

UNIVERSIDAD NACIONAL  
SISTEMA DE ESTUDIOS DE POSGRADO  
FACULTAD DE FILOSOFÍA Y LETRAS  
ESCUELA DE LITERATURA Y CIENCIAS DEL LENGUAJE  
PLAN DE MAESTRÍA EN TRADUCCIÓN (INGLÉS-ESPAÑOL)

La neutralización de la versión al inglés de un pasaje de la novela  
*La fugitiva*  
de Sergio Ramírez Mercado

Traducción e informe de investigación

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

presentado por

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La neutralización de la versión al inglés de un pasaje de la novela  
*La fugitiva*  
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## **Dedicatoria**

A mi hija por su incondicional apoyo durante todo el proceso.

## **Agradecimientos**

Un sincero agradecimiento a la profesora Rocío Miranda por todos sus valiosos aportes.

Al profesor Allan Pineda por sus atinadas recomendaciones y buena disposición para responder todas mis consultas.

A Sherry Gapper por haber revisado la traducción y contribuido a mejorar la calidad de la misma.

A mis amigas y familiares que siempre me apoyaron.

## Resumen

El informe de investigación aborda las estrategias utilizadas en la traducción del pasaje “Las islas de la agonía y los montes de la estupidez ajena” el cual forma parte de la novela *La fugitiva* del escritor nicaragüense Sergio Ramírez Mercado. Se toma como base teórica el “Método interpretativo-comunicativo” o “Traducción comunicativa” (Hurtado Albir, 2001), cuyo principal objetivo consiste en transmitir el sentido del texto original y tratar de producir el mismo efecto en el lector meta. Se concluye que la neutralización léxica y sintáctica, el uso en algunos casos de oraciones menos extensas y la modulación fueron las técnicas que más se aplicaron y que además contribuyeron a bajar un poco la formalidad de algunos segmentos para que de esta manera, la traducción comunicara de la mejor manera posible el sentido del texto original.

**Palabras clave:** neutralización léxica y sintáctica, registro, estrategias de traducción, aceptabilidad.

## Abstract

This investigation focuses on the strategies used to translate the passage «Las islas de la agonía y los montes de la estupidez ajena» (The Islands of Agony and the Mounds of Stupidity) from the novel *La Fugitiva* of the Nicaraguan writer Sergio Ramírez. It is based on the “interpretative-communicative approach” or “communicative translation” (Hurtado Albir, 2001) which main objective is to convey the same message of the source text and also produce the same effect on the target reader. This study shows that the lexical and syntactical adjustments done, the use of shorter sentences in some cases as well as the modulation strategy applied during the translation process contributed the most to produce a text with a less high register that would communicate the best possible way the same effect on the target culture as it did on the source culture.

**Key words:** lexical and syntactical adjustments, register, translation strategies, acceptability.

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## Traducción

Translation of the passage “Las islas de la agonía y los montes de la estupidez ajena,” from *La fugitiva*, de Sergio Ramírez Mercado

### The Islands of Agony and the Mounds of Stupidity

This time it is my turn to visit Marina Carmona, the other old friend of Amanda, at the National Library. The building from the twentieth century and a *Van der Rohe* style has large glass windows on the first floor where the reading rooms are. But in the concrete facade of the two upper floors, instead of windows, there open narrow cracks like the loopholes of a barrack. In the highest part of the frontispiece, which you arrive at through a stairway, rises a convex flagstone held by two graceful pillars that resembles the hallway of a Zen monastery.

Marina retired about thirty years ago, and worked another thirty years with Julián Marchena, the former director of the Library; then it was functioning on First Avenue, in a beautiful neoclassical building which was demolished in the seventies and replaced by a parking lot; however, they did not remove all the mosaic floor or the first stonework rows of the old walls which demarcated the parking lot.

The guard showed me the stairway that takes to the Investigation and Bibliography offices which were headed by Marina for a long time. This was a very different job from what she was prepared for because she had graduated in pedagogy from the University of Chile and later on she earned a master’s degree as an educational psychologist from Columbia University. When she came back to settle in Costa Rica, her profession was of no use; therefore, the only position offered

to her was at this library. With a kind, but firm voice, she had told me on the telephone that after she retired, they had allowed her to keep her old cubicle, as if it were a unique and precious thing at that library. Every time we talked, previously to our interview, I have noticed how she pronounces her phrases, as if she wrote them, and how she spaces out the words and puts so much emphasis on every single accent as if she were dictating to a shorthand writer or as if she wanted to indicate out loud all semicolons, periods, commas and colons. Besides, many of the words she uses are old-fashioned and others might have been strange even in her time. It is as if she herself had preserved them in formaldehyde.

There is so much traffic on Third Avenue, close to where was located el Paseo de las Damas; the terrible noise produced by the crowded street penetrates inside the barracks, and the halls are illuminated just by the scarce light coming from outside.

I knock on the door and the same firm and heavy voice of the telephone, in a deep and low tone, invites me to come in. It is the same voice, never lacking that authoritarian force that my fifth grade teacher had every time she would conjugate the verbs and recite the plural of nouns with her eyes always fixed on the G.M. Bruno's Spanish Grammar.

Her small office smells like glue and old paper toasted by the sun. Marina, well prepared for our meeting, was sitting behind her desk which was piled with record books wrapped in canvas and full of newspaper articles pasted with glue, austere gray color folders with note cards and more loose clippings, and two letter-bound volumes. So it seems I'll be busy looking at all this stuff during our interview.

Meanwhile, I realize that Marina scrutinizes me through her funny and big lenses. She has dark features and is wearing her gray hair up in a very tight bow, has on a skirt and jacket made of a thick fabric and a fake precious stone brooch on the lapel, and her dark, red, and stiff lips look as if they were grinding her words. Because she has the habit of rocking herself while speaking, I'll be compelled to listen to the couch spring gnash while we chat.

Behind her, on a beige dividing wall, there is a portrait of General Jorge Volio Jiménez inspecting peasant troops in military uniforms; and another one of Archbishop Sanabria with a kind face and features somewhat indigenous, dressed with his archbishop attire, and at the center, one of Amanda's. On top of a metallic filing cabinet rests a toy-like fan, and next to the file cabinet, there is a folding rope bridge; I know that Mr. Volio fell and broke his hip: "how terrible, it's the age of the porous bones," she remarks and, with a disdainful gesture, signals toward the rope bridge, and then she adds, "the time has come for some of us, when we don't know if one breaks one's hip because of a fall or, you fall because you break your hip."

She shakes hands, but her eyes examine me thoroughly. On her desk, there is also a crystal tray with a jar with water, covered by a cross-stitch embroidered napkin and two glasses which she immediately serves half full. I take a seat on the metallic chair that still has on its back the long series of numbers from the inventory records. Something else there reminds me of my primary school teacher: the jar with the embroidered napkin on top of it, beside the glasses. At the end of the year, on the final exam day, to mark the solemnity of the occasion, she would also place on her

desk a jar covered with a napkin, beside three glasses, one for each examiner, while on the walls one could see all the maps and body systems drawn by the students.

“Here you have the ugly person in the story,” she says, and before she bursts into a small laugh, her weasel dark eyes brightened, magnified by her lenses.

So, trying to be polite, I pretend to be looking for something else in the room. However, she insists on bringing up the subject.

“It’s myself, the ugly person in the story is me, do not keep on looking,” she laughs again, but this time more energetically, then she adds, “It is true that aging makes people uglier and it ruins everything. Ever since I was a young girl, I was never pretty at all. I couldn’t even boast about being tall and I never learned to walk straight, probably because this guilty feeling of being so ugly overwhelmed me. And being ugly before Amanda or Edith just increased this feeling. Tell me if I am not right, look at Amanda there.”

I get up from the chair to look at the medium-size picture hanging at the center of the wall, printed on cardboard as can be seen through the portrait glass, then I read out loud: “Danton Charpentier, 1936.” It was the signature of the photographer at the foot of the cardboard.

She tells me that there was a very popular Switzerland photographer in San José who had his studio next to the *Guadalajara ballroom and the National Theater; all that block was demolished to build La Plaza de la Cultura. The plaza was a good thing and getting rid of the old ballroom too because its lowbrow music contaminated*

and disturbed the theater presentations. Just imagine all those primates, so typical of the Pérez Prado mambos, grunting in the middle of an aria “Un bel di vedremo”...

This portrait of Amanda was taken after she returned from Chile as a widow, after her ill-fated marriage. Pay close attention to the fine brushwork of the eyebrows; this is what was called photographic mascara. The photographers used to work with brushes and blender and charcoal pens, as true make-up artists. Despite his old age, master Charpentier had a very firm pulse, look how he delineated her eyebrows with the charcoal line.

The line of the eyebrows gives the face a frightening, surprising aspect without making the eyes look absent; it has also taken away its consciousness, or has given a feeling of indifference similar to the interrogation. A harmonic face without a doubt, the hair divided by two soft and shiny ringlets, a high forehead, thin and almost invisible ears, a small but strategically sensual mouth. And on the closed collar of her dark dress, the embroidery of silver threads resembles a necklace of complicated arabesque turns or even a breastplate. The inscription written in blue ink, which time has not erased, says:

For Marina, from the *Docta Simpatía*, with love, A.

While I return to my seat, she tells me that she is going to start by explaining what that of the *Docta Simpatía* is all about.

When we were in the Colegio de Señoritas, we had to read the French version of the tales from the *Thousand and One Nights* of doctor Mardrus, among them the

*Docta Simpatía*. “Are you familiar with it?” she asks. The *Docta Simpatía* is a Nubian slave that, thanks to her great knowledge, saves her master from ruin after he has wasted his money. She is taken her by her own will to appear before the caliph, *Harún Al Raschid*, to be examined in the sciences and arts by an assembly of sages and masters. Interrogated day and night, she answers smoothly about rhetoric, poetry, philosophy, astronomy, and besides, she knows by heart the Sublime Book and its rules for interpreting it; she composes verses, has knowledge of ancient stories, sings with a supernatural voice, is a master of dance, and plays the zither and the lute like none else. Stunningly beautiful and sensual, she is only compared to the goddesses of paradise. The caliph pays an exorbitant price for her and her former owner leaves the palace richer than he could have ever imagined.

Do you understand now why her high school friends called her the *Docta Simpatía*? She was very charming. And being just an adolescent, she awakened people’s admiration because of her erudition, prodigious and retentive memory and amazingly display of knowledge. Since childhood, she showed great dancing abilities thanks to her body’s flexibility, graceful movements and the self-confident gestures. She had a talent for oil painting and watercolors; the same was true of ceramics. She tried her talent for woodcarving and sculpted plaster; and when Castagnoni, our music teacher, evaluated her tessitura and voice production, he classified her a mezzosoprano with promising possibilities. She could sing with such an easiness the arias of *Carmen* as well as the melancholic Peruvian yaravi and the Mexican *ranchera* songs, especially the *huapangos*, which really need a *tour de force* to be able to produce the falsettos. And obviously, she had a great talent for

literature. A professional of the narrative, a genius of the novel. And believe me, I am not exaggerating.

I begin to record our interview. But when she sees the small device on the desk, she becomes silent, so I decide to move it away to turn it off but she stops me with a gesture.

“No, don’t worry, leave it, I get excited with technological devices,” she tells me. I was thinking about the time we all accompanied Edith to record some of her first poems to a new phonographic studio near the Plaza Artillería and whose owner of this and other gramophone and vitrola store was Romualdo Poll. The discs were made of slate and easy to break, and we all paid Edith’s with the little money we saved from the money given to us for school snack. I wonder what happened with that disc! Don Manolo Raventós once had the courtesy of playing it in the middle of one of his opera programs called *Ópera a la Carta* in the *Alma Tica* radio station. That was the ephemeral glory of Edith’s poetry disc.

You can notice that I don’t have Edith’s picture on the wall next to Amanda’s. No. After all, our relationship ended badly. Her letters depicted a harsh, violent woman with an acrid temper; she was mean to me, I don’t think I deserved it. She hurt me. She went from literary disagreements to personal anger. There too came our political disputes because I remained an anti-imperialist and a supporter of social progress as you can tell it by the pictures of Amanda, Monsignor Sanabria, and General Volio that I hung on that same wall; while Edith distilled her bitterness by embracing

imperialism, and in the middle of the cold war, she changed sides against the Soviet Union and the Third International, where I was.

There are people who believe that Edith became mentally insane, but I don't, I don't have enough elements to assert it; however, there was a radical alteration of her behavior, and I myself cannot explain why, though some scientific texts point out that such abrupt alterations are usually due to mental disorders. As a professional in that field I can tell that. And if her psyche suffered, then she should be exempted from all responsibility and if I was unfair by not placing her picture next to Amanda's, it will be my duty to fix the mistake sooner or later.

Edith was slightly younger than us, hence she came late to our group and became our little sister. I don't dare to say that by then I had maternal feelings toward her, but in a way I've got her under my protection. The emotional bonds were always first, of course; however, we cannot put aside the political identities formed in the adolescence and when those links fracture, the heart breaks too.

Another strong tie that kept us together was the esoteric Rosacruz doctrine. In some biographical note about Edith, I read that she became a follower of the Rosacruz movement in Mexico and was welcomed by the East Light Fraternity, but that is not true. We all were since the times we studied at the *Colegio de Señoritas*, and Amanda was too, we owe it to Esther de Mezzerville, the distinguished principal of this school. She cultivated the notion of mystery as a symbol in the fertile ground of our adolescent hearts and the idea of us belonging to a secret siblinghood seduced us. And as strange as it may sound, a special bond was formed between

our esoteric beliefs and leftist militancy. By the way, wasn't your fellow countryman, General Sandino, a master at the Magnetism Universal School, and at the same time, an anti-imperialist activist? Archbishop Sanabria was deemed as a mason by his detractors from the right. Despite the fact that General Volio was anointed priest in Europe, he was also ordained Master Mason, in the Nostic Lodge of Temis in Bruselas. It was the effects of the two previous centuries because the masons, champions of the French Revolution, were also the bearers of the Latin America independence. They all were laypersons, priests, soldiers and clandestine conspirators. They were the communists of that time, militants of a persecuted international, blamed for diffusing exotic ideas and exposed to the vile inquisition. General Volio himself called them "febrile bricklayers."

Madame de Mezerville awoke in us a love for the philosophy of the distant mysteries, which proposed unity among all human beings and universal peace. Number five was the cabalistic number, so when she had five initiated members, she performed the initiating ceremony in the main hall, where the school's public events took place, but this time after school and behind closed doors. The main part of the ritual was the "tearing the veil." And according to her instruction, we ourselves had bought for that occasion two meters of tulle at the Bejos Yamuni warehouse on Central Avenue. With the force of her hands, she ripped the fabric at the center indicating that the obstacle was removed and now we could contemplate the face of wisdom which was hidden to us.

Edith continued gaining esoteric knowledge to the point of reaching the Second High Level of the Temple. Amanda, on the contrary, forgot about it. When we still

wrote each other, Edith told me about some experiences that she had in Mexico, product of her understanding of the transcendent: tiny flying comets that sparkled in front of her eyes like aerial diamond gems and luminous filaments that came out of her own body resembling the strands of a great head of hair. At the same time in Oaxaca, she absorbed the knowledge of María Sabino, the healer, who taught her the secret of how to keep the vegetables and fruit with the same freshness of the first day and the aromatic herbs sprout out inside the refrigerator. Let me consider all this carefully and contemptuously.

It has been said that during this time, she had spiritualist talks with doctor Moreno Cañas concerning Amanda's health. She was something like a mediator, and through her doctor Cañas prescribed medications to her patient. Did you know that he had been Amanda's primary care physician? It is attributed to doctor Cañas all kinds of healing miracles and people still pray to him as if he were a saint. They are legends born from the candor of puerile minds. And that doesn't mean that I am being reluctant to accept any manifestations beyond this material world which involves communication with the kingdom of the dead. For understanding that, I had enough professional preparation at school through the readings of Yung. But I have absolute secrecy concerning to those assertions related to enquiries, medical procedures and surgeries practiced by the invisible hands of doctor Moreno Cañas, though he was a highly reputable man and a humanist thoroughly.

Any quack could wonder whether a doctor that cures from beyond uses the science that he knew in this world or has the ability to rule the continuing medical advancements. If it is the first case, then, he would be helpless to face all of his

patients' ailments. Just consider that at present to cure a mitral valve injury, like the one Amanda suffered, an endoscopic outpatient surgery has to be carried out.

But it is also true that doctor Moreno Cañas did an open heart surgery to take out a bullet in times when medical science was precarious not just in Costa Rica, but also in the most advanced hospitals in the world, in Berlin or Rochester. And according to some candid people, as I mentioned before, he keeps doing those miracle surgeries even after his death. Before going to bed, his patients pray to him, abstain from eating as preparation for the surgery, fall asleep and wake up with pains similar to those after a surgical wound. Sorry about my sarcasm, but as you can see, Amanda did not suffer the same fate, he never operated on her from beyond and she finally died. I am sure that she would have never lent herself to such tall tales.

Shortly afterwards, Marxism began to influence our lives. Since adolescence, I yearned for most-in depth satisfactions, and I found them in the emerging Worker and Peasant Movement, which in 1931, opened the road to the foundation of the Communist Party in Costa Rica. By this time, other similar worker parties were rising in Central America too. All this was a consequence of the newborn banana plantations. We owe the United Fruit Company the emergence of the labor movement because into the 20<sup>th</sup> century, in Costa Rica, there were only mutual societies and trade unions for the craftsmen, the most belligerent were the shoemakers union. The working class should build a memorial for mister Keith, founder of the fruit company, and another to mister Chittenden, both were, in fact, its torture.

And I suppose you already know that within the shoemakers union as well as the banana plantations workers from Limón and Golfito, the most fearless leaders were Nicaraguans, exceptionally sparkling, and what a sense of humor they had, my God! What a way of making fun of their own tribulations! Manolo Cuadra, and many others, was an outstanding Nicaraguan poet among those contingent workers.

Don Joaquín García Monge, the great master and an exemplary anti-imperialist and whose portrait is missing too here behind me, wrote in the *Repertorio Americano* some heartfelt words to the memory of Caballón; that was how they called a Nicaraguan shoemaker originally from Chichigalpa who had prodigious hands, and worked in the Record Shoe Store on Central Avenue. While he worked in his bench in the back room of the shop, he used to sing a solo of the gypsy choir from *The Troubadour* at the rhythm of his hammer. With a voice of thunder, as don Joaquín once said, that made the display cabinets where the shoes were exhibited, shake and people stop on the sidewalks. And with the same thunder-like voice, he would tell stories of his own or would repeat at his fingertips the stories of other people, chosen from the novels of Charles Dickens, Alejandro Dumas or Victor Hugo, keeping, in this way, the workmen enraptured. He was exceptionally tall and had a very high moral character, and was so passionate about standing up for the rights of the workers that he gave speeches while sleeping. He organized the shoemaker unions in San José, and later he was sent by the party to Golfito Port to carry out similar tasks, but there he died from a velvet snake bite. So lethal was its poison that not even Clorito Picado, the wise doctor, could find an antidote for it. Because he was so tall, the poison took three days to kill him.

I was really young. Well, we all were very young, when I persuaded Edith and Amanda to sympathize with that movement. Right after we left behind the Colegio de Señoritas, we received our first historical materialism lessons. It was then when we could understand better the class struggle perspective. This was not such an innocent country, aloof from the social injustices and conflicts, a nice postal card with its bluish mountains and colored painted oxcarts from Sarchí, as has been pretended.

And the Colegio de Señoritas, a surviving secular institution, product of the neoliberal governments of the 19<sup>th</sup> century which boosted progress, opened its doors to give women an education inspired in knowledge beyond household duties, something very unusual in a patriarchal society. Contradictory as it may sound, we still benefitted from that Republican spirit that was coming to an end.

Latifundium had already obliterated the small rural properties which had given the country its well-worn bucolic nature. The coffee farmers from the plateau had become *caciques* and the ominous shade of the United Fruit Company was showing in the Atlantic coast. It was already the owner of the best fertile lands and, by means of its banana plantation activity, an unknown social class emerged: the proletarian class of the wage-earning laborers. As I already mentioned, it was the time when the Communist Party was born.

On top of that, we were also suffering the consequences of the worldwide economic debacle caused by the United States bankruptcy and don Cleto González Víquez could not face the crisis which meant growing unemployment and food

scarcity. Once again, the oligarchy thought of don Ricardo Jiménez becoming president and named a commission of notables to visit him at his *Pan de Azúcar* farm in Tucurrique, where he was retired and now producing raw cane sugar for the National Liquor Factory. He was seventy-three by then. Throughout the century, don Ricardo y don Cleto had divided up the power, appointed by the coffee farmers.

The political history of Costa Rica is just a continuous representation of the same characters switching places. For example, sometimes we see don Ricardo taking a nationalist position and others contradicting the United Fruit Company's interests, like what had happened during the big banana strike when mister Chittenden did not want to negotiate with the unions which were under the aegis of the party. He imposed his authority as president and found a direct solution with the communists who were leading the strike. All this occurred when Caballón was sent by the Central Committee to the banana plantations in Golfito, in the Pacific Coast.

Elections took place in 1932 when we turned 15 or 16 years old. Don Ricardo won without an absolute majority, and there was an alleged coup attempt when trying to take over the Bellavista headquarters, where the National Museum is now located. General Volio, who had come in third place in this electoral process, driven by a mere anti-oligarchy spirit, also participated in the attempt. However, it was a mistake on his part to join such an embarrassing military uprising. Later on, thanks to the votes of his parliamentary faction, the Legislative Assembly ended up choosing don Ricardo as president and General Volio as vice president. I heavily criticize him for yielding to his political ambitions.

A bizarre battle took place at the Bellavista headquarters where all the insurrectionists with very poor weapons fought behind their walls while the government troops, located in the tramway wagons of the Pacific Railway Station, approached the fort. The rifles were aimed through the windows and the result was quite a few victims among pedestrians and livestock; fifteen people were killed and many injured.

There were also attempts to attack Grecia's headquarters. I am referring to our humble and provincial Grecia, not the eternal Greece. It seems that the peasants who founded our first towns had a great culture because they filled our geography with names such as Greece, Athens, Sparta and even Cartago, our first capital, where Amanda's paternal side of the family comes from. Just imagine that only ten years after the foundation of Cartago in 1573 by Francisco Vásquez de Coronado, the Solano family was one of the fifty families that lived there by then.

As an outstanding part of the Costa Rican history, General *Volio* draws attention. After studying at the University of Lovaine and the San Suplicio Major Seminary in Paris, he earned a doctorate in Philosophy from the University of Friburgo. Later on, he received the holy orders from the famous cardinal Mercier; besides he was awarded Knight of the Templars Order. In 1912, he fought in Nicaragua with the patriots of General Benjamín Zeledón against the US marines. After having been wounded in combat, he was declared general in León, where he entered riding an oxcart full of dead soldiers he had picked up from the battlefield to avoid their being eaten by the vultures.

He also fought the Tinoco brothers' dictatorship which was underpinned by the United Fruit Company and the big potentates of this country. In 1926, he tried to return to Nicaragua, where a civil war had broken out, to fight with General Sandino against the conservative forces backed by the northern giant, but unfortunately, brain fatigue stopped him from crossing the border. His relatives picked him up in Liberia and later on he was taken to Belgium for the mentally ill sanatorium because he was losing his mental faculties. However, he returned fully recovered and ready to found the Reform Party which had a Minerva owl as its symbol. It was just the end of the 1920's and his party had very advanced social ideas such as equal salary for men and women, land allocations for landless peasants and the nationalization of natural resources.

We met him when madame De Mezerville invited him to appear before the student body. He spoke and looked like a peasant, mainly because of his haircut. Nothing about his appearance made him look like a priest or a military man. And once he went up on the stage of the school's event hall, he said something that I never forgot: "History differs from philosophy in that history tells things that nobody knows with words that everybody knows, but philosophy tells things that everybody knows with words that nobody knows." What a wise simplicity!

But by the time the Workers and Peasant Block was founded in 1931, my heart was already with the proletarian struggle, and ever since my curious and innocent youth I was able to distinguish between the bourgeois reform of my hero, the general and priest, and the strength of the workers' "passionate cause." This was quoted by Carlos Luis Fallas, the eminent writer of the novel *Mamita Yunai*, a founder of the

party and also a shoemaker like our dear Caballón, the one that said speeches while being asleep.

Amanda and Edith also sympathized with General Volio, the three of us did but from a distance. No one would pay attention to us, three young girls who once in a while attended the political meetings of the Reformist Party in the Líbano Theater, located at the Paso de la Vaca, and close to the Central Food Market. This was not a very nice place for us to visit, coming from families who had either a high birth origin, like Amanda's and Edith's, or middle class one like mine. Imagine, I was the daughter of Facundo Carmona Regás, a Catalan migrant, who was a supervisor of weights and measures at the National Liquor Factory.

You would be surprised at the many Catalans who have come to Costa Rica since the 19<sup>th</sup> century. Without them, perhaps, Costa Rican history would have been different. They were hard, serious, stubborn and industrious. Some came to start agricultural work or practice their profession, like doctors and so forth, and others, like my father, to perform technical tasks.

My father was born in Manresa, a city near Barcelona, and as a child was taken to Cuba by my grandparents. There he became a supervisor in the Arrechabala de la Habana distillery. After he married my mother, Soledad Miró, originally from Matanzas, Cuba, he was called to serve in Costa Rica at the National Liquor Factory, which was being remolded and modernized.

It's a shame that I don't have a picture of my mother with me here. She was very beautiful, but let's say, she had a different type of beauty, not like Amanda's. It was

the time when women were more attractive if they had a little bit of flesh on their bodies. So, my mother, who was a representative of such beauty, appeared on the stamp of a cigar box lid, from the Fonseca Factory. She died very young of dysentery, in times when sanitary conditions were awfully poor in San José. And that is how I, the only girl from that marriage, had to adjust to living with my father only because my two brothers, Francisco and Richard, at a very young age emigrated to the West Coast of the United States; both died there, and Richard died just three years ago in Fresno, California.

One day, Amanda, Edith and I stayed in the classroom after school. We discussed politics and agreed to support the emerging proletarian party, but of course, still sympathizing with General Volio. Because we did not want to disappoint madame De Mezzerville, we did not abandon the Rosacruz group, which she had started with us, and was part of the Mystic Order, founded in San José, California. As I mentioned before, Edith was the only one who got so deeply involved in esoteric affairs.

I still have to tell you about priest Sanabria, for whom we felt great admiration. As the foundation of the Colegio de Señoritas was an unusual thing done by the liberals, it was even stranger that figures such as General Volio and priest Sanabria emerged from a reactionary church.

That is why the picture of priest Sanabria is also hanging on the wall right in front of you. First of all, I admired his talent. At the age of twenty, he had already earned a doctorate in Theology from the Latin College Pius of Rome. At twenty-eight, he became General Vicar of the San José Archdiocese. At thirty, he already was a

theological canon, at thirty-eight, bishop of Alajuela, and at forty, archbishop of San José. But he was not an ordinary, conservative archbishop like many others on this continent at that time. His ideas of social change were a milestone in the history of Costa Rica, and to assert them, he used his most powerful weapon, the *Encyclical Rerum Novarum* of Pope Leo XIII, perhaps a little too old for the time, but very useful because it proclaimed the workers' rights, which were ignored here in Costa Rica. Some of our colleagues from the party complained and affirmed that this encyclical eased the workers' conscience and favored the interests of capitalists, but they were just subtleties compared to the use he gave to that papal document.

The profound social reforms that took place during doctor Calderón Guardia's administration were only possible thanks to the support of the priest Sanabria, an adversary of the enraged oligarchy, and of the Communist Party. A triple alliance: Calderón Guardia, the doctor of the poor people; archbishop Sanabria, the socialist bishop; and Manuel Mora, the Communist leader. And the wonderful results of this alliance were social security, the labor code, and the derogation of the liberal economical laws of the nineteenth-century. One of these laws favored the coffee plantation owners but punished the workers with a crime called "laziness," which forced them do hard labor.

In 1943, by the end of doctor Calderón Guardia's term and a week before Teodoro Picado won the presidential elections with the support of the Communist Party, Monsignor Sanabria gave his famous sermon at the 10 a.m. mass and also there with the cathedral full of people, he announced the end of the prohibition Catholics had to join the Communist Party. From the pulpit, he earnestly announced that from

now on people could be Catholics and at the same time have a carnet from the Communist Party without feeling threatened. As a result of this, the reactionary press filled its pages with offenses against him and showed caricatures of him wearing a sickle and a hammer around his neck instead of his bishop's pectoral cross.

I was a child when I met Monsignor Sanabria at a *Corpus Christi* procession in San José. He was kneeling on a float which was decorated with white calla lily flowers. I wondered how he could be on his knees for so long. Some years later, when Amanda and I were still at the Colegio de Señoritas, madame De Mezzerville asked Monsignor Sanabria if she and some other girls from school could visit him at his archbishop's palace and he agreed; we were eager to hear from him everything about the Social Doctrine of the Church. So, we visited him and he gave us a very nice speech which we all enjoyed very much. Also, he shared some cookies and a very sweet wine, probably the kind used to consecrate the Holy Communion. He could not help laughing at our initial hesitation to try his wine.

The second time I visited Monsignor Sanabria again at his archbishop's palace was during one of Amanda's trips to Costa Rica. The Mexican magazine called *Tiempo*, whose director was don Martin Luis Guzmán, a witness and participant of the Mexican revolution and writer of the book *Memories of Pancho Villa*, had assigned Amanda to interview Monsignor Sanabria. He welcomed us but he was a little low-spirited because he felt guilty about all the people who had died in the Costa Rican war of 1948. Despite the fact that he had participated as a mediator in the conflict, he kept thinking that his intervention did not have the necessary strength. Just imagine how disheartened he felt that he did not even open the curtains of his

office, so we talked in the darkness of the room. The only light came from a candle that was in a brilliant red glass at the feet of a crucified Jesus, but this did not help much because outside the sky was dark too and it was pouring with rain, something very unusual for the plateau.

It is a shame that I don't have a sample of that magazine, but I am going to try to reconstruct some of his thoughts related to our 1948 civil war: "When we Costa Ricans appeared in public," he said, "we used to wear ferocious contrasting masks instead of wearing similar masks, because we had the same goals." Manuel Mora's communists, José Figueres' social democrats, and Calderón Guardia's supporters as well as Monsignor Sanabria, all wanted the same for the country: social security, modern labor legislation, education and a good health system for everybody and on top of that, the banks, insurance firms, communications and energy should be state monopoly. He would also add, "If we had all worn the masks of the social interest, we would have not had a war, but instead, we chose to participate in a bloody conflict, where as usual, the poor people paid with their dead bodies."

But something that Monsignor Sanabria did not visualize was that the true masks that Costa Ricans wore to fight the 1948 war, were the same masks that people wear in the fight for power, and those are necessarily different for each person; nevertheless, he could not see it that way because gaining power was not among his priorities.

"And what happened?" asked Monsignor Sanabria in that interview, and he would answer himself, "With the victory of the National Liberation movement, José Figueres

not only backed the social rights, supported by the communists, but he also nationalized the bank and the insurance and abolished the army. It was such a great thing: the abolition of the army! On the other hand, do you know who gave José Figueres the weapons for the uprising? It was Juan José Arévalo, the president of Guatemala, a man with progressive ideas like doctor Calderón Guardia's. And what about all the Dominicans, Nicaraguans and Cubans, members of the famous Caribbean Legion, that came to fight with Figueres? They were bitter enemies of tyrants such as Trujillo, Somoza and Batista; sensitive to the suffering of their people, opponents of foreign interference, adversaries of the oligarchies; all of them with the same ideals as José Figueres and the communists of Costa Rica. Then, why all this mess if they all agreed? What was all that bloodshed for?"

At the end of the interview, he walked us to the door, and something unusual happened. Amanda and I, who were not Christians, driven by a mystic impulse, I would say, knelt before him. He tried to stop us from doing it but it was too late, and he ended up giving us his blessing. He helped us to get up, then he held Amanda's hands in his hands and told her, "I am an arrogant critic, and don't know anything about literature, but the people who do know about it have told me that you have a special gift for it; therefore, may God help you in that task of creating beauty. I promise you I will read your work."

After so many years, I do not regret having knelt down before him on that occasion; I would do it again before someone who shares the same moral qualities as Monsignor Sanabria's. It is not necessary to be a believer or go to church every

day to be able to recognize the very presence of holiness, a supernatural power greater than any religion.

I do share Monsignor Sanabria's criteria that the parties in conflict during the 1948 war had the same goals. However, we could not see it that way then because we were seized with political passion and influenced by Marxism, and thought all this was part of the class struggle. As I mentioned before, it was a fight to win power, a kind of dance where everybody had their own mask. Personally, I sympathized with the Calderón group until the end of the civil war, the same was true with Edith. But she was more belligerent than Amanda and I, to the point of writing intensive emotional articles in *El Imperial* of Guatemala. And with respect to Amanda's political position, she had friends in both parties; for ideological affinity, she joined the government's side and because of social class and origin, she was with the insurgent group.

Imagine that within the rebel groups, there were people from the long established bourgeoisie, rich kids with last names from the high class, and also the new rich. If you check the lists of combatants on both sides, you will realize the difference in their last names; besides, the ones on the Figueres' side, were called "los glostora" because they put scented brilliantine in their hair. On the other hand, the Calderon's supporters were called "mariachis" because most of them, banana plantation workers, to protect themselves from the cold weather of the Central Valley, wore blankets that made them look like the cowboys of the Mexican movies.

Probably you would tell me that an army is not just made by rich people, and I agree. And that on the government's side, there were also rich people; that is true too. But the Figueres' movement was essentially anti-communist, it pursued saving Costa Rica from the threats of the Soviet Union. Just remember there was the onset of the Cold War and the honeymoon between the superpowers was coming to an end.

It is also true that doctor Calderón came to power in 1940 supported by the reactionary bloc; however, the big coffee farmers, bankers and traders, the so-called "lords of the Olympus," felt threatened and withdrew their support when he established social reforms. Later in 1948, when he ran for president again, they were against him and gave their vote to Otilio Ulate, director of *El Diario de Costa Rica* newspaper, who defended their interests.

With the excuse that there had been electoral fraud in favor of doctor Calderón Guardia, Figueres, right before his insurrection, called people to a sit-in strike through a pep talk that he gave at the balcony of *El Diario de Costa Rica*. Do you know who supported the strike? The lords of the Olympus, who right away closed the doors of their businesses in San José. Among the people who attended the call of the opposition, there were fancy women of society wearing high heel shoes and Spanish scarves like the ones they wore to attend mass. I don't want to give the impression of being biased, but that is what really happened.

There is no doubt about the presence of so many Nicaraguans on both sides. Once again, the omnipresent Nicaraguans! There were just so many in the 1948 civil

war as there are today in peace times. And they were outstanding combatants. Don't you think that in each Nicaraguan there is always an inborn military man and a poet? Besides, I haven't met one who doesn't try to fix an electric appliance without understanding the mechanism behind it or that can't resist the temptation of giving opinions on unfamiliar topics.

There was corruption in doctor Calderón Guardia's administration as well as in Teodoro Picado's. Of course there was! In the democratic bourgeoisie, you always find corrupted and unscrupulous people. But Manuel Mora and Carlos Luis Fallas never participated in such immoral acts.

The party favored the social reforms but did not take responsibility for the wrongdoings of others and supported Teodoro Picado in the war, but not the abuse, the missing people and the killing. Just think that it was a bloody war. In that short period of its history, this small province was shaken by terror and an unprecedented violence; a violence which priest Sanabria could not endure. On the other hand, the government's opposing forces were real terrorists who put bombs everywhere without thinking of the civilian casualties. One of the bombs went off right in the car of Manuel Mora, and later, Figueres declared himself responsible for this act in his memoirs. Weapons are always a curse. However, something that makes me admire Figueres is the fact that he abolished the army; as you must realize, at this moment I am talking as a Costa Rican and not as a member of any political party.

Thank God, it was the last time that we Costa Rican killed each other for political reasons, except for the invasions of Somoza's troops in the 1948 Christmas and

later on when trying to overthrow Figueres in 1955. When Calderón Guardia, who was exiled in Nicaragua, started the war in that Christmas of 1948, father Sanabria called him “damned”. It was the desperate cry of a humanist who believed in social justice and peace. He supported everything in accordance with his beliefs but opposed war.

How could a social reformer like doctor Calderón make alliances with a tyrant like Somoza? According to what happened, it seems that in the pursuit of power, anything is allowed. Once again the never-ending mask dance. And, how can you explain that Figueres, being a democrat, supported the Yanqui military intervention to the Dominican Republic, participating as President Johnson’s adviser while the countrymen of Francisco Caamaño fought in the streets of Santo Domingo?

It seems to me like if each political figure had carried a dirty trophy in his hands. But wait until I tell you what happened later on. The three of them—doctor Calderón, Manuel Mora and José Figueres—were proclaimed honorable countrymen by the Legislative Assembly. As you can see, Costa Ricans not only put their heroes down but also praised them after death. Amanda who loved this topic, would have been very happy with the distinction given to those four characters. In fact, there were five, because after Figueres’s term, Otilio Ulate was finally appointed president of Costa Rica.

Ahh... I have distracted you from the real character of the story, Amanda. However, I think all these political arguments help to have a better picture of her and the world she lived in. It just came to my mind the day Amanda turned off the lights

right in the middle of a poetry recital at the Raventós Theater. I suppose you have heard about that boycott we had planned in our youthful time.

The orator, someone by the name of Gonzalez Marín, was a snobbish and arrogant guy; his repertory was part of José María Pemán's work, an official poet of the Franco's regime. At the recital, there were priests in silky coats and leather hats, nuns with bulky habits and rosaries in their hands, female children and girls from the Sion School and uniformed students from other religious institutions, women of religious brotherhoods and men of the Holy Sepulchre, gentlemen from the Spanish Chamber of Commerce and also ministers from León Cortés administration, which had been in power thanks to the financial support of the German businessmen, those favoring Nazi-Fascism.

Right at the moment when the orator was reciting something like "Andalusia is such a refined lady", I gave a signal with my hands and pretending I had a microphone, I shouted from my seat: "...but her skirt has been taken off and her buttocks are now exposed...!" And right away Amanda cut the fuses, the lights went off and a great confusion invaded the theater. So, the policemen came in with flashlights trying to find the perpetrators but they were already whistling and shouting all kinds of things against fascism. As a result, some priests and several innocent parishioners ended up hurt by the indiscriminate beatings of the policemen.

Here I have a newspaper article from November 5<sup>th</sup>, 1937, published by *La Hora*, on where they show in its front-page story, the destitution of Amanda from her

position at the Post Office. It was ordered by President León Cortés himself in retaliation for her involvement in the Raventós Theater incidents.

She was already married to Horacio Zamora Moss, who also participated in the boycott. By mere coincidence in that same edition of *La Hora*, Amanda had written a review about Óscar Luis Karzag, the Argentinian pianist who had given a concert with music of Debussy at the National Theater; there she expressed her admiration for descriptive music. As you can probably infer, nobody paid attention to her wonderful article, but of course, to her destitution and rebellious attitude.

The group, encouraged by madame De Mezzerville and who shared the same political ideas, did not stay together after they got out of high school. They were teenagers who saw the world with idealism; who supported the Rosacruces, the Progressive Party of General Volio, the Communist Party, the banana workers' strikes, the fascist movement and the Spanish Republic. From that young age, they opposed the social conventions which were a sacred thing in their homes. Everything was seeing by these adolescents from the school yard of a respectable girls' institution, and with the eyes of teenagers from honorable families, who were very enthusiastic about learning and having the opportunity of studying in a free public institution.

Gradually, they had to adjust to the demands and restrictions of their bourgeois' origin, and also to their social class, their ways and customs. They would never cut the umbilical cord as Amanda and Edith did, to the point of making fun of those conventions and all who practiced them; they resigned from them and thus were

condemned to exile and revenge. The rest of them were consumed by their selfishness and social comfort.

Few of them lent Amanda a hand in her moments of distress, poverty, and sickness here in Costa Rica and while she was in exile in Guatemala and Mexico. Poor Amanda, buried in a foreign cemetery, at a poor grave whose tomb was just a sign marked with a number! Let us be honest, during her last visits to Costa Rica, just a few of us were close to her: artists, bohemians, those who had nothing to lose in society. Doors have been closing on her; she would call to arrange interviews or meet old friends, but the response was a cruel silence. I witnessed her suffering.

Now dead, she would not do any harm, break any rule, bother anybody with her love affairs and opinions. Now, she could return home without any risk; she would not speak anymore, provoke anybody; married women would not feel threatened again by that cruel flirtatious woman who separated couples because that was how her female detractors pictured her.

Was Amanda a feminist? We'll see. Under the influence of madame De Mezzerville, feminism became one of our growing concerns as adolescents. It was seen as a new way of relating to one another, and it was part of all the fights we gave from our rebellious position. Madame De Mezzerville, our leader, belonged to the Feminist League since 1923; she demanded the right to vote for women before the National Congress. Because our society was not mature enough by the time we were in high school, this was not achieved until 1950, some time after the democratic-bourgeois revolution of Figueres.

Despite madame De Mezzerville's deep impression on Amanda, she wrote a short essay in the Costa Rican Magazine on October 16, 1932 and, which I have right here with me. Its title is "Can women and men have the same political rights?" This article was concealed for a long time but someone has dug it up recently. That magazine lasted for a short period and its circulation was almost imperceptible.

In summary, Amanda states in her article that under no circumstances should men and women share the same political privileges. I am going to read it to you:

*A woman that wishes to sit in the chairs of the Congress and experience that busy, booming political life, had better seal the doors of her house and negate her personality...*

What could anyone expect from her if she came from a patriarchal society? Later on, in a passage of a story written in 1937, we would see her provocative views concerning marriage and the differences between a wife and a lover. "Having a wife, after all, is not the same as having a lover," she comments in that story. "The faithful wife is an institution, an obligation and sometimes a calamity." And she goes on to say: "A woman playing the role of a mistress is gifted with a kind of sensibility that a spouse lacks, because the spouse, being so constant, has no idea what being unfaithful is all about. Thus, it is easier to betray a wife than a lover with another lover because the lover has an acute sense of judgement due to her constant state of uncertainty that causes her immediately to notice any violation of the code of illicit relationships, which in fact, it is more relentless than the code of marital relationships.

And she adds more in that article that is full of provocations; she says that it is in man's nature to be a polygamist. This opinion as well as the one related to the difference between a wife and a lover, seems to me very chauvinistic, don't you think? Probably you will tell me that is just a story and the words of its characters, but you, as a novelist, know that sometimes writers, either consciously or unconsciously, express their own feelings and opinions through their characters. But anyway, keep in mind that whatever the story said, her real motivation was to cause heartache and scandal.

Above all, Amanda defended her right to be a woman and for her, that condition was in close relation with her sexuality which had no meaning without the male counterpart. An essential component of that right was to choose men. And she was not talking about choosing candidates in a presidential election, not at all, she meant having the right to choose her mate, her sexual partner and not being passively chosen like in a patriarchal society; and also being able to change partners when it did not work anymore. This way of thinking caused her trouble and pain but at the same time gave her a sense of freedom despite the fact that she was highly criticized by our cabinet members and the hostile ladies who met for coffee in the afternoons. They would picture her as licentious, trivial and even called her a prostitute.

In chapter 19 of her novel *The Closed Door*, Amanda expressed through Aurora many other seditious thoughts about men; she even tells don Joaquín García Monge in her letter of 1947, which I keep here with me, that she herself was Aurora:

*I am Aurora, represented through the vulgar body of a young, disoriented woman, who is looking for her father, searching for an explanation for her strange personality...*

For Aurora, all men are sublime, and endowed with divine characteristics to prevent human beings from liberating themselves a little too much. If men stay away from that divine condition, they degrade themselves and destroy their natural quality. She loved playing mischievously with that idea but at the same time made it clear that the novelist was not responsible for those opinions, that they belonged to Aurora. And one more time her provocations, as you can see!

In fact, Amanda doesn't seem to have changed much since the time she was an adolescent and wrote that first article. In it, she referred to the political rights of women which she herself denied; however, the borderline between political personality and sexual personality seems fuzzy.

If you carefully observe the contradictions between her behavior and thoughts, you will find all sort of explanations. She liberates herself but at the same time lets herself go, she rebels but surrenders. She fights and shouts on the streets but also shouts out in pleasure in bed. How could she escape from her condition as a woman without becoming asexual? You, as a novelist, are able to see clearly that contradiction and the way she synthesizes everything.

Theresa, the submissive wife of don Vasco, a cruel man, is another character of *The Closed Door*, which Amanda also embodies. However, Theresa at the end of her life, has a different opinion from Aurora's. She says that when she looks back

into her past, she realizes how disgusting it was to lie down and just lower her vagina before her husband, enduring a kind of subjugation every time, which made her feel indignant and empty. What a waste of energy and time! Now she thinks she'd better use that energy to organize her house, raise her children, gain respect and become the woman that she always dreamed of being. See that here, Amanda, the married woman, is talking about how her honor was hurt in a dominant and submissive relationship.

And why did Theresa endure such humiliation her entire life to the point of losing her respect? Because she lived in a society where an unmarried woman was an object of mockery and forgetfulness. A spinster, what an awful thing! It was better to be a submissive married woman than a spinster. And it was even worse if a woman got a divorce because she would be lost forever. A divorced woman, how horrid! Amanda also suffered the consequences of losing her respect just because she was divorced. However, Amanda suffered from losing, let's say, "a social honor," not the kind that Aurora experienced, which was a more intimate, one that involved dignity.

A woman like Amanda, so troubled and full of contradictions from a very young age, could not engage in political affairs for a long time and that is why she did not appear as an activist of the Communist Party, not even when she was married to Horacio Zamora Moss. Having the *carné* of the party was something you would take very seriously; there were some requirements to fulfill and the procedures were followed strictly. On the other hand, Amanda wasn't the type of person that would commit herself to a party or anything; she was a free-spirited woman. And the Communist party members behaved pretty much the same as the Catholics; they

would interfere in love affairs, promote monogamy, keep an eye on marriages, condemn divorce. Also, the Politburo disapproved beauty contests and having your picture taken for newspapers, ah...by the way, remind me to tell you about the scandal caused by a picture with someone in bathing suit in a newspaper. Probably, the party members placed that picture in an application form as a warning, in case this person ever filled out one.

During that time, Amanda appeared in the social section of the newspapers very often. Since then she would give signs of rebelliousness by posing for pictures, don't you see a contradiction in her behavior? Now, let me tell you about the swimming suit. We were very busy supporting the banana workers' strike when a member of the party, whom people called "Wrist" because he was very good at arm-wrestling, asked us to go to the San Juan de Dios Hospital emergency room to pick up a package of bandages and antiseptics that sister Ignacia, who collaborated with the party, was going to give us once we gave her the sign "the bird is singing on the branch." She went back to look for the items, but it took her awhile probably because she was having a hard time taking them out without being noticed, and Amanda at that moment, very concerned, told Edith and me: "I had to be at *La Hora*, half an hour ago to get my pictures taken in a swimming suit." Her comment was out of place, Edith laughed, but I became serious. Amanda was participating in a beauty context that awakened passion among the fans who were making publicity for each girl in the newspaper; a little embarrassed, she left and went to fulfill such frivolous commitment.

Amanda's swimming suit picture caused a scandal. I myself was shocked when I saw it in the newspapers; there she was posing defiantly, with her hands on her hips and showing all her legs. More beautiful than ever! Today that outfit would be ridiculous, like a baseball player's short pants and a kind of corset, but then it was as if she had been naked offering herself to the best bidder. And the family of her foppish boyfriend, Roberto Goicoechea, ignored her the following day when he took her to lunch at the fancy Club Union where everyone got together, parents, siblings and -in laws. First, they did not speak to her, then some of them little by little rose from the table with the excuse of going to the restroom or making a telephone call. Sometime later, they broke up. Correction! She broke up with him. Being despised was something she would not tolerate; she was very arrogant. Later on, she was kidnapped, I suppose you have already heard about it.

How can one explain Amanda's need to show off in public? She was just a young girl who wanted to liberate herself but at the same time enjoyed being trapped. I could tell you that she behaved as if she did not belong to that fancy world, but no, it rightfully belonged to her and that was also the world of her novels. But in case she was just pretending, she did a pretty good job. She was a true society girl; *la Docta Simpatía* was very refined. She had good manners and fine gestures, walked slowly and smoothly, sat very delicately; besides, everything about her added to her natural beauty, even the way she dressed, always elegant and fashionable.

She knew how to be herself, how to be unique. Since she was very little, she used to tell me that she could not imagine becoming an insignificant woman, being just a part of society, losing herself in the middle of everything. That is why when she

signed her books, letters, and small-size watercolors and oils, she wrote an “A.” The “A” of Amanda, but also the first letter of the alphabet.

And she achieved that predominance. Of course she did, and to the point of inspiring admiration, but at the same time hostility just for standing out from the rest, without competition; even as a woman from her class, she was above everything. She hated the society she lived in, but took advantage of it just to gain self-affirmation or violate its conventionalities.

Amanda loved to fight the battle and prepared herself for it, but at the same time was consumed by it. What was left behind her was just a mound of prejudices against her that resembled some live coal. Provincial scandals, but scandals after all. And her classmates who followed her closely and always admired her courage, never dared to go as far as she did, on the contrary, abandoned her when her life was turning riskier and harsh.

Risky and full of suffering, however, she faced it with bravery. Listen to what she told me just after she had gotten divorced from Horacio Zamora Moss, in a letter that she wrote to me while I was in Chile earning my degree in Education:

*Perhaps I have been able to survive because I have developed my imagination a great deal. I keep on dreaming...traveling...discovering the meaning behind the islands of agony and the mounds of people's stupidity. But I have found all kinds of things in this journey! Nothing bothers me if I have my typewriter with me to express my anger and disappointment, and to*

*give life to my characters: chaste men who support lovers and their apartments, wives who hardly enjoy their sexual life and are jealous of their husbands whose hair releases dandruff on their coats, womanizers who think that because I am a divorced woman, have the right to possess myself, prudish merchants that measure love like they measure their fabric; once again, the cheap and religious morale which I make fun of, though this laughter will cause me tears in the meant time.*

I have already told you that Amanda asserted her right to choose men; however, this option not always brought her good results. If you see this, let's say, from an emotional or even erotic point of view, it would be a great plan for anybody who would pay a high price for their freedom. But for a woman like Amanda, this plan almost never worked; her view of the world and beliefs which she defended so passionately were defeated by everyday situations and her vulnerable and kind personality. She pretended to choose and control her partner, created a new and ideal personality out of it by washing out any undesirable thing about it and then she would fill it with good things, such as talent or ingenuity. What an utopian task! Listen to what she says in this letter:

*...in fact, my dear friend, men do not exist, I myself create them. I have a great capacity for doing that and you know it, and also a special ability for giving affection. With these two elements, it's easy to fall in love with anybody, it's just a matter*

*of being creative, and you'll have that ideal man right in front of you, someone as rare to find as an angel.*

*...Remember what Proust says, "possessing someone you love, gives greater pleasure than love itself." And then he warns, "and those who try to hide this possessing attitude, most of the time it is because they are afraid of being deprived of their beloved. But this caution at the end, lessens their happiness." The master was right, but me as a true lover, I'd rather follow discretion than losing my beloved.*

Her chimera! Those male models, created by her imagination, never fulfilled her expectations; unfortunately, they were the same rude, vulgar, and ordinary men. Others were mediocre, something she just couldn't bear at all. In this respect, her life was a succession of painful experiences. I used to tell her, "as a female *Pigmalion*, you play a very poor role. Show me just one man who hasn't disappointed or caused you pain." By then we were reading *Pigmalion* of Bernard Shaw, which was a delight to read.

Amanda was a victim herself, a men's victim and also a victim of her own choice. A clear characteristic of her love relationships was that strong need to protect her couple, something which in turn drove her to failure. Well, it is valid to say then that there was in her that double personality of victim and victimhood. If I put myself in the place of those men she got involved with in a love relationship, I believe it should have been very difficult for them because

every time she looked for the love in a partner, she would start from her own insecurities and searching outside her what she would only find inside herself. In this matter, let me play the role of a lawyer by concluding that men became completely defenseless before her. On the other hand, erotic relationships drove her crazy. She loved the pleasure produced by the bodies, enjoyed the sexual intimacy very much while she failed in the search for the ideal man, a man created by her own imagination. What a painful contradiction!

What would Amanda die of if not from a heart disease, she who loved so deeply but so poorly? Let me use the old romantic comparison of placing the sentiments in that great muscle, the heart, which ended up betraying her by causing her death.

I have read everything about Amanda, trying to get a broader picture of her. And after studying her writings, I have come to the conclusion that most of her autobiographical material is portrayed in her literary work.

I will give you one more example, taken from Chapter 19 of *The Closed Door*, which I have already mentioned concerning men's sublimity. She considered the lover and the father as equal, according to her, all men: father, son and lover were sublime. Then she refers to an incident from her childhood, perhaps at the age of six or seven, which marked her life: she witnessed her parents making love.

Aurora woke up frightened in the middle of a warm summer night; through her bedroom's window, the wind has dragged along small rocks, dried leaves,

and even some bird's feathers. Afterwards, a severe earthquake occurred and the child ran through the dark hall in search of her mother. She pushed the door, and illuminated just by the lamp light of the night table, she found herself with a shocking scene: the bed unmade, the sheets out of place, her mother with her night gown almost falling off, was lying on her back and her father, naked from the waist down, was on top of her.

When the frightened child threw herself into the arms of her mother, she moved back, put one hand on her breast and the other on her abdomen and looked at the child with an enraged look. She who had always been patient and loving, asked her to leave the room immediately and called her dumb; all of a sudden, the child noticed a tremor in her mother's body which does not have anything to do with the earthquake that had taken place some minutes ago. And the father, who has not worried about putting his pajamas on again, took her back to her little bed, covered her with the blanket and told her a fairy tale.

After this incident, Aurora came to the conclusion that her father is a sublime man with an incomparable greatness and aplomb.

Listen to what she says in this other letter, written in Mexico on April, 1951; she reaffirms her feelings concerning death, not physical death, but the one experienced daily, with its shadows and sorrows:

*Not even during the time I was so sick in Washington, nor  
when my coffin had already been bought, or when the priest*

*had put me the holy oils twice, or when I was agonizing again and again, I never had such a terrible deadly sensation as the one I suffer deep inside me every day before other things that are not necessarily death...*

What things were not death for Amanda? Her dissatisfaction with the world, her eternal provocations and its upsetting consequences, her unsuccessful love life, and the failure when trying to reach for the perfect man and recover her son. Being separated from her son was the most terrible thing; it didn't cause her death but something pretty close to it, it meant the way how all her psychological problems affected her, the most aggressive bond she could not never get rid of. How could she overcome all this? She was always running after her child, but could never find him. I was a witness of her drama.

Juan José Arévalo came into office in Guatemala in 1944, after the democratic revolution which overthrew the dictator Jorge Ubico. I had already mentioned Juan José; he was an excellent professor who made great changes in education; he created the system of model schools which required professionals in Psychopedagogical attention to assist children.

So, I was invited to support this program and taking advantage of the fact that I could not work here in my profession, I asked don Julián Marchena for permission to leave my job here at the National Library and very happily flew to Guatemala. And one more reason to be happier with my decision was that Amanda was there. Despite his young age, Amanda's son was also in Guatemala, at a religious boarding

school. His father had given strict orders that Amanda could not see him since the time she had kidnapped him from the school yard and taken him to Mexico, a story you already know.

My contract as an educational advisor lasted three months. So, I made every effort to fully carry it out, but at the same time to enjoy Amanda. She accompanied me to all the work visits in the provinces, *Alta Verapaz, Baja Verapaz, Quiché, Chimaltenango, Escuintla and Quetzaltenango* in the comfortable car assigned to me by the authorities of the Ministry of Education. By then, she did not have a fixed job and despite the prestige she had gained with the 15 September award in Guatemala for her novel *The Closed Door*, doors had not been opened to her; therefore, she spent some of her time translating from Italian, a language that she mastered though she had never studied it. She also wrote articles for the *Imparcial* newspaper, but was poorly paid, because this type of work, then and even now in Costa Rica as well as in Guatemala, was seen more like a contribution than a real job. Her precarious situation gave me the opportunity to invite her to stay with me at the Hotel *Panamericano* on 6th Avenue, share meals and also her free time with me during those educational visits which we turned into pleasant excursions.

I realized that she is afraid of darkness. It was as if suddenly the air would feel full of demons in the blackness; so every time we went out, I always tried to leave a night lamp on. Even in that darkness sometimes she was able to sleep but most of the time, she had difficulty staying asleep; it was a kind of restless sleep, interrupted by upheavals in which she muttered her son's name with anguish.

One Sunday, after we had a delightful time wandering the streets of Antigua Guatemala, enjoying its markets and churches, we rented a room at an inn called *Belén*, planning to go back to the capital the next day. Late that night, Amanda suddenly woke up, got up from bed and asked:

“Marina, would you do me a big favor?”

“There is nothing in the world that I would not do for you,” I replied.

Then she said, “I want to see my son.”

“It’s not in my hands,” I responded.

She kept on talking: “You are allowed to get into every single school with your credentials signed by the Minister of Education; indeed, it is in your hands. Please, take me to Claudio’s school.”

Then I told her, “it is not that easy. Let me think it over and if it’s possible, I will schedule it.”

She added, “So that means ‘no,’” and went back to bed covering her face with the blanket.

I got up and sat beside her bed, uncovered her face, took her hand and told.” her, “Please try to understand that this is a delicate matter. We might be at risk, you have told me that you are not allowed to be close to Claudio

And then in a bitter tone she responded, “Thank you very much, forget about it, there is nothing in the world that you can do for me...good night.”

It would be worthless to say that the next day I called off my work for that morning and after breakfast, having agreed in advance not to make any comment in front of the official driver, we drove right from *Antigua* to the San Juan de los Infantes School,

located near the Cathedral and ran by the Marist Brothers. We parked in front of the school's gate and waited until recess started and all the children would come out shouting and laughing; we were able to see from our car the cloistered school yard; it a was squared rocky building surrounded by bars.

Finally the bell rang and we walked right to the door, then I showed my credentials to the gatekeeper. The priests carefully watched the children playing; there were around three hundred infants dressed with their uniforms, white shirts and brown pants and ties. Amanda walked quite nervously, looking for Claudio anxiously, and all of a sudden, like a miracle, he came out among the crowd, ran to her, opened his arms and gave her such a heartfelt embrace that she almost fell down.

He was seven or eight years old by then. I was there watching the scene with my eyes full of tears. Amanda was crying in silence and clinging to her son, she kissed him unceasingly while the little boy would not release his arms from her. It seemed that this encounter was never going to end, but then the principal, a reddish-blond priest, with a military haircut and a Nordic aspect, full of good manners separated them, begged Amanda to leave and took the boy away from her.

Back at the hotel, she was still crying, but we talked about what had happened. The boy had told her that he knew she was in Guatemala, and that he had her phone number, but his father's constant watch stopped him from calling her. And that news added more to her never-ending suffering because now she kept wondering who could have given such information to Claudio. Was the boy day-dreaming? Or was

an expression of her strong desire to see her? Sadly, Amanda would never find it out.

I made her promise that she would desist from such actions which just made her depressed, like she was the following days after visiting Claudio. When she could overcome her sleeplessness, she would dream of him arriving on foot to the hotel, in the middle of a rainy night, having fled from his boarding school. And there were other times when she asked me to go downstairs with her to check if Claudio was outside, wet, dead tired and cold on the sidewalk.

When I came back to Costa Rica, I got many letters from her full of bitterness from her disappointment and frustration for not having the economical means to fight her ex-husband in court and get her son back. With this purpose in mind, she started to work hard to find the money to pay the lawyers. How would she get all that money? She did everything possible! She worked as a tour guide, taking tourists to *Chichicastenango* on an minibus which she herself drove. She also worked night shifts at a telephone company, and due to her excellent English, she was in charge of taking the international calls. She administrated a Mexican restaurant and when the cook was missing, she would get into the kitchen and cooked. In brief, she would always stand out for her abilities with the only purpose of getting all the money required to pay the lawyers who kept asking her for more money while telling her that she was about to win the case. One of these lawyers even dared to asked her go to bed with him as payment for his legal fees and, as it was to be expected, Amanda slapped his face right in front of all his staff. So, she changed lawyers and one day she realized that these guys were also taking advantage of her, and even

worse, they were allied to the opposing party, represented by a very powerful law firm. And that is how this matter ended.

Since the time of his encounter with Claudio, she got into the habit of writing him letters, sometimes one every day, even when knowing that he had no way of receiving them; his despotic father would have torn or put her letters away; such was the wall he had built between the boy and his mother. She asked me for advice concerning her situation and I suggested writing letters to him as a psychotherapeutic exercise; perhaps it could bring her spiritual peace and relief. I keep with me some of those letters that she gave me, and I am sure that she wrote many more until her last day. Her son was then studying at a high school in the United States.

All her letters, including the ones that I have kept with me, sometimes were written on both sides of a fine stationary paper, as you can see, and though they are full of maternal love, Amanda also expressed her own personal yearnings through them. One could perfectly make a book out of all these letters which were never sent, and I wonder what must have happened with the rest, or perhaps Amanda herself burned them. Look at this one:

*If I could, my dear son, I would send you this wonderful illustrated edition of Simbad the Sailor that I bought you in a bookstore during my last trip to Costa Rica, and also as a way of telling you that wherever I go, I always think of you. If it were possible for this book to get into your little hands, then you would*

*find out that the great message one can obtain from this ancient story is that we must never surrender to gloomy reality, that we should always be tempted by the unknown and be surprised by the unexpected, that there will always be a giant roc bird waiting for us to take flight, that we must be adventurous enough to follow our dreams and be able to set ourselves free every single day of our lives. This is what I wanted to tell you today, my dearest treasure, and the only thing I would like to ask you, as I usually do, is that never forget me please, take care of yourself, wrap yourself up at night, and fall asleep while I kiss you...*

I think that the boy could have communicated with her later in his life, but in the end, he never did. What happened then? Without doubt, the father must have influenced Claudio in such a way that inevitably, the boy himself stayed away from her, physically and emotionally. He never wrote to her or looked for her. We are talking about a very severe father who subdued everything and everybody to his domain, including of course, his son. Probably Claudio succumbed to his father's pressures, and also to his own conviction, or because of fear, he might have felt constrained by his home, the only one he had for his father remarried and had more children. As a result of all this, Amanda became a strange woman for him; even now, he has done nothing to place a plaque to identify his mother's tomb at the General Cemetery in San José.

I have already mentioned that during my professional visit to Guatemala, Amanda and Edith lived together at a hostel on 6th Avenue, pretty close to my hotel. It was a

humble place whose customers came from rural areas; some of them to auction leather and cereals, others to run errands at public institutions, or for medical treatment; dinner time was communal, all the customers would sit together at a big table where poor quality meals were served; while sitting at the table, men would never take off their slouch hats nor women their shawls. During that time, Edith did not have a fixed job either, despite the fact that she had won a poetry award, also from Guatemala, from her book *Tracks in the Sand*, which was as mysterious as she herself.

I could not invite both of them to come and stay with me at the Paramericano Hotel because in my room there was only space for one extra bed; I even had to ask doctor Chinchilla Aguilar, the Minister of Education, for permission to let Amanda stay. Do not forget that I was under a fare-paid invitation by the government, and it was Amanda who needed care because she was physically and emotionally sick.

But on top of everything, if I had to be unconditional to someone, it would be to Amanda. She aroused admiration and compassion and at the same time, it was almost impossible not to be attracted by her charm. I have already told you that she was inhabited by *Eros and Thanatos*. Once a friend of mine, Cardona Peña, who was a poet, described her better: “On an ill-fated night, I saw her like an angel coming out of itself, drinking a poisoned fruit juice while hitting herself with a big burning torch...”

Edith, unfortunately, did not have the same gift from God. She was unquestionably talented but not like Amanda. I feel bad about making this

comparison. Amanda's curse was being so brilliant and she had a great ability to place herself above ordinary things, getting in contact with a world that for many would have been unthinkable and not resisting getting fully involved in it. She had to be protected, taken care of, you know that. She was not only an angel coming out of herself but also an injured angel.

Both were endowed with a singular beauty. But Amanda's beauty was like serene crystal water which allowed people to look right into her soul; besides, she conserved her sexuality as one keeps a treasure, without exposing it, though in her intimacy she would give herself fully. Edith, on the other hand, was as wild as a big cat and through her flashing green eyes one could picture a tiger shedding its musk fragrance around as an invitation to have sex; she was lustful. I had to choose among one or the other, and, of course, I chose Amanda's beauty.

Ahh, Amanda, Amanda! She paid such a high price for being so different in a society whose people were old-fashioned and hypocritical; therefore, they could never understand her. A lonely woman living in a mediocre world. Since San José was a place where she could not grow, it suffocated her. Society was one way and so was she. It was nobody's fault. They both had their own nature and that contributed to her terrible life. She went into a self-imposed exile but they also imposed one on her. And I am not only talking about being outside Costa Rica because she was also exiled even when she lived in this small country, surrounded by mountains, which became dreadful to her.

What people could not handle was her cleverness and the best way to ignore this great quality was by rejecting her. She was a female genius, full of intuition sagacity, and sensibility. Listen to her letter written in 1951 that she sent me from Mexico:

*I am afraid of Dionisio, God and death, of Genius and Greatness, because sometimes I think that I belong to them and not what is human and sedative. Remember Edith's terrible phrase (please, do not see me as conceited in this respect): "Amanda does everything she can to pretend she is not really an angel"...*

Mentioning Dionisio had a purpose. He represents the foreigner in the Greek mythology, the one who only inhabits mysterious and passionate places. Dionisio is the destructive force and Amanda placed it first, followed by God, death, Genius and Greatness; she could not have forgotten *death* blowing its wind either to her or the Genius. Her own genius. This is how she wrote from her dying bed to don Joaquín García Monge from a hospital in Washington:

*I am mature enough to produce the best Latin American work of my generation. I am not teasing. I believe in this like ancient people did about fate, I believe in my ability to create beauty. I was born to be a writer and with the stigma attached to it; it is impossible to run away though sometimes you feel tempted to do so as the only way to stay happy. Being a writer implies suffering. However, it is impossible to escape and one should not do it. I haven't met anyone from my generation who was born with this. It is like your voice. It can be*

*educated but not created. Many people write better than me. That is easy. Many know more than me and never make mistakes. But I still don't know anybody who has "that voice"...*

It sounds so arrogant, yes it does. But what she felt for her work was great passion; that emphatic assertion that she was the only one who possessed "the voice," was not an imposition, it was an expression that came right from her heart, though all these statements would cause hostility and perhaps mockery. It might have been difficult to say "I am unique" in a society where people did not have personal ambitions, and if you had, probably the only choice was hiding them, or disappearing as soon as people found it out.

Some questions still remain: was she able to express herself through writing? Did she write her masterpiece? Was her work all inspired by that lease on life? Did her work really exist?

In that same letter written to don Joaquín from Washington, she also mentioned her other novel *José de la Cruz Welcomes his Death* which she probably never finished and now is on the list of so many lost originals, projects she started but never finished, rough drafts, the arguments for some letters and new titles previously announced. In summary *The Closed Door*, for which she was awarded in Guatemala, is her only known novel; there was also a series of short stories recovered from magazines, others were unpublished, there were also some outstanding chronicles and finally her letters which contained an extraordinary literary wealth. Her last piece of work was from 1951. Then, her silence.

Do you want my true opinion? She had the talent, but could not develop it. Probably you will tell me that this idea of “feeling the genius or the talent” within you is worthless because it is intangible; feeling yourself the owner of a *voice*, as a unique gift, not necessarily makes you take advantage of that voice; therefore, it is something that does not make any sense. And that is true. Feeling that way drove her to a tragic life and increased her loneliness. Why didn't she write everything she perceived? Could it be possible that her passion was so self-destructive to the point of consuming itself? The letters sent to don Joaquín as well as the ones she wrote to me reveal that burning flame inside her which we can hardly glimpse today in the little work left.

What if her talent was shown in all those novels that were lost forever? How can we know it now? Just one novel. Was *The Closed Door* a master piece? I would like to think that it was so, of course! And if that was the case, then we are talking about a great novel which has been almost forgotten, except for some studies done in the United States. Someone should come to its rescue.

At the beginning, *The Closed Door* was going to be named *The Fugitive*. That closed door represented Amanda, a runaway desperately looking for shelter within herself, a self-defeated prisoner surrounded by all types of bars inside and outside herself. And she was also the one who, possessed by an angel or a demon, fought in a hand-to-hand combat as Jacob from the Bible did.

Her life was writing novels and a novel was also her life. When I say “just one novel,” it is because she left only one, but I also mean that everything about her was

a novel: her life shared with that literary world, whether written on paper or not. Therefore, her work seems to be a complex mirage where some spaces reflect each other and everything becomes a whole mosaic; however, we know some of it but there may be something else to be discovered yet: a work full of interchangeable parts interwoven in her novel, short stories, chronicles, incomplete pages or letters; others just in her imagination, some shared with friends or wasted in chats.

And everything concerning her work, visible or invisible, whatever she could have written or not, whatever was lost or destroyed, she always embodied the female or male character. She became each of them, and even encouraged them.

And what does all this plasticity portrayed in her work mean? Once again, it proves her great imagination and how she was giving herself to writing, leaving parts of her own life and well-being on each page. When she talked about the different ways of dying, which didn't mean physical death, she referred to all her suffering concerning writing and her child's absence. Do you remember Faulkner's speech when he won the Nobel Prize in Literature? The agony of the creative act, the writer's broken heart in conflict with himself. How much we loved Faulkner, how much Amanda loved him!

In the same letter that she sent me in 1951, she mentions Dionisio, the strange god who opposed to the rules of the universe, and also to the physiological oddity of being different. Listen to this paragraph:

*It's horrible to be DIFFERENT. And you can notice this in those creatures born with a deformity for whom everything becomes terrible forever ...*

It seems strange that she explained this difference in terms of physical deformity if she herself was such a beautiful woman. However, there is nothing odd about it. She was comparing herself with Kaspar Hauser, a misshapen creature who became inordinately attractive and subject of scientific studies, isolated in a mysterious cell since childhood and whose only company was a wooden pony. She also kept in her suitcase a wooden pony she had bought Claudio at an artisan market in Guatemala, but keeping it with her symbolized her identification with Kaspar Hauser, the freak, the phenomenon. We became acquainted with this story through an old article written by Rubén Darío which was reproduced by don Joaquín in the *Repertorio Americano*. He was “the other,” the one whose oddity was strange to us but at the same time became attractive due to his disgust.

Amanda was “the other,” the one who would not comply with society’s demands and due to this, she probably felt like a strange creature who aroused curiosity, scandal and hostility. The thing is that her great intuitive capacity that many people lacked drove her to isolation and harassment; there were some who tried to reach her by throwing sticks or rotten fruit through the bars as if she really were a strange creature.

She always ran away but was stopped by the bars and the door; thus, as a fugitive, she found shelter inside herself. Not being understood, this strange creature lacked herself in an underground labyrinth trying to hide her deformity.

As a matter of fact, her life was marked by loneliness; she became an odd person whose great ambitions did not compete with the ordinary, mediocre people of her

society always willing to disapprove and abuse those who did not follow their sacred rules.

Edith used to say that Amanda concealed her heavenly side; in fact, it was about an angel and a demon who inhabited her and forced her to fight hand to hand with them as Jacob did; however, when I use the word *demon*, I don't mean the traditional incarnation of evil, but evil as rebelliousness, like Dionisio full of sensual passion, but sad and solitary like a foreign god.

Amanda possessed both the passion from the devil and the beatitude from the angels which together formed a rebellious spirit against all type of chains. And when I say "chains," I mean marriage, family and society; it was about a rebellious attitude that sealed her spirit inside a cavern where she felt as safe as Minotaur or as Proust, the human god chosen by Amanda to accompany her while writing in the silence of the night, just by herself, her characters and her memories.

That is why her life became a failure because she was not able to give herself to others, including her son and the men whom she tried to love. In the end, she is consumed by the dark and burning cave which doesn't understand anything about forms, words and writing. The rules and the chains are left outside.

And thanks to that, her writing lacks real references. On its pages, one does not find names of cities, dates, or a current story and because of that, it has been misunderstood in literature. Its most specific geographic places are the ones related to events that took place in Mexico; and Mexico meant exile to her and that is why she is able to let her talent come out without taking any risk of being connected to

anything or anybody. In the end, even when she was so attracted by Mexico's magic, mainly by the desolate and arid *Anáhuac* Valley, and also by the polluted Federal District, she described them with so much literary property; she knew perfectly well that they were strange to her; they did not belong to her. What came from the outside wasn't hers or perhaps she didn't want it to be.

It is interesting that her writing does not include anything related to the social and political struggle taking place then knowing that she herself had a commitment with this cause. In fact, the intellectuals sided with the demands of the left and labor movements. Perhaps Amanda was too intense and her cave too dark to be able to expand and get involved in social affairs; probably that is why her writing does not develop this topic, so common in the realist novel of her time.

However, I do not want to confuse you when I tell you about her intensity. I am not talking about being selfish; it is perhaps about narcissism in the sense that any piece of work involves the creation of its own artist even if I refer to Steinbeck's *The Grapes of Wrath*, a social novel that we discussed so passionately and which became a source of inspiration to some people who instead of relating to the cotton fields of Oklahoma mentioned the banana plantations in their novels. Later on, Steinbeck as well as Edith expressed their anticommunist feeling, something that disappointed some of us very much.

Perhaps I blamed her for not getting involved with the collective anguish. I have already told you that in our youth, Costa Rica was going through bloody struggles in the pursuit of social justice; its territory was the battlefield of the banana's imperialism

and the place where many strikes were supported by the communists. But this social and political fighting was not hers; it would have been as strange as trying to export a very cold, dark winter toward this shiny tropical weather. And not wanting to write the so-called social novel was a decision that she took at a very young age. When Zhdánov's speech at the Congress of the Soviet Party arrived to our hands through the Costa Rican comrades, I was very excited, however, the same was not true of Amanda who found it horrible because in the name of Stalin, his father-in law, he proclaimed the socialist realism as the only alternative to art, and stressing Stalin's words, he would say "a writer is an engineer of the human heart."

At the end, she paid a high price for being so different, something that in fact she did not choose; it was her own emotional and intellectual nature at work and which drove her to an absurd fate. Not only was she misunderstood but she was also a target of distortion and rejection. As I told you, her genius and talent was denied by many people; they even tried to place her as a vulgar imitator of Marcel Proust; however, nothing could be further from the truth. How would she not have been influenced by Proust if she read him since she was seventeen years old?! She read his book *In Search of Lost Time* intensively to the point of memorizing some of its pages, mainly the ones from the passage in *The Fugitive*. But more than influencing her prose or style, Proust touched her life and the way how she faced all her sorrows, with a kind of sensual joy which nourished her more than her characters, though she thought it was something that caused her harm but could not avoid. Please listen to what she tells me in this letter of 1949:

*Sometimes I wonder if Proust has caused me so much harm. I have learned to suffer with him. I have learned as someone learns a lesson. I have learned to taste pain's full intensity to the point of forgetting myself. Any simple joy upsets and destroys me while any sorrow binds me and makes me stronger. This is not good. Because if that consolidation brought me serenity, a reduction of pain, it would be okay, but on the contrary, it means deepness, intensity, amplitude. It is always immersed in Proust's bones: "All that I have lived does not have all that I have dreamed of"...*

In Chapter 19 of *The Closed Door*, Amanda makes a beautiful allegory of life. I would say of her own life. "With the coming of the cold weather," she says, "There is always one last leaf clinging on its tree, product of an inexplicable resistance, and every morning, when we pass by, being afraid of not seeing it anymore, we say good bye; but the next day, when we see it again, we wonder why it resists, what keeps it seized to the tree. Sometime later, having almost forgotten it, we stop by and realize that it has gone."

I have always called this passage *the parable of the solitary leaf*. That was Amanda, like a leaf attached to its tree, trying desperately to seize its branch despite the strong wind gusts which whip the tree, until one day, she could not resist anymore and tumbling through the air disappeared. And without saying good bye, she was gone with the wind.

Please choose among these letters and papers and later go to the reading room and ask for Hilda. She will make photocopies for you. I would love to take you there, but I'd better save my energy for when I have to walk downstairs at the end of the day. Meanwhile, I will be waiting for you right here.

## **Informe de investigación**

## Introducción

El presente trabajo de graduación se enmarca dentro de la modalidad de traducción y memoria, el cual forma parte del Plan de Maestría en Traducción de la Universidad Nacional de Heredia. El propósito de dicho proyecto consiste en traducir del español al inglés el pasaje “Las islas de la agonía y los montes de la estupidez ajena” de la novela *La fugitiva* del escritor nicaragüense Sergio Ramírez Mercado y, a la vez, presentar un informe relacionado con las dificultades léxicas, sintácticas y culturales que presenta el texto al trasladarlo al polo de llegada así como las estrategias a utilizar para enfrentar dichos desafíos.

*La fugitiva* se caracteriza por ser una novela de tipo reportaje periodístico, en la que convergen, la narración, el diálogo, una amplia descripción de hechos históricos y sociales vividos por los costarricenses en la época de los años 1930-1950 y, particularmente, las vivencias y luchas cotidianas de Amanda, una mujer dotada de una inteligencia y belleza excepcional, culta, escritora desde muy temprana edad, con una amplia visión de mundo y de la vida, una mujer con aspiraciones más allá de lo doméstico, libre en su manera de pensar y actuar, quien experimenta frustración no solamente en el plano intelectual sino también social debido al rechazo por parte de una sociedad conservadora y patriarcal, como lo era la Costa Rica de esa época.

La novela consta de tres entrevistas realizadas por un periodista a las tres mejores amigas de Amanda. A través de estas tres voces, el lector llega a conocer aspectos sociales y políticos relevantes de la historia de Costa Rica, las actitudes conservadoras de esta sociedad y las vivencias de Amanda.

De acuerdo con la crítica literaria, la intención de Sergio Ramírez era retratar a través de Amanda a la narradora y ensayista costarricense Yolanda Oreamuno Unger, quien tuvo que exiliarse en Guatemala, México, Chile y Estados Unidos pues la sociedad patriarcal costarricense de esa época, no logró captar su gran estatura humana e intelectual.

El fragmento traducido «Las islas de la agonía y los montes de la de la estupidez ajena» se caracteriza por ser una entrevista realizada por un periodista a Marina, una de las mejores amigas de Amanda, la protagonista. A través de la voz de Marina, el lector conoce detalles relevantes de la historia política de Costa Rica de la primera mitad del siglo pasado y de las luchas sociales impulsadas por Monseñor Sanabria, Manuel Mora, José Figueres y el doctor Calderón Guardia durante esa época, además, sobre las vivencias emocionales e intelectuales de Amanda.

Debido a las características del texto en cuestión (lenguaje formal y elevado, estructuras gramaticales complejas y párrafos con oraciones extensas), es necesario emplear estrategias que neutralicen o simplifiquen la versión al inglés para que su audiencia sea más amplia y el texto traducido más sencillo de leer y comprender para personas con cierto grado de educación formal cuya lengua materna es el inglés y así como para personas de otras culturas con un buen dominio del inglés.

Este proyecto nace de la pasión de la traductora por la literatura y la traducción y, además, por la convicción de que la literatura latinoamericana es de gran calidad y aborda realidades históricas y sociales del interés de un público

amplio y variado, por estas razones, merece ser traducida a futuro en su totalidad para el disfrute de otras culturas.

### **1. Antecedentes**

Sergio Ramírez, de nacionalidad nicaragüense, es escritor, abogado, cuentista, ensayista y periodista, fue vicepresidente de Nicaragua entre 1985 y 1990. Por la calidad literaria de sus obras ha obtenido los siguientes premios internacionales: *Carlos Fuentes*. «El galardonado es uno de los más destacados escritores de América Latina con más de 50 libros traducidos a más de una docena de idiomas» por su «papel como intelectual libre y crítico, de alta vocación cívica» (AFP, 2014, p. 3). También ha recibido otros reconocimientos como el Premio Latinoamericano de Cuento 1971, el Premio Internacional de Novela Alfaguara 1998, el Premio Casa de las Américas 2000 y el Premio José Donoso 2011 (AFP, 2014, p. 3).

Gran parte de la obra literaria de Sergio Ramírez ya ha sido traducida al portugués, inglés, francés, italiano, alemán, holandés, danés, noruego, sueco, serbio, esloveno, ruso, búlgaro, chino mandarín, japonés y hebreo, lo que implica que ya otros traductores se han dado a la tarea de resolver problemas de traducción relacionados con los trabajos de este autor; en otras palabras, ya existe experiencia en traducción y conocimiento acumulado al respecto.

De acuerdo con Víctor Hurtado Oviedo, el alemán Lutz Kliche Übersetzer, «es el más importante traductor de la literatura centroamericana al alemán.» (La Nación, 20 setiembre, 2015, p.1). La novela *Baile de máscaras*, de Sergio Ramírez, fue traducida al alemán por Kliche y publicada en 1998; este traductor también «ha

vertido, al alemán, cuentos del uruguayo Horacio Quiroga y la novela *Caracol Beach*, del cubano Eliseo Alberto» (La Nación, 20 setiembre, 2015, p.1).

El británico Nick Caistor, periodista y reconocido traductor de la literatura española y portuguesa, tradujo al inglés, junto con Hebe Powell, la novela *Castigo Divino* (Divine Punishment) de Sergio Ramírez (Balderston y González, 2004). También Leland H. Chambers tradujo al inglés *Mil y una muertes* (A Thousand Deaths Plus One) y *Margarita está linda la mar* (Margarita, How Beautiful the Sea) fue traducida por Michael Miller y en 1988 ganó el Premio Alfaguara (Balderston y González, 2004).

Otro dato relevante se relaciona con el interés por la literatura centroamericana por parte de un país como Suecia; por ejemplo, han sido traducidos al sueco autores nicaragüenses como Gioconda Belli, Ernesto Cardenal y Rubén Darío; también escritores guatemaltecos; a saber: Miguel Ángel Asturias y Roberto Obregón, y el salvadoreño Manlio Argueta. Según Óscar García (2014), la lista de autores centroamericanos traducidos al sueco es tan extensa que se puede hablar de «una historia de la traducción y la recepción de la literatura centroamericana en Suecia» (p. 1).

También en el programa de Maestría en Traducción Inglés Español, se han llevado a cabo proyectos de graduación en los cuales se realiza la traducción inversa y se analizan problemas de traducción en el campo literario de obras de autores costarricenses, estadounidenses, ingleses, entre otros; sin embargo, no se han hecho traducciones de ninguna de las obras de Sergio Ramírez en este programa como tampoco se ha traducido *La fugitiva* a ningún otro idioma todavía

como sí se han traducido muchas de sus obras a las lenguas arriba mencionadas, incluyendo la inglesa.

En este mismo programa, se han escrito trabajos relacionados con el tema de esta investigación; por ejemplo: «La traducción al inglés de las fórmulas de tratamiento de “tú” y “usted” en *La ruta de su evasión*, de Yolanda Oreamuno» traducción inversa realizada por Danielle Kamffer y como se mencionó anteriormente, la intención de Sergio Ramírez, según la crítica literaria, era recrear a través de Amanda a la escritora costarricense Yolanda Oreamuno Unger; también la investigación “La traducción del registro. What NOT to do in Polite Company, de Linda J. Beam, de José Antonio González Ugalde, trabajo que da pautas con respecto a la escogencia del registro apropiado según el tipo de texto, la intención y el público meta, así como «La neutralización y la conservación: sistemas de traducción para un texto de importancia histórica», de María Gabriela Mora Meléndez, el cual también precisa las razones por las que el proceso traslativo, en algunos casos, exige la neutralización.

## **2. Descripción y delimitación del problema de investigación**

En el pasaje traducido «Las islas de la agonía y los montes de la estupidez ajena» se distinguen tres voces o personajes; a saber: Marina, una de las mejores amigas de Amanda, el periodista quien entrevista a Marina, y Amanda, la protagonista; también se identifica, por un lado, un texto sumamente descriptivo en el cual se mencionan nombres de lugares en Costa Rica (Cartago, San José, Heredia, entre otros) y de algunos países centroamericanos (Guatemala, Nicaragua, Honduras) y personajes de la historia costarricense como Monseñor Sanabria, José Figueres, el Dr. Calderón Guardia, entre otros. Igualmente se

mencionan escritores como las hermanas Charlotte, Emily y Anne Bronte, Elizabeth Barret Browning, Joyce, Proust, Faulkner y Virginia Woolf.

Es a través del personaje de Marina que el lector/a “escucha” todas las historias y acontecimientos, además de su amistad con Amanda; por otra parte, las cartas de Amanda, presentan un registro, un léxico y una sintaxis un poco menos formal que el texto descriptivo de la entrevista; sin embargo, también representan un desafío de traducción.

La traductora empleará diferentes estrategias de traducción para resolver los problemas detectados en el texto original; a saber: oraciones muy extensas, estructuras gramaticales un tanto complejas, registro y léxico muy formal, reiteraciones y algunos aspectos culturales. Al trasladar este texto a la lengua inglesa, será necesario neutralizar algunos segmentos, de manera que el texto meta sea más fácil de leer y, por ende, de comprender; además, que sea accesible a más hablantes de la lengua inglesa y que funcione para un público más variado; en otras palabras, que no solo lo disfruten un grupo reducido de intelectuales.

### **3. Objetivo general**

Producir un texto meta de la versión al inglés de un pasaje de la novela *La fugitiva* utilizando estrategias de traducción para su neutralización.

#### **3.1. Objetivos específicos**

- Reformular en inglés aspectos sintácticos, acortando algunas oraciones muy extensas del texto original, de manera que el texto meta tenga mayor aceptabilidad en la audiencia meta.
- Adaptar el registro del texto meta para que sea más accesible y natural para el receptor.

#### 4. Justificación

El texto posee características muy atractivas; por ejemplo: un manejo extraordinario del lenguaje, un tono irónico, rico en simbologías, metáforas, historia, cartas, alusiones a otros textos, lugares y autores de fama mundial, emociones desbordantes sobre todo por parte de Amanda, la protagonista. Sin embargo, al trasladarlo al inglés, se considera la necesidad de neutralizar algunos segmentos de este pasaje para bajar un poco el registro pues es muy formal y la intención de la traductora consiste en crear un texto un poco menos formal y eliminar algunas reiteraciones presentes en el texto original que resultan innecesarias en el texto meta.

El autor es reconocido mundialmente debido a su extensa producción literaria, calidad de su escritura, premios obtenidos, las temáticas que aborda y que son del interés de otras culturas pues en ellas también se desarrollan fenómenos políticos, sociales, económicos y artísticos. Como lo indica Kinser, al comentar su novela traducida *A Thousand Deaths Plus One*, «Sergio Ramírez is one of the world's most imaginative and gifted storytellers»(Editorial Review, p.1).

Además con el objetivo de continuar posicionándonos dentro de la literatura mundial, y no esperar pasivamente a que otras culturas nos exporten su literatura y, de alguna manera, nos indiquen qué y a quiénes leer; por esta razón, es satisfactorio el hecho de llevar la literatura latinoamericana a otros pueblos para que se enriquezcan con historias acerca de la realidad latinoamericana descritas por autores del nivel de don Sergio Ramírez.

Para el campo de la traducción, se brindan estrategias para solucionar problemas detectados; a saber: párrafos con oraciones sumamente extensos,

algunas reiteraciones innecesarias, un registro muy formal que al trasladar el texto seleccionado con estas características, algunos pasajes resultarían un tanto extraños, e incomprensibles para el lector y la cultura meta.

Vale la pena traducir un texto que contiene las siguientes características: tres voces (Marina, la amiga de Amanda, el periodista, y Amanda, la protagonista) una entrevista o crónica periodística, cartas de la protagonista de la novela y un tono bastante humorístico e irónico. Sería interesante a futuro, traducir toda la novela para que la literatura centroamericana continúe siendo leída y, a la vez, Costa Rica sea más conocida por otras culturas de habla inglesa.

También este pasaje traducido resulta interesante para un determinado público pues describe las luchas políticas y sociales de la Costa Rica de los años 1930-1950 (el voto femenino, la legislación laboral moderna, la nacionalización de las riquezas naturales, seguridad social, educación y salud para todos, los bancos, los seguros, las comunicaciones y la energía como monopolios del estado, entre otros) y las actitudes y valores de una sociedad patriarcal, y la lucha cotidiana de una mujer escritora y progresista inmersa en una sociedad costarricense convulsa socialmente y conservadora.

Por lo tanto, la traducción de un pasaje de la novela titulado «Las islas de la agonía y los montes de la estupidez ajena», junto con el informe, representan un reto intelectual para esta traductora pues Sergio Ramírez es considerado por la crítica literaria como uno de los mejores escritores latinoamericanos de la actualidad; además, al ser una traducción inversa, se espera que brinde un aporte a los traductores cuya lengua materna es el español en cuanto al proceso de traducción del español al inglés, relacionado con las opciones con que cuenta el

traductor literario, las competencias que le son requisito indispensable y a las estrategias a elegir para entregar un producto (traducción) de calidad que contribuya al campo de la literatura, la traducción y a la cultura en general.

Con base a todo lo expuesto, cabe preguntarse ¿Por qué la traducción inversa? Así como muchos traductores se han dado a la tarea de traducir al español grandes obras escritas originalmente en inglés, en este mundo globalizado existe la necesidad y la demanda de traducir al inglés grandes obras escritas en español por autores latinoamericanos. ¿Cómo dar a conocer un texto sobre Costa Rica si no se traduce a otro idioma?

Sin embargo, para entregar un producto de calidad, de acuerdo con Amparo Hurtado (2001), «el traductor ha de desarrollar habilidades y estrategias específicas (mayor documentación, utilización de textos paralelos etcétera)» (p. 56.). También, la traductora italiana Vittoria Martinetto, en el *Seminario las manos sucias: la traducción literaria como oficio artesanal*, Cátedra Alfonso Reyes (video en Youtube) recomienda que todo traductor debe hacer una utilización selectiva de diccionarios, primeramente monolingües para comprender realmente el uso de la palabra en el contexto del texto original, luego bilingües para escoger en la lengua meta la que más se acerca al significado y luego el de sinónimos para terminar de aclarar cualquier duda con respecto al término escogido en la lengua meta.

Bettina Schnell y Nadia Rodríguez (2009) expresan una razón más del por qué traducir literatura:

...los textos literarios no sólo presentan formas lingüísticas más ricas y complejas y, en consecuencia, una mayor variedad de problemas de traducción, sino que además, cumplen una función orientativa para

cualquier otro tipo de traducción debido a su elevado nivel lingüístico y su riqueza estilística (p. 277).

## **5. Estructura del trabajo**

Este trabajo está compuesto de las siguientes partes:

*Capítulo 1:* En este capítulo se mencionan y discuten diferentes puntos de vista de algunos teóricos con respecto a las implicaciones del proceso traslativo. También se hace referencia a la gran producción literaria de los años sesenta y setenta de autores latinoamericanos como Gabriel García Márquez, Carlos Fuentes, Isabelle Allende y Alejo Charpentier, y al impacto que este fenómeno tuvo en la producción traductora. Además, se mencionan algunas características de los textos literarios y del segmento de la novela seleccionado para la traducción, las competencias del traductor literario así como la relación entre la traducción literaria y la cultura. También se definen algunos conceptos y se describen las estrategias o procedimientos técnicos que se utilizaron para resolver los problemas detectados en el pasaje traducido “Las Islas de la agonía y los montes de la estupidez ajena”.

*Capítulo 2:* Este capítulo describe en detalle cada uno de los pasos y procedimientos llevados a cabo para realizar la traducción así como la recolección de los datos de esta investigación.

*Capítulo 3:* En este apartado se presentan las muestras más representativas de los problemas que se detectaron durante el proceso traslativo. Estas se presentan a través de cuadros comparativos en los cuales aparece primero el segmento del texto original (TO) y su correspondiente traducción o texto meta (TM), además, las estrategias utilizadas para resolver dichas dificultades o problemas. Posteriormente, debajo de cada cuadro, se desarrolla el análisis de cada uno de

los cuadros. En total son 9 cuadros. El último presenta una cuantificación de los resultados obtenidos al aplicar las estrategias seleccionadas.

*Conclusiones:* En este apartado se indican las conclusiones, los aportes, las limitaciones y las recomendaciones.

## Capítulo 1

## Marco Teórico Conceptual

Para realizar la presente investigación, se emplean diferentes enfoques teóricos y conceptos desarrollados por distintos autores del campo de la traducción; a saber: Gideon Toury, Amparo Hurtado, Barbara Catenaro, Bettina Schnell y Nadia Rodríguez, House, Vidal Claramonte, Hans-Georg Gadamer, Susan Bassnett y André Lefevere, Itamar Even-Zohar, Octavio Paz, Consuelo Gonzalo García y Valentín García Yebra, Lutz Kliche, María José Recoder, entre otros, así como del aporte de los trabajos de graduación de Danielle Kamffer, María Gabriela Mora y José González del Programa de Maestría en Traducción del Inglés al Español de la Universidad Nacional.

Según Hurtado Albir (2001), en su obra *Traducción y traductología*, los enfoques comunicativos y socioculturales «hacen hincapié en la función comunicativa de la traducción, considerando los aspectos contextuales que rodean la traducción y señalando la importancia de los elementos culturales y de la recepción de la traducción» (p. 128). Todos estos elementos servirán de base para sustentar algunas de las decisiones en el proceso de traducción del pasaje seleccionado “Las islas de la agonía y los montes de la estupidez ajena” de la novela *La fugitiva*.

Esta misma autora también hace referencia al Método interpretativo-comunicativo o Traducción comunicativa, la cual se centra «en la comprensión y reexpresión del sentido del texto original conservando la traducción la misma finalidad que el original y produciendo el mismo efecto en el destinatario» (2001, p. 252). En el proceso de traducción se tendrá muy presente en todo momento esa

necesaria comunicación entre la obra y el lector así como producir en el lector meta, una reacción muy cercana a la que tuvo el lector del texto original.

Según Vidal Claramonte, citado por Amparo Hurtado (2001), refiriéndose a los aportes de Gadamer (1975, 1986), quien considera la traducción como «recreación y reescritura de un texto» y, a la vez, señala que Gadamer reivindica al traductor como «escritor y crítico, como intérprete del texto original» (p. 569). Por lo tanto, la traductora intenta recrear este pasaje de *La fugitiva* tratando siempre de mantener el sentido del texto original (TO).

De acuerdo con Even-Zohar, uno de los representantes de la teoría de los polisistemas, citado por Hurtado (2001), «la traducción tiene como función primaria (crear nuevos géneros y estilos) y otra secundaria (reafirmar géneros y estilos existentes),» (p. 563); por lo tanto, la traductora acoge esta afirmación para adaptar o modificar segmentos en los casos que fuera necesario, ya sea en los relatos descriptivos de la entrevista o en los textos epistolares presentes en este pasaje de la novela.

### **1. Literatura y traducción literaria**

El pasaje traducido es parte de la novela *La fugitiva*, por lo tanto, pertenece al campo literario. Para los propósitos de esta investigación, cabe preguntarse: ¿por qué se traduce literatura? ¿A qué idiomas y países se han traducido, por ejemplo, autores latinoamericanos de renombre? ¿Qué implica, además, la traducción literaria?

Bárbara Catenaro (2008), en su artículo «La obra literaria: posibilidades y límites del traductor» en *Espéculo. Revista de estudios literarios*, hace referencia a las razones por las que se traduce textos literarios:

La traducción representa la puerta de acceso a los polisistemas, a obras importantes escritas en otros idiomas que de otra manera permanecerían inaccesibles y se ubica dentro del concepto de cultura en el que, además de su valor exquisitamente literario, se consideran factores como las relaciones políticas, económicas, ideológicas y sociales (p. 3).

En otras palabras, la traducción literaria es una puerta abierta para conocer otras realidades, otros modos de actuar y de pensar, otras visiones de mundo y como resultado de esto, crea puentes entre culturas. El texto traducido refleja en gran medida el quehacer político, las ideologías imperantes, las relaciones sociales y el estado de la economía costarricense de la primera mitad del siglo pasado. En otras palabras, describe aspectos culturales que se manifiestan en la cotidianidad de una sociedad, en este caso, la costarricense.

Octavio Paz, también citado por Catenaro (2008), se refiere al papel específico de la traducción en la literatura: «Los estilos pasan de una lengua a otra; las obras, cada una enraizada en su único suelo verbal son únicas, pero no aisladas; cada una nace y vive en relación con otras compuestas en lenguas distintas.» (p. 4). Esto implica que cada obra, aun con sus particularidades lingüísticas, forma parte de un conglomerado de producción literaria mundial.

Es pertinente también, hacer alusión al interés mostrado por tantos países y personas de diferentes culturas por la literatura latinoamericana. De acuerdo con Schnell y Rodríguez (2009), en su artículo «Análisis contrastivo de traducciones como aproximación a la enseñanza de la traducción literaria. Reflexiones basadas en las traducciones de “La casa de los espíritus” (Isabel Allende) al alemán y al

francés” en *Mutatis Mutandis*, en los años sesenta y setenta se produce “un fuerte incremento en las traducciones literarias debido al boom de la literatura latinoamericana y a un marcado interés en Europa por la realidad política del continente» (p. 266), la cual era sumamente conflictiva para esa época y, además, porque había muchos exiliados latinoamericanos viviendo en Europa. Es así como surge gran parte de la producción literaria y, por ende, traslativa, de muchas de las obras escritas por autores latinoamericanos.

Algunos traductores incluso se especializaron en traducir a determinados escritores; por ejemplo, Anneliese Boton, renombrada traductora alemana, traduce obras del escritor cubano Alejo Charpentier y Claud et Carmen Durad traduce al francés a Gabriel García Márquez (p. 266). Durante el posmodernismo, se traducen obras como *Cien años de soledad*, de Gabriel García Márquez cuyas traducciones han ganado premios y *La casa de los espíritus* de Isabel Allende, la cual ya había sido traducida para esa época al francés y al alemán (p. 268).

María José Recoder Sellarés, en su artículo «Documentación para la traducción literaria: cuestiones metodológicas», en *Manual de Documentación para la Traducción Literaria* de los editores Consuelo Gonzalo García y Valentín García Yebra señala los siguientes aspectos para asumir con éxito la traducción literaria: a) el trabajo del traductor literario es esencialmente creativo, b) traducir implica una actitud de respeto y lealtad por parte del traductor hacia el autor, su obra y el lector de la obra traducida, c) tener consciencia de que de que no solamente se traduce entre lenguas sino también entre culturas, en este sentido, es necesario buscar las fuentes que proporcionen ese bagaje cultural (pp. 1 y 2).

## 1.1. Competencias del traductor literario

María José Recoder Sellarés, en su artículo «Documentación para la traducción literaria: cuestiones metodológicas», en *Manual de documentación para la traducción literaria*, resume de la siguiente manera, lo que ella llama “competencia traductora”:

- El saber enciclopédico (a más cultura general, mejor base para traducir);
- La intuición lingüística (para hallar la mejor solución a cada problema que plantea el idioma);
- La sensibilidad literaria y artística (para redactar con gracia y estilo);
- Un conocimiento profundo del sistema literario y cultural que vuelve a la lengua en la que se va a verter la obra;
- La experiencia real de la vida en el país de origen del autor que se va a traducir;
- La capacidad de localización y de utilización de las herramientas documentales e informáticas necesarias para la traducción. (p. 102).

Todas estas cualidades mencionadas por Recoder son esenciales para todos aquellos traductores que deseen dedicarse a la traducción literaria.

A raíz de los insumos aportados por la lectura de teóricos de la traducción, surge la siguiente pregunta: ¿qué implicaciones tiene el proceso traslativo literario para el traductor literario? Catenaro (2008), en su artículo «La obra literaria: posibilidades y límites del traductor» reflexiona al respecto:

La categoría artística de la obra literaria por su propia naturaleza presenta problemas desconocidos en otras tipologías textuales. Los elementos lógicos que en los textos científicos, técnicos e informativos juegan un

papel primario, en la traducción literaria están subordinados a un concepto estético alimentado por elementos sentimentales, emocionales, sensuales, críticos, dentro de una estructura verbal sostenida por una cultura determinada (p. 4).

Por lo tanto, el traductor literario debe desarrollar una actitud particular hacia el texto para captar aquellas emociones y pensamientos y enfrentarse al texto desde una posición crítica y reflexiva. El concepto estético se refleja claramente en el pasaje seleccionado, particularmente en las cartas de Amanda, la protagonista, quien al ser escritora despliega gran habilidad en el arte de la escritura, y en esta situación en particular, el traductor debe esmerarse por transmitir igual belleza en el texto meta. Catenaro (2008) también afirma:

...cada tipología presenta características propias, responde a varias finalidades y requiere competencias específicas. El estatus de la obra literaria (novelas de amor, policíacas, de aventura, históricas, clásicas, fábulas, cuentos, textos religiosos, teatro, poesía, etc.), la finalidad (una edición de bolsillo, una limitada, una edición bilingüe), el tipo de encargo y el destinatario (público infantil, estudiantes, culto, masivo, etc.) son factores condicionantes que guían la traducción hacia enfoques diferentes: una traducción comentada (traducción didáctica o crítica), una adaptación (versiones de textos para extranjeros), versiones libres, etc. (p. 4).

Cada obra tiene sus particularidades como también lo tendrá su traducción, por consiguiente, el traductor ha de tener presente este aspecto así como el tipo de receptor.

Catenaro (2008), refiriéndose a la traducción como un acto de “recreación”, afirma entonces que el traductor:

...es un autor y como tal debería compartir sus sensaciones y sus experiencias y poseer sus características: una sensibilidad extraordinaria, espíritu creativo, ingenio, fantasía e imaginación, la capacidad de trasladar sobre papel las emociones más íntimas, los deseos más escondidos, las ideas más desacralizadoras y los pensamientos más complejos (p. 8).

Entonces, el traductor literario debe desarrollar gran sensibilidad para percibir esas emociones transmitidas por los autores a través de sus personajes y trasladarlas al texto de llegada.

De acuerdo con Schnell y Rodríguez (2009), el traductor literario también deberá tomar en cuenta los siguientes tres aspectos: a) el tema y la época en que se ambienta el texto literario, b) las peculiaridades del lenguaje y c) los lectores (p. 105). Conocer bien el tema y la época, le permitirán entender mejor el contexto de la obra y explotar adecuadamente la temática; reconocer los diferentes aspectos del texto original y meta, le ayudarán a distinguir los distintos sistemas lingüísticos y por último, tener claro la audiencia meta es indispensable para realizar las adaptaciones necesarias de acuerdo con las exigencias y gustos de dichos lectores.

## 1.2. Traducción literaria y su relación con la cultura

La literatura está intrínsecamente vinculada con la cultura. Bassnett and Lefévère, citados por María José Recoder Sellarés (2005), en su artículo “Documentación para la traducción literaria: cuestiones metodológicas” en *Manual de Documentación para la traducción literaria*, afirman que cuando se trata de

traducción literaria, no solamente se traduce entre «lenguas» sino también entre «culturas» (p. 102). Por lo tanto, el traductor literario ha de tener presente este aspecto durante el proceso traslativo y, además, contar con un bagaje cultural amplio.

Humberto Eco (2001), en su obra *Experiences in Translation*, también se refiere a la relación entre traducción y cultura: «... translating is always a shift, not between two languages, but between two cultures...A translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural.» (p. 17). En otras palabras, ha de seleccionar aquellas expresiones que tengan sentido en el sistema cultural del receptor.

## **2. Características textuales del texto seleccionado**

A continuación se describen las características textuales del pasaje seleccionado.

### 2.1. Entrevista

El texto seleccionado “Las islas de la agonía y los montes de la estupidez ajena” forma parte de la novela *La fugitiva*. Esta novela posee ciertas particularidades muy distintas a la mayoría de las novelas debido a que se trata de una entrevista periodística, en la que prácticamente, Marina, la persona entrevistada, es la que narra y describe a Amanda Solano, la protagonista. Carlos Prado, en su obra *La entrevista periodística* (<http://www.prog-edu.org/taller-scratch/la-entrevista-periodistica.pdf>), define la entrevista periodística de la siguiente manera:

La entrevista básicamente es un diálogo entre dos personas: el periodista y el personaje que hace noticia; pero la entrevista

también es un género periodístico propio, altamente informativo y de interpretación. Puede usarse para obtener información o para revelar el mundo interior de una persona prominente, o popular (p. 1).

Precisamente, toda la novela *La fugitiva*, es contada a través de tres entrevistas que un periodista lleva a cabo a las tres mejores amigas de la protagonista y es de esta manera como Sergio Ramírez desarrolla el personaje de Amanda. En el pasaje seleccionado es Marina la que revela ese “mundo interior” característico de este tipo de entrevista.

## 2.2. Relato descriptivo/narrativo

Otro aspecto relevante de destacar es que en esta entrevista el periodista prácticamente se limita a escuchar a Marina; en otras palabras, hay poco diálogo entre ellos, rasgo que distingue esta novela de otras, en las cuales usualmente se utiliza el diálogo con mayor frecuencia. Esta característica presenta un grado de dificultad al trasladar este pasaje al idioma inglés pues debe crearse un texto que describa pero de forma entretenida y, para esto, el traductor tiene que utilizar los recursos lingüísticos necesarios para lograrlo.

Sergio Ramírez apuesta más a la descripción de hechos y lugares a través del relato descriptivo de Marina. Es ella quien narra los acontecimientos políticos, económicos y sociales de la Costa Rica de la mitad del siglo pasado y las experiencias de vida de Amanda. Sin embargo, las veces que este periodista interviene, describe muy bien el personaje de Marina: una

sicopedagoga estudiada en Chile, formal, anticuada, con una baja autoimagen y con pocos atributos físicos.

### 2.3. Texto epistolar

Esta novela también se caracteriza por la presencia del texto epistolar. Marina durante la entrevista, le muestra y lee al periodista varias de las cartas que ella conserva de Amanda.

Gloria Hintze y María Antonia Zandanel (2012), en su artículo «Algunas nociones sobre el género epistolar a propósito de las cartas de Francisco Romero» en la revista *Cuyo* se refiere a las cartas de la siguiente manera:

En general, las cartas participan, junto con otras tipologías textuales producidas en primera persona, de una escritura menos mediatizada que evidenciaría la subjetividad del emisor, la conciencia de sí o la manifestación de ciertos detalles de naturaleza privada que contribuyen a otorgar el carácter de «autenticidad» o de «verdad» a los datos que esos registros enuncian. Se trata de la presencia de un yo que escribe y un tú que está presente como receptor o destinatario de esa escritura (...). En la carta, como en otras escrituras del yo (autobiografías, memorias, diarios o libros de viaje), aparece esa primera persona -«expresión única de quien la escribe» (Riera, C., 288)- que, a su vez, da testimonio de «concientización histórica» (Weintraub, K. 1975, 821) porque en ella se manifiesta la intimidad de quien escribe y se resignifica el contexto de producción (p. 3).

Las cartas de Amanda revelan sus experiencias de vida como escritora, madre, y mujer que ama y que lucha. El tono y el registro discursivo empleados en ellas por Sergio Ramírez también imponen rigurosidad a la tarea traslativa.

Genara Pulido Tirado (2001) en su artículo “La escritura epistolar en la actual encrucijada genérica”, citando a Ynduráin, indica:

En cualquier caso, la epístola se presta y permite las más variadas formas y contenidos. Dada la variedad de situaciones contextuales en las que puede aparecer, las encontramos dentro de otras obras, teatrales o narrativas, y pueden convertirse en novelas tanto una sola carta como una serie de ellas (p. 2).

En este caso particular, las cartas de Amanda se ubican dentro de la novela combinadas con la narración y la descripción.

Darcie Doll, citado por Gloria Hintze y María Antonia Zandanel (2012), indica que los estudios relacionados con “la forma carta” lo hacen con base en cuatro perspectivas:

<sup>1</sup>empleo de la carta como fuente documental para reconstruir la biografía de un individuo; <sup>2</sup>como elemento auxiliar para estudiar la producción literaria de un determinado escritor o poeta; <sup>3</sup>consideración de la carta como factor estructural de *géneros mayores*; <sup>4</sup>como documento auxiliar de la investigación histórica. (p. 3).

En la novela *La fugitiva*, y en particular en el pasaje seleccionado, las cartas revelan parte de la producción literaria de la protagonista, y a la vez, aspectos de la

experiencia cotidiana y del sistema de valores de ella y de la sociedad costarricense de esa época.

### **3. Registro**

De acuerdo con Halliday, McIntosh y Strevens, citados por Enrique Alcaraz Varó en el artículo «El análisis del registro» de su obra *El inglés profesional y académico*, el registro se define «como la variedad de una lengua destinada a cumplir un fin comunicativo en un marco profesional o académico» (p. 23). Por lo tanto, la selección del registro se ve condicionada al tipo de receptor y a la finalidad de la traducción. Además agregan estos teóricos que esa variedad consiste en una serie de características léxicas y gramaticales que al repetirse con cierta regularidad «le confieren un cierto sentido de unidad diferenciada» (p. 23). Es posible entonces distinguir diferentes tipos de usos de la lengua de acuerdo con la situación comunicativa.

Por esta razón, la adaptación del registro en el texto traducido está estrechamente vinculado con el receptor de esta traducción y como lo plantea Catenaro (2008) «la experiencia lingüística del emisor lo induce a usar en la escritura un registro discursivo que sea comprensible y preciso para el público y la situación meta que se tenga en mente» (p. 6).

Con respecto al registro sumamente formal detectado en el pasaje traducido, Schnell y Rodríguez (2009), se plantean una pregunta relevante en la cual la traductora se apoya para reflexionar sobre este particular: «¿Cómo ha de reaccionar el traductor literario si el texto que debe traducir no pertenece al lenguaje “estándar”?» (p.107). Ante esta problemática, la traductora decide adecuar el registro del idioma meta, en este caso el inglés, a una variedad de la lengua inglesa

que sea lo más clara y general posible para un público anglo parlante, cuya lengua nativa podría o no ser el inglés, un público que conoce bastante bien el inglés pero que podría provenir de diferentes culturas. Es por esta razón que la adaptación del registro estaría muy vinculada con ese público tan variado pero que a la vez maneja bastante bien el idioma inglés.

André Lefevere en su obra *Translating Literature. Practice and Theory in a Comparative Literature Context* también desarrolla el tema del registro y su relación con la cultura: «In different cultures a specific use of language is considered appropriate (or inappropriate) in a specific situation» (p. 58), por lo tanto, el traductor debe conocer y analizar bien a su receptor y a su cultura, de manera que elija el registro apropiado según la situación comunicativa.

También la tesis de Francini Ocampo, *American Women Writers* de Eileen Barrett y Mary Cullinan, hace referencia a las variedades de la lengua (el dialecto geográfico, el lenguaje campesino, el coloquial y el acento extranjero) presentes en su traducción. Su trabajo contribuyó a que para esta investigación se analizara la conveniencia o no de mantener el registro sumamente formal del pasaje escogido «Las islas de la agonía y los montes de la estupidez ajena»

También sobre el tema del registro, Kieffer, citado por Catenaro (2008) indica:

... ¿tengo derecho a decir a mi manera lo que otro dijo a su manera? La respuesta es sí rotundo, porque como autor a mi vez nada deseo tanto como escribir y ser traducido, aunque no entienda nada del idioma al cual soy traducido. Entiendo en cambio que las modulaciones de ese idioma ajeno tiene sus

propias leyes, y debo otorgar a mi traductor la posibilidad de moverse dentro de ellas con libertad. (p. 6)

Definitivamente, el traductor tiene el derecho o más bien, la responsabilidad de reproducir un texto de la manera que él/ella considere mantiene el sentido e intención del TO sin que esto implique traición hacia la obra ni hacia su escritor.

#### **4. Neutralización**

Para el tema de la neutralización del texto traducido, se analizaron aspectos desarrollados por María Gabriela Mora Meléndez en su tesis «La neutralización y la conservación: sistemas de traducción para un texto de importancia histórica», en la cual ella en su traducción refleja algunos rasgos del texto original (TO) y adapta otros para satisfacción de su público elegido.

También con base en los postulados teóricos de House, citado por Schnell y Rodríguez (2009), quien plantea dos tipos de traducción: «covert translation»(traducción encubierta) y «overt translation»(traducción patente), y de los cuales se toman aspectos relacionados con el tratamiento del registro y de los topónimos (nombre propio de lugar) y los antropónimos (nombre propio de persona) tomando la decisión de conservar estos nombres en el idioma del texto original, excepto en los casos en que ya estos nombres existan en la lengua meta.

Para efectos de esta investigación, «neutralización» consiste en a) utilizar equivalentes o sinónimos que sigan siendo vocabulario culto pero no demasiado formal y b) mantener la sintaxis y el léxico en el nivel de un lector educado pero no restringido a una élite académica. En otras palabras, implica «simplificar», expresar de forma más sencilla algún término, frase u oración que esté dicha de manera un tanto compleja y formal en el texto original con el propósito de que el lector meta

comprenda el nuevo texto, y a la vez, le sea menos extraña esta obra extranjera y logre reaccionar de forma parecida a como lo hizo el lector del texto original.

## **5. Procedimientos técnicos de ejecución**

Para los efectos de esta investigación se utilizará el término «procedimientos técnicos de ejecución» de Vázquez Ayora. Este autor retoma la propuesta de Vinay y Darbelnet y lleva a cabo una comparación entre el inglés y el español. (Hurtado, 2001, p. 262). A continuación se indican los procedimientos de Vázquez Ayora que se utilizarán en la traducción del texto elegido y que son resumidos por Bardají

- Modulación: cuando hay un cambio en la «base conceptual» en el interior de una proposición, sin que se altere el sentido de esta, «un punto de vista modificado» o una base metafórica diferente.
- Amplificación: desarrollo analítico en virtud del cual una monema del LO puede estar representado por una secuencia de monemas de LT.
- Omisión: procedimiento por el cual no traducimos un segmento del TO.
- Transposición: procedimiento por el cual se reemplaza una parte del discurso del LO por otra diferente que en el LT lleve el principal contenido semántico de la primera.
- Adaptación: el proceso de conformar un contenido a la visión particular de cada lengua. (2008, p. 142)

De acuerdo con Gideon Toury (2004), en su obra *Los estudios descriptivos de traducción y más allá. Metodología de la investigación en estudios de traducción:*

Acatar las normas y los modelos literarios del polo de llegada puede llevar a *suprimir* algunos rasgos del texto origen, a veces aquellos que

lo caracterizan como «literario» (...) También puede entrañar la *reorganización* de ciertos rasgos, por no mencionar la *adición* de otros nuevos para tratar de potenciar la aceptabilidad de la traducción como texto literario meta, o incluso como texto literario meta de una clase concreta (p. 229).

Consecuentemente, el proceso traslativo implicará reducciones y eliminación de algunas reiteraciones que se consideran innecesarias en el polo de llegada y, a la vez, ampliaciones en algunos segmentos. También este mismo autor indica:

Lo que viene a demostrar que la supresión de estos rasgos concretos y las características añadidas que se explican derivan de un mismo objetivo meta según los requisitos de la literatura meta. En otras palabras, hacer una «traducción literaria» en lugar de traducir sin más el texto origen, ya sea con una orientación «lingüística» o incluso “textual” (p. 236).

En otras palabras, se harán modificaciones de manera que el texto traducido (TT) se asemeje a algo ya existente en la cultura meta y que por lo tanto tenga aceptabilidad.

## **6. Conceptos**

En cuanto a los conceptos que se manejarán durante el proceso de análisis de la traducción, se destacan los siguientes:

- Neutralización
- Registro
- Amplificación vs. Omisión

- Transposición
- Modulación
- Adaptación
- Aceptabilidad

## **7. Textos paralelos**

Como parte de la base teórica que sustentará las decisiones tomadas durante el proceso traslativo se emplearán como guía los siguientes textos paralelos: dos novelas de Sergio Ramírez, *Castigo Divino* en español y su traducción *Divine Punishment*, y *Margarita está linda la mar* y su traducción *Margarita, How Beautiful the Sea* y también las dos versiones (inglés /español) de la novela *La Malinche*, de la autora mexicana Laura Esquivel, pues al igual que en *La fugitiva* se relatan hechos políticos, sociales e históricos.

Seguidamente, se continúa con el capítulo 2, el cual describe la metodología empleada para realizar la traducción y el informe de investigación.

## Capítulo 2

## Marco Metodológico

El presente capítulo detalla la metodología empleada para la recolección de la información y el procedimiento que se utilizó para las dificultades detectadas en el pasaje seleccionado «Las islas de la agonía y los montes de la estupidez ajena», el cual forma parte de la novela *La fugitiva*.

### **1. Fuente**

La fuente primordial de esta investigación es la novela *La fugitiva* del escritor nicaragüense Sergio Ramírez Mercado, la cual retrata la vida de Amanda, una mujer costarricense escritora dentro del contexto de una sociedad conservadora y provinciana. La historia se desarrolla en la Costa Rica de la primera mitad del siglo pasado y es contada por tres voces distintas (las de las tres mejores amigas de Amanda), cada una con su propio registro.

La relevancia y el valor de esta novela radican en su temática: una convulsa Costa Rica y la historia de Amanda Solano, la cual está basada en la vida de la escritora costarricense Yolanda Oreamuno Unger así como los retos que representa para el proceso traslativo por las características mismas del texto.

Para cumplir con el límite de páginas de la traducción, se omitieron algunos párrafos. Sin embargo, se incluyó la mayor variedad de texto que tuviera más representatividad del estilo del autor.

### **2. Procedimiento de recolección de datos**

A continuación se describe el procedimiento que se empleó para realizar la investigación del texto elegido así como la traducción.

### *Fase 1*

- Se llevó a cabo la lectura de toda la novela.
- Seguidamente, se obtuvo la autorización de Sergio Ramírez para llevar a cabo la traducción.
- Posteriormente, se analizaron las características textuales de la novela y se seleccionó el pasaje “Las islas de la agonía y los montes de la estupidez ajena” pues se encontró que representaba interesantes problemas para el proceso traslativo, principalmente en los textos narrativo-descriptivos.
- Seguidamente, se detectaron los siguientes rasgos del texto que representarían dificultades durante el proceso traslativo:
  - Sintaxis compleja y párrafos con oraciones extensas
  - Léxico y registro sumamente formal
  - Reiteraciones innecesarias
  - Aspectos culturales

### *Fase 2*

Con base en las dificultades detectadas en el pasaje escogido, se procedió a elegir los procedimientos técnicos a aplicar a cada una de ellas y las fuentes bibliográficas que sirvieran de sustento para las decisiones que habían sido tomadas durante el proceso de traducción.

### *Fase 3*

Se inicia el proceso de traducción y se toman las siguientes decisiones:

- Para la sintaxis compleja y párrafos con oraciones extensas se reorganizaron muchos de los párrafos y se utilizaron oraciones más simples y cortas.

Además se empleó la transposición, la omisión, la amplificación y la modulación.

- Para el léxico pomposo y registro formal, se emplearon términos y expresiones más comunes de manera que el texto fuera más comprensible para el público meta. Para efectos de esta investigación, a esta estrategia se le llama «neutralización léxica». También, en algunos casos específicos, se aplicó la adaptación.
- Para las reiteraciones innecesarias, se usó la omisión para eliminar elementos del texto original que estaban ya implícitos en el texto meta y que se consideró se repetían de forma innecesaria en el texto original y que además al trasladarlos al inglés no tenían sentido, habrían tenido un efecto confuso.
- Para los aspectos culturales como los nombres de lugares y personas, se decidió mantenerlos en el idioma del texto original precisamente para mantener el aspecto extranjero de la obra, con excepción de algunos nombres que ya existen en el idioma meta. También se empleó la adaptación.

#### *Fase 4*

La traducción se realizó durante todo el Seminario I. Se hicieron 7 entregas, las cuales fueron revisadas por la profesora Sherry Gapper y corregidas por la traductora. Al final del Seminario I, hubo una segunda revisión de toda la traducción por parte de esta profesora y la traductora incorporó todas las recomendaciones señaladas por ella. Posteriormente en el Seminario III, esta traducción se fue nuevamente revisada por la señora Gapper y corregida de nuevo por la traductora.

### *Fase 5*

Una vez finalizado el proceso de traducción:

- Se compara el texto original con el de la traducción.
- Se identifican de nuevo los problemas del texto original y las estrategias o procedimientos que se aplicaron para su resolución.
- Posteriormente se hace un conteo de los cambios aplicados durante el proceso traslativo; es decir, se cuantifican las omisiones, las amplificaciones, las reiteraciones eliminadas y las modulaciones.

### *Fase 6*

Para la recolección de la información se realizó una selección de las fuentes y los autores (ya mencionados en el Capítulo 2 de esta investigación) que dieron apoyo teórico y procedimental.

- Inicialmente, se buscaron fuentes relacionadas con el autor, su trayectoria como escritor, las influencias literarias que lo formaron, las personas que lo han traducido y sus obras traducidas al inglés.
- Luego, se realiza una búsqueda de información relacionada con el proceso de traducción.
- Posteriormente se seleccionaron fuentes que se relacionaran directamente con la traducción literaria.
- Y por último, se escogieron las fuentes que dieron sustento a la escogencia de las estrategias o procedimientos de traducción.

### **3. Corpus**

Para la traducción se seleccionó una de esas tres voces, la de Marina, quien relata su amistad con Amanda y las experiencias de su amiga en el amor, como escritora, como madre, en fin, como mujer, así como la dolorosa experiencia del exilio vivida por la protagonista pues la sociedad costarricense siempre la rechazó por su ingenio e inteligencia, además, por sus talentos, su libre pensamiento y belleza física. A través de la voz de Marina, también el lector conoce a la convulsa sociedad costarricense de la primera mitad del siglo pasado.

Desde la perspectiva de la traducción, el pasaje seleccionado «Las islas de la agonía y los montes de la estupidez ajena» representa un reto pues el texto es complejo en cuanto a su sintaxis, extensión de los párrafos y oraciones, la formalidad del registro, el lenguaje rimbombante, poco diálogo, muchos y largos pasajes descriptivos llenos de historia y de experiencias de vida y cartas con lenguaje muy emotivo, escritas por Amanda y conservadas por Marina.

Así como la novela es contada por tres mujeres, las tres mejores amigas de Amanda, el texto traducido también cuenta con tres voces; a saber: la del periodista que lleva a cabo la entrevista, Marina, la persona entrevistada y Amanda, la protagonista de la novela.

### **4. Muestras**

Para las muestras se siguió la siguiente metodología de trabajo.

- Se hace una escogencia de las muestras más representativas de las dificultades que se hallaron.
- Se estudian las muestras y se explica el procedimiento o los procedimientos aplicados a cada una de acuerdo con el problema particular.

- Se analizan los resultados obtenidos al aplicar dicho procedimiento.
- Se diseñan cuadros comparativos para la presentación de estas muestras en los cuales aparece el segmento del texto original y a la par, su traducción.

A continuación se indica la distribución de las muestras:

- La voz del entrevistador (o periodista): 3 muestras
- La voz de la persona entrevistada (Marina): 4 muestras
- La voz de la protagonista (Amanda): 1 muestra

Sin embargo, se dan casos en que por la misma estructura del texto, se intercalan esas voces.

Finalmente, en el capítulo 3, se lleva a cabo el análisis de las muestras seleccionadas.

## **5. Técnicas de investigación**

En la fase 3 de este capítulo se indicaron los procedimientos empleados para la resolución de varios de los problemas encontrados en el proceso de traducción del segmento elegido. A continuación se detallan otros que también se emplearon en el proceso de esta investigación.

### *El registro*

También se procedió a bajar el nivel del registro utilizando un inglés menos formal, de manera que el texto traducido tuviera una audiencia más variada y amplia y no exclusivamente para gente culta, intelectual, con formación académica universitaria sino también para otras personas con un buen conocimiento del inglés e interesadas en leer sobre otras realidades, culturas y pueblos.

### *Adaptación extranjerizante y cultural*

Con base en los postulados de House, se mantuvieron algunos aspectos culturales o extranjerizantes del texto para crear en el lector curiosidad por lo ajeno, lo extraño; en este caso, se conservaron los nombres de los lugares, de los partidos políticos y de las personas tal como aparecen en el texto original (TO); sin embargo, se realizaron algunas adaptaciones en los casos en que se atentara contra la comprensión de la audiencia meta.

### *Reorganización sintáctica*

Fue necesario darle un tratamiento especial a la sintaxis; se acortaron aquellos pasajes sumamente extensos y se sustituyeron por oraciones más cortas como una manera de adaptar o simplificar los pasajes descriptivos y también para una mayor cohesión del texto y, por ende, maximizar la comprensión por parte del lector meta.

A manera de síntesis, la metodología empleada responde a la necesidad de realizar cambios en el léxico, la sintaxis, el registro y en algunos aspectos culturales para potenciar la comprensión del texto meta. De acuerdo con Toury (2004), «aunque traducir implica conservar aspectos del *texto origen*, también supone hacer ciertas concesiones a los requisitos del *sistema meta*.» (p. 223); es por esta misma razón que esta traducción está orientada a mantener aquellos aspectos que realzan el carácter extranjerizante o «color local» (conservando los topónimos y antropónimos), y a la vez, neutralizar o simplificar aquellos aspectos del TO para potenciar la aceptabilidad del texto traducido en la cultura meta.

De acuerdo con Schnell y Rodríguez (2009), una de las competencias del traductor es la pragmático-discursiva, la cual consiste en «la capacidad de generar y seleccionar variantes estilísticas que se adecúen al fin específico de la traducción

y al destinatario» (p. 277); por lo tanto, la traductora incluyó diálogo en algunos relatos descriptivos con el fin de que el lector meta no se pierda debido a las extensas descripciones de orden político, histórico y social de una cultura ajena a él; además, se pretendió que esta estrategia facilitara la lectura y comprensión de estos relatos, y, sobre todo, convertir el relato en una lectura más amena.

Otra competencia relevante que indican Schnell y Rodríguez (2009) se refiere a la textual, o «capacidad de generar textos meta que cumplan con las normas de textualidad: cohesión, coherencia, intencionalidad, aceptabilidad, informatividad, intertextualidad y situacionalidad» (p. 278). Ha sido la intención de la traductora tratar de satisfacer estas normas de textualidad para que el texto meta (TM) sea apreciado en su totalidad así como lo ha sido el TO.

Al ser la novela un texto literario, Recorder (2005) indica que al traducir este tipo de texto, el traductor debe tener muy presente, además del aspecto lingüístico, el aspecto cultural que el texto refleja:

El traductor es consciente de que no sólo traduce lenguas, sino todo el sistema de vida que estas lenguas vehiculan, precisamente ha de jugar con los idiomas para transmitir una obra a unos lectores que no comprenden el idioma original en que está escrita” (p. 106).

Catenaro (2008), citando a Borrillo, Verdegal Cerezo y Hurtado Albir, resalta las actitudes particulares del traductor literario así como las características del lenguaje literario:

...las actitudes del traductor general y del literario son diferentes ante los textos que han de traducir, y ello porque los textos literarios se caracterizan por una sobrecarga estética. De hecho, el lenguaje

literario podría definirse como todo lenguaje marcado con recursos literarios, es decir, con recursos cuyo objetivo es complacerse en el uso estético de la lengua y en transmitir emociones al lector. Son características propias del lenguaje literario, entre otras: una integración entre forma y contenido mayor de la habitual, y una especial vocación de originalidad (p. 4)

Lo anteriormente citado, explica las razones que la traductora tuvo para escoger las estrategias descritas en este capítulo y cuya finalidad siempre fue la de crear un texto meta que comunicara lo más fielmente posible las emociones desbordantes vividas por Amanda y Marina, transmitidas a través de sus distintas voces.

Para realizar los cambios en el registro, sintaxis y léxico, la traductora también se basó en los aportes de Giovanni Pontiero, citado por Catenaro (2008), quien afirma lo siguiente con respecto al papel del traductor: «se hace portavoz de la imparcialidad y sensibilidad del buen traductor que, como el escritor, a menudo es seducido por su espíritu aventurero a penetrar en el universo de la palabra y a imponer su estilo» (p. 8). Seducción que implicó tomar riesgos para desarrollar una estrategia que adaptara una parte del estilo, en este caso el registro, la sintaxis y el léxico, tratando de mantener el efecto del original y, a la vez, buscando esa aceptabilidad en un receptor con un buen dominio del inglés e interesado en conocer otras culturas.

Hurtado, citada por Catenaro (2008), también se refiere a ese proceso de recreación del texto original: «Un proceso interpretativo y comunicativo consistente en la reformulación de un texto con los medios de otra lengua que se desarrolla en

un contexto social y con una finalidad determinada.» (p. 6) Cabe destacar que una traducción literal no habría tenido sentido para un texto literario, por lo contrario, lo más oportuno ha sido una interpretación del TO considerando al mismo tiempo sus características lingüísticas y culturales y las de la situación comunicativa que siempre deben estar presentes en el proceso traslativo.

Para tratar el tema de la neutralización del pasaje traducido, la traductora se basó principalmente en los postulados teóricos de House, citado por Schnell y Rodríguez (2009), quien plantea dos tipos de traducción: «covert translation» (traducción encubierta) y «overt translation» (traducción patente). Con respecto a la primera, este autor afirma que para facilitar la comprensión de una traducción, una estrategia podría ser adaptar el registro cuando fuere necesario para satisfacer las necesidades del público lector. En la segunda, «overt translation», se da la opción de mantener los topónimos y los antropónimos en la lengua del texto original (p. 276).

Para los propósitos de esta traducción, se adaptó el registro para que la traducción tuviera más aceptabilidad en la cultura meta; sin embargo, a la vez se trató de mantener ese «color local» o «extranjerizante» de manera que el lector pueda conocer y apreciar una realidad ajena a él pero atractiva al mismo tiempo, por las diferencias culturales que pueda percibir en el texto traducido. El objetivo también consistió en crear un equilibrio entre las características del TO y las exigencias lingüísticas del texto meta y las expectativas del receptor.

También se utilizaron la omisión y la amplificación como estrategias para crear ese balance debido a la pérdida de algunos elementos los cuales son producto

inherente al proceso traslativo, debido a que los sistemas literarios, lingüísticos y culturales son distintos entre ambos textos.

Otro aspecto subyacente en esta investigación es el tema de la aceptabilidad por parte de la cultura meta de la cual diferentes teóricos de la traducción literaria como por Gideon, Neubert y Shreve hacen referencia.

De acuerdo con Humberto Eco (2001), el tema de la extranjerización en la traducción, se ha venido discutiendo desde el siglo IX. Autores como Humboldt y Schleiermacher se preguntaban: «Should a translation lead the reader to understand the linguistic and cultural universe of the source text, or transform the original by adapting it to the reader's cultural and linguistic point of view?» (p. 22). Se considera que el traductor debe tratar de crear un balance adecuando la parte lingüística a los requerimientos de la lengua receptora pero a la vez haciendo lo posible por mantener aquellos aspectos culturales del TO que le dan ese sabor particular al texto por traducir sin llegar a convertir el TT en algo incomprendible para los receptores meta. Agregan además estos autores «This means that every translator, even when trying to give us the flavour of a language and of a historical period, is in fact *modernizing* the source to some extent» (p. 22).

A continuación, se desarrolla el capítulo 3 de esta investigación, en el cual se hace un análisis de las muestras más representativas de los problemas detectados en el segmento traducido.

## Capítulo 3

## Análisis de Resultados

En este capítulo se hace un análisis del procedimiento traslativo llevado a cabo para cumplir con los objetivos que se plantearon en la presente investigación. Las muestras escogidas para el respectivo análisis son las más representativas de las dificultades que presenta el texto seleccionado al trasladarlo al idioma inglés; a saber: párrafos con oraciones sumamente extensas, reiteraciones innecesarias, léxico rimbombante, poco diálogo y un registro elevado. Las muestras escogidas y su respectivo análisis se expresan a través de cuadros.

A continuación se presentan los cuadros, cada uno con la estrategia aplicada según la dificultad lingüística o cultural de la muestra.

Simbología de los cuadros: TO=texto original / TM=texto meta

### **Cuadro 1. Problema: Registro formal**

Estrategias traslativas: modulación/ neutralización léxica y sintáctica  
(Voz del periodista)

TO	TM
<u>Mientras tanto</u> , los <u>vocablos</u> que utiliza <u>han caído muchos de ellos en desuso</u> , y otros debieron ser raros, como conservados en formol, aun en su tiempo. (p. 136)	<u>Besides</u> , many of the <u>words</u> she uses <u>are old-fashioned</u> and others might have been strange even in her time, it is as if she herself had preserved them in formaldehyde. (p. 3)

Fuente: datos propios del TO y de la traducción

### *Modulación*

mientras tanto	besides
----------------	---------

Se hace el cambio «mientras tanto» por «besides», como una forma de agregar una característica más a la personalidad de Marina, la cual viene siendo descrita por el periodista como una persona anticuada y casi ridícula en su forma de hablar.

*Neutralización léxica y sintáctica*

los vocablos que utiliza han caído muchos de ellos en desuso	many of the terms she uses are old-fashioned
--	--

Con el fin de neutralizar o simplificar más el texto, se opta por la palabra «old-fashioned», más conocida y usada por personas cuya lengua materna es el idioma inglés o por muchas otras que no los son pero que tienen un buen dominio de esta lengua. Además, «old-fashioned» comunica la misma idea del TO, algo «viejo o anticuado». También se simplifica la estructura gramatical al pasar de una oración de relativo en español (los vocablos que utiliza) a una oración simple en inglés (she uses).

**Cuadro 2. Problema: Léxico formal**

Estrategias traslativas: neutralización léxica/ adaptación/modulación

TO	TM
Es la misma voz nunca desprovista de autoridad con que mi profesora de quinto grado de primaria entonaba las <u>declinaciones verbales y nominales</u> <u>sin quitar los ojos</u> de la Gramática castellana de G.M. Bruño. (p. 136)	It is the same voice, never lacking that authoritarian force that my fifth grade teacher had every time she would recite <u>the conjugation of verbs and the plural of nouns</u> <u>with her eyes always fixed</u> on the G.M. Bruno's Spanish Grammar. (p. 3)

Fuente: datos propios del TO y de la traducción

### *Neutralización léxica y adaptación*

Para que un lector de habla hispana o inglesa comprenda el significado de “declinaciones”, este probablemente habrá estudiado su lengua materna a profundidad o, en su defecto, ser un especialista en lengua, o bien tendría que dirigirse a un buen diccionario de la lengua española para entender el significado de esta palabra. De acuerdo con el *Diccionario de la Real Academia Española*, el término *declinaciones* viene del latín y se refiere a «En las lenguas con flexión casual, serie ordenada de todas las formas que presenta una palabra como manifestación de los diferentes casos.» Como se desprende de la definición, este término es bastante técnico; por esta razón, se descarta y se hace la siguiente adaptación: «the conjugation of verbs and the plural of nouns», pues una persona que haya tenido que estudiar formalmente una lengua (materna o extranjera) probablemente alguna vez, habrá tenido que enfrentarse a la conjugación de verbos y a la pluralización de sustantivos. Esta adaptación confirma, una vez más, la necesidad de eliminar aquellos marcadores que podrían volver el TM complejo o extraño para su destinatario pues la intención de esta traducción es que lo lea de forma fluida y, sobre todo, para que no exista el menor vacío en cuanto a la comprensión.

### *Modulación*

sin quitar los ojos	with her eyes always fixed
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En este ejemplo se realiza una modulación de tipo «lo contrario negativedo» En el TO se emplea “sin quitar” y en la TM se cambia a lo opuesto «always fixed».

### Cuadro 3. Problema: Párrafo con oraciones extensas

Estrategias traslativas: Reorganización sintáctica (omisión / amplificación / modulación)

(Voz del periodista)

TO	TM
<p><sup>1</sup>Estrecha mi <u>mano con sacudidas cordiales</u>, y sus ojos me someten a un <u>detenido examen</u>. <sup>2</sup>En el escritorio hay también una bandeja <u>donde reposa</u> una jarra de vidrio con agua, cubierta por <u>una servilleta bordada en cruz</u>, y dos vasos que ella procede a llenar de inmediato hasta la mitad, <u>una vez que he tomado asiento en la silla metálica</u> que tiene escrita en el espaldar la larga tira de números del registro de inventario. <sup>3</sup>La jarra cubierta por la servilleta bordada me recuerda también a mi maestra de primaria, que sólo la colocaba sobre su mesa en el aula <u>el día de los exámenes de fin de año</u>, para marcar la solemnidad de la ocasión, junto a los tres vasos, uno para cada examinador, mientras en las paredes se aglomeraban los mapas y <u>cuerpos humanos</u> con sus órganos a la vista, dibujados por los alumnos. (pp. 137-138)</p>	<p><sup>1</sup>She shakes <u>hands</u>, but her eyes <u>examine me thoroughly</u>. <sup>2</sup>On her desk, there is also a crystal tray with a jar with water, covered by <u>a cross-stitch embroidered napkin</u> and two glasses which she immediately serves half full. <sup>3</sup>I <u>take a seat on the metallic chair</u> that still has on its back the long series of numbers from the inventory records. <sup>4</sup>Something else there reminds me of my primary school teacher: the jar with the embroidered napkin on top of it, beside the glasses. <sup>5</sup><u>At the end of the year, on the final exam day</u>, to mark the solemnity of the occasion, she would also place on her desk a jar covered with a napkin, beside three glasses, one for each examiner, while on the walls one could see all the maps and <u>body systems</u> drawn by the students. (p. 4)</p>

Fuente: datos propios del TO y de la traducción

#### *Omisión*

Se elimina el segmento «con sacudidas cordiales» pues se considera que ya está implícita en la expresión en inglés «shake hands».

La intención del autor, a través de la voz del periodista, era comparar la formalidad de Marina con la de la maestra de quinto grado de este; por lo tanto, se

compensa el detalle omitido haciendo algunas ampliaciones, tal cual se muestra en el siguiente ejemplo.

### *Amplificación*

...me recuerda <u>también</u> a mi maestra de primaria...	<u>Something else there</u> reminds me of my primary school teacher...
---	--

Fue necesario dar mayor detalle en el TM con la frase «something else there», mientras que en el TO ya esta información está implícita.

### *Modulaciones*

Estrecha mi <u>mano</u>	She shakes <u>hands</u> ,
a un detenido examen	examine me thoroughly
cuerpos humanos	body systems

Las tres modulaciones responden al cambio de vista o semántico en el que funcionan las dos distintas lenguas.

- En español se estrecha «una» mano, mientras que el mismo significado se expresa en plural en inglés «hands».
- «A un detenido examen» en español se expresa con el participio «detenido» que funciona como adjetivo y que en este caso, califica al sustantivo (examen) y en inglés con una acción (to examine) y con un adverbio (thoroughly), el cual indica la forma cómo lo hace.
- Cuerpos humanos/body systems: en este ejemplo hay una cambio en la metáfora, mientras que en español se habla de cuerpos, en inglés se hace referencia a «systems».

### Reorganización sintáctica

una vez que he tomado asiento en la silla metálica	I take a seat on the metallic chair
el día de los exámenes de fin de año	At the end of the year, on the final exam day

Los dos ejemplos anteriores muestran una forma de reorganizar las estructuras gramaticales con el fin de cumplir con los requisitos de ambas lenguas. Además, en este párrafo, se acortan las oraciones pues son bastante extensas, esto con el fin de darle respiro al lector y más fluidez a la lectura. De 3 oraciones del TO se pasa a 5 en el TM.

#### **Cuadro 4. Problema: Descripción extensa y registro formal**

Estrategias traslativas: Reorganización sintáctica/neutralización léxica y sintáctica (Voces: Marina y el periodista)

TO	TM
<p>Aquí tiene la fea de la historia, dice, y antes de que estalle su corta carcajada, sus oscuras pupilas de comadreja se iluminan, magnificadas por los lentes. Yo finjo que busco a alguien más en la habitación, como una cortesía improvisada que de pronto más bien me azora.</p> <p>Yo misma, la fea de la historia soy yo misma, no se empeñe en buscar, vuelve ella a reír, con más ganas. Es cierto que la vejez afea y todo lo descompone, pero es que desde joven <u>carecí de atractivos físicos. Ni siquiera podía apreciarme de tener buena estatura, y nunca</u> aprendí a caminar derecha, quizás porque me agobiaba</p>	<p>“Here you have the ugly person in the story,” she says, and before she bursts into a small laugh, her weasel dark eyes brighten, magnified by her lenses.</p> <p>So, trying to be polite, I pretend to be looking for something else in the room. However, she insists on bringing up the subject.</p> <p>“It’s myself, the ugly person in the story is me, do not keep on looking,” she laughs again, but this time more energetically, then she adds, “It is true that aging makes people uglier and it ruins everything. <u>Ever since I was a young girl, I was never pretty at all. I couldn’t even boast about being tall</u> and I never learned to walk straight,</p>

ese mismo sentimiento de culpa por mi fealdad. Y ser fea delante de Amanda, o delante de Edith, no hacía sino empeorar mi complejo. Dígame si no tengo razón, vea allí a Amanda (p. 138)	probably because this guilty feeling of being so ugly overwhelmed me. And being ugly before Amanda or Edith just increased this feeling. Tell me if I am not right, look at Amanda there.” (p. 5)
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Fuente: datos propios del TO y de la traducción

### *Reorganización sintáctica*

Se reestructura este pasaje empleando el formato de diálogo tal cual se usa en el idioma inglés con el propósito de evitar el exceso de texto narrativo seguido y extenso para que este sea más ameno e interactivo, pero sobre todo para que el receptor siga el hilo conductor de forma más natural y fluida.

### *Neutralización léxica y sintáctica*

Con la idea de neutralizar o simplificar la estructura sintáctica y léxica de este segmento, también se llevan a cabo los siguientes cambios en el registro, la sintaxis y el léxico:

<b>Registro formal (TO)</b>	<b>Registro menos formal (TM)</b>
Yo finjo que busco a alguien más en la habitación, como una cortesía improvisada que de pronto más bien me azora.	So, trying to be polite, I pretend to be looking for something else in the room.
<b>Expresiones formales</b>	<b>Expresiones menos formales</b>
carecí de atributos físicos	was never pretty at all
ni siquiera podía apreciarme de tener buena estatura	I couldn't even boast about being tall

### **Cuadro 5. Problema: Sintáctico y léxico**

Estrategias traslativas: Reorganización sintáctica/ neutralización léxica y adaptación

(Voz: Marina)

TO	TM
Una de esas veces, un domingo <u>que habíamos pasado una jornada deliciosa</u> vagando por las callejuelas de Antigua Guatemala y <u>regodeándonos en la visión</u> de sus mercados e iglesias, tomamos habitación en la <u>posada</u> Belén para regresar a la capital temprano al día siguiente. (p. 192)	One Sunday, after <u>we had a delightful time</u> wandering the streets of Antigua Guatemala, <u>enjoying</u> its markets and churches, we rented a room at an <u>inn</u> called Belén, planning to go back to the capital next day. (p. 44)

Fuente: datos propios del TO y de la traducción

### *Reorganización sintáctica y neutralización léxica*

Se reorganizan las estructuras gramaticales:

TO	TM
Una de esas veces, un domingo...	One Sunday...

También se optó por los siguientes cambios léxicos para bajar un poco la formalidad del registro.

Expresiones formales	Expresiones menos formales
una jornada deliciosa	a great time/a delightful time
regodeándonos en la visión de sus mercados e iglesias	enjoying its markets and churches

La utilización de estructuras y palabras más sencillas en el TM tuvo el propósito de disminuir un poco la formalidad del registro, objetivo de esta investigación y, de esta manera, hacer más accesible el texto a una audiencia más amplia y variada. La frase «a delightful time» transmite la idea de que ambas amigas se habían

divertido bastante en Antigua Guatemala y para disfrutar de algo, en este caso un paseo por una ciudad, se emplean los sentidos, como el de la vista. Por lo tanto, el verbo «enjoying» contiene la carga semántica expresada por el autor (regodeándonos en la visión).

### *Adaptación*

Además, se adaptó el término «posada», el cual según el Diccionario de la Real Academia Española (DRAE) significa «establecimiento económico de hospedaje que solía servir de aposento destinado a albergar viajeros, en ocasiones con sus carros, caballerías, etc» y se eligió la palabra «inn», que de acuerdo al diccionario en línea *WordReference Random House Unabridged Dictionary of American English* (2016) significa «a commercial establishment that provides lodging, food, etc, for the public, esp. travelers; a small hotel» pues esta se adapta más a lo que en la cultura meta implicaría un lugar sencillo y barato para comer y pasar la noche. Es importante aclarar que en ese momento Marina y Amanda estaban por unos meses en Guatemala y contaban con un presupuesto muy austero, por lo que debían hospedarse en un lugar sencillo y económico como lo era una posada o *inn*.

### **Cuadro 6. Problema: Cultural y léxico**

Estrategias traslativas: Reorganización sintáctica / modulación / omisión / amplificación

(Carta: Voz de Amanda)

TO	TM
<p><i>Si pudiera, mi tesoro divino, te enviaría <u>una edición de Simbad el Marino con dibujos maravillosos</u>, que te compré <u>hace meses</u> en una librería, cuando mi último viaje a Costa Rica, para que sepas <u>que nunca dejo de pensar en ti</u>.</i></p>	<p><i>If I could, my dear son, I would send you <u>this wonderful illustrated edition</u> of Simbad the Sailor that I bought you in a bookstore during my last trip to Costa Rica, and also as a way of telling you that wherever I go, <u>I always think of you</u>.</i></p>

*Si fuera posible que el libro llegara a tus manitas te darías cuenta de que la mejor enseñanza de esa historia de los tiempos antiguos es que no debemos rendirnos nunca ante la insulsa realidad, que hay dejarse tentar siempre por lo desconocido, por la sorpresa de lo imprevisto, que siempre hay un pájaro roc de grandes alas esperando por nosotros para remontar el aire, que hay que aventurarse en busca de los prodigios, hacernos a cada instante dueños de nuestra propia libertad. Es lo que quería decirte por hoy, mi tesorito, y sólo me falta pedirte como siempre que no me olvides nunca, cuídate mucho, abrígate en las noches, y duérmete mientras te beso... (p. 195-196).*

*If it were possible for this book to get into your little hands, then you would find out that the great message one can obtain from this ancient story is that we must never surrender to gloomy reality, that we should always be tempted by the unknown and be surprised by the unexpected, that there will always be a giant roc bird waiting for us to take flight, that we must be adventurous enough to follow our dreams and be able to set ourselves free every single day of our lives. This is what I wanted to tell you today, my dearest treasure, and the only thing I would like to ask you, as I always do, is never forget me please, take care of yourself, wrap yourself up at night, and fall asleep while I kiss you...(pp. 47-48).*

Fuente: datos propios del TO y de la traducción

Se puede observar como el registro de este texto epistolar es más cercano e íntimo, no posee la formalidad expresada a través de la voz de Marina en la descripción narrativa; esto se puede apreciar en el tono y las palabras escogidas para describir el amor de una madre hacia su hijo, así como el uso de pronombre personales (mi/yo/tus: my/I/ your, etc.), muy característico del texto epistolar:

TO	TM
<i>mi tesoro divino</i>	<i>my dear son</i>
<i>tus manitas</i>	<i>your little hands</i>
<i>mi tesorito</i>	<i>my dearest treasure</i>

En estos ejemplos, se nota también, la calidez y estética del lenguaje, muy adecuado para la situación comunicativa entre una madre y un hijo.

#### *Reorganización sintáctica*

TO	TM
una edición de Simbad el Marino con dibujos maravillosos	this wonderful illustrated edition of Simbad the Sailor

En la versión en español, se utilizan dos frases preposicionales después del sustantivo «edición» (<sup>1</sup>*de Simbad el Marino* y <sup>2</sup>*con dibujos maravillosos*), el cambio gramatical que se realiza al inglés es de una sola frase adjetivada (this wonderful illustrated) que califica al sustantivo «edition». Por la misma naturaleza del inglés, que permite colocar varios adjetivos delante de un sustantivo es que se realiza esta modificación y se mantiene el mismo significado.

Amanda, muy emocionada desea expresarle a su hijo que ese libro es un gran libro y no uno cualquiera y que su hijo es tan especial para ella que por eso se lo compró. La palabra «wonderful» indica que verdaderamente la edición es espectacular y que el niño la disfrutaría mucho si pudiera llegar a sus manos. Con este ejemplo, se confirma que un traductor literario debe desarrollar la destreza de

leer entre líneas; en otras palabras, interpretar aquello que está implícito y que no se puede expresar, a veces con palabras, como son los sentimientos.

#### *Modulación*

<b>TO</b>	<b>TM</b>
...que nunca dejo de pensar en ti.	...I always think of you.

La expresión escogida en el idioma inglés expresa la misma carga semántica que la utilizada por el autor del texto original. Se puede observar que en esta modulación se pasa de palabras opuestas, por ejemplo: de «nunca» a «siempre»; sin embargo, la oración escogida en el idioma inglés expresa la misma idea que la empleada por el autor del TO.

#### *Adaptación*

<b>TO</b>	<b>TM</b>
insulsa	gloomy

La adaptación que se hizo en este ejemplo fue a nivel léxico con el término «insulsa,» que de acuerdo con el DRAE significa «insípida, sin sabor, falta de gracia y viveza». En el contexto general de la novela, Amanda, la protagonista, sufre mucho pues el padre de Claudio, es decir, su exmarido, un hombre adinerado y poderoso, lo aleja de ella y le prohíbe acercarse a él. Entonces, la realidad de Amanda es más que insípida, es cruel, por esta razón, se eligió el término «gloomy».

#### *Amplificación*

TO	TM
un pájaro roc	a giant roc bird

Los pájaros *roc* son «aves gigantes que habitan en zonas cálidas y montañosas. Físicamente son como enormes águilas con un plumaje marrón y dorado». ([www.seresmitologicos.net/voladores/roc](http://www.seresmitologicos.net/voladores/roc)). Se decidió por «a giant roc bird», para enfatizar que este tipo de pájaro es bastante grande en caso que el lector nunca hubiera escuchado de su existencia. Por lo tanto, sin importar de la cultura de la cual proceda este lector, le será más fácil imaginarse un pájaro grande. Además, la intención de la madre era transmitirle protección, esperanza y confianza a su hijo. Un «pájaro gigante» produce en el lector una imagen de un ser fuerte y con capacidad de abrigar en su totalidad a otro ser más pequeño.

### Cuadro 7. Problema: Reiteración

Estrategia traslativa: Omisión y reorganización sintáctica

(Voz: Marina)

TO	TM
Yo, en lo personal, <u>me identifiqué</u> con el bando calderonista <u>por afinidad con el partido</u> , y mantuve esa <u>identificación</u> hasta el final de la guerra civil,...(p. 156)	Personally, I <u>sympathized</u> with the Calderón group until the end of the civil war, ... (p. 24)

Fuente: datos propios del TO y de la traducción

En este ejemplo, Marina le expresa al periodista su afinidad política con el Partido del Dr. Calderón Guardia; sin embargo, se consideró innecesaria la reiteración de la idea de *identificarse* con el partido pues al trasladarlo al inglés con el verbo «sympathized», la idea de identificación ya está implícita.

### Cuadro 8. Problema: Reiteración

Estrategias traslativas: Omisión y reorganización sintáctica

(Voz: Marina)

TO	TM
Los comunistas de Manuel Mora y los socialdemócratas de José Figueres, por ejemplo, <u>querían lo mismo para el país</u> , así como el doctor Calderón Guardia y él <u>querían lo mismo para el país</u> : seguridad social, legislación laboral moderna, educación y salud para todos, <u>y los bancos, los seguros, las comunicaciones y la energía como monopolio del estado.</u> (p. 154)	Manuel Mora's communists, José Figueres' social democrats, and Calderón Guardia's supporters as well as he, <u>all wanted the same for the country</u> : social security, modern labor legislation, education and a good health system for everybody <u>and on top of that</u> , the banks, insurance firms, communications and energy should be state monopoly. (p. 22)

Fuente: datos propios del TO y de la traducción

Se considera que la oración «querían lo mismo para el país» utilizada la primera vez (línea 3) expresa claramente que los partidos políticos de esa época en la práctica anhelaban los mismos cambios para el país; por lo tanto, se elimina su repetición en el TM. Para reemplazar esta reiteración presente en el TO, se emplean en inglés estructuras paralelas formadas por «posesivo + sustantivo», las cuales se ajustan más a los requerimientos de la lengua meta.

Al cuantificar algunos de los procedimientos aplicados, se obtiene el siguiente resultado:

### **Cuadro 9. Resultados de la aplicación de las estrategias de traducción**

<b>Estrategia aplicada</b>	<b>Cantidad</b>
Amplificaciones	35
Omisiones	44
Eliminación de reiteraciones	20
Modulaciones	706

Fuente: datos propios del TO y de la traducción

De acuerdo con los resultados del cuadro 9, para un texto con estas características es necesario realizar muchos cambios sintácticos, ampliar y reducir segmentos, pero principalmente, hacer cambios a nivel semántico como lo demuestran estos resultados, los cuales son producto de la aplicación de la modulación.

En el siguiente apartado, se exponen las conclusiones, los aportes, las limitaciones y las recomendaciones del presente informe de investigación.

## **Conclusiones**

Se concluye que la investigación cumple con los objetivos planteados pues logra neutralizar el texto seleccionado bajando un poco su formalidad, al utilizar estrategias que permitieron simplificar muchas de las estructuras gramaticales y el léxico elevado muy presente en el texto original. Por consiguiente, el texto traducido tendrá una mayor comprensión en la cultura meta pues este corresponde con un inglés menos formal en cuanto a su léxico y estructuras gramaticales.

Además, se hacen adaptaciones culturales importantes para que el lector meta, con un buen manejo del inglés, proveniente o no de una cultura anglosajona, pueda disfrutar de esta obra literaria. Asimismo, para los párrafos extensos y descriptivos, se acortaron algunas de las oraciones para darle más dinamismo y fluidez a la lectura. También se añadieron y omitieron elementos cuando se consideró necesario y este procedimiento redundó en una compensación entre pérdidas y ganancias, aspecto inherente al proceso traductor.

Además, en el capítulo 3 Análisis de resultados, se demuestra que para un texto de esta naturaleza, la traducción oblicua es la más adecuada y que la modulación junto con las adaptaciones culturales que se llevaron a cabo contribuyeron con el producto esperado: un texto meta más simplificado para un lector con un buen dominio del inglés e interesado en la literatura latinoamericana.

Si bien es cierto que traducir a una segunda lengua es bastante complejo; sin embargo, si se emplean todos medios materiales y humanos posibles, se logra una traducción de calidad, y a la vez, se cumple con un objetivo muy noble el cual sería llevar la literatura y cultura latinoamericanas a otros pueblos.

## *Aportes*

Uno de los mayores logros de esta investigación es que brinda una metodología de trabajo para enfrentarse a los problemas que presenta un texto narrativo-descriptivo con oraciones extensas, poco diálogo, y además con texto epistolar.

También esta investigación resalta las competencias que un traductor literario debe tener o desarrollar; a saber: un excelente manejo del idioma al que va a traducir, un buen conocimiento de la cultura meta, del autor y sus obras, documentarse de la mejor manera posible, utilizar diccionarios monolingües, bilingües y de sinónimos y textos paralelos (en este caso las obras de Sergio Ramírez traducidas al inglés), ser creativo y riguroso con el texto a traducir, tener el oído atento para «escucha» al autor del texto original y, de esta manera, transmitirle al lector meta el mismo sentido para tratar, a la vez, de provocarle la misma reacción que tuvo el lector del TO. O como dice Humberto Eco, tratar de transmitirle «casi lo mismo» que el lector del TO experimentó durante la lectura del texto original.

Otro aporte de esta investigación es que se ha comprobado que existe un público extranjero de habla inglesa que está interesado en la literatura latinoamericana. Además, es factible realizar buenas traducciones al inglés siempre y cuando se hagan los ajustes culturales y lingüísticos necesarios para que al receptor se le haga interesante y cercana una obra extranjera. También queda demostrado que el estudiante de esta maestría tiene las destrezas, los medios tecnológicos y el personal docente como apoyo para llevar a cabo una traducción de este nivel.

### *Limitaciones*

Algunas limitaciones en este caso particular, es que debido a que el escritor de esta novela es una persona con múltiples ocupaciones, no se pudieron solventar algunas dudas que le planteó al autor pero no tuvo respuesta.

### *Recomendaciones*

Cuando se traduce a una lengua que no es la materna, es necesario rodearse de expertos o personas nativas para que revisen las traducciones y sugieran formas distintas de expresar algunas ideas en el otro idioma. Además, no se debe prescindir de un editor que revise y corrija la traducción. Los grandes traductores de literatura usualmente tienen su equipo de revisores y editores; en algunas editoriales incluso los traductores trabajan en equipo (por ejemplo: a dos, tres, cuatro manos) y se reúnen para revisar, proponer cambios, y aceptar o rechazar algunas de las decisiones tomadas en el proceso de traducción. Si bien el trabajo del traductor es en su mayoría en solitario, llega un momento durante el proceso en el que se hace necesario compartir o exponer la traducción con un colega, un experto o un editor, o con todos estos. Es decir, para una mejor calidad de cualquier traducción y principalmente la literaria, es sumamente valioso el trabajo en equipo.

También es importante al inicio del proceso, cuando se está eligiendo el texto a traducir, pensar en la posibilidad de que el autor del texto elegido pueda contribuir solventando dudas que el traductor pueda tener durante el proceso de traducción pues de esta manera se le facilitaría su trabajo y además sus aportes redundarían en una mejor calidad de la traducción.

Por otra parte, es requisito indispensable un dominio de la lengua a la que se va a traducir, un amplio bagaje cultural y una sensibilidad extraordinaria para captar los mensajes que muchas veces no se comunican explícitamente y, que por lo tanto, exigen del traductor literario una lectura atenta y un corazón dispuesto para descubrir lo que los textos tratan de expresar para posteriormente tratar de transmitir algo tan poderoso y subjetivo como las emociones y los sentimientos.

Sería un beneficio para el país y para el programa de esta maestría que otro estudiante pudiera completar la traducción de esta novela pues es una obra que encierra aspectos históricos y sociales de la Costa Rica de mitad del siglo pasado y, además, retrata la vida de la escritora costarricense Yolanda Oreamuno. Además, es un texto rico en descripción, epístolas, anécdotas, metáforas, tono irónico que por motivos de tiempo y de los alcances de la misma investigación, no se pudieron cubrir todos. Además, la metodología empleada podría continuarse, replantearse o enriquecerse.

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## **Apéndice**