje total
Explicitación	35	81,40 %
Modulación	26	60,46 %
Adaptación cultural	24	55,81 %
Ampliación	18	41,86 %
Transposición	14	32,56 %
Paráfrasis	4	9,30 %
Cambio de tono	5	11,63 %
Traducción literal	5	11,63 %
Omisión	3	6,98 %
Inferencia	3	6,98 %
Simplificación	2	4,65 %
Cambio de narrativa a diálogo	2	4,65 %
Equivalencia	2	4,65 %

Fuente: Creación propia a partir de los resultados de análisis y la traducción realizada.

Se incorporaron varios diálogos que no estaban presentes en el texto original con el fin de reducir la recurrencia de estilo indirecto para crear un texto más natural y fácil de leer y comprender. Esto se validó en el capítulo VI de análisis psicológico y se puede observar los anexos. Para conservar los elementos de la identidad nacional costarricense dentro del texto traducido, se emplearon tres técnicas de traducción predominantes: la

explicitación, ampliación y transposición por medio del cambio de estilo e implementación de cláusulas y frases adicionales para crear un texto meta que replique la riqueza cultural de Costa Rica presente en *San José encantado y otras historias*.

La combinación de estas técnicas y estrategias aportan una traducción que no solo conserva los elementos mencionados, sino que también provee un apoyo educativo adicional al que ya se observa en el texto original y permite que las personas anglohablantes ajenas a la cultura costarricense conozcan mejor a la capital del país de una forma más llamativa y atractiva para el lector.

El rol de Claude fue servir como una herramienta analítica para identificar las estrategias de traducción utilizadas en la traducción de *San José encantado y otras historias* (*Enchanted San José and Other Stories*). Se le presentaron ejemplos específicos del texto original en español junto con sus respectivas traducciones al inglés, organizados en tres categorías: historia e institucionalidad, costumbres y tradiciones, y espacio geográfico. Luego se le solicitó a Claude que identificara qué técnicas de traducción habían sido empleadas en cada caso y evaluara de manera neutral las decisiones de traducción.

El análisis de la inteligencia artificial resultó en un desglose comprensivo de las estrategias de traducción, donde la explicitación fue la técnica utilizada con mayor frecuencia con un 81,4 %, seguida por la modulación con 60,46 % y la adaptación cultural con 55,81 %. La identificación sistemática de estas técnicas por parte de Claude proporcionó datos cuantitativos que respaldaron el argumento de esta investigación sobre cómo las decisiones traductológicas ayudan a preservar los elementos de la identidad nacional costarricense para lectores anglohablantes ajenos a la cultura costarricense.

Finalmente, este capítulo de análisis se debe relacionar con el segundo capítulo de análisis de este trabajo para comprender la relevancia de conservar estos elementos culturales dentro de la traducción de realidad ficcionalizada. Gracias a los aportes de este capítulo, se puede observar cómo las estrategias de traducción utilizadas para mantener aspectos culturales contribuyen a crear un texto traducido que logra generar un impacto

psicológico en el lector para generar más miedo, suspenso y terror en un texto meta que tiene como objetivo crear una mejor imagen de la capital costarricense.

Capítulo VI. Terror y psicología en la realidad ficcionalizada

En el presente capítulo se desarrolla un análisis desde la perspectiva psicológica de las decisiones traductológicas tomadas a través de la traducción del libro. Para esta sección, se recopilaron diversas muestras del texto traducido y del texto original para evaluar el impacto psicológico en el lector con el objetivo de aumentar la sensación de miedo y terror en el texto traducido. El criterio de la selección de muestras se encuentra disponible en el capítulo IV de metodología mientras que el análisis por parte de los profesionales de cada muestra se encuentra en los anexos, específicamente en Anexo 2, Análisis de la evaluación psicológica profesional. Se llevaron a cabo dos entrevistas con profesionales bilingües en el área de la psicología. Dentro de los objetivos de este capítulo se encuentran los siguientes:

1. Evaluar las decisiones traductológicas desde el impacto psicológico en el lector para asegurar que el tono de terror y misterio se amplifique en la traducción.
2. Comparar los resultados de ambas entrevistas y evaluar las coincidencias y desacuerdos de ambos profesionales.

Ambos profesionales se inclinaron por enfoques de análisis distintos durante las entrevistas: Alejandro Navarro, psicoanalista y profesor de psicología lingüística, realizó un análisis puntual de cada muestra y llegó a una conclusión final. Por otra parte, Norma Calvo, psicóloga bilingüe inglés-español con carrera secundaria en literatura, analizó las muestras en conjunto y dio un resultado final. Las entrevistas se llevaron a cabo el 10 y el 11 de abril de 2025 y el 9 de abril de 2025 respectivamente. En el marco metodológico de este trabajo de investigación se detalla a profundidad la manera en la que se llevaron a cabo estas tres entrevistas.

Entrevista con Norma Calvo

Para esta entrevista, se presentaron las muestras a la profesional de las cuales, inicialmente, comentó individualmente para analizar el estilo de la traducción. Una vez que se logra establecer el estilo, la semántica y las historias, la psicología procede a dar un análisis general de las decisiones traductológicas. Esta sección se divide en las

siguientes categorías: diálogos, uso de adjetivos, énfasis en la oración y factor cultural.

Implementación de diálogos

A través de la traducción, se implementaron diálogos y monólogos con el objetivo de crear fluidez en el texto meta. El estilo de la autora crea un acercamiento con el lector ya que narra las historias como si se tratara de un amigo, creando confianza con el lector. Sin embargo, esto implica utilizar expresiones y lenguaje propio de Costa Rica y crea el efecto contrario en el texto traducido: un distanciamiento marcado y una barrera entre el narrador y el lector.

Con el fin de reconstruir ese vínculo cercano con el lector en el texto meta, se implementaron estratégicamente diálogos y monólogos a través de *San José encantado* y *otras historias*. Esta decisión traductológica no representa una simple preferencia estilística, sino una estrategia fundamentada en principios psicológicos de inmersión narrativa. De acuerdo con la psicóloga, los diálogos también tienen un efecto adicional en el lector:

Al implementarlos, se rompe una pared. La cuarta pared en arte es cuando un actor en una serie o película ve directamente a la cámara. En literatura, cuando se implementan diálogos, se rompe la segunda pared. Este rompimiento no solo crea cercanía con el lector, sino que también incrementa la sensación de miedo y terror en el lector ya que se sumerge en la experiencia que viven los personajes (Entrevista con Norma Calvo, 9 de abril de 2025).

Esta inmediatez narrativa tiene implicaciones psicológicas específicas para los textos de terror. Cuando el lector escucha directamente a un personaje expresar su miedo o describir una aparición sobrenatural, la respuesta emocional se intensifica porque se reduce la distancia psicológica entre el lector y la experiencia aterradora. Norma Calvo explica que este fenómeno se relaciona con la teoría de la mente y los procesos de empatía emocional. Cuando los lectores procesan diálogos directos, activan regiones cerebrales asociadas con la comprensión de estados mentales ajenos, particularmente en el contexto de emociones intensas como el miedo. Esta activación neurológica facilita una

experiencia de terror más visceral y auténtica.

Los monólogos operan mediante un mecanismo psicológico ligeramente diferente al de los diálogos. Mientras que los diálogos crean la ilusión de presenciar una escena, los monólogos interiores generan la experiencia de compartir los procesos cognitivos de un personaje. Esta técnica resulta particularmente efectiva en textos de terror porque permite al lector experimentar directamente el proceso de darse cuenta del peligro, el crecimiento gradual del miedo y la confusión o pánico que experimenta el personaje. Dentro de la misma línea, la psicóloga comenta el efecto que tienen los monólogos en el texto traducido:

El uso de monólogos crea la sensación de que los pensamientos de los personajes son los propios. Esto ocurre porque nuevamente, se rompe la pared entre el lector y los personajes. Al describir el proceso mental de los personajes, estos entran a la cabeza del lector y se vuelven propios (Entrevista con Norma Calvo, 09 de abril de 2025).

Gracias a los aportes de Norma Calvo, se puede concluir que se cumplió el objetivo de crear cercanía con el lector y de incrementar el miedo y el terror en el texto traducido debido a que en el contexto del terror, esta simulación incorporada tiene consecuencias importantes. Si un personaje experimenta confusión ante un evento sobrenatural, el lector simula esa confusión. Si el personaje experimenta un momento de reconocimiento aterrador, el lector experimenta un eco de ese reconocimiento. Esta técnica elimina la sensación reconfortante de distancia entre el lector y los eventos ficticios, intensificando así la respuesta emocional de miedo. En el contexto de la realidad ficcionalizada, esto resulta particularmente útil y preciso.

Uso de adjetivos y adverbios

Para crear una traducción más terrorífica que logre generar más miedo en el lector, se seleccionaron adjetivos y adverbios con una connotación más siniestra y tenebrosa. Esta selección no fue arbitraria, sino que se fundamentó en el principio psicológico de que el lenguaje sensorial activa respuestas emocionales más intensas que

el lenguaje abstracto. Esto se ve observado en la reseña bibliográfica de este trabajo donde se explica la importancia de la conexión con los sentidos en los textos de terror. En cuanto a adjetivos, el idioma inglés permite una mayor flexibilidad de la cual se tomó ventaja para crear más misterio y terror. Gracias a los aportes de Norma Calvo, se pudo comprobar el efecto psicológico que estos adjetivos y adverbios tuvieron en el texto meta y, por ende, en los lectores. La psicóloga menciona que «el uso de adjetivos y adverbios seleccionados a través del texto conectan con los sentidos del ser humano: olor, vista, tacto, escucha y gusto» (Entrevista con Norma Calvo, 9 de abril de 2025).

Norma Calvo enfatiza que el efecto de estos adjetivos y adverbios va más allá de la simple descripción más vívida. La selección léxica estratégica activa lo que en psicología se conoce como memoria sensorial emocional. Cada persona almacena experiencias sensoriales asociadas con emociones específicas. Un olor desagradable experimentado en la infancia, el sonido de una risa amenazante, o la visión de un movimiento antinatural pueden estar conectados con memorias de incomodidad o miedo.

Cuando el texto presenta descripciones sensoriales específicas y vívidas, estas pueden actuar como disparadores que activan parcialmente estas memorias almacenadas. El lector no solo imagina el olor putrefacto descrito, sino que puede experimentar un eco de la respuesta física que tendría ante un olor real de descomposición: náusea, rechazo, deseo de alejarse. Esta respuesta intensifica la experiencia del terror más allá de lo que lograría una descripción más abstracta o genérica. En la Tabla 2, se presentan algunos ejemplos puntuales señalados por la persona entrevistada, sin embargo en la sección de anexos de este proyecto se encuentran todas las muestras que se seleccionaron a través del libro, se analizaron y se encuentran separadas categóricamente.

Tabla 2
Análisis del uso de adjetivos y adverbios

Texto original	Texto traducido	Comentarios de Norma
[...] de pronto se soltó un olor putrefacto que le causó náuseas a Carmen, cuando alzó la mirada, el hombre se había convertido en otra cosa, era un ser con un aspecto repugnante, parecía que estaba muerto [...] (p. 19)	A rotting-wretched smell invaded the air, causing Carmen to feel nauseated (p. 9).	«En inglés, el uso del adjetivo, <i>rotting-wretched</i> , transmite el olor directamente al lector ya que es muy descriptivo y explícito y permite que el lector pueda literalmente imaginar el olor» (Norma Calvo, 9 de abril de 2025).
El tipo me ve y se ríe fuertemente (p. 28).	This guy looked at me and laughed wildly (p. 15).	«En español se utiliza fuertemente, pero <i>wildly</i> crea una sensación de sonido estridente y constante, dando la sensación de más terror» (Entrevista con Norma Calvo, 9 de abril de 2025).
[...] con un movimiento lento y pausado, la mujer volteó la cabeza dejando a Anthony casi muerto del susto (p. 36).	The woman's head turned slowly with abrupt pauses in between [...] (p. 21).	«Crea una escena visual donde los adverbios marcan la diferencia. Es más intenso y tétrico» (Entrevista con Norma Calvo, 9 de abril de 2025).

Fuente: Creación propia a partir de los resultados de análisis y la traducción realizada.

Énfasis oracional

Otro punto señalado por la psicóloga fue el cambio de enfoque en las oraciones, donde el foco o el énfasis difiere del texto original. De acuerdo con la opinión profesional de Norma Calvo, el cambio de énfasis contribuye significativamente a la traducción, ya que esta es más tétrica y produce más miedo y terror sin desviarse del texto original. Uno de los ejemplos más relevantes que conecta con el sentido del escucha se encuentra en la historia corta «Más allá»: «[...] y escuchó a alguien silbando» (*San José encantado y otras historias*, p. 3). En su contraparte en inglés, el énfasis de la oración cambia al sonido: «The sound of whistling traveled through the room» (*Enchanted San José and Some Other Stories*, p. 3). Esto redirige la atención al sonido, llevando al lector a conectar nuevamente con los sentidos. Adicionalmente, esta reestructuración lleva al lector a conectar más directamente con la experiencia sensorial del sonido. En lugar de identificarse primero con el personaje que escucha, el lector se ve confrontado

directamente con el sonido mismo, simulando una experiencia más inmediata e inquietante del fenómeno sobrenatural.

En relación con lo anterior, la historia corta, «La enfermera de la clínica Bíblica», presenta un ejemplo relevante para la psicóloga ya que conecta al lector con el sentido del tacto. En la siguiente oración, el enfoque principal es la presencia que se percibe en la cafetería: «Los trabajadores de la cocina de la cafetería reportan que constantemente sienten una presencia que les roza la espalda y cuando voltean no hay nadie cerca de ellos» (*San José encantado y otras historias*, p. 65). En el texto traducido, el énfasis de la oración se centra en el tacto. Esto ocurre por el uso del adverbio *gently*: «The cafeteria employees report that they notice someone's unsettling presence and they constantly feel as if someone were touching their backs gently, just to turn around and see nothing» (*Enchanted San José and Some Other Stories*, p. 40). Un toque suave y deliberado resulta más perturbador que un contacto brusco porque sugiere conciencia e intención por parte de la presencia invisible, evoca asociaciones con comportamiento predatorio o invasivo, crea un contraste perturbador entre la delicadeza del toque y la violación del espacio personal que representa la suavidad del contacto dificulta descartarlo como imaginación o accidente. Adicionalmente, la estructura *just to turn around and see nothing* enfatiza la frustración y el terror de la experiencia mediante el contraste inmediato entre la certeza de la sensación táctil y la ausencia de explicación visual. Este patrón activa en el lector la incomodidad cognitiva que surge cuando los sentidos proporcionan información contradictoria, un elemento central en muchas experiencias de terror sobrenatural.

La efectividad de estas reorganizaciones oracionales, validada por el análisis psicológico de Norma Calvo, demuestra que la fidelidad traductológica en un texto de realidad ficcionalizada como *San José encantado y otras historias* no requiere mantener la estructura sintáctica del original cuando el objetivo es recrear un efecto emocional específico en una audiencia culturalmente diferente.

Factor cultural

El último elemento que consideró la psicóloga Norma Calvo en su análisis fue el factor cultural. Para crear un acercamiento con el lector y poder conectar con sus emociones, es necesario proveer elementos que le resulten conocidos o familiares. Norma considera que el enfoque de la traducción para implementar elementos culturales corresponde a un mayor aporte al trabajo de graduación y que no debe verse como dos capítulos de análisis separados completamente uno del otro, ya que se complementan entre sí. Para crear un acercamiento efectivo con el lector y poder conectar genuinamente con sus emociones, resulta necesario proveer elementos culturales que le resulten conocidos o familiares, o al menos comprensibles dentro de su marco de referencia.

El siguiente ejemplo del «Vampiro del Morazán», fue de interés particular para la profesional: «Everything turned dark; light disappeared as if it were a regular night in San José at 7 o'clock» (*Enchanted San José and Some Other Stories*, p. 7). «[...] de pronto todo oscureció como si fueran las siete de la noche [...]» (*San José encantado y otras historias*, p. 18). En esta muestra, se implementó una ampliación que aporta valor cultural con el objetivo de crear un texto más comprensible para la audiencia meta y también dar a conocer más sobre Costa Rica.

Produce más misterio ya que crea un ajuste cultural relevante para otras culturas. La aclaración se implementa de manera natural y no suena cargada ni fuera de lugar. Esto ubica al lector en un contexto nocturno que no necesariamente se habría captado si se hubiera omitido la aclaración en el texto traducido (Entrevista con Norma Calvo, 9 de abril de 2025).

Entrevista con Alejandro Navarro

Para completar la entrevista con Alejandro Navarro, se utilizó Chat GPT para transcribir las palabras textuales del psicoanalista, ya que las dos entrevistas se llevaron a cabo de manera presencial. En la sección del marco metodológico de este trabajo, se detalla el procedimiento que se siguió para llevar a cabo estas dos entrevistas. Dado el contexto profesional del psicoanalista, Alejandro Navarro Ramos, las entrevistas tomaron

un enfoque más centrado en la psicología lingüística, por lo que el análisis fue más puntual. Es decir, muestra por muestra. Además, Alejandro se enfocó principalmente en la alusión a los sentidos, elementos gramaticales y morfológicos y el cambio de énfasis en la oración para intensificar la sensación de terror debido a su perfil profesional en el campo del psicoanálisis y su vasta experiencia en psicología lingüística.

Gracias a la experiencia del psicoanalista en el campo de la lingüística en el marco de la psicología, se pudo concluir que el uso estratégico de adjetivos y adverbios impactó de manera positiva y mensurable en la traducción. Navarro hace énfasis en la intensidad como elemento clave que diferencia una descripción meramente informativa de una que genera respuesta emocional visceral. Este concepto de intensidad no se refiere únicamente al volumen o magnitud de un fenómeno, sino a su capacidad de evocar una respuesta emocional y sensorial específica en el lector. Esto se puede observar en la siguiente cita:

Wildly da una alusión a una risa más agresiva, burlona o queriendo generar un susto en la otra persona. En español, «fuerte» no quiere decir el sonido sino la intensidad. En inglés está logrando la intensidad al hacer más específica con «salvajemente» (Alejandro Navarro, 10 de abril de 2025).

Navarro explica que desde el punto de vista del psicoanálisis, estos términos con mayor carga connotativa activan lo que Freud llamaría el proceso primario de pensamiento. El psicoanalista explica que este es un modo de procesamiento mental más primitivo, emocional e inconsciente que el proceso secundario racional. Cuando el lector encuentra *wildly* en lugar de simplemente *strongly*, su mente no solo procesa información sobre volumen, sino que activa automáticamente redes asociativas de significado relacionadas con amenaza, peligro y lo incivilizado. El psicoanalista también resalta en el anexo 11 de la página 20 de la traducción. En español, el énfasis está en la aparición, porque como estamos hablando en el idioma, pues, original, no hay que enfocar el grito y el llanto, porque es obvio. El acento de la oración está en la aparición.

Pero al traducirlo, necesitamos que la persona lectora vaya a entender ese

sentimiento de esta aparición en específico y no le podamos dar énfasis a esta, sino que tenemos que darle énfasis a los gritos y a los llantos. Para enfatizar, cambiamos el acento a la idea principal o donde va a estar depositado el terror. En este caso, *horrible screeches and sorrows* es una manera de darle énfasis ya no a la aparición, sino al sonido (Alejandro Navarro, 10 de abril de 2025).

El elemento que funciona como catalizador del terror puede necesitar cambiar entre idiomas debido a diferencias en conocimiento cultural compartido, expectativas narrativas, y patrones de procesamiento lingüístico. En el texto español original, dirigido a lectores costarricenses familiarizados con las leyendas locales, la mera mención de una aparición activa inmediatamente una red de asociaciones culturales. Los lectores costarricenses conocen las historias de apariciones, comprenden sus características típicas como los gritos y lamentos que frecuentemente las acompañan, y pueden completar automáticamente los detalles no explícitos basándose en su conocimiento cultural compartido. Para este lector culturalmente informado, el terror reside precisamente en la aparición misma: el hecho de que esta entidad sobrenatural se manifieste es suficientemente aterrador. Los sonidos que produce son casi redundantes, confirmando lo que el lector ya sabe sobre estas entidades. Por lo tanto, la estructura informativa de la oración en español lógicamente prioriza la aparición, colocándola en posición de prominencia sintáctica.

Sin embargo, el lector anglohablante no comparte este trasfondo cultural. Para este lector, una aparición es un concepto más abstracto y menos inmediatamente aterrador. Sin el contexto cultural que proporciona especificidad y resonancia emocional al término, la mera mención de una aparición puede resultar relativamente neutral o incluso confusa. Navarro explica que la solución traductológica efectiva requiere identificar qué aspecto de la aparición comunicará más efectivamente el terror al lector meta y reorganizar la estructura informativa de la oración para enfatizar ese elemento. En este caso, los sonidos específicos que produce la aparición (*horrible screeches and sorrows*) resultan más universalmente comprensibles y emocionalmente evocativos que

el concepto abstracto de aparición.

El profesional explica que el sistema límbico del lector, por medio de sus sentidos, relaciona un olor, un sonido, un disgusto con algún recuerdo relacionado con el miedo. El uso de palabras que conecten al lector con recuerdos por medio de sus sentidos causará miedo e incomodidad en el lector. En el contexto de la literatura de terror, este mecanismo puede ser aprovechado mediante descripciones sensoriales que activan memorias emocionales relacionadas con experiencias desagradables o atemorizantes. Incluso si el lector nunca ha encontrado una entidad sobrenatural, probablemente ha experimentado olores putrefactos, sonidos inquietantes, o la sensación desagradable de ser tocado inesperadamente. Al activar estas memorias sensoriales mediante lenguaje específico y evocativo, el texto puede generar respuestas emocionales genuinas de incomodidad y miedo.

En resumen, Alejandro Navarro resalta que aquellos términos que evocan experiencias sensoriales concretas son más efectivos que términos abstractos porque activan más directamente el sistema límbico. Las experiencias sensoriales son prácticamente universales (el olor de descomposición, ciertos sonidos de angustia), mientras que otras son culturalmente específicas. Para un público anglohablante internacional, priorizar las universales aumenta la probabilidad de activar memorias emocionales relevantes. Implementar descripciones que activan varios sentidos simultáneamente crea experiencias más inmersivas y generan respuestas emocionales más intensas. Es decir, es más efectivo describir cómo algo suena, huele, o se siente que simplemente categorizar el estímulo.

Acuerdos y desacuerdos de ambos profesionales

A pesar de las diferencias metodológicas, estas no representan contradicciones, sino aproximaciones complementarias que enriquecen la comprensión del fenómeno traductológico-psicológico estudiado. Este análisis demuestra que las decisiones traductológicas exitosas en textos de terror deben considerar no solo aspectos lingüísticos y culturales, sino también mecanismos psicológicos específicos de

procesamiento emocional. Los resultados confirman que eliminar barreras culturales facilita el acceso al contexto sociocultural del lector meta, conectándolo con ideas familiares que, al ser subvertidas, activan más efectivamente el sistema límbico asociado con respuestas de terror.

Ambos profesionales en el campo de la psicología coinciden en que el uso de adjetivos y adverbios, el cambio de enfoque en la oración y la alusión a los sentidos del lector son decisiones traductológicas que incrementan el miedo y el terror en el texto traducido. Tanto Navarro como Calvo identificaron el uso estratégico de adjetivos y adverbios con mayor carga connotativa como una de las decisiones más efectivas para incrementar el miedo y el terror en el texto traducido. Ambos profesionales confirmaron que términos sensorialmente específicos y emocionalmente cargados generan respuestas más intensas que términos neutros o abstractos. Los dos expertos coincidieron en que la reorganización sintáctica para cambiar el foco informativo de las oraciones contribuye significativamente a la intensificación del terror. Aunque Navarro lo analizó desde la perspectiva del depósito del terror en la oración y Calvo desde la perspectiva de la conexión sensorial, ambos validaron esta estrategia como efectiva. Ambos profesionales enfatizaron la importancia crucial de conectar con los sentidos del lector como mecanismo para generar terror. Navarro lo explicó mediante el funcionamiento del sistema límbico, mientras Calvo lo discutió en términos de memoria emocional, pero la conclusión fundamental es idéntica: las descripciones sensoriales específicas intensifican la respuesta emocional.

Adicionalmente, ambos coinciden en que las técnicas utilizadas en el primer capítulo de análisis, El rol de la identidad cultural en la traducción de realidad ficcionalizada, para dar a conocer la cultura e identidad costarricense contribuye de manera significativa en el objetivo de la traducción, ya que crea un acercamiento con el lector que lo lleva conectar con las emociones que lo guíen el miedo y el terror.

En otras palabras, al eliminar barreras culturales se accede con mayor facilidad al contexto sociocultural del lector meta, conectándolo con ideas más conocidas para su

inconsciente y, por ende, sus sentidos activan el sistema límbico que lo lleva a sentir mayor terror o miedo. Se notó una única diferencia entre el análisis de ambos profesionales: Alejandro Navarro se centró principalmente en el análisis de unidades lingüísticas, mientras que Norma Calvo hizo un mayor énfasis en el cambio estilístico en la traducción desde un punto de vista literario, así como en la semántica general del texto meta y el texto traducido. Esto se debe especialmente al enfoque profesional que ambos expertos manejan. Alejandro Navarro Ramos es un experto en el área de psicoanálisis con vasto conocimiento en psicología lingüística, por lo que su análisis se centra principalmente en el inconsciente, la gramática y el rol de las unidades lingüísticas. Norma Calvo, por su parte, es experta en psicología y dado su conocimiento en literatura, se enfoca principalmente en el análisis textual y su efecto en el lector.

Según Alejandro Navarro, el sistema límbico del lector procesa información sensorial y emocional, estableciendo conexiones automáticas entre estímulos textuales y recuerdos almacenados relacionados con experiencias de miedo o incomodidad. Esta respuesta neurológica constituye la base fisiológica sobre la cual operan las decisiones traductológicas orientadas a intensificar el terror.

Por otra parte, Norma Calvo explica que la efectividad del terror literario radica en la capacidad del texto para sumergir al lector en la experiencia emocional de los personajes. Este proceso de identificación psicológica se ve potenciado por estrategias narrativas específicas que rompen las barreras entre el lector y la ficción.

En este capítulo se analizaron los elementos psicológicos identificados por los profesionales, desglosando sus componentes clave para cumplir con una traducción de realidad ficcionalizada que permite aumentar la sensación de terror en el lector y también le permite conectar con la cultura e identidad nacional costarricense. A lo largo del análisis, se ha evidenciado que crear un acercamiento cultural con el lector contribuye de manera significativa a la conexión con los sentidos del lector.

Este enfoque se detalla con mayor detenimiento en el marco teórico de este trabajo y fue crucial para el cumplimiento del objetivo general de este trabajo final. El

factor cultural opera bajo el principio psicológico de que lo familiar distorsionado genera mayor terror que lo completamente desconocido. Al adaptar elementos culturales costarricenses para el lector anglohablante, se crea un punto de referencia que posteriormente se subvierte.

Este capítulo ha evidenciado que la traducción efectiva de textos de terror en el género de realidad ficcionalizada requiere una comprensión profunda de los mecanismos psicológicos mediante los cuales los lectores procesan y experimentan emociones relacionadas con el miedo. Las estrategias implementadas, diálogos inmersivos, selección lexical sensorial, reconfiguración del énfasis oracional y adaptación cultural, operan sinérgicamente para crear una experiencia de terror más intensa y culturalmente relevante. La convergencia de perspectivas entre ambos profesionales consultados valida la efectividad de las decisiones traductológicas adoptadas, mientras que sus enfoques diferenciados enriquecen la comprensión del fenómeno estudiado.

La investigación realizada en este capítulo demuestra que el éxito de una traducción de realidad ficcionalizada radica no solo en la transferencia de contenido cultural e información narrativa, sino en la reconstrucción cuidadosa de la experiencia psicológica del terror, adaptada a las características cognitivas y emocionales de la audiencia meta.

Capítulo VII. Conclusiones

El presente capítulo corresponde a las conclusiones de una investigación traductológica sobre la traducción al inglés de *San José encantado y otras historias* de Vanessa Alvarado. Este estudio examina cómo preservar elementos de la identidad costarricense mientras se amplifica el terror y el misterio para audiencias anglohablantes, utilizando una metodología innovadora que combina análisis traductológico, inteligencia artificial y evaluación psicológica especializada.

Este capítulo de conclusiones se estructura de manera sistemática para presentar los resultados integrales de la investigación traductológica de *San José encantado y otras historias* de Vanessa Alvarado. La organización del capítulo aborda, en primer lugar, el cumplimiento de los objetivos específicos planteados en la investigación, evaluando la efectividad de las estrategias implementadas para preservar los elementos de identidad costarricense y amplificar los componentes de terror y misterio.

Posteriormente, se examina la innovación metodológica del uso de inteligencia artificial en el análisis traductológico, seguido de un análisis detallado de la interrelación entre elementos culturales y psicológicos en la traducción del género de terror. El capítulo continúa con la evaluación de la relevancia de los sentidos en la experiencia del lector y la efectividad de la realidad ficcionalizada como género literario.

Finalmente, se presentan las limitaciones del estudio, las líneas de investigación futuras y las contribuciones tanto académicas como culturales del proyecto, concluyendo con las implicaciones más amplias de este trabajo para el campo de la traducción literaria y la difusión del patrimonio cultural costarricense a nivel internacional.

El objetivo de este capítulo es presentar los resultados de la traducción al inglés del género de terror y realidad ficcionalizada para una audiencia anglohablante a partir de la identidad costarricense y elementos de terror y misterio del libro de Vanessa Alvarado. A través del análisis de las decisiones traductológicas implementadas, se logró conservar y amplificar el terror y el misticismo mediante elementos psicológicos, cumpliendo así con el propósito establecido de este trabajo.

Como parte de los objetivos específicos se analizaron los procedimientos traductológicos y sus resultados para conservar elementos del imaginario costarricense. Este objetivo se cumplió satisfactoriamente mediante la categorización de cuarenta y tres muestras en tres grandes categorías: Costumbres y tradiciones, diecisiete muestras; Espacio geográfico e infraestructura, doce muestras; e Historia e institucionalidad, quince muestras. El análisis realizado con la herramienta de inteligencia artificial Claude permitió identificar que las técnicas de traducción más utilizadas fueron la explicitación con una frecuencia de uso de 81,4 %, modulación en segundo lugar con 60,46 % y adaptación cultural con un 55,81 % a través de todas las muestras seleccionadas. Estas técnicas demostraron ser efectivas para transmitir elementos culturales específicos como por ejemplo el novenario, los granos básicos, la importancia del café, las direcciones a la tica y la institucionalidad costarricense, cumpliendo con la petición de la autora de dar a conocer y resaltar los elementos culturales que representan a Costa Rica. La efectividad de estas estrategias se validan por medio del análisis psicológico que se realizó en el capítulo VI, utilizando el un método de triangulación que valida la eficacia de las técnicas y estrategias que formaron parte de las decisiones traductológicas.

El uso de inteligencia artificial, Claude, para el análisis de técnicas de traducción representó una innovación metodológica significativa. Esta herramienta demostró mayor precisión que otras alternativas evaluadas como Chat GPT en la identificación y clasificación de estrategias traductológicas, ofreciendo análisis neutrales y consistentes que complementaron efectivamente el análisis cualitativo realizado por los expertos en psicología. Es importante destacar que la efectividad de Claude AI está condicionada por el uso consciente y las instrucciones detalladas que se le provean. El uso de un instrumento para validar el conocimiento y la efectividad de la herramienta es esencial para el uso óptimo.

Las entrevistas realizadas con los profesionales Alejandro Navarro Ramos (psicoanalista) y Norma Calvo (psicóloga bilingüe) confirmaron que las estrategias implementadas cumplieron exitosamente su propósito en la traducción. Los elementos

identificados como más efectivos para incrementar la sensación de terror fueron la implementación estratégica de diálogos y monólogos ya que creó cercanía con el lector y rompió la segunda pared literaria, intensificando la experiencia de terror; la selección específica de adjetivos y adverbios para conectar directamente con los sentidos del lector, activando el sistema límbico y generando respuestas emocionales más intensas; el cambio de énfasis oracional, que redirigió la atención hacia elementos sensoriales específicos, incrementando la tensión y el suspenso y la integración del factor cultural que facilitó la conexión emocional del lector con el texto al eliminar barreras culturales.

La combinación de las teorías de Christiane Nord (funcionalismo) y André Lefevere (traducción como reescritura) demostró ser muy efectiva para este tipo de texto literario. El funcionalismo de Nord permitió que la traducción cumpliera con el objetivo de transmitir elementos culturales costarricenses a una audiencia anglohablante, mientras que los condicionantes literarios de Lefevere facilitaron la reescritura necesaria para amplificar los elementos de terror y misterio.

La incorporación del análisis psicológico y cultural en conjunto con el estudio traductológico constituye un aporte innovador al campo ya que este enfoque multidisciplinario no solo permite estudiar la traducción de un género literario que no ha sido analizado a profundidad y en su totalidad sino que también tiene la función de crear una mejor imagen cultural de la capital de Costa Rica e invita a la audiencia a sumergirse en la identidad y cultura costarricense. La colaboración con profesionales de la psicología proporcionó perspectivas valiosas sobre el impacto emocional de las decisiones traductológicas, demostrando que la traducción de textos de terror requiere consideraciones culturales para crear un vínculo con el lector e insertar suspenso y misterio de una manera más efectiva.

La traducción de *San José encantado y otras historias* no solo cumple una función literaria, sino que también contribuye al rescate y difusión del patrimonio cultural costarricense. Al hacer accesible este contenido a audiencias internacionales, se

promueve el conocimiento y apreciación de la identidad cultural costarricense en contextos globales.

La interrelación entre cultura y psicología en la traducción

Uno de los resultados más significativos de este capítulo fue la conexión entre los elementos culturales y psicológicos, ya que no funcionan de manera independiente en la traducción de realidad ficcionalizada, sino que se complementan y potencian mutuamente. La eliminación de barreras culturales facilita el acceso al contexto sociocultural del lector, permitiendo una conexión más efectiva con sus sentidos y, por ende, una intensificación de la experiencia de terror.

La relevancia de los sentidos en la traducción de terror

Ambos profesionales de la psicología coincidieron en que la alusión a los cinco sentidos constituye un elemento fundamental para incrementar la sensación de terror en el lector. Las decisiones traductológicas que incorporaron descripciones sensoriales específicas y se conectan con los sentidos (olfato, vista, tacto, oído y gusto) demostraron ser más efectivas para generar respuestas emocionales intensas en la audiencia meta.

La realidad ficcionalizada como género

La realidad ficcionalizada, al basarse en hechos reales pero presentarlos a través de una perspectiva literaria, requiere de la creación de un vínculo especial con el lector. Los capítulos de análisis de este trabajo se enfocan tanto en la transmisión cultural como en la intensificación del terror en conjunto. Esta implementación cultural y psicológica resultó exitosa porque da la sensación de enfrentarse a algo conocido y real. Este género permite que los lectores se identifiquen más fácilmente con las situaciones narradas, incrementando el impacto emocional del texto. Este trabajo contribuye al campo de la traducción inversa (español-inglés) específicamente en el género de terror y realidad ficcionalizada, un área con limitada investigación previa. Los resultados proporcionan estrategias concretas para traductores que trabajen con textos similares, especialmente en el contexto latinoamericano.

La metodología desarrollada, que combina análisis automatizado con inteligencia artificial y evaluación especializada en psicología, establece un precedente replicable para futuras investigaciones en la traducción literaria que requieran análisis interdisciplinarios. Como se estableció en el marco metodológico, el análisis psicológico se limitó únicamente a las decisiones traductológicas utilizadas para conservar el terror y el misterio a nivel morfosintáctico, gramatical y semántico aplicadas a la traducción. Dicho lo anterior, una de las dos limitaciones de este estudio radica en que no se consideraron otros aspectos psicológicos de análisis textual que podrían enriquecer la comprensión del fenómeno estudiado.

Los resultados de esta investigación abren múltiples líneas de investigación futuras como estudios de recepción que evalúen el impacto real del texto traducido en audiencias anglohablantes, la aplicación de metodologías similares a otras obras de la literatura costarricense, los análisis comparativos con traducciones de terror de otras culturas latinoamericanas y la investigación sobre el uso de inteligencia artificial en análisis traductológicos especializados. Es decir, los resultados de esta investigación están contextualizados específicamente en la cultura costarricense y su traducción al inglés para audiencias anglohablantes. Por tanto, la segunda limitación de este trabajo es que la replicabilidad de los resultados en otros contextos culturales requeriría adaptaciones metodológicas y consideraciones específicas.

Por otra parte, este trabajo puede informar la práctica profesional de traductores que trabajen con textos de géneros similares, proporcionando estrategias concretas para la conservación de elementos culturales y la amplificación de efectos psicológicos en traducciones literarias. Esta traducción representa un precedente importante para la difusión internacional de la literatura costarricense contemporánea, especialmente en géneros que han recibido poca atención académica. Podría servir como modelo para futuros proyectos de traducción que busquen promover la literatura nacional en contextos internacionales.

La traducción de *San José encantado y otras historias* demostró que es posible crear un texto meta que no solo preserve la esencia cultural del texto original, sino que también la amplifique para audiencias ajenas a la cultura de origen. La combinación de elementos culturales y psicológicos en el proceso traductológico resultó en una obra que cumple múltiples funciones: entretiene, educa culturalmente y genera experiencias emocionales intensas en el lector. La colaboración entre el traductor, inteligencia artificial (para análisis) y profesionales de la psicología puede enriquecer significativamente el proceso traductológico y mejorar la calidad del producto final.

Finalmente, este trabajo contribuye al objetivo más amplio de la autora original, que es cambiar la percepción negativa que existe sobre San José en el colectivo costarricense y dar a conocer la riqueza histórica y sociocultural de la capital del país a culturas no costarricenses de habla inglesa. Al hacer accesible esta perspectiva a audiencias internacionales, se promueve no solo el conocimiento sobre Costa Rica, sino también el aprecio por su patrimonio cultural y la comprensión de su identidad nacional. La traducción de realidad ficcionalizada, por tanto, se revela como un vehículo poderoso para el intercambio cultural internacional, capaz de transmitir no solo historias y entretenimiento, sino también valores, tradiciones y elementos identitarios que contribuyen al entendimiento mutuo entre culturas diferentes. Este trabajo establece las bases para futuras investigaciones que continúen explorando las posibilidades de la traducción como herramienta de preservación y difusión del patrimonio cultural latinoamericano.

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Anexos

Anexo 1. Análisis de Claude sobre la identidad nacional costarricense

Para la sección de anexos de análisis cultural por medio de inteligencia artificial, se le presentaron las dos versiones, texto original y texto traducido, a Claude AI y se le solicitó que analizara la técnica o estrategia de traducción empleada y su respectivo análisis. En el primer anexo se observa una captura de pantalla de la retroalimentación que esta herramienta facilitó como muestra de la interfaz de Claude. Para propósitos de este trabajo de investigación, se transcribieron el resto de los ejemplos.

1. Costumbres y tradiciones: Costumbres Religiosas	
Texto original	Texto traducido
El último de los 9 días, mientras todos rezaban en la sala [...] (p. 15, 16).	On the ninth day of the novena, while everyone was praying in the living room [...] (p. 6).
Comentario de Claude	
<p>Costumbres religiosas</p> <p>Looking at your translation, the main technique used is modulation - you changed the perspective/viewpoint while preserving the meaning.</p> <p>Spanish: "El último de los 9 días" (literally: "the last of the 9 days") English: "On the ninth day of the novena"</p> <p>You shifted from focusing on it being the "last" day to specifying it as the "ninth" day, and you also used the proper religious term "novena" instead of just "nine days."</p> <p>There's also some equivalence at play - you found the culturally appropriate English expression ("novena") rather than doing a literal word-for-word translation.</p> <p>This shows good translation instincts - you prioritized natural English flow and proper religious terminology over literal adherence to the source structure!</p>	

2. Costumbres y tradiciones: Mitos y leyendas	
Texto original	Texto traducido
En Costa Rica tenemos nuestras propias Damas Blancas. Por ejemplo, la famosa Novia del Cerro de la Muerte que pide "ride" a los conductores (p. 32).	In Costa Rica, we have our own version of the white lady: the famous Bride in Cerro de la Muerte who hitchhikes the truck drivers (p. 18).
Comentario de Claude	
<p>Main technique: Explicitation/Addition You added "version of" to clarify the relationship- the Spanish just says "we have our own White Ladies" but you made it clearer with "our own version of the white lady." Also present: Modulation: You changed the perspective slightly: Spanish: "pide 'ride' a los conductores" (asks for a ride from drivers). English: "hitchhikes the truck drivers" (actively hitchhikes). Interesting choice: You kept "ride" in quotes in the Spanish (showing code-switching), but translated it naturally as "hitchhikes" in English. You also specified "truck drivers" rather than just "drivers" - was this based on context about the location being a mountain pass where trucks are common? Small note: "Cerro de la Muerte" could be translated as "Death Mountain" or "Hill of Death" for English readers unfamiliar with the place name, though keeping the Spanish name works well too. The explicitation technique really helps English readers understand this is part of a broader supernatural tradition!</p>	

3. Costumbres y tradiciones: Mitos y leyendas	
Texto original	Texto traducido
[...] que es lo mismo que la Siguanaba en Guatemala o la Cegua en Costa Rica (p. 32).	The famous Mexican Matlazihua ghost is equivalent to the Siguanaba in Guatemala and the Cegua in Costa Rica, which is a beautiful woman whose face turns into a horse's (p. 18).
Comentario de Claude	
<p>Looking at your translation, I can identify a couple of techniques: Main technique: Explicitation/Addition. You added explanatory information that wasn't in the original Spanish text. The source just mentions these are equivalent supernatural beings, but you added the descriptive detail: "which is a beautiful woman whose face turns into a horse's." Also present: Equivalence You used "is equivalent to" to translate "que es lo mismo que" - finding a natural English academic/comparative expression. Note: You also added "The famous Mexican Matlazihua ghost" at the beginning, which appears to be context from earlier in the text that wasn't in this specific excerpt. This explicitation technique is really helpful for English readers who might not be familiar with these Latin American folk figures - you're making the cultural context clearer. However, depending on your translation brief, you might want to consider whether this level of added explanation fits your project's style guidelines.</p>	

4. Costumbres y tradiciones: Mitos y leyendas	
Texto original	Texto traducido
En ambas instituciones se contaban historias de espantos, muertas, monjas y novicias fantasmas, sacerdotes que habían muerto y de pronto aparecían en las capillas de las instituciones [...] (p. 32).	Both institutions held stories about ghostly specters, death, ghosts of nuns and novices, dead priests that appeared in the schools' inner chapels, and so on; [...] (p. 19).
Comentario de Claude	
<p>Main technique: Free translation/Paraphrase: You restructured the sentence significantly rather than following the Spanish syntax closely.</p> <p>Explicitation/Addition: You added "and so on; children's imagination is beyond limits" - this explanatory comment wasn't in the original Spanish text. You're providing interpretation/context for the reader.</p> <p>Modulation, you changed some perspectives:</p> <ul style="list-style-type: none"> • "se contaban historias" (stories were told) → "held stories" • "sacerdotes que habían muerto y de pronto aparecían" (priests who had died and suddenly appeared) → "dead priests that appeared" <p>Amplification "ghostly specters" for "espantos" adds descriptive detail, and "schools' inner chapels" is more specific than just "capillas de las instituciones" (chapels of the institutions).</p>	

5. Costumbres y tradiciones: Comidas típicas	
Texto original	Texto traducido
[...] se compraba una porción de pollo para acompañarla con arroz y frijoles, que nunca podían faltar (p. 39).	Normally, she would run errands in the morning to get home by noon to prepare lunch. Sometimes, she would visit the poultry shop to add a small portion of chicken to her everyday rice and beans. Rice and beans are indispensable after all! (p. 23).
Comentario de Claude	
<p>Explicitation You made cultural context clearer by explaining that rice and beans are "everyday" food and adding the emphatic "Rice and beans are indispensable after all!"</p> <p>Modulation you changed the perspective:</p> <ul style="list-style-type: none"> • Spanish: "que nunca podían faltar" (that could never be missing/absent) • English: "are indispensable after all!" (with added emphasis and personality) <p>Free translation You took considerable liberties with the source text, adding narrative details and context that create a more vivid scene for English readers.</p>	

6. Costumbres y tradiciones: Costumbres religiosas	
Texto original	Texto traducido
Unos días antes de comenzar las celebraciones de cuaresma, la iglesia abrió las puertas para confesiones [...] (p. 50).	Some days before the Lent celebrations, the church opened its doors for confessions (p. 159).
Comentario de Claude	
<p>Looking at your translation, the main technique used is literal/direct translation. This is a very straightforward, word-for-word rendering:</p> <ul style="list-style-type: none"> • "Unos días antes" → "Some days before" • "las celebraciones de cuaresma" → "the Lent celebrations" • "la iglesia abrió las puertas" → "the church opened its doors" • "para confesiones" → "for confessions" <p>Small note: There might be a slight cultural adaptation consideration here - "celebraciones de cuaresma" (Lent celebrations) could sound a bit odd in English since Lent is traditionally a penitential season rather than celebratory. You might consider "Lent observances," "the Lenten season," or "Lent preparations" depending on context. But overall, this is a clean, direct translation that preserves the meaning and structure of the original very faithfully!</p>	

7. Costumbres y tradiciones: Costumbres religiosas	
Texto original	Texto traducido
El motivo era que el día 8 de diciembre, se celebraría la primera comunión de los niños que se prepararon en ese lugar durante 3 años bajo la supervisión del padre Tosso (p. 53).	Three mothers were getting ready to clean and decorate the Animas Church because the First Communion ceremony was to take place the day after, Sunday, December 8th. Under Priest Tosso's supervision, the children were being prepared for this sacrament for three years (p. 32).
Comentario de Claude	
<p>Main technique: Restructuring/Transposition You completely reorganized the sentence structure and information order: Spanish starts with the reason ("El motivo era que...") English starts with the action ("Three mothers were getting ready...")</p> <p>Explicitation/Addition You added significant information not in the original: "Three mothers" (not mentioned in Spanish excerpt) "to clean and decorate the Animas Church" (not in this sentence) "the day after, Sunday" (Spanish just says "December 8th") "ceremony" and "sacrament" (adding religious terminology)</p> <p>Modulation you changed perspectives: Spanish: "se celebraría" (would be celebrated) → English: "was to take place" Spanish: "se prepararon" (prepared themselves) → English: "were being prepared" (passive voice)</p> <p>Cultural adaptation "padre Tosso" → "Priest Tosso" (using English religious title)</p> <p>This is quite a free translation where you've woven in context from other parts of the text to create a more complete narrative for English readers. The technique shows you're prioritizing readability and story flow over literal fidelity to the source sentence.</p>	

8. Costumbres y tradiciones: Costumbres religiosas	
Texto original	Texto traducido
Pensó que sería bueno entrar a la iglesia y hacer su última oración [...] (p. 59).	She thought it would be best to visit the church in front of the park to make her final prayers (p. 37).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Explicitation/Addition You added location details not in the original Spanish: "in front of the park" - this geographical detail isn't mentioned in the source sentence</p> <p>Modulation You made subtle perspective changes: "sería bueno" (would be good) → "would be best" (stronger/more decisive) "entrar a la iglesia" (enter the church) → "visit the church" (more natural English) "hacer su última oración" (make her last prayer) → "make her final prayers" (singular to plural)</p> <p>Adaptation "entrar a" literally means "to enter," but you chose "visit" which sounds more natural in English for this context.</p> <p>The addition of "in front of the park" suggests you're drawing from broader context in the text to help orient English readers to the scene. This is a helpful technique for readers unfamiliar with the setting, though it does add information not present in this specific sentence.</p>	

9. Costumbres y tradiciones	
Texto original	Texto traducido
La tercera experiencia involucra la famosa "barrita" de chiquillos que se paraban en la esquina del barrio (p. 79).	The third experience involved a typical tight-knit neighborhood crew. They used to gather in the neighborhood's corner (p. 50).
Comentario de Claude	
<p>Looking at this translation, I can identify several key translation techniques:</p> <p>1. Cultural Adaptation/Localization: "barrita" de chiquillos → "tight-knit neighborhood crew" The translator replaced the Costa Rican colloquial term "barrita" (informal group/gang) with a more familiar English equivalent that conveys the same social dynamic.</p> <p>2. Explicitation:"chiquillos" implied in "crew." The Spanish diminutive for "kids/boys" is absorbed into the English concept of "crew," making the age group implicit rather than explicit.</p> <p>3. Generalization: "esquina del barrio" → "neighborhood's corner."The specific cultural concept of the neighborhood corner as a social gathering place is maintained but expressed in more general terms.</p> <p>4. Stylistic Smoothing:"se paraban" (used to stand/position themselves) → "used to gather." The translator chose a more natural English verb that captures the habitual action while improving readability. The overall approach prioritizes cultural accessibility and natural English expression over literal fidelity, making the text more relatable to English-speaking readers while preserving the essential meaning and social context.</p>	

10. Costumbres y tradiciones: Costumbres religiosas	
Texto original	Texto traducido
Mi abuelita invitó a mi mamá y a mi tía a que comenzaran a rezar el rosario con ella y todo volvió a la calma (p. 85).	Granny invited my mom and her sister to pray the rosary with her. After that, everything went back to normal (p. 53).
Comentario de Claude	
<p>Main technique: Cultural adaptation:"Mi abuelita" → "Granny" (choosing a familiar English term rather than "grandmother" or keeping "abuelita")</p> <p>Explicitation/Addition:"a mi mamá y a mi tía" → "my mom and her sister" You clarified the family relationship by specifying "her sister" rather than just "my aunt"</p> <p>Modulation:"todo volvió a la calma" (everything returned to calm) → "everything went back to normal" You changed from "calm" to "normal," which is more natural in English for this context</p> <p>Free translation:"que comenzaran a rezar" (to begin praying) → just "to pray" (omitting "begin"). "After that" - you added this transitional phrase to improve flow. The choice of "Granny" gives it a warm, intimate tone that matches the family context. Your clarification of "her sister" instead of "my aunt" helps English readers follow the family relationships more easily. This is a nice balance of keeping the meaning while making it sound natural in English!</p>	

11. Costumbres y tradiciones:	
Texto original	Texto traducido
Unos tabacones decoraban cada lado de la puerta principal (p. 97).	Two big flower pots decorated each side of the main door with astonishing Tabacon plants: a native Costa Rican plant with big, long green leaves (p. 63).
Comentario de Claude	
<p>Looking at your translation, I can identify several techniques:</p> <p>Main technique: Amplification/Expansion: You significantly expanded the original sentence with detailed explanatory information not present in the source.</p> <p>Explicitation: You added extensive cultural/botanical explanation: "with astonishing Tabacon plants: a native Costa Rican plant with big, long green leaves." The Spanish simply says "tabacones" without any description</p> <p>Specification: "Unos tabacones" (some tabacones) → "Two big flower pots" You made the quantity specific and clarified what "tabacones" refers to (the pots, not just the plants)</p> <p>Cultural adaptation mixed with retention: You kept "Tabacon" as a proper noun while explaining what it is, helping English readers understand this Costa Rican term.</p> <p>Note: This is quite a creative interpretation - you've assumed "tabacones" refers to pots containing tabacón plants, but it could also mean the plants themselves were decorating the doorway. Your explanatory approach is very helpful for international readers unfamiliar with Costa Rican flora.</p> <p>This technique works well for educational or cultural texts where readers benefit from detailed context!</p>	

12. Costumbres y tradiciones: Mitos y leyendas	
Texto original	Texto traducido
[...] Pedro recordó que su padre le había hablado de la Mona y que para que dejara de molestar había que tirarle sal encima [...] (p. 144).	They were crying and terrified, but Pedro remembered his father talked to him about <i>La Mona</i> , "To stop it from bothering you, you must toss salt over it" (p. 100).
Comentario de Claude	
<p>Looking at your translation, I can identify several techniques:</p> <p>Main technique: Amplification/Addition You added emotional context not in the original: "They were crying and terrified" (completely added information)</p> <p>Narrative to dialogue conversion You changed reported speech to direct dialogue: Spanish: "le había hablado de la Mona y que para que dejara de molestar había que tirarle sal encima" (had told him about La Mona and that to stop it from bothering [someone] one had to throw salt on it) English: Direct quote from the father</p> <p>Cultural retention You kept "La Mona" as a proper noun, preserving the Costa Rican supernatural entity's name.</p> <p>Modulation: "había que tirarle sal encima" (one had to throw salt on it) → "you must toss salt over it" (changing from impersonal to direct address)</p> <p>Explicitation The dialogue format makes the father's advice more immediate and dramatic. This is quite a creative transformation - you've added dramatic tension with the crying/terror detail and made the folk remedy advice more vivid through direct speech. This works well for engaging readers but significantly departs from the source text's structure and content.</p>	

13. Costumbres y tradiciones:	
Texto original	Texto traducido
Ella tenía una jarra de loza llena de café y unos bollitos de pan de piña con mantequilla [...] (p. 147).	She was holding a Costa Rican typical slab mug full of coffee and some pineapple bread buns with butter (p. 101).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Cultural explicitation/Addition: You added "Costa Rican typical" to explain the cultural context of "loza" - helping English readers understand this isn't just any ceramic.</p> <p>Specification/Amplification: "jarra de loza" → "Costa Rican typical slab mug" You specified the type and cultural origin, though "jarra" is typically a pitcher/jug rather than a mug</p> <p>Modulation:"tenía" (had/possessed) → "was holding" (more active/visual description)</p> <p>Literal translation mixed with cultural adaptation:"bollitos de pan de piña" → "pineapple bread buns" (straightforward) But you kept the cultural specificity by mentioning it's Costa Rican</p>	

14. Costumbres y tradiciones: Costumbres religiosas	
Texto original	Texto traducido
Neto fue donde el párroco y le contó lo que estaba ocurriendo con su hijo, entonces el párroco le indicó que había que pagarle misas, pero Neto no estaba muy seguro de que eso funcionaria (p. 104).	Neto visited the local church's priest and told him what had been going on with his little one. "You must pay intentions in the mass ceremonies to devote it to his soul" (p. 68).
Comentario de Claude	
<p>Looking at your translation, I can identify several techniques:</p> <p>Main technique: Free translation/Paraphrase: You restructured the sentence significantly and changed it from narrative to dialogue format.</p> <p>Explication/Addition</p> <ul style="list-style-type: none"> • "local church's priest" (adding "local church's" for context) • "little one" (adding affectionate diminutive not in Spanish) • "to devote it to his soul" (explanatory addition about the purpose) <p>Modulation</p> <ul style="list-style-type: none"> • "le contó lo que estaba ocurriendo" (told him what was happening) → "told him what had been going on" (temporal shift) • "pagarle misas" (pay him masses) → "pay intentions in the mass ceremonies" (more culturally explanatory) <p>Cultural adaptation You explained the Catholic practice of "paying for masses" as "pay intentions in mass ceremonies," which helps English readers understand this religious custom.</p> <p>Omission You left out the father's uncertainty: "pero Neto no estaba muy seguro de que eso funcionaria" (but Neto wasn't very sure that would work).</p> <p>Narrative to dialogue conversion You changed reported speech to direct dialogue, which is a significant structural change that makes it more dramatic for English readers.</p>	

15. Costumbres y tradiciones: Comidas típicas	
Texto original	Texto traducido
En la casa lo esperaba su mujer con un buen plato de arroz, frijoles, carne, plátanos maduros, picadillo de papa y ensalada de repollo. ¡Ah! Y un buen vaso de fresco de Tamarindo (p. 150).	His wife was waiting for him with a big traditional homemade meal: rice, beans, beef, sweet plantains, potato salad, and cabbage salad. Oh! Don't forget fresh Tamarindo juice (p. 103).
Comentario de Claude	
<p>Looking at your translation, I can identify several techniques:</p> <p>Main technique: Cultural explicitation/Addition You added "traditional homemade" to give cultural context - the Spanish just says "un buen plato" (a good plate/dish).</p> <p>Amplification</p> <ul style="list-style-type: none"> • "buen plato" (good plate) → "big traditional homemade meal" • You expanded the description significantly <p>Modulation</p> <ul style="list-style-type: none"> • "lo esperaba" (was waiting for him) → "was waiting for him" (same meaning but you restructured the sentence) • "picadillo de papa" (potato hash/stew) → "potato salad" (different dish entirely) • "fresco de Tamarindo" (tamarind fresh drink) → "fresh Tamarindo juice" <p>Tone adaptation</p> <ul style="list-style-type: none"> • "¡Ah! Y un buen vaso de..." → "Oh! Don't forget..." • You changed the exclamation to a more conversational English tone <p>Cultural retention You kept "Tamarindo" capitalized, treating it as a proper noun.</p>	

16. Costumbres y tradiciones: Comidas típicas	
Texto original	Texto traducido
Llegando a la casa, su esposa lo esperaba con café caliente y tortillas palmeadas, cocinadas al fogón (p. 151).	When he got home, his wife had warm coffee and handmade tortillas cooked on the wood stove (p. 104).
Comentario de Claude	
<p>Main technique: Cultural adaptation/Explicitation:"tortillas palmeadas" → "handmade tortillas" (explaining the technique for English readers) "fogón"→ "wood stove" (specifying the type of cooking surface). Modulation: "Llegando a la casa" (arriving at the house) → "When he got home" (more natural English temporal expression). "lo esperaba con" (was waiting for him with) → "had" (simpler, more direct)</p> <p>Simplification:"café caliente" (hot coffee) → "warm coffee" (slight intensity change).</p> <p>Cultural translation "Palmeadas" refers to the specific technique of hand-patting tortillas, which you effectively conveyed as "handmade." Similarly, "fogón" (a traditional wood- burning stove) became "wood stove" - both are excellent cultural adaptations that preserve meaning while being accessible to English readers.This is a nice example of making cultural elements understandable without losing their essence. The translation flows naturally while keeping the traditional/rustic atmosphere of the original scene.</p>	

17. Costumbres y tradiciones: Comidas típicas	
Texto original	Texto traducido
[...] su esposa lo esperaba con un buen vaso de café, pinto y cuajada [...] (p. 152).	His wife was waiting for him with delicious homemade Gallo Pinto, coffee, and milk curd (p. 104).
Comentario de Claude	
<p>Looking at your translation, I can identify several techniques:</p> <p>Main technique: Cultural explicitation/Addition</p> <ul style="list-style-type: none"> • "pinto" → "Gallo Pinto" (adding the full name of the traditional Costa Rican dish) • Adding "delicious homemade" (not in the original) <p>Cultural adaptation "cuajada" → "milk curd" (explaining what this Costa Rican dairy product is for English readers)</p> <p>Reordering/Transposition You changed the order of items:</p> <ul style="list-style-type: none"> • Spanish: coffee, pinto, cuajada • English: Gallo Pinto, coffee, milk curd <p>Modulation</p> <ul style="list-style-type: none"> • "un buen vaso de café" (a good glass of coffee) → just "coffee" (you omitted "glass" and "good") <p>Amplification. Adding "delicious homemade" creates more appealing imagery for English readers.</p> <p>Note: "Pinto" by itself refers to the dish Gallo Pinto (rice and beans), so your expansion to the full name helps international readers. However, you may have lost the detail that the coffee was served in a glass ("vaso"), which is culturally significant in Costa Rica. Your cultural adaptations make the traditional meal very accessible to English readers!</p>	

18. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
<p>La zona de Barrio Amón y Parque Morazan, nos deleita con casas y construcciones del siglo XVIII y XIX. Algunas edificaciones como la famosa Casa Korhn Hoffman o más conocida como la Casa de los siete ahorcados, en Barrio Otoya, la escuela Buenaventura Corrales, la Casa Acacias y otras edificaciones que nos coloca en San José de antaño [...] (p. 17).</p>	<p>The area around Barrio Amón and the Morazán Park shares delightful houses and constructions that have been preserved from the eighteenth and nineteenth centuries. Astonishing buildings such as the famous Kohn Hoffman house, better known as the House of the Seven Hanged men, located in Barrio Otoya, the Buenaventura Corrales School, and the Acacias house are just a few of the many buildings that take us back to the San José of the past (p. 7).</p>
Comentario de Claude	
<p>Looking at your translation, I can identify several techniques:</p> <p>Main technique: Explicitation/Addition You added clarifying information:</p> <ul style="list-style-type: none"> • "that have been preserved" (explaining why these old buildings still exist) • "are just a few of the many buildings" (expanding on "y otras edificaciones") <p>Amplification</p> <ul style="list-style-type: none"> • "nos deleita" (delights us) → "shares delightful" • "Algunas edificaciones" (some buildings) → "Astonishing buildings" • . You enhanced the descriptive language throughout <p>Cultural adaptation/Correction</p> <ul style="list-style-type: none"> • "escuela Benavides Corrales" → "Buenaventura Corrales School" (you corrected/completed the name) • "Casa Korhn Hoffman" → "Kohn Hoffman house" (slight spelling adjustment) <p>Modulation</p> <ul style="list-style-type: none"> • "nos coloca en San José de antaño" (places us in San José of yesteryear) → "take us back to the San José of the past" • More natural English expression for the same concept <p>Restructuring/Transposition You reorganized the sentence flow for better English readability while preserving all the key information.</p> <p>This is a good example of making architectural/historical content accessible while maintaining the reverent tone toward these historic buildings. Your additions help English readers understand the cultural significance.</p>	

19. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
<p>Era el año 1991, Carmen trabajaba como enfermera en el Hospital Calderón Guardia, cuando le tocaba trabajar en el turno de 6 am a 2 pm, le encantaba venirse caminando y pasar por la Casa Amarilla y la Antigua Fanal, luego cruzar el túnel que está a un costado del parque y salir por la calle 11. Otras veces decidía cruzar el parque Morazán y tomar la calle frente a la escuela Vitalia Madrigal (p.17).</p>	<p>It was 1991 and Carmen worked as a nurse in the Calderón Guardia Hospital. She oversaw the 6 a.m. to 2 p.m. shift. She loved walking back home and passing by La Casa Amarilla, also known as the Ministry of Foreign Affairs, and the Former National Factory of Liquor, now the National Center of Culture. To find these buildings, cross the tunnel that leads you to 11th Street; it's right there, next to Morazán Park. From time to time, she would walk across the park to take the street in front of the Vitalia Madrigal School (p. 7).</p>
Comentario de Claude	
<p>Main technique: Amplification/Extensive addition You significantly expanded with cultural explanations:</p> <ul style="list-style-type: none"> ● "also known as the Ministry of Foreign Affairs" ● "now the National Center of Culture" ● Tourist-style directions: "To find these buildings, cross the tunnel..." <p>Cultural explicitation You explained Costa Rican landmarks for international readers unfamiliar with San José.</p> <p>Improved modulation</p> <ul style="list-style-type: none"> ● "cuando le tocaba trabajar en el turno" → "After her 6 a.m. to 2 p.m. shift" ● This is much better than your previous version - now Carmen is clearly a regular nurse, not a supervisor <p>Tone shift/Genre mixing You blend personal narrative with guidebook style: the story about Carmen suddenly becomes directions for tourists ("To find these buildings, cross the tunnel...").</p> <p>Restructuring You maintained the chronological flow while adding explanatory content.</p>	

20. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
[...] a ella no le pareció raro ya que esa zona era muy visitada por universitarios de la UCR y podría tratarse de algún estudiante de teatro (p. 18).	He looked like an actor, but this didn't seem unusual for her because this area is usually visited by students from the University of Costa Rica (UCR). It was probably just a theater student (p. 8).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Explicitation/Addition</p> <ul style="list-style-type: none"> • "He looked like an actor" - you added this interpretation/context not explicitly in the Spanish • "University of Costa Rica (UCR)" - you provided the full English name plus the Spanish acronym <p>Cultural adaptation You explained what "UCR" stands for, making it accessible to English readers who wouldn't know this Costa Rican university abbreviation.</p> <p>Modulation</p> <ul style="list-style-type: none"> • "era muy visitada" (was much visited) → "is usually visited" (tense shift to present, adding "usually") • "podría tratarse de" (it could be a matter of) → "It was probably just" (more definitive tone) <p>Restructuring/Transposition You broke one complex Spanish sentence into two clearer English sentences for better flow.</p> <p>Inference/Interpretation "He looked like an actor" seems to be your interpretation of why she thought he might be a theater student - this adds logical connection but wasn't explicitly stated in the source.</p> <p>This shows good cultural adaptation skills and logical flow improvement, though the "actor" addition is quite interpretive. The UCR explanation is very helpful for international readers!</p>	

21. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
Mi mamá trabajaba en una casa inmensa que se encuentra en el costado noreste de la escuela Metálica y mi papá también trabajaba por ahí, cerca de la casa de la familia de Carmen Lyra (p. 26).	My mom worked in a huge house to the northeast of the Buenaventura Corrales Bermúdez School, known as the Metallic School. My dad also worked nearby, close to the Lyras's house (p. 14).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Cultural explicitation/Addition</p> <ul style="list-style-type: none"> • "Buenaventura Corrales Bermúdez School, known as the Metallic School" - you provided the full official name plus the popular nickname explanation <p>Cultural adaptation</p> <ul style="list-style-type: none"> • "escuela Metálica" → explaining this is the nickname for a specific historic school in San José • "Carmen Lyra" → "the Lyras" (adapting the reference for English readers) <p>Modulation</p> <ul style="list-style-type: none"> • "la familia de Carmen Lyra" (Carmen Lyra's family) → "the Lyras's house" • . You shifted from referring to the famous writer to her family name in possessive form <p>Specification</p> <ul style="list-style-type: none"> • "una casa inmensa" (an immense house) → "a huge house" (similar meaning, slightly more casual tone) <p>Note: Your cultural explanation is very helpful since many English readers wouldn't know that "escuela Metálica" refers to this specific historic school. However, changing "Carmen Lyra's family" to "the Lyras" might lose the reference to the famous Costa Rican writer- Carmen Lyra is a significant literary figure, so some readers might benefit from that cultural reference being preserved.</p> <p>The explicitation technique works well for making San José geography accessible to international readers!</p>	

22. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
[...] yo fui guachimán muy jovencito en el edificio que está al puro frente de la UIA, la Antigua Aduana, y le voy a contar algo [...] (p. 18).	He heard the entire conversation and said, "sweetheart, I was a watchman when I was young, right at the building in front of the IAU, Antigua Aduana, the former Customs Office which is now owned by the Ministry of Culture and Youth" (p. 15).
Comentario de Claude	
<p>Main technique: Amplification/Extensive addition you added significant information:</p> <ul style="list-style-type: none"> • "sweetheart" (affectionate term not in Spanish) • "the former Customs Office which is now owned by the Ministry of Culture and Youth" (major cultural explanation) • "He heard the entire conversation and said" (narrative context) <p>Cultural explicitation</p> <ul style="list-style-type: none"> • "UIA" "IAU" (translating the acronym to English) • Explaining what "Antigua Aduana" is and its current function for international readers <p>Modulation</p> <ul style="list-style-type: none"> • "guachimán muy jovencito" (watchman when very young) → "watchman when I was young" (less emphasis on youth) <p>Omission You left out "y le voy a contar algo" (and I'm going to tell you something) - this creates suspense in the original.</p> <p>Tone transformation Adding "sweetheart" makes the speaker sound more familiar/intimate than the original Spanish suggests.</p> <p>Good correction: You fixed "own" to "owned"!</p> <p>Note: Your extensive cultural explanation is helpful for readers unfamiliar with San José, but it transforms casual dialogue into educational content. The original has a more conversational, storytelling flow that gets interrupted by the detailed institutional explanation.</p> <p>The technique is informative but changes the narrative rhythm significantly.</p>	

23. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
Logró ver de lejos una mujer vestida de blanco que se dirigía a la esquina este del Cementerio General, exactamente frente a la Iglesia de las Ánimas (p. 35).	From a fair distance, he saw a woman dressed in white heading to the East corner of the General graveyard, right in front of Las Animas Church (p. 20).
Comentario de Claude	
<p>Main technique: Literal/Direct translation This is a fairly straightforward, word-for-word rendering of the original Spanish.</p> <p>Minor modulations:</p> <ul style="list-style-type: none"> • "Logró ver" (managed to see) → "he saw" (simpler, more direct) • "de lejos" (from far) → "From a fair distance" (more formal English expression) • "se dirigía" (was heading/directing herself) → "heading" (more concise) <p>Cultural retention:</p> <ul style="list-style-type: none"> • "Las Ánimas Church" - you kept the Spanish name while translating "Iglesia" to "Church" • "Cementerio General" → "General graveyard" (direct translation) <p>Specification: "exactamente" (exactly) → "right" (more natural English intensifier)</p> <p>This is a clean, direct translation that preserves the meaning and atmosphere without major additions or cultural explanations. You maintained the eerie, observational tone of someone spotting a mysterious figure. The translation flows naturally in English while staying faithful to the source text structure and content.</p> <p>A good example of when literal translation works well because the imagery translates directly across cultures</p>	

24. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
Entró al mercado por la puerta ubicada en la esquina suroeste, sobre el boulevard de la Avenida Central, se detuvo un momento en la joyería para saludar a su amigo Francisco y luego comenzó a caminar por el pasillo oeste que lleva hacia las pescaderías (p. 39).	She stepped into the market through the Southwest door, located on Central Avenue's boulevard. She stopped by the watchmaker's shop to greet her friend Francisco and headed to the fish markets, located after crossing the West Hall (p. 23).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Modulation/Adaptation</p> <ul style="list-style-type: none"> • "joyería" (jewelry store) → "watchmaker's shop" (different type of business entirely) • "pasillo oeste" (west corridor/hallway) → "West Hall" (more formal/architectural term) <p>Cultural adaptation</p> <ul style="list-style-type: none"> • "boulevard de la Avenida Central" → "Central Avenue's boulevard" (English word order) <p>Restructuring/Transposition You reorganized the sentence flow:</p> <ul style="list-style-type: none"> • Spanish: detailed step-by-step movement • English: condensed the walking description <p>Addition/Explicitation</p> <ul style="list-style-type: none"> • "located after crossing the West Hall" - you added explanatory context about where the fish markets are <p>Modulation</p> <ul style="list-style-type: none"> • "comenzó a caminar por el pasillo oeste que lleva hacia" (began to walk through the west corridor that leads to)→ "headed to...located after crossing" (more direct, less detailed movement) 	

25. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
En 1968, se adquirió el terreno donde se encuentra hoy en día, exactamente frente al Parque Nacional (p. 43).	In 1968, the land where it still stands today was purchased, and it finally settled right in front of the National Park (p. 25).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Amplification/Addition You added information not in the original:</p> <ul style="list-style-type: none"> • "and it finally settled" - the Spanish doesn't mention "finally settled," just the location <p>Modulation</p> <ul style="list-style-type: none"> • "se adquirió el terreno" (the land was acquired) → "the land...was purchased" (similar meaning, slightly different verb) • "se encuentra hoy en día" (is found/located today) → "where it still stands today" (more specific about a building standing) <p>Explicitation</p> <ul style="list-style-type: none"> • Adding "and it finally settled" provides narrative continuity and suggests this was the permanent location after previous moves <p>Inference/Interpretation Your addition of "finally settled" implies this was the end of a search or series of relocations, which adds story context not explicitly stated in the source. Note: The addition of "finally settled" is quite interpretive - it suggests previous relocations or a long search for the right location. While this may be accurate based on broader context in the text, it's not present in this specific sentence. This technique works well if it reflects information from elsewhere in the source material, but it's a significant addition if not. The translation flows nicely but adds narrative elements not in the original sentence.</p>	

26. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
<p>Por otro lado, en San José, me parece que las zonas más activas en este tipo de eventos son: la zona de los barrios Otoya, Amón, Aranjuez, González Lahmann, parte de Escalante y la entrada de San Pedro (p. 47).</p>	<p>To me, the Districts of Otoya, Amón, Aranjuez, González Lahmann, part of Escalante, and San Pedro's entrance are the most active paranormal areas in San José (p. 28).</p>
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Explicitation/Specification</p> <ul style="list-style-type: none"> • "este tipo de eventos" (this type of events) → "paranormal areas" - you specified what type of events, making it clear for readers <p>Cultural adaptation</p> <ul style="list-style-type: none"> • "barrios" → "Districts" (using formal English administrative term) <p>Modulation</p> <ul style="list-style-type: none"> • "las zonas más activas en este tipo de eventos" (the most active zones in this type of events) → "the most active paranormal areas" (restructured for clarity) <p>Omission/Condensation</p> <ul style="list-style-type: none"> • "Por otro lado, en San José, me parece que" (On the other hand, in San José, it seems to me that) → "To me" (much more concise) <p>Restructuring/Transposition You reorganized the sentence to put the location list first, making it more direct in English.</p> <p>Note: Your explicitation of "paranormal areas" is very helpful since "este tipo de eventos" (this type of events) was vague and required context from earlier in the text. However, "barrios" might be better as "neighborhoods" rather than "Districts" - barrios are typically informal neighborhood areas rather than formal administrative districts. The clarification makes the sentence much more accessible to readers who might not have the full context!</p>	

27. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
Está ubicada sobre Avenida 10. Al este se encuentra el antiguo cementerio de extranjeros y diagonal el cementerio General, más al oeste está el Obreros y al sur está el antiguo cementerio Calvo que ya no está en uso (p. 54).	It is located on the 10th Avenue: to the East, the former Foreigners' Graveyard; diagonally, the General Graveyard; to West, the Obreros' Graveyard; and finally, to the Southwest, the former Calvo Graveyard which is no longer used (p. 33).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Restructuring/Transposition You reorganized the information into a clear directional list format using colons and semicolons for better English readability.</p> <p>Modulation</p> <ul style="list-style-type: none"> • "Avenida 10" → "10th Avenue" (English street naming convention) • "cementerio de extranjeros" → "Foreigners' Graveyard" (capitalization for proper noun) "más al oeste" (further west)→ "to West" (simplified) <p>Addition/Specification</p> <ul style="list-style-type: none"> • "finally" (added transitional word not in Spanish) • "to the Southwest" (you specified "Southwest" where Spanish just says "al sur" - south) Cultural adaptation Translating all cemetery names to English while maintaining their proper noun status. <p>Clarification/Explicitation</p> <ul style="list-style-type: none"> • "diagonal el cementerio General" → "diagonally, the General Graveyard" (adding comma for clarity) <p>Note: Your change from "al sur" (to the south) to "to the Southwest" is interesting - was this based on actual geographical knowledge of San José, or an assumption? The restructuring with punctuation makes the spatial relationships much clearer for English readers.</p> <p>The directional organization is very reader-friendly for visualizing the cemetery locations around this church!</p>	

28. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
Llegó su momento de correr a los brazos de su madre para volver a ser feliz y sabía cual era el lugar perfecto para hacerlo (p. 59).	"It's time. It's time for me to run into my mommy's arms. To be happy again. I know... I know exactly how: The deadly 50-meter high Saprissa bridge..." (p. 36).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Dramatic amplification/Creative adaptation You transformed a simple narrative statement into dramatic dialogue with internal monologue.</p> <p>Addition/Extensive expansion You added significant content not in the original:</p> <ul style="list-style-type: none"> ● Direct dialogue format with quotation marks ● "It's time. It's time for me..." (repetition for emphasis) ● "mommy's" (more childlike than "madre") ● "I know... I know exactly how" (added suspense) ● "The deadly 50-meter high Saprissa bridge..." (completely added specific location and description) <p>Tone transformation</p> <ul style="list-style-type: none"> ● Spanish: third-person narrative, somewhat neutral ● English: first-person dramatic monologue, emotionally intense <p>Cultural specification Adding "Saprissa bridge" with specific measurements provides Costa Rican geographical context.</p> <p>Implication/Inference The original is ambiguous about what "el lugar perfecto" (the perfect place) means, but your translation makes the suicidal intent explicit.</p> <p>Note: This is a very creative, interpretive translation that adds dramatic tension and specific cultural details. However, it significantly changes both the narrative style (from third-person to first-person dialogue) and adds content that could be quite sensitive given the apparent suicide theme. The technique creates powerful dramatic effect but departs substantially from the source text's tone and structure.</p>	

29. Espacio geográfico e infraestructura:	
Texto original	Texto traducido
En el Cementerio General, está la lápida de las Hermanas de Caridad y la adorna una escultura de una monja dándole agua a un enfermo (p. 49).	In the General Graveyard, there's a tombstone of the Sisters of Charity adorned by a sculpture of a nun giving some water to an ill person (p. 47).
Comentario de Claude	
<p>Looking at your corrected translation, I can identify these techniques:</p> <p>Main technique: Literal/Direct translation This is a straightforward, faithful rendering of the original Spanish.</p> <p>Modulation</p> <ul style="list-style-type: none"> ● "está la lápida" (there is the tombstone) → "there's a tombstone" (natural English contraction) ● "dándole agua" (giving him/her water) → "giving some water" (adding "some," but losing the direct object relationship) <p>Cultural retention</p> <ul style="list-style-type: none"> ● "Sisters of Charity" (direct translation of the religious order) ● "General Graveyard" (keeping the proper name) 	

30. Institucionalidad e historia:	
Texto original	Texto traducido
El tiempo y el trabajo duro, además de los nuevos cambios y reformas estatales donde los trabajadores comenzaron a gozar de derechos y posibilidades de obtener vivienda mediante el Instituto Nacional de Vivienda y Urbanismo, les dio posibilidad de tener una casita digna en San José [...] (p.12)	During this period of Grandpa's life, the working class obtained rights through State reforms, providing them with a higher chance to afford housing. With time, hard work, and the National Institute of Housing and Urbanism's support, the family was able to purchase a decent house in San José (p. 3).
Comentario de Claude	
<p>Main technique: Restructuring/Transposition You completely reorganized the sentence structure and information flow for better English readability.</p> <p>Addition/Contextualization "During this period of Grandpa's life" - you added personal/family context not in the original "the family was able to purchase" - you specified "family" and "purchase" where Spanish just says "les dio posibilidad de tener" (gave them possibility of having)</p> <p>Cultural adaptation/Explicitation "Instituto Nacional de Vivienda y Urbanismo" → "National Institute of Housing and Urbanism" (full translation) You explained the connection between state reforms and housing opportunities more clearly</p> <p>Modulation "comenzaron a gozar de derechos" (began to enjoy rights) → "obtained rights" (more direct) "una casita digna" (a decent little house) → "a decent house" (lost the diminutive "casita")</p> <p>Amplification "providing them with a higher chance to afford housing" - you expanded on the concept of possibility/opportunity</p> <p>Note: Your contextualization with "Grandpa's life" and "the family" personalizes the historical information, making it more relatable. However, you lost the affectionate diminutive "casita" which conveys the modest, cherished nature of their home achievement.</p> <p>The restructuring makes complex social/political information much more accessible!</p>	

31. Institucionalidad e historia:	
Texto original	Texto traducido
En una ocasión tuvimos que hacer una presentación en el Ministerio de Cultura, Antigua FANAL (p. 26).	On one specific occasion, we performed in the Ministry of Culture, the former National Liquor Factory (FANAL) in downtown San José (p. 10).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Cultural explicitation/Addition You added extensive explanatory information: "the former National Liquor Factory (FANAL)" - explaining what FANAL was "in downtown San José" - adding geographical context</p> <p>Specification/Amplification "En una ocasión" (on one occasion) → "On one specific occasion" (adding "specific") "hacer una presentación" (to do a presentation) → "we performed" (more dynamic verb choice)</p> <p>Cultural adaptation You translated "FANAL" and explained its original function for English readers who wouldn't know this Costa Rican acronym or its history. Addition of context "in downtown San José" helps readers locate this landmark, though it wasn't in the original sentence.</p> <p>Note: Your cultural explanation is very helpful since international readers wouldn't know that FANAL was the former national liquor factory that became a cultural center. However, "in downtown San José" is an addition that may or may not be geographically accurate - do you know for certain this building is downtown?</p> <p>The explicitation technique makes the cultural and historical context much more accessible to English readers unfamiliar with Costa Rican institutions and their transformations over time.</p>	

32. Institucionalidad e historia:	
Texto original	Texto traducido
Para 1991, en el gobierno de Rafael Ángel Calderón Fournier, se decretó la ley 7152 de la Constitución Política, donde se indicaba el adelanto de la hora como medida que tomó el gobierno para sacar provecho a la luz solar durante el día [...] (p. 35).	In 1991, during Rafael Angel Calderón Fournier's government, law 7152 was implemented into the Constitutional Law of Costa Rica. This law implemented daylight savings into Costa Rica; the Persian Gulf events were causing a power supply crisis around the world (p. 20).
Comentario de Claude	
<p>Looking at your translation, I can identify these techniques:</p> <p>Main technique: Cultural explicitation/Addition You added significant explanatory information:</p> <ul style="list-style-type: none"> • "Constitutional Law of Costa Rica" (specifying the country) • "This law implemented daylight savings into Costa Rica" (explaining what the law did) • "the Persian Gulf events were causing a power supply crisis around the world" (adding historical context not in the original) <p>Modulation</p> <ul style="list-style-type: none"> • "se decretó la ley" (the law was decreed) → "law 7152 was implemented" (different verb, more formal) • "el adelanto de la hora" (moving the time forward) → "daylight savings" (using the proper English term) <p>Cultural adaptation</p> <ul style="list-style-type: none"> • Translating the concept to "daylight savings" which English readers would understand Adding "Constitutional Law of Costa Rica" for clarity 	

33. Institucionalidad e historia:	
Texto original	Texto traducido
La Biblioteca Nacional se fundó el 13 de octubre de 1888. Los primeros documentos que formaron parte de esta institución fueron los donados por la Universidad de Santo Tomás en 1885. Algunos de esos documentos datan de años 1600, traídos por los colonos (p. 43).	The National Library was founded on October 13th, 1888. The University of Santo Tomás donated the library the first documents it ever had. Some of the documents were brought from Spain by the colonizers in 1600. (p. 25)
Comentario de Claude	
<p>Translation Techniques Successfully Applied:</p> <ol style="list-style-type: none"> 1. Accurate Temporal Reference - "años 1600" → "the 1600s" correctly captures the century reference 2. Syntactic Restructuring - The semicolon creates a clearer logical connection between the two ideas about the documents 3. Passive to Active Voice Adaptation - "datan de" → "are dated" maintains the meaning while sounding natural in English 4. Cultural Contextualization - Adding "from Spain" provides helpful context for English readers 	

34. Institucionalidad e historia:	
Texto original	Texto traducido
Tuvo la oportunidad de entrar a trabajar en la Biblioteca Nacional a mediados de los 70s, exactamente 3 años después de la inauguración del edificio actual (p. 43).	She started working in the archive, organizing documents, at a very young age. In the mid-seventies, three years after the inauguration of the building we know today, she became a library scientist, granting her the opportunity to work in the National Library (p. 25).
Comentario de Claude	
<ol style="list-style-type: none"> 1. Expansion/Amplification - Adding information not in the original text: "organizing documents" "at a very young age" "she became a library scientist" 2. Restructuring/Reordering - Completely changing the sequence of information presentation 3. Explication - Making implicit information more explicit: "edificio actual" → "the building we know today" 	

35. Institucionalidad e historia:	
Texto original	Texto traducido
Durante los años 1990 y 1991 se cerraron las puertas al público por los daños ocurridos al inmueble a causa de los terremotos (p. 43).	Between 1990 and 1991, the library closed its doors to the public due to the damage it suffered from the earthquakes (p. 25).
Comentario de Claude	
<p>1. Literal Translation - Direct conversion of core information:</p> <ul style="list-style-type: none"> ○ Dates, basic facts, and main action preserved accurately ○ This works well for factual, chronological information <p>2. Syntactic Restructuring - Adapting sentence structure for English:</p> <ul style="list-style-type: none"> ○ "Durante los años 1990 y 1991" → "Between 1990 and 1991" ○ More natural English temporal expression ○ "During the years" would sound awkward in English <p>3. Lexical Substitution - Word choice adaptations:</p> <ul style="list-style-type: none"> ○ "inmueble" "library" (more specific/clear for context) ○ "a causa de" → "due to" (standard English causation) ○ "Inmueble" is quite formal/legal; "library" maintains clarity <p>4. Simplification - Streamlining complex phrases:</p> <ul style="list-style-type: none"> ○ "daños ocurridos al inmueble" → "damage it suffered" ○ Removes redundancy while maintaining meaning ○ The Spanish version is more verbose; English prefers conciseness <p>5. Communicative Translation - Balancing accuracy with natural target language expression</p> <ul style="list-style-type: none"> ○ Overall, this is a solid translation that prioritizes readability while maintaining fidelity <p>Overall Assessment: This is a well-executed translation that demonstrates good cultural and linguistic adaptation.</p>	

36. Institucionalidad e historia:	
Texto original	Texto traducido
Este proyecto que doña Olga estaba trabajando era una prueba porque la biblioteca comenzó la digitalización total de sus documentos hasta el año 2008 (p. 44).	Scanning the documents was just a project trial; it was until 2008 that the library began to fully transition to digitization (p. 26).
Comentario de Claude	
<p>Explicitation/Addition: The English adds clarifying information not present in the Spanish original. "Scanning the documents" is added at the beginning to make the context clearer for English readers, even though the Spanish doesn't explicitly mention "scanning."</p> <p>Restructuring/Syntactic Reorganization: The sentence structure is completely reorganized. The Spanish presents the information as one flowing sentence with a causal relationship, while the English breaks it into two independent clauses connected by a semicolon.</p> <p>Temporal Restructuring: The chronological flow is reversed. Spanish goes from past trial → 2008 full implementation, while English goes from trial explanation → temporal marker "it was until 2008."</p> <p>Lexical Substitution: "prueba" (test/trial) becomes "project trial" - a more specific term that combines both the project nature and trial aspect.</p> <p>Clarification/Amplification: "digitalización total" becomes "fully transition to digitization" - the English expands on the concept to make it clearer that this represents a complete shift, not just partial digitization.</p> <p>Cohesive Device Addition: The semicolon creates a stronger logical connection between the two ideas than exists in the Spanish original.</p> <p>The overall approach prioritizes clarity and readability in English over literal fidelity to the Spanish structure.</p>	

37. Institucionalidad e historia:	
Texto original	Texto traducido
En varias ocasiones he visto carretas dirigidas por personas de los años 1800, gente a caballo, reuniones de soldados en el Parque Nacional, pero son soldados de los de antes como son sus trajes con gorras (p. 46).	"Well, I've seen people guiding oxcarts and riding horses in typical 1800s attires. I've also seen soldier meetings in the National Park. I'm talking about the soldiers of the past. You know! The ones that wore uniforms and caps" (p. 27).
Comentario de Claude	
<p>Addition/Explicitation:</p> <ul style="list-style-type: none"> • "Well" is added at the beginning to create a conversational tone • "You know!" is inserted to maintain the informal, explanatory tone • "I'm talking about" is added to clarify the speaker's reference <p>Restructuring/Sentence Division: The long, complex Spanish sentence is broken into shorter, clearer English sentences for better readability.</p> <p>Lexical Specification: "carretas" becomes the more specific "oxcarts" rather than just "carts," providing cultural context for English readers.</p> <p>Modulation: "dirigidas por personas de los años 1800" (guided by people from the 1800s) becomes "people guiding oxcarts...in typical 1800s attires" - shifting focus from the time period of the people to their clothing style.</p> <p>Colloquialization: The translation amplifies the conversational, informal tone with phrases like "Well" and "You know!" that aren't explicit in the Spanish.</p> <p>Cultural Adaptation: "Parque Nacional" becomes "National Park" - a direct equivalent that works in English.</p> <p>Clarification: "soldados de los de antes como son sus trajes con gorras" (soldiers from before, like their uniforms with caps) becomes a clearer explanation about historical military uniforms.</p> <p>The translator prioritized natural English expression and conversational flow over literal accuracy.</p>	

38. Institucionalidad e historia:	
Texto original	Texto traducido
La familia Salesiana llegó a Costa Rica el 20 de julio de 1907 [...] se instalaron en Cartago con el hospicio, escuela de artes y oficio. También, abrieron la capilla de María Auxiliadora en esa provincia (p. 49).	The Salesian family arrived in Costa Rica on July 20th, 1907. They disembarked in Puntarenas after their journey from Italy and made Cartago their home by founding the Hospice Center, the School of Arts and Services, and the María Auxiliadora Chapel (p. 29).
Comentario de Claude	
<p>Addition/Amplification: The English adds significant information not present in the Spanish original:</p> <ul style="list-style-type: none"> • "They disembarked in Puntarenas after their journey from Italy" - completely new information • "made Cartago their home by founding" - adds context about why they went to Cartago <p>Explicitation: The translator makes implicit information explicit:</p> <ul style="list-style-type: none"> • "founding" clarifies what "se instalaron" (they installed themselves/settled) means • "their home" explains the nature of their settlement <p>Lexical Substitution with Specification:</p> <ul style="list-style-type: none"> • "hospicio" becomes "Hospice Center" (adding "Center") • "escuela de artes y oficio" becomes "School of Arts and Services" (changing "oficio" to "Services") <p>Restructuring: The sentence structure is reorganized for better English flow, combining information into one flowing sentence rather than the Spanish format with "También" (Also) starting the second part.</p> <p>Creative Addition: The translator has added historical details (Puntarenas arrival, journey from Italy) that appear to come from external knowledge or other sources, not from the text being translated.</p> <p>Cohesive Enhancement: The English creates a smoother narrative flow by connecting the arrival, journey, and settlement into one coherent account.</p> <p>This translation goes beyond the source text to create a more complete historical narrative, adding contextual information that helps English readers understand the broader story.</p>	

39. Institucionalidad e historia:	
Texto original	Texto traducido
Bueno, pues resulta que esos terrenos donde fue construida la iglesia pertenecían al antiguo cementerio del Cólera. [...] Ahí terminaron muchos de los combatientes de la Campaña de 1856 que se contagiaron de cólera mientras defendían a nuestro país en Nicaragua (p. 55).	Turns out, those lands where the church was built used to belong to the former Cholera Graveyard. The oldest tombs were located on what we know today as the playground located diagonally to the church. That's where many of the soldiers of the 1856 campaign ended up, specifically those who were infected with cholera when defending our country in Nicaragua (p. 33).
Comentario de Claude	
<p>Looking at this translation, the primary technique used is communicative/dynamic equivalence rather than formal equivalence. Here are the key indicators:</p> <p>Structural reorganization: The translator restructured the text for better English flow. The Spanish flows as one continuous thought, while the English breaks it into two sentences and reorders information for clarity.</p> <p>Explicitation: The translator added clarifying information not present in the original Spanish:</p> <ul style="list-style-type: none"> ● "Costa Rica" (implied but not stated in Spanish) ● "specifically those who were infected" (elaborates on the more concise Spanish "que se contagiaron") ● "The oldest tombs were located on" (expands the more direct Spanish phrasing) <p>Lexical adaptation:</p> <ul style="list-style-type: none"> ● "resulta que" becomes the more formal "Turns out" rather than a literal "it results that" ● "esos terrenos" becomes "those lands" (more natural than "those terrains") ● . The playground description is expanded for English readers' comprehension <p>Contextual clarity: The translator prioritized making the historical context clear to English readers, even if it meant departing from the exact structure and conciseness of the Spanish original.</p> <p>This approach prioritizes meaning and readability in the target language over maintaining the exact form of the source text, which is characteristic of communicative translation techniques.</p>	

40. Institucionalidad e historia:	
Texto original	Texto traducido
Al llegar, se encontraron con un panorama desgarrador con respecto a la salud, pues el único hospital que funcionaba era el San Juan de Dios (p. 74).	They were received by a heartbreaking crisis in terms of public health. The only available hospital for the Costa Ricans was the San Juan de Dios Hospital (p. 39).
Comentario de Claude	
<p>The translation technique here is adaptive translation with significant explicitation and interpretive expansion. Here's the analysis:</p> <p>Major structural changes:</p> <ul style="list-style-type: none"> • "Al llegar, se encontraron con" (Upon arriving, they encountered) becomes "They were received by" - changing from active discovery to passive reception • . The translator restructures the causal relationship entirely <p>Significant explicitation:</p> <ul style="list-style-type: none"> • "panorama desgarrador" (heartbreaking panorama/scene) becomes "heartbreaking crisis" - adding the concept of "crisis" not in the original • "con respecto a la salud" (with respect to health) expands to "in terms of public health" - specifying "public" health • "que funcionaba" (that functioned/was operating) becomes "available for the Costa Ricans" - adding national specificity and changing the emphasis <p>Interpretive amplification:</p> <ul style="list-style-type: none"> • The translator interprets the "heartbreaking panorama" as specifically a "crisis," adding analytical framing • "Available for the Costa Ricans" adds ethnic/national context not explicit in the Spanish <p>Tone shift:</p> <ul style="list-style-type: none"> • The Spanish has a more observational tone ("they found themselves faced with") • The English creates a more dramatic, systemic interpretation ("crisis in public health") <p>This goes beyond communicative translation into interpretive translation, where the translator not only conveys meaning but adds analytical framework and contextual interpretation that extends the original text's implications.</p>	

41. Institucionalidad e historia:	
Texto original	Texto traducido
Esta pareja decidió fundar el Hospital Clínico Bíblico, el cual cambió de nombre a Hospital Clínica Bíblica, pues así lo llamaba la gente. Se inauguró el 14 de julio de 1929 [...] (p. 63).	This couple decided to found the Biblical Clinical Hospital whose name changed to Clínica Bíblica Hospital because people started to call it that way. On July 14th, 1929, the hospital was inaugurated (p. 39).
Comentario de Claude	
<p>The translation technique here is literal/formal equivalence with minor adaptations. Here's the analysis:</p> <p>Predominantly literal approach:</p> <ul style="list-style-type: none"> • "Esta pareja decidió fundar" → "This couple decided to found" (direct translation) • "Se inauguró el 14 de julio de 1929" → "On July 14th, 1929, the hospital was inaugurated" (faithful transfer with minor restructuring) <p>Minor linguistic adaptations:</p> <ul style="list-style-type: none"> • "Hospital Clínico Bíblico" → "Biblical Clinical Hospital" (natural English word order) • "Hospital Clínica Bíblica" → "Clínica Bíblica Hospital" (maintaining the Spanish institutional name) • "pues así lo llamaba la gente" → "because people started to call it that way" (slight explicitation with "started to") <p>Structural adjustments:</p> <p>The translator splits the long Spanish sentence into two English sentences for readability</p> <ul style="list-style-type: none"> • Passive voice reordering in the final clause for better English flow <p>Faithful preservation:</p> <ul style="list-style-type: none"> • . The translator maintains the specific institutional names without anglicizing them • The chronological information is preserved exactly • The causal relationship (name change due to popular usage) is maintained <p>This represents close translation - staying very near to the source text's structure and content while making only the minimal adjustments necessary for English readability. The translator prioritizes fidelity to the original over stylistic adaptation.</p>	

42. Institucionalidad e historia:	
Texto original	Texto traducido
Una tarde, llegó a sus manos un boletín informativo del Hospital Clínica Bíblica. En él se hablaba de las primeras enfermeras misioneras graduadas de la escuela de enfermería de la Bíblica. Ahí estaba una foto de 1932 [...] (p. 66).	On a regular afternoon, some time after the nurse apparition, the secretary received a bulletin to commemorate the first missionary nurses to graduate from the Biblica nursing school. She couldn't believe what her hands were holding: a picture from 1932 with all the missionary nurses, including the one that made her heart burst out of her chest on that mysterious morning. That face was engraved in her mind (p. 41)
Comentario de Claude	
<p>This translation demonstrates free translation with dramatic amplification and creative embellishment. Here's the analysis:</p> <p>Major additions and expansions:</p> <ul style="list-style-type: none"> • "Una tarde" (One afternoon) becomes "On a regular afternoon, some time after the nurse apparition" - adding temporal context and referencing previous events • "llegó a sus manos" (came into his/her hands) becomes "the secretary received" - specifying who received it • Simple "Ahí estaba una foto" (There was a photo) expands dramatically into emotional narrative about disbelief and physical reaction <p>Creative interpretive additions:</p> <ul style="list-style-type: none"> • "She couldn't believe what her hands were holding" (completely added) • "made her heart burst out of her chest on that mysterious morning" (extensive emotional amplification) • "That face was engraved in her mind" (psychological insight not in original) <p>Structural transformation:</p> <p>The concise Spanish factual account becomes a dramatic, emotionally-charged narrative</p> <ul style="list-style-type: none"> • Shifts from objective reporting to subjective, emotional storytelling <p>Significant explicitation:</p> <ul style="list-style-type: none"> • "escuela de enfermería" (nursing school) becomes "nursery school" (mistranslation) • "se hablaba de" (it spoke of/discussed) becomes more specific commemorative purpose <p>This represents adaptive/creative translation where the translator functions almost as a co- author, substantially expanding the emotional and narrative content far beyond the source text's scope. The translation prioritizes dramatic effect over fidelity to the original's restrained tone.</p>	

43. Institucionalidad e historia:	
Texto original	Texto traducido
[...] esa mujer era la famosa monja del San Juan de Dios [...]. El enfermero contó que en 1865, el hospital comenzó a ser administrado por las Hijas de la Caridad de San Vicente de Paul, quienes se dedicaban a dar cuidados a los enfermos, tanto de manera física como espiritual. Su traje era un hábito negro con cuello blanco y un cornette (un sombrero con alas) (p. 73).	"In 1865, the hospital began to be administered by the Daughters of the Charity of Saint Vincent de Paul, who were in charge of providing both spiritual and physical care to the sick. Their attire was a black habit with a white collar and cornette (a winged hat)" (p. 46).
Comentario de Claude	
<p>Looking at this passage, the primary translation technique used is semantic translation or meaning-based translation.</p> <p>Here's the analysis:</p> <p>Key characteristics observed:</p> <ol style="list-style-type: none"> 1. Meaning preservation over literal structure: The translator prioritized conveying the essential meaning rather than maintaining the exact grammatical structure of the Spanish original. 2. Reorganization for clarity: The English version restructures the sentence flow - starting directly with the date and main action ("In 1865, the hospital began...") rather than following the Spanish sequence. 3. Cultural adaptation: The translator provides an explanatory gloss for "cornette" by adding "(a winged hat)" to ensure English readers understand this specific religious garment. 4. Slight condensation: Some redundant elements from the Spanish are streamlined in English while preserving all essential information. 5. Natural target language flow: The English reads fluently and naturally, suggesting the translator prioritized producing idiomatic English rather than maintaining Spanish sentence patterns. <p>This approach falls under what translation theorists like Peter Newmark would classify as communicative translation - focusing on producing the same effect on the target audience that the original had on its source audience, rather than preserving the exact linguistic form of the source text.</p> <p>The translator successfully balances fidelity to the source content with accessibility for English readers.</p>	

44. Institucionalidad e historia:	
Texto original	Texto traducido
Era un barrio nuevo, el INVU había entregado esas casas a las personas que hicieron la solicitud de vivienda en algo que era como un plan de bien social (p. 89).	Institute of Housing and Urbanism provided housing to all of those who filled in the request as part of an improvement plan for social progress (p. 57).
Comentario de Claude	
<p>The translation technique used here is free translation or liberal translation.</p> <p>Key characteristics observed:</p> <ol style="list-style-type: none"> 1. Significant restructuring: The translator completely reorganized the sentence structure, moving away from the Spanish syntax and flow. 2. Expansion and specification: <ul style="list-style-type: none"> ○ "INVU" is expanded to its full English equivalent "The National Institute of Housing and Urbanism" ○ "hicieron la solicitud" becomes "filled in the request" (more specific action) 3. Interpretive translation: <ul style="list-style-type: none"> ○ "plan de bien social" is rendered as "improvement plan for social progress" - this is an interpretive leap that captures the spirit but changes the specific wording ○ "bien social" (social welfare/social good) becomes "social progress" 4. Omission of details: <ul style="list-style-type: none"> ○ "Era un barrio nuevo" (It was a new neighborhood) is completely omitted ○ "algo que era como" (something that was like) is simplified 5. Generalization: <ul style="list-style-type: none"> ○ "las personas que hicieron la solicitud" (the people who made the request) becomes "all of those who filled in the request" - adding "all" which wasn't in the original <p>This approach prioritizes communicative equivalence over formal equivalence, focusing on conveying the general concept rather than preserving the specific linguistic elements of the source text. The translator takes considerable liberties with both structure and content to create what they perceive as a clearer English version, though some nuance and specificity from the original is lost in the process.</p>	

Anexo 2. Análisis de la evaluación psicológica profesional

Los anexos del capítulo de análisis psicológico se presentan en forma de tabla comparativa sobre los aportes realizados por los expertos seleccionados para este trabajo. Ambos examinaron las decisiones traductológicas adoptadas en *Enchanted San José and Some Other Stories*. Las evaluaciones de ambos especialistas contribuyen a una comprensión más profunda de las estrategias empleadas y su impacto en la recepción de la obra traducida. Asimismo, se puede observar la concordancia y la discrepancia entre las opiniones de ambos profesionales.

1. Más Allá/Afterlife	
Muestra en español	Muestra en inglés
Aprovechó para hacer el recorrido por el parqueo y de pronto vio una sombra que cruzó por una de los pasillos, le pareció que era Rojitas, pero ya era muy tarde para que estuviera ahí. Don Gerardo comenzó a preguntar quién andaba por ahí, pero no hubo respuesta (p. 13).	When he was heading back to the parking lot, he noticed a dark shadow creeping and lurking through the hall. "Was that Rojitas? Can't be; it's too late for him to be here," he thought to himself. "Who's that?" He shouted (p. 4).
Opinión profesional de Norma Calvo	Creeping and lurking genera más miedo y no solo misterio. Una descripción más detallada da la sensación de algo más tenebroso.
Opinión profesional de Alejandro Navarro	Neutral

2. Más Allá/Afterlife	
Muestra en español	Muestra en inglés
[...] y escuchó a alguien silbando (p. 13).	The sound of whistling traveled through the room (p. 4).
Opinión profesional de Norma Calvo	El énfasis en el sonido produce más misterio.
Opinión profesional de Alejandro Navarro	Se enfatiza el sonido.

3. El vampiro del Morazán/A Vampire in Morazán Park	
Muestra en español	Muestra en inglés
[...] pero hay testimonios de personas que han vivido situaciones extrañas en esas zonas (p. 17).	However, there are countless testimonies of people who have gone through unsettling situations in those areas (p. 7).
Opinión profesional de Norma Calvo	Situaciones extrañas no tiene necesariamente el halo de sobrenatural o terrorífico.
Opinión profesional de Alejandro Navarro	Neutral

4. El vampiro del Morazán/A Vampire in Morazán Park	
Muestra en español	Muestra en inglés
[...] todo oscureció como si fueran las siete de la noche (p. 18).	Everything turned dark; light disappeared as if it were a regular night in San José at 7 o'clock (p. 8).
Opinión profesional de Norma Calvo	Produce más misterio y se crea un ajuste cultural relevante para otras culturas. Una aclaración no suena cargada, no suena fuera de lugar y ubica al lector que en ese contexto es de noche en el texto.
Opinión profesional de Alejandro Navarro	Explica efectivamente que aquí en Costa Rica hasta las 7 ya está oscureciendo y pone al lector en contexto.

5. El vampiro del Morazán/A Vampire in Morazán Park	
Muestra en español	Muestra en inglés
[...] pero el hombre la tenía totalmente dominada, ella decía que era como una especie de hipnosis porque continuaba siguiéndolo (p. 19).	She describes it as some kind of hypnosis because she remembers she kept following him involuntarily (p. 9).
Opinión profesional de Norma Calvo	Involuntariamente describe y agrega más misterio.
Opinión profesional de Alejandro Navarro	Neutral

6. El vampiro del Morazán/A Vampire in Morazán Park	
Muestra en español	Muestra en inglés
[...] de pronto se soltó un olor putrefacto que le causó náuseas a Carmen, cuando alzó la mirada, el hombre se había convertido en otra cosa, era un ser con un aspecto repugnante, parecía que estaba muerto [...] (p. 19)	A rotting-wretched smell invaded the air, causing Carmen to become nauseated. When she looked up at him, that thing was no longer a man. It had a sickening appearance. It was as if she were being held by a corpse (p. 9).
Opinión profesional de Norma Calvo	En inglés, transmite el olor (como si el lector estuviera oliéndolo). La frase <i>that thing was no longer a man</i> es una frase que parece sacada de un cuento de terror. Putrefacto suena muy suave en comparación a <i>rotting-wretched</i> . En inglés, uno puede imaginar el olor.
Opinión profesional de Alejandro Navarro	La parte del olor putrefacto amplifica la idea de lo que ella está viendo. El texto va armando un rompecabezas mental. De un momento a otro, veo el hecho de que se vuelve algo que huele y entonces cambia el énfasis de la historia. Y sí, da más miedo porque hace alusión al olor. El lector cuestiona el origen del olor. En cambio, en el texto original, el énfasis, como se detalla en la página 19, «la tomó de la mano y la jaló y comenzó a acariciarla». El énfasis está en la sensación, mientras que en inglés, el énfasis está en el olor para lograr el mismo efecto.

7. El vampiro del Morazán/A Vampire in Morazán Park	
Muestra en español	Muestra en inglés
El tipo me ve y se ríe fuertemente (p. 28).	This guy looked at me and laughed wildly (p. 15).
Opinión profesional de Norma Calvo	Da la sensación de más terror en comparación con fuertemente.
Opinión profesional de Alejandro Navarro	La traducción literal de esa palabra sería salvajemente, lo cual hace alusión al hecho de que el tipo se ríe fuertemente, es decir, el gerundio acá está funcionando como un calificativo y adverbio. Cumple el mismo papel, es decir, el tono psicológico de la risa. <i>Wildly</i> da alusión a una risa más agresiva, burlona o queriendo generar un susto en la otra persona. En español es fuerte, pero no se refiere al sonido sino a la intensidad. En inglés está logrando la intensidad al ser más específica por medio de la palabra <i>wildly</i> .

8. El vampiro del Morazán/A Vampire in Morazán Park	
Muestra en español	Muestra en inglés
Cuando yo era carajillo, uno de mis amigos murió seco, seco, seco (p. 28).	“when I was a kiddo, one of my friends died: his body ended up withered” (p. 15).
Opinión profesional de Norma Calvo	El adjetivo es más terrorífico porque en español la repetición de una palabra se utiliza para enfatizar. En inglés transmite que no estaba en una condición normal.
Opinión profesional de Alejandro Navarro	Al quitar la repetición de seco y utilizar el adverbio withered, da a entender que el cuerpo quedó marchito, gastado. Da la misma idea, pero le da énfasis al estado del cuerpo con respecto al desgaste por el tiempo o lo vivido

9. La novia sin rostro/The Faceless Bride	
Muestra en español	Muestra en inglés
En Alemania la historia se teje alrededor de la vida de una sufrida condesa [...] (p. 31).	In Germany, the tale narrates a countess' sorrowful life (p.18).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	La palabra sorrow viene a representar un sufrimiento bastante fuerte a lo largo del tiempo. Psicológicamente, hace la misma alusión de una vida sufrida, es decir, un sufrimiento que se aguanta por mucho tiempo y que se sostiene por medio de un estilo de vida.

10. La novia sin rostro/The Faceless Bride	
Muestra en español	Muestra en inglés
[...] una hermosa novia fue ahogada por su marido la mismísima noche de bodas y se le conoce como el fantasma de Willow Park (p. 31)	[...] a beautiful bride's demise at the hands of her loving husband. Drown to death she is now known as the Willow Park ghost (p. 18).
Opinión profesional de Norma Calvo	Es más dramático en inglés, pero suena más cruel y crudo. Se refleja más maldad en el marido
Opinión profesional de Alejandro Navarro	Se hace un cambio en el estilo de reacción. Se cambia la voz pasiva por una voz activa, dándole un énfasis. Al poner que es un loving husband, se acude a una forma de ironía para darle un enfoque al asesinato en la misma noche de bodas. Creo que eso puede atrapar más a la audiencia ya que pueden sentirse identificados por un cambio cultural. En cuanto a la selección de palabras de beautiful bride's demise aterroriza el hecho de que la mata el esposo, y hasta la muerte, entonces genera un drama más puntuado. No es simplemente una lista, sino que genera el drama de los sucesos y da un mensaje más claro de por qué esa es el fantasma de Willow Park.

11. La novia sin rostro/The Faceless Bride	
Muestra en español	Muestra en inglés
En las apariciones de esta última, se reportan gritos y llantos mientras se dan sus apariciones (p. 31).	[...] horrible screeches and sorrows have been reported during its apparitions (p. 18).
Opinión profesional de Norma Calvo	Los adjetivos marcan la diferencia.
Opinión profesional de Alejandro Navarro	<p>En el español se usa el pretérito perfecto simple, específicamente donde dice que se reportan gritos y llantos mientras se dan sus apariciones. El «reportan» ya terminó como acción. Eso se traduce en el inglés normalmente como un presente perfecto pasivo, por eso se usa el have been reported para poder usar esa idea de que las apariciones siguen pasando. Esto se reafirma cuando dice «during its apparitions». Esta idea se fortalece al hacer este cambio verbal para mantener la idea de la autora. Por otra parte, cuando se mencionan los gritos fuertes en el ejemplo en español el énfasis está en la aparición. Como estamos hablando en el idioma original, no hay que enfocar el grito y el llanto, porque es obvio para aquellos dentro la cultura. El acento de la oración está en la aparición. Pero al traducirlo, necesitamos que la persona lectora vaya a entender ese sentimiento de aparición. Por ende, no le podemos dar énfasis a la aparición en sí, sino que tenemos que darle énfasis a los gritos y a los llantos. Para enfatizarla, cambiamos el acento o la idea principal donde va a estar depositado el terror. En este caso, horrible screeches and sorrows es una manera de darle énfasis ya no a la aparición, sino al sonido. Entonces el sistema límbico del lector va a identificar esa parte donde el sonido representa algún recuerdo que tiene que ver con el miedo, y eso es precisamente las tres palabras usadas. Entonces acá lo que pasa es que se cambia el acento de la oración para llegar más al lector.</p>

12. La novia sin rostro/The Faceless Bride	
Muestra en español	Muestra en inglés
En México, también se encuentra el famoso fantasma de Matlacihua, que es lo mismo que la Siguanaba en Guatemala o la Cegua, en Costa Rica (p. 32).	The famous Mexican Matlazihua ghost is equivalent to the Siguanaba in Guatemala and the Cegua in Costa Rica, which is a beautiful woman whose face turns into a horse's (p. 18).
Opinión profesional de Norma Calvo	La explicación de la criatura conecta al lector con la leyenda.
Opinión profesional de Alejandro Navarro	Por el cambio cultural, se hace énfasis en la explicación de lo que es una cegua y el texto se vuelve más exacto al decir que los tres fantasmas o personajes son lo mismo. Si se explica que es una cegua, el lector puede conectarse más con la idea de quién es el personaje y por qué es aterrador.

13. La novia sin rostro/The Faceless Bride	
Muestra en español	Muestra en inglés
[...] era como si el carro se hubiera convertido en un congelador, el frío era insoportable (p. 36).	The car felt like a freezer, and he started to feel unbearably cold (p. 21).
Opinión profesional de Norma Calvo	Despierta los sentidos en el lector.
Opinión profesional de Alejandro Navarro	El cambio en el tiempo verbal donde se contextualiza el frío es un presente simple. El frío insoportable pasa de ser el sujeto a ser un adverbio que modifica el nuevo verbo de la oración que es sentir. Esto hace que el lector pueda sentir la experiencia del frío del cual habla la autora, que es causado por un acto de miedo, un acto que congela a la persona y que da como un preámbulo, una premonición de que algo malo va a pasar.

14. La novia sin rostro/The Faceless Bride	
Muestra en español	Muestra en inglés
[...] con un movimiento lento y pausado, la mujer volteó la cabeza dejando a Anthony casi muerto del susto (p. 36).	[...] the woman's head turned slowly with abrupt pauses in between, freaking Anthony completely out (p. 21).
Opinión profesional de Norma Calvo	Existe más intensidad en inglés por el uso de adjetivos. La selección de adjetivos es más tétrica. La experiencia suena menos intensa en español.
Opinión profesional de Alejandro Navarro	Al agregar el adjetivo <i>abrupt</i> , se crea la sensación de un movimiento antinatural, casi robótico, que conecta al lector con una imagen mental de algo desconocido que no actúa con normalidad.

15. Los duendes del Mercado Central/Duendes in the Central Market	
Muestra en español	Muestra en inglés
[...] era tan extraño lo que estaba pasando que comenzó a entrar en desesperación, cerca de ella escuchó una risilla traviesa [...] (p. 40).	She started to panic because everything looked extremely weird; that was until she heard a little mischievous laughter (p. 24).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	En español se habla de entrar en desesperación, pero al traducirlo, si lo traducimos literal, la idea no capta de la misma manera, porque efectivamente lo que la autora quiere comunicar es pánico. La desesperación que lleva al pánico que tiene como consecuencia la hiperventilación y ataques de pánico. Es la reacción psicológica del sistema parasimpático. En este caso, es correcto cuando dice she started to panic, porque da la idea correcta a lo que dice la autora.

16. Los duendes del Mercado Central/ <i>Duendes</i> in the Central Market	
Muestra en español	Muestra en inglés
[...] Carmela recordó que su madre le había contado que los duendes perdían a la gente para reírse de ellos [...] (p. 40).	Her mother used to tell her that the duendes, little mischievous gnome-like creatures, loved to make people lose their way just to make fun of them (p. 24).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Me parece que va bien la traducción de la idea. Muy bien la explicación de lo que es un duende, para que quede claro al lector. Recomiendo cambiar el <i>make fun</i> porque da la idea de ser algo gracioso, cómico, por <i>mock</i> que también es gracioso pero implica una molestia y tiene una connotación un poquito más negativa.

17. Una vista al pasado/ <i>A Visit to the Past</i>	
Muestra en español	Muestra en inglés
[...] pensó en salir al pasillo, pero cuando iba subiendo las escaleras pensó en que si ella salía podía quedarse atrapada en ese lugar, espacio, mundo, dimensión o tiempo... Ella no sabía dónde estaba (p. 45).	“Go to the hall. Go up the stairs.” She rushed up the stairs as soon as she could, “Wait,” she stopped in the middle of the stairs, “I could be trapped here. I could be trapped in this... space? Place, dimension, world, time? Whatever. I don’t really know where I am...” (p. 26).
Opinión profesional de Norma Calvo	Se rompe una pared nuevamente. Se explica el proceso mental del personaje.
Opinión profesional de Alejandro Navarro	En este ejemplo, me parecen muy bien los énfasis que se dan con el cambio de redacción para dejar en claro el punto de la autora. Sin embargo, donde dice <i>wait</i> , sería bueno cambiarlo por otra palabra que dé la idea de pausar o dar un momento. Se puede implementar algo que sea como un alto, pero dejar el <i>wait</i> en vez del <i>whatever</i> . Con esto se da énfasis a que en ese momento, donde dice que realmente no sabe dónde está se refleje el proceso mental donde se analiza lo que está ocurriendo y se da cuenta de que está en peligro.

18. Mi cuerpo yace aquí/My Body Lies Here	
Muestra en español	Muestra en inglés
[...] y de pronto escucharon como si alguien hubiera azotado la puerta principal [...] (p. 53).	Suddenly, they heard a loud noise, as if someone banged on the door violently (p. 32).
Opinión profesional de Norma Calvo	Suena más abrupto y sorpresivo.
Opinión profesional de Alejandro Navarro	Muy bien el cambio del verbo pretérito pluscuamperfecto perfecto en español, no dándole tanta importancia a la perífrasis verbal, sino al suceso como tal cuando lo traduce.

19. La enfermera de la Clínica Bíblica/The Nurse of the Clínica Bíblica Hospital	
Muestra en español	Muestra en inglés
[...] constantemente sienten una presencia que les roza la espalda [...] (p. 65).	[...] someone's unsettling presence, and they constantly feel as if someone were touching their backs gently [...] (p. 40).
Opinión profesional de Norma Calvo	Suena como algo más sobrenatural. Se toma el momento con más suavidad y es más espeluznante.
Opinión profesional de Alejandro Navarro	Sugiero en esta idea poner «something unseen grazing their backs» para dar la idea de que es algo tenebroso.

20. La enfermera de la Clínica Bíblica/The Nurse of the Clínica Bíblica Hospital	
Muestra en español	Muestra en inglés
[...] cada arruga de su atuendo [...] (p. 65).	[...] the exact number of wrinkles on her uniform [...] (p. 41).
Opinión profesional de Norma Calvo	Estar tan cerca que muestra el número exacto. Es más descriptivo.
Opinión profesional de Alejandro Navarro	Aquí enfatiza la idea de cada una de las partes de su atuendo. Muy bien la traducción porque mantiene el énfasis de la autora.

21. La enfermera de la Clínica Bíblica/The Nurse of the Clínica Bíblica Hospital	
Muestra en español	Muestra en inglés
En ese momento frente a su mirada atónita la enfermera desvaneció y esta joven secretaria se desmayó en el mismo instante por el impacto (p. 65).	Right before her astonished eyes, the nurse vanished, making the young secretary faint right after (p. 41).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	El cambio de la idea hace que se mantenga la idea del autor a la hora de traducir. Cuando dice right before her astonished eyes, la idea de que algo está al frente y tan cerca hace un énfasis al hecho de que vio a la enfermera desaparecer y se cae gracias a eso, pero logra poner al lector en esa idea del pánico. El miedo de lo que está pasando logra darle sentimiento a la traducción.

22. La señora del sombrero con alas/The Woman in the Winged-Hat	
Muestra en español	Muestra en inglés
[...] de pronto ve que al salón ingresa una señora con una ropa muy rara, era un hábito, pero muy diferente al que usaban las monjas que él había visto, tenía una especie de sombrero con unas alas a los lados (p. 72).	Suddenly, an uncannily dressed woman walked in. She was wearing a dull dark habit, but it looked different from the ones nuns use, and a hat with wings on the sides (p. 45).
Opinión profesional de Norma Calvo	El adverbio uncannily es mucho más tenebroso comparado el adjetivo, raro.
Opinión profesional de Alejandro Navarro	Neutral

23. La señora del sombrero con alas/The Woman in the Winged-Hat	
Muestra en español	Muestra en inglés
Cuando se tomó el agua, la mujer se retiró del lado del anciano y se acercó al privado de libertad y le preguntó que si él quería agua [...] (p. 72).	When he drank the water, the woman approached the convict, "Would you like some water?" Nothing else (p. 45).
Opinión profesional de Norma Calvo	El uso de diálogos hace que el lector se meta en la cabeza del personaje y diga lo que está pensando. Nuevamente rompemos una pared entre el lector y los personajes.
Opinión profesional de Alejandro Navarro	Psicológicamente está bien porque pone el énfasis en la acción y narrativa y no en el comportamiento que viene en el español, porque al cambiar el idioma da mejor la idea de la autora

24. La señora del sombrero con alas/The Woman in the Winged-Hat	
Muestra en español	Muestra en inglés
La mujer se fue y el muchacho se durmió profundamente (p. 72).	The woman left without saying another word and the young man fell deeply asleep (p. 45).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	En español la idea es muy exacta: que la mujer se fue y el muchacho durmió. Para poder dar la idea de lo que quiso decir y que la persona lectora se quede atenta a lo que está diciendo muy bien la traducción, porque se queda viendo sin decir ninguna palabra hasta que el hombre se durmió profundamente. Sin decir otra palabra, lo que va a hacer es enfatizar la idea de que se fue y el otro se durmió. Es una manera de hacer que la idea crezca

25. Mi experiencia con lo que creo, era La Llorona/My Experience with What I Think Was La Llorona	
Muestra en español	Muestra en inglés
[...] mientras mami lavaba platos, escuchó el llanto de una mujer (p. 78).	A couple of hours later, while my mom was doing the dishes in the kitchen, she heard a woman sobbing desperately (p. 49).
Opinión profesional de Norma Calvo	El uso de adverbios crea más fuerza en la traducción.
Opinión profesional de Alejandro Navarro	En esta traducción, muy bien la idea de enfatizar el tiempo, cosa que no está en la original. Acá se enfatiza la frase «un par de horas después». Es una expresión para decir «en un ratito», y al final, nosotros, que estamos familiarizados con esta leyenda, entendemos que el llanto proviene de La Llorona. En este caso, la traducción enfatiza el sobbing, que es una forma de sollozo, que es lo que hace la llorona, sollozar por su hijo.

26. Mi experiencia con lo que creo, era La Llorona/My Experience with What I Think Was La Llorona	
Muestra en español	Muestra en inglés
No era el llanto de dolor físico, pues no emitía ni frases ni palabras, era solo llanto, era un llanto que definitivamente provenía desde sus entrañas (p. 79).	The weeping sound was full of despair and pain; it wasn't a physical pain type of crying; it had no words or phrases. It was a sorrowful cry: one that came from the depths of someone's soul (p. 49).
Opinión profesional de Norma Calvo	El uso de adverbios crea más fuerza en la traducción.
Opinión profesional de Alejandro Navarro	El énfasis en los calificativos adverbiales hace que la idea como lector duela, o sea, es un llanto desesperado, entonces logra enfatizar bien la idea

27. Mi experiencia con lo que creo, era La Llorona/My Experience with What I Think Was La Llorona	
Muestra en español	Muestra en inglés
Andaba vestida con traje claro, podía ser gris claro, beige, crema	She was wearing a light-colored gown; it seemed whitish. No, more like light-grayish, or even a little

27. Mi experiencia con lo que creo, era La Llorona/My Experience with What I Think Was La Llorona	
o blanco (p. 80).	beige (p. 50).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro N.	La traducción enfatiza la idea de la autora.

28. Mi experiencia con lo que creo, era La Llorona/My Experience with What I Think Was La Llorona	
Muestra en español	Muestra en inglés
[...] la barra de chiquillos, subió corriendo la alameda, algunos lanzaban hijueputazos a gritos, mientras otros decían que se habían cagado [...] Así que los chiquillos le contaron a mi hermano que vieron a La Llorona caminando por la orilla del río, del lado de la Sabana (p. 79, 80).	“FUCK! I swear I shit on my pants.” “WHAT IN THE ACTUAL FUCK!!!” “Bro, we swear this is true!” “We saw La Llorona walking by the river, right in the direction of La Sabana” (p. 50).
Opinión profesional de Norma Calvo	El uso de diálogos hace que el lector se meta en la cabeza del personaje y diga lo que está pensando. La sensación se vuelve propia. Nuevamente rompemos una pared entre el lector y los personajes.
Opinión profesional de Alejandro Navarro	El paso a diálogo hace un énfasis en la idea de la acción como tal, ya que el cambio de idioma no la va a presentar de la misma manera de cuando lo presenta en diálogo. Es una manera de vivenciar lo que estaban hablando. Nosotros en español entendemos que lanzaban hijueputazos a gritos. Es una expresión muy común de la acción. En este caso la acción fue representada precisamente con una expresión muy autóctona del inglés para enfatizar el insulto fuck.

29. Mi experiencia con lo que creo, era La Llorona/My Experience with What I Think Was La Llorona	
Muestra en español	Muestra en inglés
Con las luces de un plantel que había de ese lado, donde ella estaba, podía definir que era delgada, de cabello oscuro, sus brazos y manos se veían largos. Ella se veía alta, yo calculaba que era más alta que yo. En un momento ella dejó de moverse y se acercó más a la orilla. De pronto, alzó la cara y aunque y aunque le pegaba la luz del plantel, no logramos verle el rostro, era solo un espacio oscuro que tenía como marco aquella maraña de pelo (p. 80).	The public lighting on the lonely, paved shoulder reflected the area where she was standing and allowed us to see her a little bit closer. She was skinny, dark-haired; tall, maybe even taller than me, and her arms and hands looked long and slim. At some point, she stopped moving and got closer to the riverbank and turned her head abruptly. The light was hitting her directly in the face, but we couldn't see it. It was just a void surrounded by messy hair (p. 50).
Opinión profesional de Norma Calvo	Suena tenebroso. La descripción de la cara no solo inyecta misterio si no que inyecta caos en la redacción.
Opinión profesional de Alejandro Navarro	Neutral

30. Mi experiencia con lo que creo, era La Llorona/My Experience with What I Think Was La Llorona	
Muestra en español	Muestra en inglés
[...] ambos sabíamos que ese rostro no era de este mundo... (p. 81).	"Sis...", said my brother seriously, "we both know that face doesn't belong to this world" (p. 51).
Opinión profesional de Norma Calvo	El uso de diálogos conecta más al lector con la experiencia del personaje.
Opinión profesional de Alejandro Navarro	Cambiar a diálogo enfatiza la idea, uno como lector se queda en la escena cuando se genera el diálogo

31. Alajuelita mística/Mystical Alajuelita	
Muestra en español	Muestra en inglés
Mi madre no recuerda cuánto duró ese sonido, pero en un momento se detuvo y fue lograron ver por hendijas de la parte de abajo de la pared, unas piernas de mujer muy, pero muy blancas, que caminaban por la orilla de la casa (p. 84).	Mom can't remember how long the scratching lasted, but when it stopped, they were able to see female legs that looked pale as snow through the cracks between the house and the floor (p. 53).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	La expresión « <i>looked as pale as snow</i> » es una expresión que puede hacer alusión a cosas dichas en la infancia, como Blancanieves, por ejemplo. Blanca como la nieve, y eso es para enfatizar la idea nuestra en español de piernas blancas. Esta misma idea se refleja en los países que tienen nieve. Se enfatiza bastante la idea.

32. Alajuelita mística/Mystical Alajuelita	
Muestra en español	Muestra en inglés
[...] y de pronto mi mamá y su hermana mayor se despertaron, porque los bancos del comedor comenzaron a sonar, como si los arrastraran con fuerza por el piso (p. 85).	My mother and the eldest sister woke up to the sound of the wooden banks falling and being dragged roughly across the floor (p. 53).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Neutral

33. Alajuelita mística/Mystical Alajuelita	
Muestra en español	Muestra en inglés
[...] ella estaba a una orilla de la calle, de pie, sin moverse. Esa sensación de miedo y susto los atrapó de nuevo, y conforme ellos comenzaron a caminar, ella comenzó a moverse muy lentamente [...] (p. 87).	She was just standing there, with no movements whatsoever. That feeling of horror invaded them again. As they started walking, she started to move slowly (p. 54).
Opinión profesional de Norma Calvo	Se conecta con los sentidos del lector. (ver comentario general)
Opinión profesional de Alejandro Navarro	El cambio de "horror" por miedo enfatiza más la idea de que da miedo la sensación que tienen los personajes .

34. Alajuelita mística/Mystical Alajuelita	
Muestra en español	Muestra en inglés
Extendió los brazos y fue como si una energía invisible proveniente de ellas bloqueara la calle (p. 87).	She extended her arms shakingly, and they felt how an invisible energy coming out of her blocked the entire path (p. 54).
Opinión profesional de Norma Calvo	El uso de los adverbios crea más suspenso.
Opinión profesional de Alejandro Navarro	La idea es más fuerte cuando se implementa «manos temblorosas».

35. Alajuelita mística/Mystical Alajuelita	
Muestra en español	Muestra en inglés
Mi abuelo volteó y no había ni caballo ni nada (p. 88).	My grandfather turned back and there was no horse, or women, or anything (p. 55).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Muy bien como enfatiza la idea, al agregar a la mujer, ya que culturalmente sabemos en la leyenda que eso va a pasar. Sin embargo el lector que no está familiarizado con la idea, le va a quedar más claro.

36. Doña Angela/Doña Angela	
Muestra en español	Muestra en inglés
Cuentan que el muchacho era joven, tenía unos 18 años y que a su muerte parecía un viejito, su piel se puso seca y acartonada, más bien parecía cuero, su posición al morir fue boca arriba con las piernas flexionadas y las manos sobre el pecho (p. 90).	He was very young, but his dead body didn't look like an 18-year-old's at all. By the day he passed, his body had the appearance of a sick elderly man: dry, stiff, lifeless skin that looked more like leather than actual skin. The position he died in was with his knees slightly bent and his hands placed weakly on his chest (p. 58).
Opinión profesional de Norma Calvo	El uso de adjetivos es aún más tétrico.
Opinión profesional de Alejandro Navarro	Logra mejor la idea al enfatizar cómo es que tiene las manos; además hace énfasis a la idea de que parecía un viejito, ya que esa palabra como tal no está en inglés con ese peyorativo.

37. Doña Angela/Doña Angela	
Muestra en español	Muestra en inglés
[...] se topó con que en el techo del cuarto de su hijo, en dirección a la cama del muchacho, había un sapo muerto con la boca cocida, la piel seca y en la misma posición en la que su hijo había muerto (p. 91).	To his horror, in the direction of his son's room, he found a toad with its mouth sewed together and its skin desert dry, placed in the very position his son passed away with (p. 58)
Opinión profesional de Norma Calvo	Cambio de estilo (ver comentario general)
Opinión profesional de Alejandro Navarro	Al introducir la palabra "horror" logra dirigir el sentimiento del lector hacia la idea de la autora.

38. La despedida de Toñito/Toñito's Farewell	
Muestra en español	Muestra en inglés
[...] venía envuelto en una placenta púrpura que despertó la curiosidad de los doctores pues parecía una gangrena (p. 97).	His birth concerned all the physicians since he was delivered with a purplish-gangrene placenta surrounding him (p. 63).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Recomiendo considerar el uso de la palabra " <i>alarmed</i> ", en vez que <i>concerned</i> , para dar énfasis a la idea de la emoción.

39. La despedida de Toñito/Toñito's Farewell	
Muestra en español	Muestra en inglés
Trina lo veía tan pálido y frágil [...] (p. 100).	Trina looked at her little boy: so fragile, so pale, and weak.
Opinión profesional de Norma Calvo	Uso de adjetivos (ver comentario general)
Opinión profesional de Alejandro Navarro	Al agregar <i>weak</i> enfatiza más la idea de la autora, de algo muy quebradizo.

40. La despedida de Toñito/Toñito's Farewell	
Muestra en español	Muestra en inglés
[...] pero cuando lo tocó, Toñito estaba helado, pálido y ya no respiraba. Trina sintió que el mundo se le venía encima. No podía creer que su pequeño estuviera muerto. Trina gritaba como loca [...] (p. 100)	She touched his face tenderly to wake him up, but he was frozen cold, pale, and he wasn't breathing. Trina felt her entire world shatter. "NO. THIS CAN'T BE. MY BABY!!! THIS IS NOT HAPPENING!" (p. 66).
Opinión profesional de Norma Calvo	Uso de diálogos (ver comentario general)
Opinión profesional de Alejandro Navarro	Es un párrafo que logra la carga emocional con las palabras agregadas y logra enfatizar el dolor de la madre o de Trina

41. La despedida de Toñito/Toñito's Farewell	
Muestra en español	Muestra en inglés
[...] y cuando lo hizo, vio a Toñito con sus manos extendidas pegadas al vidrio y con una sonrisa que nunca había visto en él mientras estuvo en vida, sus ojos tenían una mirada indescriptible, vacía y llena de odio (p. 102).	She did anyway, finding Toñito with both of his hands extended on the window, smiling like he never did when he was alive. His face was paler, and his eyes had a look beyond description: empty-voided, full of hatred (p. 67).
Opinión profesional de Norma Calvo	Uso de adjetivos (ver comentario general)
Opinión profesional de Alejandro Navarro	Sigue enfatizando la idea del dolor de Trina, en este caso el asombro con susto.

42. La despedida de Toñito/Toñito's Farewell	
Muestra en español	Muestra en inglés
Trina se puso a llorar pensando en el por qué el pequeño no podía descansar (p. 103).	"WHY?! WHY ISN'T MY LITTLE BABY'S SOUL RESTING IN PEACE!?" (p. 68).
Opinión profesional de Norma Calvo	Uso de diálogos-monólogos (ver comentario general)
Opinión profesional de Alejandro Navarro	Al pasar al diálogo enfatiza el dolor de Trina en su discurso. En vez de verlo en la narración como tal, esto hace que el lector entienda más el dolor de Trina.

43. Mamá, la muñeca quiere agua/Mommy! The Doll is Thirsty!	
Muestra en español	Muestra en inglés
De pronto una neblina azul comenzó a invadir la borda, estaba al ras del suelo y a lo lejos se escuchaba la voz de Javiera repitiendo incansablemente: -Mamá, la muñeca quiere agua... Mamá, la muñeca quiere agua... (p. 110).	Suddenly, bluish fog invaded the entire ship, touching the deck's surface. Javiera's voice echoed from afar over and over again, "Mommy! The doll is thirsty!" "Mommy! The doll is thirsty!" (p. 73).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Enfatiza la voz de Javiera por medio del eco para dejar más en claro la idea y enfatizar la idea de repetición. Crea una sensación inquietante.

44. Ruffus/Ruffus	
Muestra en español	Muestra en inglés
Valeria agudizó la vista y vio una figura humana que se movía como si estuviera serruchando (p. 116).	Valeria paid close attention and realized it was a human silhouette ripping something out with a saw (p. 78).
Opinión profesional de Norma Calvo	Ruptura de pared (ver comentario general)
Opinión profesional de Alejandro Navarro	Al hablar directamente con el lector diciendo "you know..." logra que éste se meta en la idea de lo que está viviendo Valeria en la narración.

45. Ruffus/Ruffus	
Muestra en español	Muestra en inglés
[...] y como por obra del maligno, agarró al perro que su hijo mayor tanto amaba y lo destazó con un serrucho. Miramos gritaba pidiendo ayuda y el lamento de aquel animal se escuchaba por todo el barrio (p. 117).	As if the very devil had possessed him, he grabbed the dog his eldest child loved deeply and chopped it into pieces with a saw. Miriam screamed and shouted for help; you could hear the animal's wailing throughout the neighborhood (p. 79).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Neutral

46. El niño del play/The Kid at the Playground	
Muestra en español	Muestra en inglés
[...] ella le dijo que no escarbaran más ahí porque Marito se iba a enojar. Angélica le preguntó quién era Marito y Sofi no contestó más (p. 122).	Sofi said, "stop digging there. Marito's gonna get angry." "Who 's Marito?" "..." (p. 82).
Opinión profesional de Norma Calvo	Uso de diálogos (ver comentario general)
Opinión profesional de Alejandro Navarro	Neutral

47. El niño del play/The Kid at the Playground	
Muestra en español	Muestra en inglés
Le dijo a su mamá que cuando jugaban Sofi no quería jugar con tierra y que le daba mucho miedo acercarse donde ellos estaban excavando, entonces prefería jugar en las hamacas o en los arbustos pero que siempre estaba sola y que los únicos adultos que llegaban al play eran las mamás de sus amiguitos [...] (p. 122).	“When we play, Sofi doesn’t like to play with dirt. She gets very scared to get close to where we are digging. She prefers to play in the bushes or on the swings. There aren’t any other adults around. Just our mothers (p. 83).”
Opinión profesional de Norma Calvo	Uso de diálogos (ver comentario general)
Opinión profesional de Alejandro Navarro	Neutral

48. El niño del play/The Kid at the Playground	
Muestra en español	Muestra en inglés
Donde los niños habían estado sacando tierra, Angelica había sacado la cabeza de un hombre (p. 123).	Right at the spot where the children had been digging, Angelica dug out a dead man’s head (p. 83).
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Es una traducción más efectiva del impacto que se quiere lograr. Da énfasis a la idea de «justo en el lugar donde...», logrando que el lector se quede en esa idea y pueda entender lo que sigue

49. El Amarre/The Love Binding Spell	
Muestra en español	Muestra en inglés
Cuando ingresaron a la casa, sentí un frío que recorrió mi espalda, sí, era ese frío inusual que te anuncia que un desencantado anda cerca (p. 129).	As soon as they walked into my house, I felt shivers running down my spine. Yes. Exactly those unusual shivers that announce the presence of a disembodied being nearby (p. 88).
Opinión profesional de Norma Calvo	Ruptura de pared (ver comentario general)
Opinión profesional de Alejandro Navarro	De la misma manera, las palabras dan énfasis al horror que quiere indicar la autora. Estos cambios hacen que el lector se mantenga intrigado de lo que está pasando.

50. El Amarre/The Love Binding Spell	
Muestra en español	Muestra en inglés
Sus ojos se hundían en dos manchas grisáceas que los rodeaban, estaba pálida y su nariz era como un rábano fresco, de esos que el color fucsia es como irreal, sí, se los juro, así se le ve la nariz (p. 129).	The dark circles under eyes highlighted the grayish sockets surrounding them; her skin was pale, and her nose resembled a fresh radish. You know those fuchsia-pink ones that look unreal? Yes, just like that. I swear to you her nose looked literally like that (p. 88).
Opinión profesional de Norma Calvo	Ruptura de pared (ver comentario general)
Opinión profesional de Alejandro Navarro	Las expresiones como <i>I swear to you..</i> enfatizan la idea de lo analizado

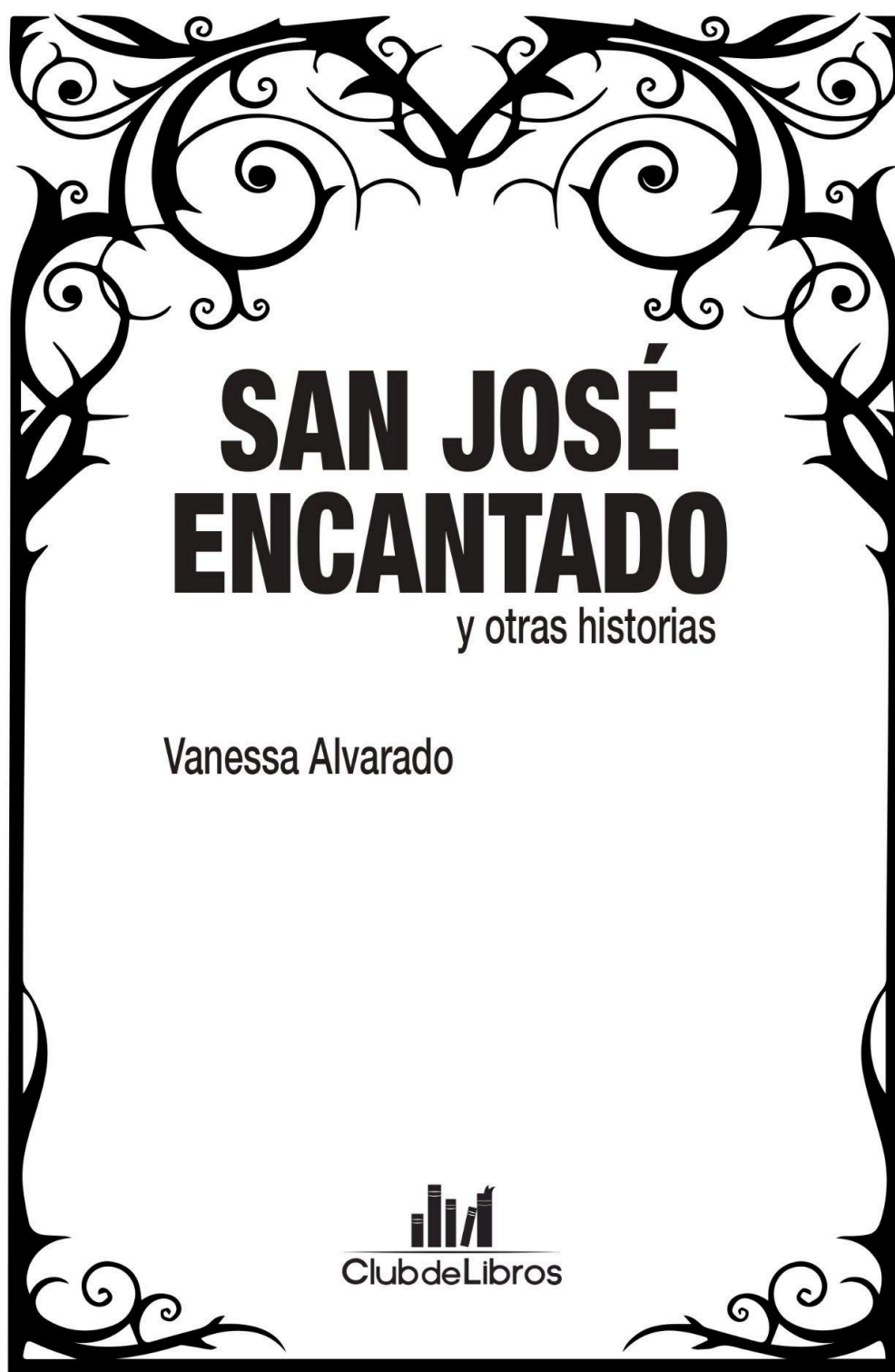
51. El Amarre/The Love Binding Spell	
Muestra en español	Muestra en inglés
-Narda, ¿qué hiciste? ¿No me digas que le hiciste un Amarre a ese señor? (p. 131).	“Narda, what have you done? Don’t tell me you cursed him with a love binding spell” (p. 89)
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Enfatiza más la idea con la frase “you cursed him” que es una maldición, dando énfasis en la idea de que es un conjuro para que se fije en ella.

52. El Amarre/The Love Binding Spell	
Muestra en español	Muestra en inglés
[...] porque de seguro aquel amarre ya había desatado el infierno que lleva a alguien a estar al lado de otra persona sin quererlo (p. 132).	Probably, that love-binding spell had already brought about the hell of forcing someone to love you without wanting to (p. 90)
Opinión profesional de Norma Calvo	Neutral
Opinión profesional de Alejandro Navarro	Neutral

53. El Amarre/The Love Binding Spell	
Muestra en español	Muestra en inglés
[...] la casa se convirtió en un congelador y se sentía como si sobre nosotros hubiera caído la oscuridad de una nube. -Narda, ahora sí. Dejaremos el tarot a un lado y me vas a explicar que es lo que está pasando o no voy a poder ayudarte (p. 132).	[...] The house became a living freezer, and it felt as if a cloud of darkness had fallen upon us. "Narda. We're leaving the Tarot cards aside right now. You're gonna have to explain this to me or else I can't help you" (p. 90).
Opinión profesional de Norma Calvo	Uso de adjetivos (ver comentario general)
Opinión profesional de Alejandro Navarro	El haber añadido « <i>living</i> » le da un tono más inquietante a la narración. La expresión darkness had fallen upon us da más fuerza al ser una expresión idiomática que suena más firme o fuerte. Esto mantiene la carga emocional.

54. Comentarios de la traducción en general por parte de Norma Calvo
<p>En su momento, leí Pedagogía del oprimido. Leí la versión original y su traducción. La traducción perdía la fuerza. En esta traducción, es el caso contrario. Hay más fuerza en la traducción. Desde latinoamérica se escribe terror pero no es lo mismo que leer Stephen King, por ejemplo. Se refleja un estilo más tétrico y sombrío. El uso de monólogos, hace que el lector se meta en la cabeza del personaje y diga lo que está pensando. La sensación se vuelve propia. Rompe una pared con el diálogo: la tercera pared en arte, es cuando un actor en una serie o película ve la cámara. Sustituir un diálogo rompe la segunda pared. Rompemos una pared entre el lector y los personajes.</p> <p>El uso de adjetivos es aún más tétrico. En inglés se explota la riqueza de los adjetivos y se aprovecha. El inglés utiliza sustantivos y los crea. Es una lengua mucho más flexible en cuanto a este aspecto.</p> <p>Se hizo una transversalización intercultural en el que las cosas se suavizan en el español de Costa Rica. El terror en español de España es más crudo, por ejemplo. No hay tanto cuidado de no ofender. La cultura costarricense no es confrontativa ni de retar. Cuentan las historias cómo se las contaban a uno de niño. Hay más terror en la traducción con el uso de las palabras con un toque mayor o más grande de suspenso. El texto es más infantil y más suave en español.</p> <p>Hubo un cambio de estilo (con más descripción). Se apela al uso de los sentidos. Se estimula el uso de los sentidos en el lector, por eso da mucho más miedo. Puedes oler, sentir, sentir el miedo de que no me toquen a mí estas criaturas.</p>

Anexo 3. El texto original



904

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