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**VICERRECTORIA ACADÉMICA**

**SCHOOL OF EDUCATION AND FOREIGN LANGUAGES**

**TRANSLATION OF SOME DOCUMENTS FROM SPANISH  
INTO ENGLISH AND FROM ENGLISH INTO SPANISH**

**Thesis Submitted to Obtain the Bachelor in English**

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**DECEMBER, 2021**

## Abstract

The main purpose of this research project was to analyze the effect of the procedures and methods used to translate the documents *El hombre y el paisaje* from Spanish into English and *Wind, Sand and Stars* from English into Spanish. In order to obtain the desired results, both documents were carefully analyzed by the researcher by completing a general and close reading of both texts. After all that deep analysis, the researcher chose the best translation methods and translation techniques in order to apply them to both documents. In addition, the researcher created two glossaries; one for the text translated into Spanish and another one for the text translated into English. Both glossaries included the troublesome words or terms that were difficult to understand or interpret by the researcher and readership. Finally, by applying the instruments: text analysis, color-coding, and glossaries, it was possible to obtain faithful and accurate translations. As a conclusion of the analysis, it was true that in the text *El hombre y el paisaje* the most common translation techniques were literal translation, transposition, and omission since the English language tends to reduce the terms and expressions to go straight to the point. On the other hand, in the text *Wind, Sand and Stars*, the most relevant translation techniques were literal translation, modulation, and amplification in order to obtain a translation as natural as possible.

## Resumen

El principal objetivo de esta investigación se basaba en conocer los efectos de la aplicación de métodos y técnicas de traducción en la traducción de los documentos *El hombre y el paisaje* del español al inglés y el documento *Wind, Sand and Stars* del inglés al español. Para obtener los resultados deseados, estos documentos fueron analizados cuidadosamente por el investigador al realizar una lectura general y una lectura detallada de ambos textos. Después de realizar este profundo análisis, el investigador seleccionó los mejores métodos de traducción y técnicas de traducción para aplicarlos a ambos documentos. Además, el investigador creó dos glosarios, uno para el texto traducido al español y otro para el texto traducido al inglés. Ambos incluyen las palabras y términos que eran difíciles de entender o interpretar por la investigadora y la audiencia. Por último, al aplicar los instrumentos: análisis de texto, codificación de colores y glosarios, se obtuvo traducciones fieles y precisas. Como conclusión, no cabe duda de que en el texto *El hombre y el paisaje* las técnicas de traducción más comunes fueron la traducción literal, la trasposición y la omisión, ya que el idioma inglés tiende a reducir los términos y las expresiones para ir directo al grano. Por otro lado, en el texto *Wind, Sand and Stars*, las técnicas de traducción más relevantes fueron la traducción literal, la modulación y la amplificación, las cuales se aplicaron para obtener una traducción lo más natural posible.

## Table of Contents

Chapter I .....	15
Introductory Framework .....	15
1.1 Problem Statement .....	15
1.2 Objectives of the investigation .....	16
1.2.1 General Objectives .....	16
1.2.2 Specific objectives .....	16
1.3 Justification of the Study .....	16
1.4 Antecedents .....	18
1.5 Scope .....	22
Chapter II .....	23
Theoretical Framework .....	23
2.1 Text Analysis .....	23
2.1.4 Translation Methods .....	35
2.2 Translation Procedures .....	38
2.3 Glossaries .....	45
Chapter III .....	48
Methodological Framework .....	48
3.1 Research Approach .....	48
3.1.1 Qualitative Research Approach .....	48
3.1.2 Quantitative Research Approach .....	49
3.1.3 Mixed Research Approach .....	50
3.2 Research Design .....	50
3.3 Information Sources .....	51

3.4 Analysis Categories .....	53
3.5 Data Collection Instruments .....	54
3.6 Collection Data Process and Data Analysis .....	59
Chapter IV .....	61
Translated texts .....	61
4.1 Translation of the document “El hombre y el paisaje” from Spanish into English .....	61
4.2 Translation of the document “Wind, Sand and Stars” from English into Spanish .....	84
Chapter V .....	104
Data Analysis .....	104
5.1 Analysis and Interpretation of the Results .....	104
5.1.3 Glossary .....	134
Glossary from Spanish into English .....	135
Glossary from English Spanish into Spanish .....	137
Chapter VI .....	139
Conclusions and Recommendations .....	139
References .....	146
Appendixes .....	150

## List of Tables

Table 1 Text Analysis Instrument .....	56
Table 2 Color-coding Instrument .....	57
Table 3 Spanish into English Glossary Instrument .....	58
Table 4 English into Spanish Glossary Instrument .....	59
Table 5 Text Analysis Chart.....	106
Table 6 Color-coding.....	107
Table 7 Glossary from Spanish into English .....	135
Table 8 Glossary from English into Spanish .....	137

## **Chapter I**

### **Introductory Framework**

In The following chapter the main objective of the investigation will be developed along with the specific objectives. Moreover, it will be provided with the justification which is one of the most important parts of the research because it supports the investigation and explains why it is important the resolution of the problem statement. The antecedents will be divided in three sections: historical, international, and national. The antecedents will cover an important part since they show investigations made in the past regarding the translation field. Finally, the scope will provide the goals that are expected to be achieved in the present investigation.

#### **1.1 Problem Statement**

A well-structured problem is the first step that should be taken in order to obtain a successful investigation. If the problem statement is not clearly stated, probably the investigation will lose its purpose. Miles (2016) expressed that, “A well-written problem statement defines the problem and helps identify the variables investigated in the study. The problem statement provides the: (a) rationale for the study; and (b) uses data and research to confirm the need to address the problem in the study (p.2). The main goal of this investigation is to overcome the language barrier in order to obtain a faithful and accurate translation capable of conveying the original message expressed by the author. Two documents are going to be translated from the source language into the target language, that is from Spanish into English and vice versa. Those

translations are going to provide the students of different study areas with a better understanding of the documents in their mother tongue which will facilitate their time when studying. Finally, the document translated in the target language is going to provide students with a wide knowledge on such language. In this investigation the problem statement is: What is the effect of the procedures and methods used to translate the documents *El hombre y el paisaje* from Spanish into English and *Wind, Sand and Stars* from English into Spanish for a public university in Costa Rica?

## **1.2 Objectives of the Investigation**

### **1.2.1 General Objectives**

To analyze the effect of the procedures and methods used to translate some documents from Spanish into English and from English into Spanish for a public university in Costa Rica.

### **1.2.2 Specific objectives**

- To translate the documents *El hombre y el paisaje* from Spanish into English and *Wind, Sand and Stars* from English into Spanish for a public university in Costa Rica
- To apply various translation techniques to the documents in order to achieve accurate, natural, and cohesive texts
- To evaluate the effect of the translation techniques applied on the documents
- To create a glossary with the most relevant terminology found in both texts

## **1.3 Justification of the Study**

The human being since primitive times has tried to look for ways of communication in order to survive. The first ways of communication were drawings, hieroglyphs, signals, and one



of the most important, the alphabet, which allowed the human beings to communicate at that time. Around 30.000 BC, the first ways of written communication began to appear with the creation of the symbols on caves which pretended to convey important information and ideas about the living in ancient times (McIntosh, 2020, pp.3). It is true that language and communication are connected because they support each other in order to convey a specific message. Language and communication have been evolving during the ages, since the very moment that a symbol appeared on a cave until today that human beings have a variety of sources available on the Internet that can be used in order to communicate.

Nowadays, after the colonization, every country and every region in each country has its own language. Even in the same country, there are words or phrases that have different meanings and can be different till a certain point; therefore, they will need interpretation or even an explanation to understand the context of the word. Sometimes, there are words which are written exactly in the same way but have a different meaning depending on the region of the country. For example, a specific word may have a meaning in the Northern part of the country, but it may have another meaning in the Southern part of the country. At this point, it is where the challenge of the communication begins because the obstacles to understand the message starts showing.

When referring to the translation field, we can lean on the principle from The Patron Saint of Translators, St Jerome who was the famous translator of the Vulgate Bible. He stated that translators should translate texts sense-for- sense and not word-for-word, which is the basic rule that translators follow today to obtain successful translations (Khalaf & Rasheed, 2015, pp.7). The idea when translating documents is not replacing the words of the source language for similar words in the target language. Probably, this is the fastest and easiest way to do the translation. However, this is not the most viable alternative because if translations are rendered

using the word-for-word method, they would not convey the meaning and hence, they would not have sense, so the reader is not going to capture the message. A lot of aspects should be taken into consideration when translating, for example, culture. If a translation is done without taken into consideration the culture of both languages, the results of the translation are going to be meaningless because the word that is being replaced in the target language is not going to correspond with the meaning of the word in the source language.

It is important to mention that language is a necessity in order to obtain a successful communication between two parts. According to Simón & Gómez (2016), there are different elements needed to achieve a convenient communication. Those elements such as ideas, feelings, and emotions, are present in a message that is written by the sender and it is going to be read by the receiver. This is the most important part of the translator's job because he is on charge of including the elements previously mentioned in order to convey a successful translation.

In this investigation two documents, one from English into Spanish and vice versa, are going to be translated using the right methods and procedures in order to convey the most accurate meaning of the message. The students of different study areas from this public university are the ones who are going to take advantage of such translated documents. That is the reason why, translators have the responsibility of including the elements that the author intended to transmit; otherwise, the meaning of the message will be lost, resulting in miscommunication.

#### **1.4 Antecedents**

It is important to mention that throughout history, translators have impacted society either culturally, physiologically, or economically. Translators have had a key role in the development of society. The book *La Biblia Griega Septuaginta* (Fernández et al., 2008) exposed the

translation of The Bible from Hebrew into Greek in the 3rd century BCE, as one of the most important and outstanding translation works in history. Such translation was named as The Septuagint, which named is based on the seventy people in charge of its translation from Hebrew into Greek in Alexandria, Egypt, while the king Ptolemy II Philadelphus was ruling. The masterpiece was translated throughout four centuries, initiating in the III century BC and finishing in the I century AC. The Hebrew Bible and the Septuagint have multiple differences, one of them is the quantity of translated books. The Septuagint is divided into five parts, while the Hebrew one is divided into four parts. Another important aspect is the loss of the original meaning while translating the Hebrew Bible into Greek because it seemed that some texts were translated in a literal way, which caused the wrong interpretation of the Hebrew text into Greek. The Septuagint helped as the basis for the Christian interpretation of the Bible. Moreover, it was a bridge between de Hebrew Bible and the writing of The New Testament.

The article *St. Jerome's Approach to Word-for-Word and Sense-for-Sense Translation* (Khalaf & Rasheed, 2015) included that ST Jerome “The Patron Saint of Translators” translated the Bible from Greek into Latin, which at that time was called the Vulgate Bible. Jerome followed his principle of translating the sense or the meaning of the message rather than translating word for word, which led to the literal translation of texts. There is no doubt that this is the principle that most translators apply today in order to obtain successful translations. St. Jerome translated a certain letter from Greek to Latin; unfortunately, he was accused of false translation because he did not apply the word-for-word technique. After this, St Jerome wrote a letter to Pammachius in 395 AD named “On the Best Method of Translation” in which he rejected the accusation and justified his technique sense-for-sense translation. To support his letter, Jerome cited the predecessors on the translation field: Cicero, Horace, and Hillary the

Confessor. The Patron Saint of Translation stated the different between word-for-word and sense-for-sense translation in his letter. He mentioned that word-for-word consisted of basically replacing the words of the source language for similar words in the target language. On the other hand, he stated that sense-for-sense consisted of translating the meaning of the words of the source language into the target language taking into consideration the context of the target language. In addition, he proposed the idea that when applying the sense-for-sense technique translators should translate one sentence at a time and not one word at a time.

The research project entitled *The School of Translators of Toledo and the Identification of Gundisalvos's Main Contributor* (Serrano, n.d.) explained that in the Middle Ages, the Toledo Translator's School had spread the knowledge on literary, astronomic, medical, and mathematical fields in the European continent. In 1805, the city of Toledo was known as the City of the Three Cultures due to there was a combination of Arabic, Jewish, and Christian people. Such combinations of cultures and knowledge initiated the creation of The School of Translators of Toledo. The main objective of the school was to convey Oriental and Greek knowledge to the European continent. At this point, when the school was established, a group of wise men gathered on the school with the main purpose of studying and translating the Arabic translations from Greek into Romance and Latin. It is important to mention that the School was divided in three periods. The first one refers to the "*Periodo Raimundiano*" (1130-1187) where the Arabs and Jews worked together to translate texts. The second period was called "*Periodo Alfonsino*" (1252-1287) when translation suffered a series of modifications. Finally, the Contemporary period, where the school became an official educational institution.

Isabella Sepúlveda who opted for a Licentiate Degree in English with Concentration in Translation in April 2021 carried out a thesis entitled *Analysis of Procedures and Methods Used*

*to Translate some Documents from English into Spanish and from Spanish into English* for the Universidad Internacional de las Américas in Costa Rica. Sepúlveda translated three documents in order to develop her research. Those documents were: “The Move to Global War” from English into Spanish, and “La consolidación del ambiente obesogénico en México” and “La salud y el medio ambiente, un tema bioético” from Spanish into English”. The researcher first read the texts and then analyzed them in order to select the best translation methods and techniques to translate the texts as best as possible. In addition, she created two glossaries, one from English into Spanish and the other one from Spanish into English. Both glossaries included words which were difficult for the reader to understand, so the latter could go to the glossary and find the target language word, its equivalent in the source language word, the grammatical category which it belonged to, and finally a small definition of the term. It is important to mention that Sepúlveda used the color coding translation technique in order to translate the texts. She explained in her conclusions that in text “The Move to Global War” the most outstanding translation techniques were compensation and transpositions. On the other hand, “Ambiente Obesogénico” and “La salud y el medio ambiente, un tema bioético”, the most outstanding techniques were omission and the literal translation since the English language tends to be simpler and straight to the point and focuses on reducing terms and expressions.

Finally, Madrigal (2006) in his research project *La ambigüedad en la traducción de los textos de Traductología*, translated a document based on translation terminology from English into Spanish. In addition, he provided several sources so students of translation that can take them as a guide when developing their own thesis or research projects in the future. Madrigal explained that while translating the document found out that the Spanish translators were not in the same page, they did not have similar opinions or ideas regarding the terminology used to

explain the concepts of the translation field. Furthermore, he realized that there were some phrases or texts that were placed on the text in other language instead of being translated with the equivalent word and meaning of the target language. In addition, in this research, the author exposed that in order to avoid ambiguities when translating documents related to traductology, translators choose not to translate the word or phrases or just to place the textual citation of the information written in the original language. Moreover, he stated that translators are the ones who place the obstacles when performing the translation task. Finally, Madrigal created a glossary including terms of traductology through which the students of translation can take advantage to guide themselves in future research.

### **1.5 Scope**

According to Chetty, “The main purpose of the scope of the study is that it explains the extent to which the research area will be explored and thus specifies the parameters that will be observed within the study” (2020, pp.1). It is necessary to establish the parameters, guidelines and objectives first to lead an organized research and then to obtain successful results. The scope in this investigation will cover the translation of the documents *El hombre y el paisaje* from Spanish into English and *Wind, Sand and Stars* from English into Spanish for a public university applying the corresponding translation methods knowing their advantages and deficiencies to render an accurate and faithful translation. Moreover, the glossary will include the most important terminology from both texts.

## **Chapter II**

### **Theoretical Framework**

This chapter will include the translation procedures and methods that are going to be used when translating two documents, one from Spanish into English and the other one from English into Spanish. To obtain a successful translation, there should be previous research to try to understand the function of each method and procedure and then to apply them. It is important to mention that those methods and procedures have to be supported by previous researcher and experts on the translation field. Therefore, the most important or acknowledged authors are going to be included in this chapter, so different theories can be compared to get different and reliable opinions from the experts. Moreover, this chapter will cover the text analysis and text styles which are divided into: scales of formality, scale of generality or difficulty, and scale of emotional tone. In addition, it will be also considered, the text function, which is divided into: informative, expressive, and vocative, as well as the semantic and communicative translation methods. Finally, the translation procedures such as: transposition, modulation, omission, amplification, explicitation, literal translation and punctuation changes are going to be exposed.

#### **2.1 Text Analysis**

The first and the most important step when translating, is to read the text in order to understand what the author of the source language is talking about. Newmark (1988) mentioned that, “You begin the job by reading the original for two purposes: first, to understand what it is about; second, to analyse it from a 'translator's' point of view, which is not the same as a linguist's or a literary critic's (...)” (p.11). The reading process should be divided into two parts: a general reading a close reading. The general reading should be done in order to get the big

picture of the text, to understand the main idea and the topic that the author is discussing. On the other hand, the close reading is mainly a task for the translator because after understanding the topic, he has to start analyzing which methods and procedures are the most convenient to apply in the translation. Moreover, in the close reading, the translator must take into consideration several aspects such as the context of the source text, as the translator should be aware of the different words that might have a specific meaning because maybe the author of the text wants to convey an exact message, but the translator may understand another message. Therefore, in the close reading, the translator should consider if a specific word has a musical, figurative, technical, or colloquial meaning. Furthermore, the translator should even be careful with the idioms that the source text contains because here culture plays an important role due to the translator must find the right equivalents in the target language in order to translate those specific words in the best possible way (Newmark, 1998, p.11).

It is true that if the translator is able to understand the message of the source text in the clearest way, he is going to be able to translate the text as accurate as possible. Thus, the translator is going to achieve the objective proposed by the client by producing a faithful translation in order for the recipient to understand the original message that the author wished to transmit. Seresová & Breveníková (2019) expressed the following,

The translator's analysis of internal and external textual factors contributes to the knowledge of external and internal text factors of the source text and enables the translator to better understand the text itself, its function and the aim that the client (one who orders the translation) wishes to achieve, so that the translation fully meets the translation order placed by the client. In the course of text analysis, the translator forms



an overview of the source text and acquires a clear idea about how the text should and will look like. (p.2)

### **2.1.1 Text Styles**

The styles refer to the way the translator is going to translate the texts, as they do not refer exactly to the exact words the translator is going to translate, but to the ways he is going to translate the message. Shi (n.d.) affirmed that, “In other words, style means ‘how’ whereas content refers to ‘what.’” It is not possible that all translators follow the same format when translating because each of them have their own style. According to Marco (as cited in Leech & Short, 1981), there is a list of concepts which try to define the term of style:

- a) style is a way in which language is used; therefore, it consists on choices made from the repertoire of the language;
- b) a style is defined in terms of a domain of language use (e.g. what choices are made by a particular author, in a particular genre, or in a particular text);
- c) literary stylistics is typically concerned with explaining the relation between style and literary or aesthetic function;
- d) stylistic choice is limited to those aspects of linguistic choice which concern alternative ways of rendering the same subject matter. (p. 75-74)

On the other hand, Newmark (1988) relied on Nida’s opinion to state a difference between the four types of the text,

(1) Narrative: a dynamic sequence of events, where the emphasis is on the verbs or, for English, 'dummy' or 'empty' verbs plus verb-nouns or phrasal verbs ('He made a sudden appearance', 'He burst in').

(2) Description, which is static, with emphasis on linking verbs, adjectives, adjectival nouns.

(3) Discussion, a treatment of ideas, with emphasis on abstract nouns (concepts), verbs of thought, mental activity ('consider', 'argue', etc.), logical argument and connectives.

(4) Dialogue, with emphasis on colloquialisms and phaticisms.

### **2.1.2 Stylistic Scales**

The style plays a very important role at the time of translating to obtain a natural translation because the translator could use easy or difficult vocabulary to translate sentences or phrases (Shi, n.d., pp. 3). Translators should consider the audience that is going to read the translated text, since it is not the same translating a medical text for a medical audience than translating a text for a common audience. It is true that the medical audience is going to understand all the terminology related to medical field, but the common audience just wants to get an overall knowledge about a specific topic regarding to medicine. Consequently, it is important to be aware of the vocabulary that is going to be used when translating a document, as if the vocabulary is very difficult to understand, probably the audience is not going to get the message of the text.

Sawant (2013) expressed that it is quite important to include some details when talking about the stylistic analysis:

According to stylistic analysis, the content or matter is not as important as why and how it is incorporated through language has to be considered more significant. The way of expression is a major part of stylistic analysis. (...) . Stylistic analysis consists with the linguistic constituents—grammar, phonology, vocabulary, figures, etc. and the

repetition of any linguistic pattern (e.g. repetition of particular words or phrases) can be analyzed on the level of style. (p. 1-2)

### **2.1.2.1 Scale of Formality**

There are two different levels of formality in every language: the formal and the informal level. For instance, in a close environment with family or friends, the vocabulary used is the informal one because the message can be expressed using simple and easy words or phrases. On the contrary, in a professional environment, for example when referring to the boss at work or the professor in class, the formal vocabulary is the one that has to be employed, since we have to show respect and seriousness (Young, 2012, pp. 4). Moreover, the following is an example of a scale of formality proposed by Newmark (1988),

Official 'The consumption of any nutriments whatsoever is categorically prohibited in this establishment.'

Official 'The consumption of nutriments is prohibited.'

Formal 'You are requested not to consume food in this establishment.'

Neutral 'Eating is not allowed here.'

Informal 'Please don't eat here.'

Colloquial 'You can't feed your face here.'

Slang 'Layoffthenosh.'

Taboo 'Lay off the fucking nosh.'

The previous example shows that depending on the scale of formality, the message can be understood in an easier and faster way or maybe the message is somewhat difficult to understand by the recipient.

### **2.1.2.2 Scale of Generality or Difficulty**

The scale of generality or difficulty shows the level of difficulty or complexity of a text. It shows if the text includes vocabulary that could be quite difficult to understand by the reader. The following is an example of a scale of generality or difficulty exposed by Newmark (1988).

Simple

The floor of the sea is covered with rows of big mountains and deep pits."

Popular

'The floor of the oceans is covered with great mountain chains and deep trenches.'

Neutral (using basic vocabulary only)

'A graveyard of animal and plant remains lies buried in the earth's crust.'

Educated

'The latest step in vertebrate evolution was the tool-making man.'

Technical

'Critical path analysis is an operational research technique used in management.'

Opaquely technical (comprehensible only to an expert)

'Neuraminic acid in the form of its alkali-stable methoxy derivative was first isolated by Klenk from gangliosides.' (Letter to Nature, November 1955, quoted in Quirk, 1984.)

### **2.1.2.3 Scale of Emotional Tone**

The scale of emotional tone highlights the type of vocabulary used in the translation. Generally, words tend to transmit a certain emotion, feeling, or idea; consequently, when translating a text, one of the most important tasks of the translator is to include the original emotions that the author expressed in the source text. According to Hanczakowski (2017),

Expressions of emotion can be analysed in terms of various linguistic features, including phonetic, phonological, syntactic, semantic, sociolinguistic, and

pragmatic aspects. (...). The lexical terms that label emotions must first be identified from their broader category, the affective lexicon. This includes all words relating to emotions, either by denotation to an emotional concept, such as 'angry', or by having emotional connotations, for instance 'sleepy'. (p.6)

In addition, Newmark (1988) proposed an example of a scale of emotional tone which is shown below:

Intense (profuse use of intensifiers) ('hot')

'Absolutely wonderful . . . ideally dark bass . . . enormously successful . . . superbly controlled'

Warm

'Gentle, soft, heart-warming melodies'

Factual ('cool')

'Significant, exceptionally well judged, personable, presentable, considerable'

Understatement ('cold')

'Not . . . undignified'

### **2.1.3 Text Function**

The main purpose of the text function is to transmit the intention of the source text towards the reader in order for him to understand the original message. It is important to mention that when translating, the translator should be very careful because he has to convey the same intention of the author of the source text for the recipient to get the same idea that the author wanted to transmit. According to Procedia (2016),

Analyzing the source-text language and style and the situation in which it was used, the translator may be able to identify the functions that the source-text sender intended to be

attributed to the source text by the source-culture recipients. It is part of the translator's expertise to carry out such an analysis in order not to have to rely on their own interpretation of the communicative functions verbalized in the text. When translators translate from the foreign into their own language and culture, they cannot even be sure that they correctly identify the intended functions. (p.5)

Moreover, Newmark (1988) expressed that, "According to Bühler, the three main functions of language are the expressive, the informative - he called it 'representation' - and the vocative ('appeal') functions: these are the main purposes of using language" (p.39). Those functions of language are going to be developed in the next section.

### **2.1.3.1 Informative**

Generally, informative texts provide a certain knowledge about a specific topic to the reader. Valdeón (2014) expressed that,

Informative texts are also characterized by the presence of *specialized* information about concrete topics, issues, subject matters, objects, destinations, etc. Information here is specialized in that it refers to specific topics and requires a limited use of specific lexis. This might be shared with other genres such as academic papers, legal and judicial language or medical research. (p.77)

An important characteristic of the informative text is that it has an expiration date because the information tends to change over time. Depending on the type of text, the expiration date could vary from hours to years. Valdeón (2014) mentioned that "from a few hours in the case of news texts, to a few weeks or months in advertising, and years in the case of tourist guides or documentaries" (p.78). For instance, the information placed on a tourist guide can be used for years because the touristic place is not going to change. However, the information that

can change could be the hours of transportation, the roads used to get to the place, or even the schedule of the touristic attraction. On the other hand, when we refer to news, the information can change in minutes. Nowadays, with the internet, the news can be spread in minutes all over the world; therefore, the news of a specific moment can be replaced later by recent ones. That is the reason why translation is valid for a specific period of time and the translator has so much work to do because he is obligated to translate the most recent news (Valdeón, 2014, p.77).

In addition, the informative texts have a main goal, which is to influence on people's thoughts. It is true that informative texts provide information about a specific topic to the readers, but, at the same time, they try to persuade people in a very discreet way by providing the information and trying to change people's point of view related to a certain topic. The informative texts provide people with the instructions about how to build an instrument or object, how to reach a place providing the exact directions, how to use a new item, how to solve a text or a practice; consequently, informative texts are quite important. Moreover, the intention of the informative texts is to translate a message, so in this case the client just expects from the translator to translate information, but they do not focus on the translation itself without considering the style of the text and all the other details that should be considered when translating. This kind of translation is regarded as a product translation. The objective of the clients is to provide the information to the readers for them to absorb it and to change their point of view about a certain topic. Thus, the reader is going to buy or get the product mentioned on the translated text or at least is going to consider the possibility of getting it. Valdeón (2014) mentions that,

The translation of this type of documents deals, consequently, with the translation of information, rather than with the translation of texts (as defended in Venuti, 1995, p.

18), and, very often, with what could be described as *product translation*. Corporations and institutions are interested in communicating effective messages that may result in product consumption or in habit formation. (p.79)

Newmark (1988) mentioned the types of informative texts as: “The format of an informative text is often standard: a textbook, a technical report, an article in a newspaper or a periodical, a scientific paper, a thesis, minutes or agenda of a meeting” (p.40). Moreover, there are two main important aspects about informative texts that must be discussed. The first one, according to Newmark (1988) is, “ ‘informative’ texts constitute the vast majority of the staff translator's work in international organizations, multi-nationals, private companies and translation agencies” (p.41). That means, the informative texts cover most of the translators’ work, so the majority of the texts translators have to translate correspond to informative texts.

On the other hand, Newmark (1988) expressed that: “a high proportion of such texts are poorly written and sometimes inaccurate, and it is usually the translator's job to 'correct' their facts and their style” (p.41). Therefore, the translator has a lot of work to do because in the first place, he has to comprehend the text. Then, when translating, the translator has to correct all the mistakes found on the source text in order to produce an understandable and clear target text. It is true that translators have a huge responsibility because sometimes the translations have big language challenges that translators have to overcome in order to render a faithful and correct translation.

### **2.1.3.2 Expressive**

The most important element in the expressive text is the author of the source text because it focuses on the feelings, emotions, or ideas that the author intends to convey. The author in this



type of text does not want to persuade the reader or influence the way he thinks, he just wants to express what he feels without receiving any positive or negative response from the audience.

“The core of the expressive function is the mind of the speaker, the writer, the originator of the utterance. He uses the utterance to express his feelings irrespective of any response” (Newmark, 1988, p.39). Moreover, when referring to expressive texts, there is no doubt that the author is going to express his ideas using terms or words of the source language, and sometimes those terms are difficult to translate because they are proper terms of such language. Therefore, the translator has to find at least the equivalent terms such as: idioms, colloquial terms, or even words expressed in the author’s language to translate them in the best way or to explain the ideas of the author into the target text for the reader to get the message in a clear way. According to Agnell (as cited in Nord, 2006),

Nord’s (2006, p. 54) criterion for congruence of the expressive function is that it refers to emotions or values recognized by both the sender and the reader, or the source and target culture. For instances where there is no congruence, Nord’s (2006:54) proposed procedures for making the expressive purpose work in the target culture are either explication (for implicit expressiveness) or by adapting the expressive markers to the target culture. (p.9)

Furthermore, Newmark (1988) divided the expressive texts in three categories:

*Serious imaginative literature.* Of the four principal types - lyrical poetry, short stories, novels, plays - lyrical poetry is the most intimate expression, while plays are more evidently addressed to a large audience, which, in the translation, is entitled to some assistance with cultural expressions.

*Authoritative statements.* These are texts of any nature which derive their authority from the high status or the reliability and linguistic competence of their authors. Such texts have the personal 'stamp' of their authors, although they are denotative, not connotative. Typical authoritative statements are political speeches, documents etc., by ministers or party leaders; statutes and legal documents; scientific, philosophical and 'academic' works written by acknowledged authorities.

*Autobiography, essays, personal correspondence.* These are expressive when they are personal effusions, when the readers are a remote background. (p.39)

### **2.1.3.3 Vocative**

Vocative texts are related to the experience of the author, as he writes about a personal event expressing his emotions and feelings. Nicol (2008) expressed that, “An important purpose of such writing is to touch readers, to engage them personally with the text, and to evoke the lived visceral qualities of human experience” (p.319). Thus, one of the main goals of a vocative texts is to create a human connection between the author and the reader. Moreover, an important objective of the vocative texts is to call the attention of the audience and encourage them to do, to think, to react to, or even to create something, so the vocative texts look for a response from the audience. According to Newmark (1988), “The core of the vocative function of language is the readership, the addressee. I use the term 'vocative' in the sense of 'calling upon' the readership to act, think or feel, in fact to 'react' in the way intended by the text (the vocative is the case used for addressing your reader in some inflected languages)” (p.41). One example of a vocative text is an advertisement which reaches out to a large amount of people. The main goal of an advertisement is to persuade or manipulate people’s mind, in this way a company encourages people about getting a product; on the contrary, a campaign can persuade people in a positive

way, for instance encouraging people to donate to a great cause or even to make a great action to help the environment (Cojocaru, 2014, p. 288).

Finally, when translating vocative texts, translators should use a language that the audience can understand in an easy way. Thus, translators have to take into account the cultural aspects of the source language because they have to look for the correct equivalents in the target language for the audience to understand the original message. Newmark (1988) stated that, “The second factor is that these texts must be written in a language that is immediately comprehensible to the readership. Thus for translation, the linguistic and cultural level of the SL text has to be reviewed before it is given a pragmatic impact” (p.41-42).

#### **2.1.4 Translation Methods**

At the time of translating, it is necessary to follow a guide in order to render a successful translation. Those guides refer to the translation methods. There are two translation methods that can be used when translating a source text into a target text. Kellou & Boucherikha (2020) explained that, “A method of translation encompasses various techniques and strategies applied at the textual level to transfer a text from a source language into a target language in the light of a translation assignment and a contextual situation of communication” (p.3). Moreover Newmark (1988) emphasized that, “The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC” (p.45). Newmark exposed that at the beginning of the nineteenth century, some writers focused on the fact of translating in a freeway taking into account just the real meaning of the original message rather than the form just for the audience to get the same message. Later, the literal translation took the place of the free translation where the type of the source text, the style of the

author, and the aspects of the audience were not considered when translating. Therefore, Newmark explained that the debate about translating literally or free remains until today.

Kellou & Boucherikha (2020) mentioned that “The method of translation is strongly related to the text type. Text type is related to decision making in the translation process and shows how to tackle problems at the textual level, its gives a method” (p.6). Therefore, one of the most important steps when translating is to analyze the text type because there the translator can detect all the language barriers or the challenges the text may imply; in this way, the translator looks for the best translation method in order to solve those barriers or challenges.

#### **2.1.4.1 Semantic translation**

When using the semantic translation method, the translator must take into account the way in which the source text was written. The translator should analyze the aesthetic part of the source text and also the naturalness of the author because the latter used peculiar words or phrases in order to express his feelings or ideas. The semantic translation method focuses specifically on the author of the source text. According to Newmark (1988, p.46), “The Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version.”

Moreover, Ifesieh (2015) defined the semantic translation as: “(...) semantic approach to translation can be defined as the act of replacing a text in a SL with an equivalent text in a TL” (p.634). In other words, the main goal of the semantic translation refers to find the correct equivalents of the words of the source text in order to translate them into the target text. In

addition, Ifesieh (2015) expressed this point of view by saying that, “Since the sense is a linguistic factor, the thought changes with alteration in the grammar or word function in the sentence structure” (p.634). That means, the translator must be very careful when translating the meaning of a specific word or phrase of the source text because if he uses a different equivalent, probably the audience is not going to get or understand the original message of such word or phrase, thus the meaning will be lost.

To support the previous point, Newmark (1988) added that, “Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents (...)” (p.46). Newmark also supported the idea that the semantic translation tries to find similar words on the target language to translate the words of the source language, the problem comes when those similar words do not include the same meaning of the source language words. Therefore, translators should be very careful when trying to find the correct cultural equivalent on the target language for avoiding the meaning of the original message to be lost.

#### **2.1.4.2 Communicative Translation**

When translating using the communicative translation method, the translator focuses on the audience or the readership of the target language. According to Newmark (1988), the “Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership” (p.47). The translator focuses on finding the correct words on the target language in order for the readership to understand in a clear and easy way the original message. Newmark (1988) stated that the “Communicative translation is social, concentrates on the message and the

main force of the text, tends to under-translate, to be simple, clear and brief, and is always written in a natural and resourceful style” (p.48). Furthermore, when using the communicative translation the translator has more freedom when taking actions at the time of translating. He has the opportunity to fix a source text written in bad way because he can correct all the mistakes found in it. In this way, the translation of the target text would be an improved version. In addition, he even has the freedom of taking time to explain some concepts mentioned in the source text in case there are no options for cultural equivalents in the target text.

## **2.2 Translation Procedures**

Bardaji (2008) expressed that the translation procedures refer to: “Unanimously acclaimed as the main proponents of comparative stylistics applied to translation, Vinay and Darbelnet understand the term ‘translation procedure’ as all those processes that come into play when shifting between two languages” (pp. 9). The translation procedures are the guide the translator follows when performing the task of translating a source text into a target one. Moreover, Newmark (1988) stated a very important point when referring to the translation procedures, “While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language” (p.81). On the other hand, Hadithya (2014) also agreed that “It affects only the micro unit of text and the result of the translation” (pp.14). Therefore, both authors agreed that before translating and giving meaning to the words of the source text into the target one, the translator previously has to analyze the text in order to find the problems to solve. In this way, the translator can select the correct translation procedure that is going to be applied in the process of translation to solve the language gaps. Such methods are going to be applied towards a specific word or phrase of the source text which Newmark and Hadithya referred to as a small or micro unit of text, respectively.

### **2.2.1 Transposition**

In a basic and simple phrase, transposition means change of position regarding to the parts of the speech. Newmark (1988) also referred to transposition as a shift, and he explained the procedure as: “A 'shift' (Catford's term) or 'transposition' (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from SL to TL (...)” (p.85). On the other hand, Hadithya (2014) agreed that “Transposition is a change of sequence of parts of speech with another without changing the meaning of the message. The change of sequence also can be followed by the change of word class, the change from singular to plural and others” (pp. 21).

Newmark (1988) classified transposition in four categories. One type, change from singular to plural (...); or in the position of the adjective (...). A second type of shift is required when an SL grammatical structure does not exist in the TL. Here there are always options. Thus, for the neutral adjective as subject (...) The gerund can be translated by verb-noun (...) or a subordinate clause (...) a noun-infinitive (...) or an infinitive. The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure, (...). The reason why transposition has to be implemented in the translation process is because both, the source and target language, have different grammatical structures, both languages have different ways of placing the parts of the speech in a text. It is true that the main goal of the transposition is to change the place of a specific word or phrase in the target text but it has to be done without changing the original meaning of the source text.

### **2.2.2 Modulation**

The modulation procedure is used when a word or phrase is intended to be translated in a literal way, but it is not accepted in the target language because it can be seen as awkward or even incomprehensible. Therefore, the translator has to change the original message in a certain way for the target readership to understand it as best as possible. According to Newmark (1988), “Vinay and Darbelnet coined the term 'modulation' to define 'a variation through a change of viewpoint, of perspective (eclairage) and very often of category of thought'. (...) Free modulations are used by translators 'when the TL rejects literal translation', (...)” (p.88). Moreover, Waliński (2015) also agreed with Newmark about the idea of changing a bit the original message as “Modulation involves changing the form of the message through a change in perspective. An alteration of this kind may be required in contexts where a literal or transposed translation still sounds unidiomatic or awkward in the TL, despite being a grammatically correct utterance” (p.62).

Moreover, Newmark (1988) expressed that there are different types of modulation, which he divided into several categories. For example, (a) abstract for concrete ('sleep in the open', *dormir a la belle etoile*); (b) cause for effect ('You're quite a stranger', *On ne vous voit plus*); (c) one part for another ('from cover to cover', *de la premiere a la derniere page*); (d) reversal of terms (*lebensgefhdhrlich, danger de mart; n'appelezpas du has de l'escalier*, 'don't call up the stairs'; *assurance-maladie*, 'health insurance'); (e) active for passive; (f) space for time ('as this in itself (space) presented a difficulty', '*cela presentant dejd (time) une difficulte*); (g) intervals and limits; (h) change of symbols. (p.89)

### **2.2.3 Omission and Amplification**



Omission means to eliminate foreign words, phrases, or expressions such as idioms of the source text that do not have an equivalent or a close translation on the target language. Sharma (2015) expressed that “Omissions mean dropping of word/s that usually takes place when there is no equivalent word/s in the target culture” (p.6). Those words or phrases are closely tied to the culture of the source language, reason why it is kind of difficult to find an equivalent in the target language. Moreover, those words or expressions do not have a relevance in the text, so the translator can take the decision to omit them as long as it does not change the meaning of the original message. In this way, the translator can avoid misunderstandings or misinterpreting from the readership. According to Sharma (as cited in Baker, 1999),

It is our wrong perception that omission leads to distort or dilute the meaning of source texts but if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthily explanations, translators can and often do simply omit translating the word or expression in question. (p.7)

On the other hand, Vázquez-Ayora (1977) mentioned that omission is a translation process that is hardly used by translators because they think that every single word of the source text should be translated into the target text. By doing so, what happens is that the target text is going to be full of troublesome words or even redundant words which can hinder the translation process, which can end up in a misunderstanding (p. 358). When translators add information such as terms in the target text by paraphrasing or explaining them, the translators are applying the amplification procedure at the time of translating. Sometimes they have to explain a term expressed in the source text into the target one because it does not have a specific equivalent.

According to Cela (2018),

Amplification happens when the translator uses more words in the TL in order to cover syntactic or lexical gaps. With the addition of more elements in the TT, the purpose of the translator seeks to facilitate the comprehension of the message to the target reader. Amplification is often required in technical and academic texts as an aid to assure a better understanding of the original message or to decode certain ST elements, whose linguistic, semantic or cultural equivalents may not be clear enough in the TT. (p.52)

In addition, Vázquez-Ayora (1977) explained that the amplification consists of developing, expanding, or making longer the term or the expression of the source language into the target one by adding more morphemes or lexemes, by doing so, translators intend to convey the same original meaning exposed on the source text. That is the reason why sometimes the translated version of the text tends to be longer than the original version (p. 336-337).

### **2.2.5 Explicitation**

Mesa-Lao (as cited in Shuttleworth & Cowie, 1997) described explicitation as a phenomenon which “leads to TTs stating the ST information in a more explicit form than the original” (p.55). On the other hand, Becher (2011) created his own definition about this procedure, which states that “Explicitation is observed where a given target text is more explicit than the corresponding source text” (p.19). There is no doubt that both authors agreed with the idea that translators must include explanatory phrases or details when translating a source text into target one, as by doing this the terms of the source text becomes more explicit in the target text, so the readership can understand the translated text in a clearer and better way. Such terms may be implicit due to linguistic or cultural aspects of the source language, so here is where the

explicitation plays an important role because its main objective is to explain in a specific way the terms that are implicit in the source language text (Vázquez-Ayora, 1977, p. 349).

### **2.2.6 Literal Translation**

The literal procedure consists of translating word for word into the target text. Waliński (2015) explained that “Literal translation, or word for word translation, relies on the direct transfer of a text from SL into a grammatical and meaningful text in TL. Using this procedure, the translator focuses predominantly on adhering to the linguistic rules of the target language” (p.60). Sometimes, this procedure is correctly accepted, but there are some cases in which the source language words which are translated literally do not correspond to the same meaning in the target language. In that specific scenario, it is when translators must be very careful when using literal translation. That is the reason why in most of times, it is accepted in just small and neutral sentences. Newmark (1988) affirmed that “Word-for-word translation transfers SL grammar and word order, as well as the primary meanings of all the SL words, into the translation, and it is normally effective only for brief simple neutral sentence (...)” (p.69).

Finally, literal translation tends to be successful in the translation process when both. The source language and the target language have similar cultures because the terms on the source language are going to have an equivalent in the target one or at least have a word with a similar meaning. According to Newmark (1988), “Literal translation above the word level is the only correct procedure if the SL and TL meaning correspond, or correspond more closely than any alternative; that means that the referent and the pragmatic effect are equivalent, i.e. that the words not only refer to the same 'thing' but have similar associations” (p.70). Therefore, it is

crucial for translators to pay close attention to important aspects such as the culture of the languages at the time of translating in order to obtain a successful and faithful translation.

### **2.2.7 Punctuation Changes**

Another important aspect that should be taken into account when translating is the punctuation marks. Translators must be very careful because punctuation marks may differ from one language into another, and they can change all the complete meaning of a phrase from the source text into the target one. Wang (n.d.) explained two main aspects that translators must follow in the translation process,

Firstly, different languages may use punctuation differently. Thus, translators need to analyse the meaning of punctuation carefully enough so as to accurately capture or decode the meanings of a source text. In analyzing a source text, translators need to treat punctuation as important for translation, in the same way as they treat words, syntax, etc. Secondly, Due to the differences between languages in punctuation use, some strategies or procedures are necessary for translators to adjust punctuation use while encoding meanings in their translation for a target readership. (p.3-4)

It is important to mention that the punctuation marks have different functions in their respective language; for instance: to give emphasis to a word or phrase, to divide a long passage into small parts, or even to express emotions through the writing when using the exclamation and question marks. However, Mogahed (2012) divided the functions of the punctuation marks into two: grammatical and rhetorical. He stated that the “Grammatical: show where the boundaries are meant to be between segments of larger statements, and how segments of text are meant to relate to

each other” (p.3). On the other hand, he explained that the “Rhetorical: show the emphasis or tone the writer wants to give to a word or word-group” (p.4)

As an example of the differences of the punctuation marks between two languages we can say that in English the exclamation and question marks are just placed at the end of the sentences, but in Spanish they must be placed at the beginning and also at the end of the sentence. Moreover, most of the times, punctuation marks are used to link sentences within a paragraph or even to separate paragraphs in a text. Newmark (1988) mentioned that “Punctuation is an essential aspect of discourse analysis, since it gives a semantic indication of the relationship between sentences and clauses, which may vary according to languages” (p.58).

### **2.3 Glossaries**

The glossary will include the source language-troublesome words or terms that are difficult to understand or interpret in the target language. They will be accompanied with the corresponding translation or equivalent in the target language and a small definition in case that it is necessary to explain the term or the word for a better understanding. The Cambridge Dictionary (n.d.) defines the glossary as “An alphabetical list with meanings, of the words or phrases in a text that are difficult to understand.”

Once all the troublesome terms of the source language have been compiled, it is time for the translator to select which are the ones that are going to be placed in the glossary and also, he has to decide the format. When referring to the format, the translator has to decide the organization or order of the glossary, as for example, he has to think if it is necessary to include instructions about how to read the glossary and if it is necessary to include the explanation of the abbreviations. By last, he has to decide if is necessary to divide the glossary into two different

parts, for example, he could determine if the first part of the glossary is directed to the source language terms and the second part of it is directed to the target language terms. (Gapper, n.d., p.75-76).

In order to develop the glossary the translator can create a table divided into four columns in which the first column is going to include the term in the source language and the second column can include the term in the target language. Then, the third column can cover the part of the speech to which the term belongs to or the grammatical category. By last, on the fourth column, the translator can write a small definition of that can explain the terms in a specific and concise way for the readership to have a better idea of the term and understand it in an easier way.

The glossary is a very important aspect in the translation process, since it helps the translator to render the source language words or terms into the target language in a concise way. In addition, it helps the readership to understand those words or terms since most of the times some of them are difficult to understand. Moreover, it is true that there are some words or terms that can have different meanings depending on the region, area, country, or even continent to which they belong to. Previously, it was mentioned that even in the same county words can have different meaning depending on the area in the country in which the words are spoken, this because there are dialects within the same country. Now, let us imagine that this happens in just one country which has different dialects but if we put the example of some words or terms and we compare them in different countries the scenario would be the same one. Even though, two countries speak the same language, for example, Spanish, they will have differences in terms of language since there are words that can be written exactly in the same way but they will have different meanings. Therefore, the glossary is a very important aspect in the translation process,

since it will provide an accurate and concise meaning for the difficult words or terms of the source text, so in this way the readership or even a future student of translation, no matters the region or even the country, will reach to the same meaning.

Finally, the glossary is a time saving tool for the translator during the translation process. For instance, in some texts, troublesome or difficult words can appear several times, so if the translator places that word in the glossary, the readership can look for the meaning of it in the glossary. In this way, the translator will not have to explain the meaning of the word every time it appears in the text. In addition, the future translators can take advantage of the glossary because they could work in a faster way, since they will have the option to consult the right translation or equivalent of the strange words in the glossary. Therefore, they will feel more than confident when consulting the meaning of those words in the glossary since they will have accurate and concise translations with their respective definitions. In addition, this will save their time since they do not have to spend hours researching for the right translation of those words.

## **Chapter III**

### **Methodological Framework**

In the following chapter, the researcher will consider the type of research and the design, as well as the instruments that will be used to collect the necessary information. The main objective of this project is not just to collect valuable information but applying it during the translation process by using tools as the color coding or even the creation of a glossary; so, in this way, the researcher can obtain successful results such as a faithful and accurate translation.

#### **3.1 Research Approach**

According to Chetty (2016), “The research approach is a plan and procedure that consists of the steps of broad assumptions to detailed methods of data collection, analysis, and interpretation. It is, therefore, based on the nature of the research problem being addressed” (pp.1). The research approach aims to provide the way for the researcher to collect data. Once the researcher has collected all the corresponding and valuable data, he is going to be able to analyze it and therefore, interpret it in order to obtain the final results of the investigation. There are three types of research approach: the qualitative, the quantitative, and the mixed approach, all of them are going to be developed in the next section to understand the differences between them. However, it is important to mention that due to the purpose of this research, the researcher is going to focus just on the qualitative approach.

##### **3.1.1 Qualitative Research Approach**

Goundar (2012) explained that the “Qualitative research is concerned with qualitative phenomenon involving quality. It is non-numerical, descriptive, applies reasoning and uses words. Its aim is to get the meaning, feeling and describe the situation” (pp.37). When referring



to the qualitative research, it has to be considered that it looks for collecting data which is expressed or represented in words, texts, or language. Therefore, in the case of this research, it can be said that it is focused on the qualitative approach since it is intended to investigate the procedures that can be applied in the translation process. Once all of those procedures are collected, they will be analyzed to understand each of them. In this way, the researcher will be able to select the more convenient procedures depending on the type of text that is going to be used to translate and then apply the selected procedures into the translation. Thus, later the researcher will be able to interpret the results obtained once the translation process is finished, and find out if the procedures that we used were the most convenient ones in order to obtain the desired results. Finally, Chetty (2016) mentioned an important aspect which is: “(...) the objective of the study is to obtain an understanding of a phenomenon. It does not focus on testing the hypothesis” (pp. 6). Therefore, this research is focused on understanding the phenomenon of study, which is the translation process. Moreover, the researcher is focused on all the procedures that can be applied in the process of developing that translation in order to obtain the desired results.

### **3.1.2 Quantitative Research Approach**

Goundar (2012) stated that the “Quantitative research is based on the measurement of quantity or amount. Here a process is expressed or described in terms of one or more quantities” (pp.37). In this type of research, the data collected is going to be reflected mainly on numbers. Here the Methods or tools such as surveys or experiments are used in order to collect the data needed to obtain the desired results, which in this case, correspond to statistics (numbers). Moreover, Chetty (as cited in Trochim, 2000) mentioned that “Quantitative research often translates into the use of statistical analysis to make the connection between what is known and

what can be learned by research” (pp.37). By using this type of approach, the researcher can learn new aspects of the topic of study and he can even obtain different results from the ones he expected.

### **3.1.3 Mixed Research Approach**

According to Sorthen & Smith (2017), the “Mixed method is a research approach whereby researchers collect and analyze both quantitative and qualitative data within the same study” (p.74). The mixed research approach combines the compilation of both: qualitative and quantitative data. At the time of combining both approaches, we can say that there are many more sources which the researcher can take advantage of, because he can compare the similarities, or the differences between the two types of data collected. Therefore, the researcher has even more material to analyze in order to obtain several conclusions regarding the topic of study.

## **3.2 Research Design**

Akhtar (2016) explained that the “Research design can be considered as the structure of research, it is the “Glue” that holds all of the elements in a research project together, in short it is a plan of the proposed research work” (p.68). Therefore, the research design corresponds to a plan that the researcher has to follow in which he has to apply the corresponding methods and procedures in order to obtain the desired results and conclusions in the process of investigation.

### **3.2.1 Descriptive Research**

According to Akhtar (2016) the descriptive design “Also known as statistical research, describes phenomena as they exist. It is used to identify and obtain information on characteristic of a particular issue like community, group or people” (p.75). Moreover, Nassaji (as cited in

Gall, Gall, & Borg, 2007) explained that, “The goal of descriptive research is to describe a phenomenon and its characteristics. This research is more concerned with what rather than how or why something has happened” (pp.3). Therefore, in this research the question “what” refers to the phenomenon of translation and the question “how” refers to the translation methods and procedures. The translation phenomenon is going to be studied without changing or affecting it, as, actually, the main purpose is to learn about it and to understand it. Moreover, it is important to mention that the researcher is going to focus on the descriptive research approach since the intention is to describe the phenomenon along with its characteristics, and as well as all the methods and procedures that are going to be applied in the translation process.

### **3.3 Information Sources**

The information sources are where we take information in order to understand a specific topic. There is no doubt that by consulting information sources, people can be able to read and understand the topic under study. Therefore, information sources are quite important since they are the basis that we follow to start our research. We can find information sources in several formats such as: books, articles, interview, websites, newspapers, magazines, dictionaries, encyclopedias, and theses. In addition, it is important to mention that the information sources are divided in three categories: primary sources, secondary sources, and tertiary sources, which are going to be developed in the next section.

#### **3.3.1 Primary Sources**

According to Streefkerk (2018), “A primary source is anything that gives you direct evidence about the people, events, or phenomena that you are researching. Primary sources will usually be the main objects of your analysis” (pp. 4). Primary sources include the first-hand

information or the original material about the topic in question, which was published or recorded at the specific time when the topic was being developed. Some examples of primary sources are: books, journals letters, newspapers, etc. In translation we can say there are classics, for instance: *A Textbook of Translation* by Peter Newmark. There is no doubt that the primary sources are the most reliable sources in which we can support our investigation.

### **3.3.2 Secondary Sources**

Streefkerk (2018) affirmed that, “A secondary source is anything that describes, interprets, evaluates, or analyzes information from primary sources” (pp.7). The secondary sources are basically dependent on the primary sources. They mention the primary source in order to develop a reliable opinion or analysis regarding the topic studied. By using a secondary source, the researcher can compare or differ opinions with another researcher’s’ points of view. Some examples of primary sources are summaries or analysis about books, articles, documentaries, and theses.

### **3.3.3 Tertiary sources**

The Tertiary sources are based on the primary and secondary sources. They tend to summarize all the information exposed on primary or secondary sources. Thus, they provide the most relevant aspects of the primary or secondary sources in order to provide the researcher with a general idea about the topic in question. Some examples of tertiary sources are dictionaries and encyclopedias. The Cornell University Library (2019) explained that “Tertiary sources are publications that summarize and digest the information in primary and secondary sources to provide background on a topic, idea, or event. Encyclopedias and biographical dictionaries are good examples of tertiary sources” (pp.1).

### **3.4 Analysis Categories**

It is important to state the variables in a research to study, analyze, and understand the topic in question. In this way, the researcher is going to be able to meet the desired goal proposed in the investigation. In this research project we can focus on three main variables: translation, translation procedures, and the glossary.

#### **3.4.1 Translation**

Translation refers to convey the message from a source language text into a target language text. In order for a translation to be successful it should convey the original meaning expressed in the source language text to obtain an accurate, natural, and faithful translation; otherwise, the message is going to be lost and unfortunately, there is not going to be communication. Moreover, according to Newmark (1988), “What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text” (p.5).

#### **3.4.2 Translation procedures**

Bardaji (as cited in Vinay and Darbelnet 1958), explained, “the term ‘translation procedure’ as all those processes that come into play when shifting between two languages” (pp.9). The translation procedures are the guide the translator follows when performing the task of translating a source text into a target one. There are moments in which the translation becomes challenging for the translators, especially at the time of translating cultural words or phrases. The reason why the translation process becomes difficult is due the translator has to find the right equivalent in the target text or to provide a brief explanation regarding to the specific word or phrase in order for the readership to be able to understand the message. The translation

procedures studied in this investigation consist of transposition, modulation, omission, amplification, explicitation and literal translation.

### **3.4.3 Glossary**

The Cambridge Dictionary (n.d.) defined the glossary as “An alphabetical list, with meanings, of the words or phrases in a text that are difficult to understand.” Moreover, the glossary in this research work covers a list which includes the source language words or terms that are difficult to understand or interpret in the target language. They will be accompanied with the corresponding translation or equivalent in the target language, and also there will be a small definition in case that it is necessary to explain the term or the word for a better understanding by the target language readership.

## **3.5 Data Collection Instruments**

According to Sepúlveda (as cited in Faculty Development and Instructional Design Center from Northern Illinois University, 2005): “The data collection is the process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes.” Therefore, the data collection instruments are the tools that the researcher is going to use in order to answer the research question and accomplish the objectives stated at the beginning of the investigation. They are going to help the researcher to gather as much information as possible in order to achieve the desired conclusions regarding to analyzing and translating the texts mentioned earlier in this research. The instruments that are going to be used in this investigation are: the text analysis chart, the glossaries, and the color-coding.

### **3.5.1 Text Analysis Chart**

The first instrument the researcher is going to use is the text analysis chart. Newmark (1988) mentioned that there are two purposes when reading a text. The first one is to get a general idea about what the text is about, and the second one is to read it from a translator's point of view in order to identify details that we as translators have to analyze when developing a translation. As mentioned before, it is important to perform a general reading and a close reading of the source text. In the general reading, the translator gets the picture of the text in order to understand the main idea and the topic that the author is discussing. On the other hand, in the close reading, the translator must pay attention to the details, words that are difficult to understand, idioms, and colloquialisms, since he will have to find the best equivalents in the target language in order to translate those terms in the best and accurate way for the readership to understand them. Therefore, the text analysis chart is quite important for the researcher in order to take into account all the details previously mentioned when translating the texts. The text analysis chart is going to be shown in the following table.

*Table 1*

Text Analysis	Document from Spanish into English	Document from English into Spanish
Text Style		
Text Function		
Stylistic Scale of Formality		
Stylistic Scale of Generality or Difficulty		
Stylistic Scale of Emotional tone		
Type of Translation		

*Table 1 shows the table that will be used to analyze the texts under study.  
Source: Researcher's own creation*

### **3.5.2 Color-coding**

The second data instrument will be the color-coding. It will be used to represent the different translation procedures that are going to be applied to develop the translation. Regarding this research, the investigator will use 6 different translation techniques, and each technique will be represented by a specific color. In addition, two documents are going to be translated, one from Spanish into English and other one from English into Spanish, 20 pages or more each one. From those 20 pages, 15 paragraphs will be chosen from every document and will show the color-coding instrument being applied. Therefore, each paragraph will be analyzed and the translator will apply the right technique in order to translate it, so each paragraph will be



underlined with the specific color that represents the technique used to translate that specific piece of text. The color-coding chart will be shown in the next section.

**Table 2**

<i>Technique</i>	<i>Color</i>
<i>Transposition</i>	Red
<i>Modulation</i>	Green
<i>Omission</i>	Yellow
<i>Amplification</i>	Purple
<i>Explication</i>	Cyan
<i>Literal Translation</i>	Magenta

*Table 2 shows the color that represents each technique in the color-coding instrument.  
Source: Researcher's own creation*

### **3.5.3 Glossaries**

The third instrument corresponds to the glossary. As mentioned earlier, the glossary will include the source language difficult or troublesome words or terms that are difficult to understand or interpret by the readership. The glossary is a very important aspect in the translation process, since it helps the translator to translate the source language words or terms into the target language in a concise way. In addition, it helps the readership to understand those words or terms. In this research project, two glossaries are going to be created. One for the

document from Spanish into English, and other one from English into Spanish. The glossary from Spanish into English will be divided into four columns, in which the first column is going to include the term in Spanish and the second column is going to include the term in English. Then, the third column is going to cover the part of the speech to which the term belongs to or the grammatical category. Finally, the fourth column is going to contain a small definition of the term. The table that is going to be used for the glossary from Spanish into English will be shown below.

***Table 3***

<b>Spanish Term</b>	<b>English Term</b>	<b>Grammatical Category</b>	<b>Definition</b>

*Table 3 shows the table that will be used to create the glossary from Spanish into English.  
Source: Researcher's own creation*

The glossary from English into Spanish will be divided into four columns in which the first column is going to include the term in the source language and the second column is going to include the term in the target language. Then, the third column is going to cover the part of the speech to which the term belongs to or the grammatical category. Finally, the fourth column is going to contain a small definition of the term. The table that is going to be used for the glossary from English into Spanish will be shown below.

***Table 4***

English Term	Spanish Term	Grammatical Category	Definition

*Table 4 shows the table that will be used to create the glossary from English into Spanish.  
Source: Researcher's own creation*

### **3.6 Collection Data Process and Data Analysis**

First, the translator is going to read both texts by doing a general reading to get the general idea about both texts; this followed by a close reading to identify the details, unusual, or troublesome that are difficult to understand. Then, the translator is going to continue with the analysis of the texts where she will identify the text style, the text function, the stylistic scale, formality, generality, and emotional tone. By doing so, the translator is going to choose which are the best translation techniques that should be applied in the translation process in order to translate the texts in an accurate way. After selecting the translation techniques, the translator will put into practice the color-coding instrument. As explained before, the color-coding instrument will include translation techniques such as transposition, modulation, omission, explicitation, and literal translation represented by a specific color. Thus, the color-coding will be used in 15 paragraphs from each text. Consequently, the translator is going to underline each piece of information translated by the specific color. For example, if a sentence is going to be translated by using the transposition technique, the translator is going to underline that sentence with color red (go to the color-coding chart above to get a better idea).

Finally, the last instrument that is going to be applied on this research are the two glossaries for both documents (from English into Spanish and from Spanish into English). They will include all the unusual words that are difficult to understand for the readership. The glossaries will follow the following order: the source words, the target words, the grammatical category, and a short definition. The glossary is a time saving tool for the translator, since in some texts the troublesome words can appear several times, so she will not have to explain the meaning of the word every time it appears in on the text. Moreover, this can also be a fundamental tool, for future translators, as they can work faster since they can consult the right translation of the troublesome words in the glossary and will not have to spend hours researching for the right translation. Finally, the readership will be able to interpret the text in a better way, since it will be able to consult any troublesome term or word in the glossary.

## Chapter IV

### Translated texts

#### 4.1 Translation of the document “El hombre y el paisaje” from Spanish into English

#### EL Hombre Y EL Paisaje

##### I. Introduction

*Al paio y otros cuentos* by Jorge Montero was published in 1966. This first edition was received with two small comments that have remained loose in newspapers of that year: one by Alberto Cañas appeared in *La República* and the other by Inés Trejos in *la Prensa Libre*. A third comment, by Juan José Gómez, appears as the prologue to the second edition published by Editorial Costa Rica in 1971. Alberto Cañas points out that literature sometimes prevails over narration in some tales; furthermore, he gives some reasons for considering *El Regreso*, *La Doma*, and *La casa en la tierra* as the most successful stories in the collection. Inés Trejos, for her part, emphasizes the poetic style and the existential humanism present in these narratives. Juan José Gómez sees in Montero's stories a direct approach: the man squeezed against the landscape, to engage in a struggle from which the fatal arises as the third constitutive element of these stories. Gómez only states the role of the geographic landscape and its influence on human behavior.

We want to broaden the perspectives of analysis. We will study the landscape in three different but complementary approaches: the scenic landscape is of interest because in it rests the poetic and lyrical force of some stories; the geographical landscape that, as a condition of

Hispanic American nature, largely determines the attitude and behavior of man; and the social landscape, because of the natural conditions yield at a certain moment before the force of human types.

The different spaces make this work contributes new forms of knowledge of geography, human types, activities, and language that are offered more integrally since, as Alfonso Reyes says in *El deslinde*, it captures man in all his integrity, not only the knowledge, but also the feeling. This capturing of man in his two poles, reason and feeling, leads us to what Unamuno called “intrahistory” those minimal details that really identify and individualize a people, a region, or an individual.

## **II. The Scenic Landscape**

A fundamental element in *Al Pairo y otros cuentos* is the interaction of man with the landscape. This duality is not presented in an unilateral and unique way but shows different degrees and nuances. For this reason, each story cannot be totally placed in a single tendency; rather, they almost always take their place through a dominant nuance, although not, we repeat, unique one.

In some narratives, a contemplative attitude towards the landscape prevails in the narrative, but full — and this is fundamental in these stories — of sentimental projection. It is not an idyllic attitude towards nature but the projection of the inner drama of a character. We find two stories with this nuance: *Al pairo* and *La casa en la tierra. Por el mismo trillo* is a scenic landscape, but in the first perspective, that is, the landscape as a physical environment that surrounds the character and dominates contemplation as an explanation of being.

*Por el mismo trillo* is narrated from the perspective that Pouillon calls “vision with,” which is, the narrator only offers the explanations and events that the characters have encountered and experienced, he cannot anticipate, but rather narrates what the character experiences. This point of view changes in some passages and the reason is that the story pursues, rather than offering a narrative, the penetration into the psychology of the Indian in consonance with nature. When external events are narrated, the “vision with” works wonderfully:

*“There were, however, changes in the ranch; the benches had firm legs and the floor was clean; but what surprised Raimundo the most was the door: he always found it closed, but not simply closed, as always, but locked with a thick padlock attached to two rings, as if Israel had something he did not want to be stolen.”*

However, as we penetrate deep into the thoughts of a character, this narrative perspective is diluted and gives way to the “vision from behind” that allows knowing even the secret desires:

*“Israel never thought that the waters of its days would come to grow and carry away trees that planted again in his land, would flourish.”* (pp 94-95)

The above interests us as a basis for commenting on the statement we made a moment ago in the sense that the story aims to offer the psychological of the Indian in consonance with nature. At the beginning of the story, the landscape is clearly scenic, then the narrator looks for an image that allows him to give the exact vision of the mentality of the Indian and the loneliness of a fugitive. He finds it in the T rraba River:

*“The Indian rowed furiously, hitting the water with the oar, as if to retaliate with the T rraba, as if to charge the river for the sin of being of his own blood.”* (p. 100)

By introducing the characters, the narrator initiates the man-nature integration by offering a single unit that can be confused in his solitude and mystery:

*“Raimundo was for Israel Mendoza (...) something like a god of the mountain, or rather like deity of the river, because there are those who believe that the Indians have the soul of the river, or that the Térraba has the soul of an Indian: meek, patient, silent, indomitable.”* (p. 88)

The Indian and the river are identified in such a way that when man is powerless before a force, the river is personified and assumes “the task of defending the solitude of Israel.” And, for a moment, the struggle of man against nature is posed, which in here is defeated because all its forces do not unite: the Térraba defends itself furiously, but the mountain does not respond the same and the fight is lost:

*“... the mountain, which does not have the soul of an Indian that allows it to wait to strike the blow in time (...) wanted to stand firm the attack and at the first collision against the tractors and the dynamite jumped to pieces.”* (p. 89).

Nature proves to be overpowering and defends itself from the outrage of progress, takes revenge, and becomes the protagonist of a tragedy; however, nature does not infect man to determine his behavior. The tragedy suffered by nature is not the same as that one of the characters. It is just a detail to reinforce the loneliness. The message of the matter is evident by the comparison of the behavior of the white man, equal to that of an animal, with the one of the Indian, who is farsighted and intuitive. In the end, Raimundo has come, in silence, to foster a sincere friendship with Israel, a friendship that leads him to understand, in a certain way, the behavior of the white men reflected in the tepezcuintle:



*“Let them keep going over and over again through the same trails. The Indio Raimundo would not be waiting for them.”* (p. 104)

The first objective has already been achieved: to equate the behavior of the Indian with a primary and intuitive instinct that arises from contact with a repressive and fierce nature, which forces him to acquire certain behaviors. However, the message of the story takes us further if we look a little closer. Many elements of this story become obvious symbols of a historical reality.

The Indian has inherited mistrust. The clash with the conquerors; the disappearance of a magnificent ancestral heritage at the hands of whites who saw in indigenous practices only paganism and not the deep truth of a religious rite; and, as if that were not enough, the slavery and exploitation of the race could only create distrust and fear towards the new man that he encountered. Therefore, he seeks his refuge in the natural element that has never been so adversed to him. That is why *“there were many strangers to that friendship between two so different men; between the one who came and the one who was; between the white and the Indian”* (p. 90).

All of the above justifies that the trail in this story is not a broad path, but a brief opening, marked by custom, in the complexity of human relationships. Raimundo never really gets to understand Israel's thought, friendship is neither communication nor affective relationship; it is just sharing a situation, a place, and a solitude.

Now we understand why the loneliness of the two characters is different. Israel's loneliness is imposed, he is a fugitive convict that society has set aside for a crime; Raimundo's loneliness is not born from personal guilt, but from a complicated historical process. In this sense the story is very evocative; it reflects a fundamental facet of the reality of the Indian. This is

achieved through a literature very close to our own that allows a knowledge of the soul, attitudes, and reactions of the Indian.

Raimundo is not an instrument of social protest, but his image, masterfully drawn, leaves us with a "something was not right" surrounding the goal. His attitude is disturbing, his silent and inexpressive feeling is:

*"Or maybe the knot he felt in his throat would have risen to his eyes and melted into water. But he was born an Indian. Indian without water and without words, like stones..."* (p. 103)

Silence and inexpression are inherent qualities of the Indian; they provoke a muffled drama inside the character who carries within himself the deeply human message of the sentimental value of the forgotten indigenous person.

The Indian in Costa Rica, despite the fact that his material crisis is known, has never been seen as a social problem that must be solved. In literature, this has not been taken as a problem in literature, either; at most, his situation has been objectively drawn, but his behavior and his very marked inclination to silence have given material for very successful stories because the very lack of expression worries us since we cannot fully know his soul. What worries us most is the unconscious desire to know the answer to this question: What does the Indian think of the entire historical process that weighs on him? Jorge Montero and Carlos Salazar H. have taken good advantage of the Indian's silent attitude.

In the stories, *Al Pairo* and *La casa en la tierra* we find the other dimension, which we noted when focusing on Jorge Montero's scenic landscape: the projection of the character's inner

drama into nature. Nature is the mirror where a character sees his circumstance and his self-reflected.

The title *Al paio* is symbolic. The starting point is the classic motif that compares life with its navigation: *“Living is like sailing. It's like steering a bongo”* (p. 15). Thus, from the first moment the narrative is linked to nature: life and the sea are identified. The external action is almost null, what is powerful is the character's internal drama and the effort that he makes to explain his state of mind.

The story begins with an effect (*“... and I have been left to the paio!”*) and symmetrically closes with the same circumstance (*“The bongo has been to the paio ...”*). A simple temporary game places the results first and later explains the causes.

The prose stands out here for its lyricism. Some passages are really poetic prose:

*“When I went out on the bongo, I would take her with me and if not, from the moment I loosen the rope, I did nothing but to count the hours until return. I always had her image on the horizon: in the lamplight of the constellations”*(p. 17).

In this case, nature is environmental. It is the life-navigation duality that offers the dramatic effect.

The story was developed in a “crescendo.” At the beginning, the reasons why the character seeks companionship are offered: loneliness and the “desire for something solid.” The drama begins to develop with the birth of a silent, inexpressive, but deep love (*“— You should see how he ties a pair of braids. I was anchored to my wife”*) (p. 17). The woman takes shape in

the soul of the bongo, but not in his physical presence; thus, the narrator achieves to create the final outburst only in the protagonist. The loneliness born as a result of adultery is reflected in nature as a mirror of the inner drama: “*The bongo hardly sways and the candle does not swell*” (p.20).

It is a remarkable story for its possible humanism, it poses man in his daily life nuanced with problems and joys.

We find the same Montero of *Al Pairo* in *La casa de la tierra*, but more mature. It is stylistically the same, it offers a motif similar to the previous story; the landscape is also the symbol of the drama of the character who narrates –in first person– his own story.

This is one of the best stories of this collection. The protagonist's motives are the same as in *Al paio* (“*it is hard to have a as a house a bongo always with water underneath*”) but strengthened by the ideal of the son. Motherhood broadens the image of women who, although anonymous, become a symbol of the homeland, of the ideal that motivates existence. The man ties the blue ribbon to the mast with which the woman tied her braids “*to have a bongo with a flag*; and now the symbol takes shape:

*“Every man needs a flag to shelter under. A flag means homeland, and homeland means land, home, a woman, and a child. The blue ribbon, then, is the flag of my homeland. I left with it hoisted and there it is, not even the storm made me take it down”* (p. 125).

This symbol is reflected in several tales by Jorge Montero. This man-land relationship represents a daily myth. Man faces the sea as his daily adventure; the sea is the office, the factory, the university. The land, here made woman, represents the forces that attract us to what is ours, to what is concrete and solid. It is what in the adventure moves us to return (“... *when the*

*night took me far away, I would also go back to her!”*) (p.123), the telluric force that demands the return to the origins, to the land as a fertile and primary element.

Nature enlarges as inner anguish grows, it infects the state of mind as in Romanticism, but it is not sentimental contemplation but the projection of a tragedy. Nature is a parallel to the soul.

As in *Al pairo*, there is a temporal game. It tells us something that happened without telling us the causes (*“I fought for hours against the storm”*). The ideal supports man in the fight against natural forces:

*“Every man needs a flag to shelter under. A flag means homeland, and homeland means land, home, a woman, and a child. The blue ribbon, then, is the flag of my homeland. I left with it hoisted and there it is, not even the storm made me take it down”* (p. 125).

At the end, they are again in line with the character's soul: everything is calm, the sun is shining, the breeze blows happily, then:

*“I am a sunken man.*

*Only the living sink. The dead float.*

*— I know I live!”* (p. 127)

### **III. The Geographical Landscape**

In this section, we can find most of Jorge Montero's stories. Nature has always played a primordial role in Hispano-American literature. The brave and overwhelming nature has stolen a key role since the first chroniclers of the Indies. Many chronicles are narrations of the struggle

against nature rather than against men. In the regionalist novel, its role is emphasized, and it becomes the protagonist, that is, the confrontation with man makes it the element that carries out the action.

In Jorge Montero's stories the influence is notable but not radical, nature in some stories determines both the behavior and the activities of man. It is an influential and powerful nature, but always beautiful.

We place in this aspect five stories: *El temporal*, *Tres cruces*, *Una puñaladita*, *Costa y sierra*, and *La doma*." In them, although nature dominates man, it does not exterminate him; rather, it forces him to act in accordance with what it is. That is to say, the natural environment determines the behavior that man must adopt. In *El temporal*, for example, the dominant nature mixed with religion, superstition, and hunger move man to act in a certain way. At the beginning of the story, nature gains strength, fills the whole environment and defeats human strength:

*"It rained more.*

*The river rose more. It closed its arms, and the town got trapped between them.*

*All the rivers rose. There were no more roads. Just rivers.*

*There were no more ranches or cornfields, or wheat fields:*

*- just hunger!"(p. 36)*

The resolution to the conflict is based on two principles. The first is the one that prays that where the evil is born, the remedy is born, and the second is the rite of sacrifice as a way of salvation. The cause of the punishment is the injustice that reigns in the town, "bad people" who:

*“Take most of your harvest and leave you a handful of corn so that you do not starve at all, and you can continue working for them. People who smash your head with a cudgel if you take one more drink than necessary” (p. 38).*

The solution, then, is to seek the balance, the justice that evens the balance. Man becomes the executor of divine justice (*“God (...) would not appease his wrath as long as there were evil ones”*). The ancient tradition is invoked: when a ship was hit by a storm, a crew member who was believed to be the cause of the evil would be sacrificed by throwing it into the sea to save the others. The same is true in this tale: the villains of the town must die to appease the wrath of the natural forces:

*“The river lowered its voice and kept whispering as always, humble, to the ears of the ranches that were still standing. The sky opened up and the sun — at last! It turned its eyes towards the town, pitying its inhabitants” (p. 40).*

All the reward, the blessing of light was achieved through human action.

The story closes with a very accomplished irony. At the end of the biblical flood, God leaves the rainbow as a sign that this destruction will not be repeated. In the story, the guarantee, the sign that there will be no other storm, is a more effective and determinant instrument: the machetes. In short, nature forces man to act and direct his activity in a certain way in order to survive.

*Tres cruces* is more poetic than the previous one. The confusing ending seeks precisely to divert attention from human action to look for values in other contents. In this story, the prose is very lyrical and richly extensive. The most marked motives are death and revenge, in an

environment of a fierce and hostile nature, full of rain. The rain is the element that will move the whole story:

*“Here the rain is measured by days.*

*The rain for days.*

*And the distances by the crosses sown along the roads” (p.57).*

It is a symbol of both life and death; life for nature, death for the man:

*“The vegetation grows with water, although from the same water come the heats that does not allow men to grow up” (p.57).*

Man's relationship with the natural elements, plant and animal, is established: the tree lives longer because it has roots, the horse because it has no passions; men, on the other hand, "they last shorter time, because either the fever *or the water from the currents, or the currents that are made within themselves take them away*" (p.57).

From the beginning, the total integration that takes place between man and nature is evident. Florencio must face two forces at the same time: nature and human resentment. This clash produces three deaths: the one of the two Rosales, executed by Florencio, and the one of the latter at the hands of Julián.

Throughout the story, life and death are linked to nature by the same element: the cross. Life is a cross, death is sealed with a cross, and even the trees are crosses.



What is deep about the story is the heavy fog in which it is developed: puddle, rain, envy, violent passions. We find, once again, the tremendously human imprint that prevails in Jorge Montero's narratives.

The story creates a cloudy and diluted physical environment, almost imperceptible, in accordance with the spiritual space. Nature thus responds to the narrative steeped in death and resentment, wrapping it in an unequal relationship from the beginning of the story: *“Men pass and trees endure.”* The trees are clinging to the bowels of the earth, the men are placed on it. Precisely, this unbalanced clash produces fatality. “The fatal” that Juan José Gómez in his analysis, proposes as the third constitutive element of Montero's stories. Here, as in no other story, bitterness and violence consume the narrative. It is a story taken from the struggle with nature, which causes anguish in the face of death and oblivion as an end.

*“When a man is finished, all that remains of him is a cross with his name sown on the mountain and a horse that changes its rider. The letters are washed away by the rains, the cross sprouts and then there is nothing left of him”* (pp. 57-58).

The story is full of lyrical motifs, loneliness, destiny, death, resentment, revenge, fear. All united and well spun, without smearing of blood, produce a penetrating tale.

In *Costa y Sierra*, nature assumes two functions: first, it determines the behavior of the characters, and it is also a symbol. A snail — a natural element — represents bad luck and an affective attachment to the sea.

The title of the story expressly anticipates the duality that is offered, personified in two young men formed in two different environments: Pedro Juan's son on the coast and Miguel

García in the mountains. The outcome has been developing since the amusements of two children are known: Pedro Juan's son:

*"He played on the little beaches, when the tide went out, he walked through the shipyards and collected the snails and shells" (p. 23).*

Miguel's amusements were different:

*"While they were waiting for the animals to come out, the old man took the bottle out of his saddlebags, gave it a sip and passed it to his son. – So that he would become a man."*

On Sunday morning, before mass, the old man took him through the pastures to the river to watch the girls bathe, hidden in the tall grass. The mother protested.

*"— We have to do it, man! - her husband replied" (p. 28).*

*It is a sexist education, the man "diploma" (initiation rite) comes at the age of ten:*

*"When he turned ten years old, his father gave him a real machete, and he lacked nothing. The old man took him to a paddock to show him how to use it by force" (p. 29).*

Up to this point, the environmental influence is decisive. The action takes place in a diluted and not very concrete environment that gives space for the snail symbol to gain strength. Bad luck is shown since the first moments:

*"Pedro Juan took away the shells and snails from him and throw them into the sea again, because they attract bad luck" (p. 24).*

When the father gets ready to fight the vague armed battle for freedom, the snail is the link with the memory. And from here on, this element will be the sentimental union to the

marine environment and what is his. At the end, bad luck splits in two: Pedro Juan's death and the situation at his ranch:

*“The man opened his hand and the snail fell into a puddle” (p. 31).*

*“The son no longer knew what to do with so much shell. . .” (p. 32).*

The conflict of the characters, despite having serious dimensions, is not chaotic because the woman and the child are not deliberately well individualized, they are a material possession:

*“Pedro Juan had a bongo.*

*He had an axe, a knife, a woman, and a ranch.*

*He had a harpoon with four points, a hook, and a son” (p. 24).*

In *Costa y Sierra*, the environmental and scenic nature and barely shown with fast and expressive strokes. What is important is the influence of the geographical environment on the behavior of the characters.

A stab is somewhat different in its style and especially in its vocabulary. It is also the only story that changes person when narrating. Two narrators tell the story. One in the third person, witness, is spinning the narration offered by the protagonist of his own story. They are two different styles. The first is correct and precise:

*“I felt no hatred, no anger, nothing but the bitterness of being aware of the fatality that had to be accomplished” (p. 69).*

The second reproduces popular speech with its turns and variants of pronunciation. It tries to capture the speech of the rustic Nicaraguan:

*“—But it was my child’s mom! . . . Above all, the one called Lisímaco Ledejma, because that is also my name and so, if they curse at him! It is as they were cursing at me” (p.71).*

In this story, there is no scenic passage. It could well fit into the social landscape because the desire to paint a type, his mentality, and reaction to a given situation, is remarkable.

However, we believe that the central message of the story is the function of the law as a natural instinct, mixed with the contact of a rude nature, even though it does not appear expressly in the story. Sexism so marked in the Hispanic American mentality, appears here with splendor.

This behavior is not born from a philosophical attitude, far from it, but from man's contact with hostile nature. This brave and determined confrontation produces a personal pride that unleashes instinct as a form of identification, an instinct that sets aside women to a level of utilitarian object.

Here the only thing that moves the character to act is natural instinct, honor understood as humiliation of male pride. The idea of honor is captured by the ironic relationship with the animal:

*“And the man to whom they put the cachamenta on has to take it off, before they confuse him and make him stick his face to the ground. And since they say that man is known by word and the bull by its horns, you have to maintain the difference” (p. 70).*

Revenge is obtained with blood. The death of the guilty is the solution to the outraged honor. First, the man-to-man confrontation with the boy; and then, the “affectionate” stabbing of the young woman:

*“I gave it to her small and pretty, pretty like her. I pushed it gently, with all affection, it only got a little stuck when it hit with a little bone. . . ”* (p. 72).

We have reached the last story that we had placed in the geographical landscape section. In this one, nature determines behavior. Sexism is one of these attitudes and *La Doma* represents it.

In our opinion, this tale is the best of Jorge Montero. The balance is achieved in both style and theme, in form and substance. The parallelism he establishes between the taming of a colt and the conquest of a woman is very successful, full of suggestive images, color, and speed.

The title of the tale is both, literal and symbolic. It certainly narrates a scene where beast and man merge in an exhausting work. The man-animal confrontation is carried out in a display of agility and physical strength. Let us see for example this remarkable image:

*“Two biceps swell and a branch of veins bulge as two knees clench and two feet brace themselves to the stirrups. A head sticks to the barn or a mass raises dust and rumbles against the ground, so that the red-hot iron sets the mark”* (p. 77).

The symbolic dressage in the conquest of Florinda Vásquez by Bienvenido Briceño, which actually happens in reverse. The man-nature relationship is repeated with Florinda’s comparison with a filly. Montero’s prose is adequate to the content he expresses. Thus, man’s relationship with the beast fills him with animal strength:

*“Accustomed to put up with anything that came his way, run over mares and heifers, and knock down beasts and women by the mere impetus of his manhood, he could not understand the girl’s desire”* (p. 78).

And even the intimate relationship of the two characters is confused with a bestial struggle, where taming is identified with the sexual act:

*“ . . . Bienvenido knows what the beasts feel when they are being tamed: two thighs that squeeze it as if they wanted to crush its bones and two claws that grip the back of its neck” (p. 81).*

The story is a beautiful picture that captures the essence of the Pampas environment, the verses, the liquor, the dance, the work, all integrated in a fast, exciting, and even aggressive style due to its directness and firmness.

Man and nature merge into a bundle of struggle, joy, and furious activity. The landscape is an indispensable reference, offered in quick flashes and accurate brushstrokes.

*La doma* as a structure of meaning manages to create a varied, agile, and multiform world. Verisimilitude, insight, poetry, all fused into a magnificent tale.

In the classical world, the fame and immortality of a hero was fully perpetuated only when his exploits were recounted by poets. Poetry and song were the way to immortality. Both glories and bad actions are remembered by what poets have said about them: the singer has in his hands the honor — social recognition — of the heroes. In *La doma*, there is a reference to the Glory perpetuated through singing.

*(Bienvenido Briceño) “will live after the day when a horn destroys his entrails or a blowout against the barrier breaks his neck: his name is already in the mouths of the singers” (p.76).*

Paternity makes the defeat of Bienvenido Briceño sweet. In the face of a future child, anger becomes joy and the iron of possession and does not mark bright red but red white.

#### **IV. Social Landscape**

In some of Jorge Montero's stories, the natural landscape yields to the force of human types. Thus, more than a physical landscape, a physical-social landscape is created. The best example is *El Regreso*.

This story is a flash of inner drama and psychological penetration of the character, but the train ride allows the presentation of a great variety of types and situations that are precisely the framework in which the character thinks about his particular circumstances. The technique to develop the story is well managed and achieves to create a contagious suspense. The narrator advances some sentences that fill the narration with suspense because only at the end, the situation of the prisoner is well clarified. It is a resource to understand the character and reflect the “muffled” drama of his tragedy, which can be reduced to the “love-destiny” dualism. The surprise ending strengthens the impression of bitterness left by the narration.

We know in the story three main human types and a large amount of physical space. This is properly a train, but it passes through many places, each of which is linked to the memory and feeling of Adolfo Linares. The groups could be summarized as follows: Adolfo and his family, those who enter and leave the train, and Sergeant Chitay, who despite being indigenous has a position that makes him despise those of his race. The characterization of Chitay is achieved with only one element: his discomfort for the indigenous people that surround him, summarized in his phrase:

“—Stupid people! . . .”

Linares identifies with his children through memory and with his wife through love and desire:

*“Every time I thought of her, I felt the pounding of blood in my ears, and I confused the pounding with the noise of the train” (p. 45).*

All this desire becomes dramatic at the end, when we realize why Adolfo had to remember the marriage date without taking off the ring:

*“Adolfo Linares felt that his wrists were splitting from the effort, but he could not break the tie that had his arms tied behind him, and he could not open them to clasp her between them” (p.53).*

The greatest variety and lightness of the story lies in the number of towns visited and the activity of people who get on and off the train. At each new stop, the narrator uses a Costa Rican folkloric way: to force a word until give it a comic nuance: it is born from the name of the place where people arrive:

*“—Auyón!. . . Those who howl are left!” (pág.49).*

*“—Down with the spirits... -Station of the Spirits!” (pág. 50).*

The variety and colorfulness of the people is offered in quick and accurate images:

*“Skies. . . trees. . . indigenous people . . . ranches at the edge of the road, hands than greeted the train that passes every day with the same indigenous people, with the same gestures. . .” (p. 50).*



The landscape is almost exclusively human. The coloring is not that of the natural elements but the one of the multi-colored indigenous costumes.

The narrator manages to reflect a contrast between the speed of exterior images, the route of the train, with the slowness of the anguished thoughts of Adolfo Linares. The change of rhythm in the narration is evident, but necessary to create the external environment of variety and light and the interior environment full of loneliness and repression.

The last story in the *Al paio y otros cuentos* collection is *Perder un barco*. The lyricism of the prose gives this story a decidedly poetic tone. We place it in this section for one main reason: the action of the story has almost no force, it offers the exchange of an adventurous life for something that “is worth it”: a woman different from the rest. On the other hand, the port atmosphere gains strength, full of light, noise, bars, women, and loud music.

The tale is fluid and simple because also here, as in *El regreso, Al paio and other tales*, what is important is the inner events of the protagonist’s thought as an action; the physical environment is the nocturnal color of a port, as we already stated.

The return of Mateo to the port is just another routine, until the love for the land and the solid, forces him to lose the boat .In this story, what we discussed on *La casa en la tierra*, is presented even more clearly, that is, the woman as the symbol of the concrete, of the land as a fertile and productive element, as opposed to the sea, a symbol of the adventure, and the passing of time.

In *Perder un barco*, we grasp and desire the land by the smell:

*“He closed his eyes to appreciate the smell more and remembered that it was the one of the earth when the rain began to fall” (p. 112).*

The unconscious love to the *earth* is always increasing by the smell:

*“His face was clean, and he smelled of earth; Mateo was sure that his smell was the one of the earth, the smell that only in dreams he remembered” (p. 115).*

It is the desire for a life beyond docks, lights, women, paint, and rum; that is, the desire for a productive life, symbolized in the woman who has already borne fruit: the son that she carries by the hand when Mateo finds him, reinforces this message.

The above is the dreamed landscape. The real one is more agitated and multicolored. In a port, money gets everything there is (*“everything desirable, whether it is a bottle or a woman”*). Mateo leaves one cantina to fall into another one *“full of lights, lit up like a ship on a party night” (p. 111)*. This environment of women *“who no longer have a name,”* gradually narrows so that the dreamed landscape expands: *“the grass, the fresh water that falls on the earth and from the earth; the things, in short, that are the port of a life” (p. 116)*. This desire for something concrete, firm, is constant in Montero Madrigal’s stories. The sea never offers stability, only anxiety and grief. The valley, the grass, and the rain are always vivifying in his stories, although, as we also saw, they can become aggressive.

## V. Conclusion

Jorge Montero’s stories have almost no external action, but they are full of anguish, and although the drama never reaches the strident scream, it exists muffled, on every page: the action

is internal. Fatality and bitterness arise largely from the clash with nature that is silently internal in human life until determining it.

Our lively and excessive nature, which in the Hispanic American regionalist novel overcame the characters and carried the action forward, appears again in some of Jorge Montero's stories as an "actant" and not of "background curtain."

Jorge Montero's style is decidedly polished and therefore light, and expressive. His will of style is evident because each story is born tightly, but retouched and polished, looking for the term, the metaphorical twist or the image that synthesizes, shaping it, a situation.

There are ten stories that seek a way out, an explanation to life, to fatality; they collect situations that all men have experienced: the anguish of loneliness, the despair of disillusion; the hope of a better tomorrow.

Montero Madrigal masterfully masters the difficult technique of the short story. In each one, an essential message goes deep because it is primary and decisive: revenge, loneliness, pain, work, love, land, man, nature.

Many other themes could be analyzed in these stories: for example, fatalism, and the religion-superstition duality, present to a greater or lesser degree in each of the stories.

Another structural feature of the stories in *Al paio y otros cuentos* deserves special mention: the outcomes. Almost all stories (six out of ten) end with a series of quick impressions that emphasize the uneasiness and drama that has been narrated. The outcomes are built based on accurate and light images. Montero's work deserves more attention from scholars of our literature, as it contains important values that deserve to be made explicit.

## 4.2 Translation of the document “Wind, Sand and Stars” from English into Spanish

### La Nave

En 1926 me inscribí como estudiante de aviación en Compañía Latécoère, antecesora de Aeropostale (hoy Air France) en la operación de vuelos entre Toulouse, en el suroeste de Francia y Dakar, en el África occidental francesa. Estaba aprendiendo el oficio, sometiéndome a un aprendizaje que realizaban todos los pilotos jóvenes antes de que se les permitiera transportar el correo. Subíamos a las naves y las llevábamos en vuelos de prueba, hicimos aros dóciles y pequeños entre Toulouse y Perpignan y recibíamos aburridas lecciones de meteorología en un hangar helado. Vivíamos con miedo a las montañas de España, las cuales aún no habíamos sobrevolado y con temor por nuestros mayores.

Podíamos ver a estos veteranos en el restaurante de campo: rudos, particularmente no accesibles y con cierta inclinación a la condescendencia cuando nos brindan el beneficio de su experiencia. Cuando uno de ellos aterrizaba, empapado por la lluvia y retrasado, procedente de Alicante o Casablanca y, uno de nosotros le hacía preguntas humildes sobre su vuelo, la misma rudeza de sus respuestas en estos días tempestuosos era suficiente para construir un mundo fabuloso lleno de trampas y escollos, con acantilados que aparecen de repente de la niebla y corrientes de aire que tenían una fuerza capaz de arrancar los cedros. Dragones negros custodiaban las bocas de los valles y grupos de relámpagos coronaban las crestas, porque nuestros mayores siempre se esforzaban por alimentar nuestra reverencia. Pero, de vez en cuando, uno u otro de ellos, eternamente venerado, no regresaba.

Recuerdo, una vez, que Bury regresó a casa, quien más tarde moriría en un espolón de los Pirineos. Entró al restaurante, se sentó en la mesa común y se dedicó impasiblemente a su

comida con los hombros todavía arqueados por la fatiga de su reciente prueba. Era el final de uno de esos días fatales en los que, de un extremo a otro, los cielos se llenan de mal tiempo, en el que a un piloto le parece que las montañas se revuelcan en el lodo como un cañón que estalló en las cubiertas de un antiguo hombre de guerra.

Me quedé mirando a Bury, tragué saliva y me aventuré, al cabo de un rato, a preguntarle si había tenido un vuelo difícil. Bury se inclinó sobre su plato con el ceño fruncido y absorto, no podía oírme. En aquellos días volábamos en naves abiertas y sacábamos la cabeza por el parabrisas, cuando hacía mal tiempo, para orientarnos: el viento que silbaba en nuestros oídos tomó mucho tiempo para despejar nuestras cabezas. Finalmente, Bury levantó la mirada, pareció entenderme, ya que recordó a lo que me estaba refiriendo y de repente soltó una risa brillante. Este breve estallido de risa, de un hombre que reía poco, me sorprendió. Por un momento, su cansado ser se iluminó con ella. Pero no dijo una palabra, bajó la cabeza y siguió masticando en silencio. Y en ese lúgubre restaurante, rodeado de los sencillos empleados del gobierno que se sentaban allí reparando el desgaste de sus humildes tareas diarias, mi compañero de comedor de anchos hombros me pareció extrañamente noble; debajo de su piel áspera pude percibir al ángel que había vencido al dragón.

Llegó la noche en que fue mi turno de que me llamaran a la habitación del jefe de campo.

Él dijo: "Te vas mañana".

Me quedé inmóvil, esperando a que me despidiera.

Después de un momento de silencio, agregé:

¿Supongo que conoces las regulaciones?

En aquellos días, el motor no era lo que es hoy. Se caía, por ejemplo, sin previo aviso y con un gran crujido como el estallido de la vajilla. Y uno simplemente se daba por vencido: no había esperanza de refugio en la corteza rocosa de España. “Aquí”, solíamos decir, "cuando tu motor se va, tu barco también".

Un avión, por supuesto, puede ser reemplazado. Aún así, lo importante era evitar una colisión con la cordillera y, volar a ciegas a través de un mar de nubes en las zonas montañosas, lo cual estaba sujeto a las sanciones más severas. Un piloto en problemas que se enterrara en el algodón blanco de las nubes podría chocar directamente contra un pico sin verlo. Por eso, esa noche, la deliberada voz repitió insistentemente su advertencia:

“Navegar por la brújula en un mar de nubes sobre España está muy bien, es muy atractivo, pero...”

Y me llamó la atención la imagen gráfica:

"Pero debes recordar que debajo del mar de nubes se encuentra la eternidad".

Y, de repente, ese mundo tranquilo de nubes, ese mundo tan inofensivo y simple que uno ve debajo al salir de las nubes, adquirió en mis ojos una nueva cualidad. Ese mundo pacífico se convirtió en una trampa. Imaginé que en inmensa catarata blanca que se extendía debajo de mí. No reinaba lo que uno pudiera pensar, ni la agitación de los hombres, ni el tumulto viviente y el ajetreo de las ciudades sino un silencio aún más absoluto que en las nubes, una paz aún más definitiva. Esta blancura viscosa se convirtió en mi mente en el límite entre lo real y lo irreal, entre lo conocido y lo desconocido. Ya empezaba a darme cuenta de que un espectáculo no tiene sentido excepto que sea visto a través del cristal de una cultura, una civilización, de un oficio.

Los montañeros también conocen el mar de nubes, pero el telón de nubes no les parece tan estupendo como lo es para mí.

Cuando salí de esa habitación, me sentí lleno de un orgullo infantil. Ahora me tocaba asumir, al amanecer, la responsabilidad de un cargamento de pasajeros y del correo africano. Pero al mismo tiempo me sentí muy dócil. Me sentí mal preparado para esta responsabilidad. España era pobre en cuanto a campos de emergencia; no teníamos radio; y me preocupaba que cuando me encontrara en dificultades no supiera dónde buscar un lugar de aterrizaje. Mirando la aridez de mis mapas, no pude ver ninguna ayuda en ellos y, así, con el corazón lleno de timidez y orgullo, escapé para pasar esta noche de vigilia con mi amigo Guillaumet. Guillaumet había recorrido la ruta antes que yo. Conocía todos los trucos con los cuales uno se apoderaba de las llaves de España. Yo debería ser iniciado por Guillaumet.

Cuando entré, miró hacia arriba y sonrió.

“Lo sé todo”, dijo. “¿Cómo te sientes?”

Fue a un armario y regresó con copas y una botella de oporto, todavía seguía sonriendo.

“Brindaremos por ello. No te preocupes, es más fácil de lo que piensas”.

Guillaumet irradiaba confianza de la misma forma en que una lámpara emite luz. Más tarde, él mismo batió el récord de cruce postal en los Andes y el Atlántico Sur. Esa noche, sentado en las mangas de su camisa, con los brazos cruzados a la luz de la lámpara, sonriendo con la más reconfortante de las sonrisas, simplemente me dijo:

“Las tormentas, la niebla, la nieve te molestarán de vez en cuando. Cuando lo hagas, piensa en aquellos que pasaron por eso antes que tú y di a ti mismo: ‘Lo que ellos pudieron hacer, yo lo puedo hacer’”.

Extendí mis mapas y le pregunté titubeando si le importaría ir conmigo. Y ahí, inclinado a la luz de la lámpara, hombro con hombro con el veterano, sentí una especie de paz de escolar.

¡Pero qué extraña lección de geografía me dieron! Guillaumet no me enseñó España, sino que hizo del país mi amigo. No habló de provincias, ni de pueblos, ni de ganado. En lugar de hablarme de Guadix, me habló de tres árboles de naranja en las afueras del pueblo: “Ten cuidado con esos árboles. Mejor márcalos en el mapa”. Y esos tres árboles de naranja me parecieron desde entonces más altos que Sierra Nevada.

No habló de Lorca, sino de una humilde granja cerca de Lorca, una granja viva con su agricultor su esposa. Y, esta pequeña y remota pareja, que vivía a mil millas de donde estábamos sentados, adquirió una importancia universal. Instalados en la ladera de una montaña, miraban como fareros bajo las estrellas, siempre atentos para socorrer a los hombres.

Los detalles que extrajimos del olvido, de su inconcebible lejanía, ningún geógrafo se había preocupado de explorarlos. Debido a que bañaba las orillas de las grandes ciudades, el río Ebro interesaba a los cartógrafos. Pero, ¿qué tenían que ver con ese arroyo que corría secretamente entre las algas acuáticas al oeste de Motril, ese arroyo que alimentaba una mera veintena de flores?

“Cuidado con ese arroyo: rompe todo el campo. Márcalo en tu mapa”. ¡Ah, iba a recordar aquella serpiente en la hierba cerca de Motril! No parecía nada en absoluto, y su leve susurro no llegaba a más de unas pocas ranas; pero dormía con un ojo abierto. Extendiéndose a lo largo de



los pastos en el paraíso de ese campo de aterrizaje de emergencia, me acechaba a mil millas de donde yo estaba sentado. Si tuviera la oportunidad, me convertiría en un candelabro en llamas. ¡Y esas treinta valientes ovejas dispuestas a cargarme en la pendiente de una colina! Ahora que conocía sobre ellos, podría prepararme para conocerlas.

“Crees que la pradera está vacía y de repente ¡bang! hay treinta ovejas en tus ruedas”.

Una sonrisa de asombro fue todo lo que pude convocar frente a una amenaza tan cruel.

Poco a poco, bajo la lámpara, la España de mi mapa se convirtió en una especie de país de las hadas. Las cruces que marqué para indicar zonas de seguridad y las trampas eran muchas boyas y balizas. Tracé el mapa del granjero, de las treinta ovejas, del arroyo. Y, exactamente donde ella estaba, puse una boya para marcar a la pastora olvidada por los geógrafos.

Cuando dejé a Guillaumet en esa helada noche de invierno, sentí la necesidad de dar un paseo rápido. Me subí el cuello de la chaqueta y mientras caminaba entre los indiferentes transeúntes escoltaba un fervor tan tierno como si me acabara de enamorar. Pasar por delante de estos extraños con ese maravilloso secreto en mi corazón me llenaba de orgullo. Me parecía a un centinela que hacía guardia en un campamento que dormía. Estos transeúntes no sabían nada de mí; sin embargo, era a mí a quien en las bolsas del correo, estaban a punto de encomendar las preocupaciones más pesadas de sus corazones y de su negocio. Estaban a punto de confiar sus esperanzas en mis manos. Y yo, envuelto en mi capa, caminaba entre ellos como un pastor, aunque ellos no estaban al tanto de mi preocupación.

Ellos tampoco estaban recibiendo ninguno de esos mensajes que ahora me están enviando por la noche. Porque esta tormenta de nieve que se estaba acumulando, y que iba a agobiar mi primer vuelo, preocupaba a mi carne frágil, no la de ellos. ¿Qué podían saber ellos de esas

estrellas que iban apagándose una a una? Yo estaba solo en confianza con las estrellas. Solamente a mí se me enviaban noticias de la posición del enemigo antes de la hora de la batalla. Mis pasos sonaron en un universo que no era el de ellos.

Estos mensajes de tan grave preocupación me llegaban mientras caminaba entre filas de vitrinas iluminadas y aquellas vitrinas de aquella noche, parecían una demostración de todo lo bueno de la tierra, de un paraíso de cosas dulces. A la vista de toda esta felicidad, probé la orgullosa intoxicación de la renuncia. Yo era un guerrero en peligro. ¿Qué significado podían tener para mí esos cristales brillantes destinados a las festividades de los hombres, esas lámparas cuyo resplandor debía albergar las meditaciones de los hombres, esas acogedoras pieles de las cuales iban a surgir rostros patéticamente bellos y preocupados? Todavía estaba envuelto en el aura de la amistad, aturdido como un niño en la víspera de Navidad, a la espera de una sorpresa y palpitantemente preparado para la felicidad y, sin embargo ya estaba empapado en rocío spray; un piloto de correo ya estaba mordisqueando la pulpa amarga del vuelo nocturno.

Eran las tres de la mañana cuando me despertaron. Abrí las persianas con un chasquido seco, vi que la lluvia caía sobre la ciudad y me puse sobriamente el arnés. Media hora después estaba en la acera brillando por la lluvia, sentado en mi pequeña maleta y esperando el autobús que me iba a recoger. Tantos otros volantes antes que yo, en su día de ordenación, habían pasado por esta humilde espera con el corazón palpitante.

Finalmente, vi que el vehículo anticuado doblaba la esquina y escuché su pequeño traqueteo. Como los que habían ido antes que yo, me apretujé entre un guardia aduanero soñoliento y algunos empleados del gobierno cabizbajos. El autobús olía a humedad o al polvo de las oficinas gubernamentales en las que se hunde la vida de un hombre como en una arena

movediza. Se detenía cada quinientas yardas para recoger a otro escritor, a otro guardia, a otro inspector.

Aquellos ya se habían vuelto a dormir en el autobús respondieron con un vago gruñido al saludo del recién llegado, mientras él se acurrucaba tan bien como podía y al instante se quedaba dormido. Nos sacudimos lúgubrementemente sobre las aceras desniveladas de Toulouse, yo en medio de esos hombres que bajo la lluvia y al amanecer estaban a punto de retomar sus tareas diurnas y aburridas, sus trámites burocráticos, sus vidas monótonas.

Mañana tras mañana, recibidos por el gruñido de los guardias aduaneros sacudidos por su llegada, por la brusca irritabilidad del empleado y el inspector, un piloto de correo u otro se subió a este autobús y, por el momento, no se distinguía de estos burócratas. Pero a medida que pasaban las farolas, a medida que el campo se acercaba cada vez más, el viejo autobús que traqueteaba se perdía, poco a poco, en la realidad y se convertía en una crisálida gris de la que surgía transfigurado.

Mañana tras mañana, un aviador se posó aquí y sintió de pronto en algún lugar del interior al hombre vulnerable sometido a la hosquedad de su vecino; la emoción del piloto de los correos españoles y africanos, el nacimiento de aquel que, tres horas después, iba a enfrentarse en los relámpagos al dragón de las montañas y quien, cuatro horas después, habiéndolo vencido, quedaría libre para decidir entre un desvío sobre el mar y un asalto directo a la sierra de Alcoy, quedaría libre para enfrentarse a la tormenta, a la montaña, al océano.

Y así, todas las mañanas cada piloto que tenía ante mí, en su tiempo, se había perdido en el anonimato del amanecer bajo el lúgubre cielo invernal de Toulouse, y cada uno, transformado por este viejo autobús, había sentido en su interior el nacimiento del soberano que, cinco horas

más tarde, dejando atrás las lluvias y la nieve del norte que repudiaban el invierno, había acelerado su motor, comenzó a derivar hacia la tierra, en el aire veraniego bajo el sol resplandeciente de Alicante.

El viejo autobús se ha desvanecido, pero su austeridad, su incomodidad, aún viven en mi memoria. Era un símbolo apropiado del aprendizaje al que teníamos que servir antes de que pudiéramos poseer las severas alegrías de nuestros oficios. Todo acerca de él era intensamente serio. Recuerdo que tres años después, aunque apenas se pronunciaron diez palabras, supe en ese autobús de la muerte de Lécivain, uno de esos cien pilotos que en un día o una noche de niebla, se han retirado para la eternidad.

Eran las cuatro de la mañana y el mismo silencio estaba en el exterior cuando escuchamos al encargado de campo, invisible en la oscuridad, dirigirse al inspector:

“Lécivain no aterrizó en Casablanca anoche”.

“¡Ah!” dijo el inspector. “¿Ah?”

Se levantó de su sueño, hizo un esfuerzo por despertar, para mostrar su entusiasmo y agregó:

“¿Es eso así? ¿No pudo pasar? ¿Regresó?”

Y en la oscuridad del autobús llegó la respuesta: “No”.

Esperamos para escuchar el resto, pero no sonaron las palabras. Y, a medida que pasaban los segundos cada vez se hacía más evidente que ese “no” no iría seguido por ninguna palabra más, era eterno y sin apelación, que Lécivain no solo no había aterrizado en Casablanca sino que nunca más volvería a aterrizar en ningún lado.

Y así, al amanecer, en la mañana de mi primer vuelo con los correos, pasé por los rituales sagrados de la nave, y sentí la confianza en mí mismo fluyendo en mí mientras miraba a través de las ventanas al pavimento que brillaba y reflejaba las luces de la calle. Sobre los charcos de agua pude ver correr grandes palmeras de viento. Y pensé: “¡Mi primer vuelo con los correos! Efectivamente, este no es mi día de suerte”.

Levanté los ojos y miré al inspector. “¿Llamarías a esto un mal tiempo?” Pregunté.

Lanzó una mirada cansada por la ventana. “No prueba nada”, refunfuñó finalmente.

Y me preguntaba cómo uno podría decir mal tiempo. La noche anterior, con una sola sonrisa, Guillaumet había borrado todos los malos presagios con los que los veteranos nos abrumaban, pero ellos volvieron a mi memoria. “Lo siento por el hombre que no conoce toda la línea piedra por piedra, si se topa con una tormenta de nieve. Oh, sí, lo compadezco. Nuestros mayores, que tenían que pensar en su prestigio, se habían inclinado solemnemente y nos miraron con vergonzosa simpatía, como si tuvieran lástima de un rebaño de ovejas condenadas.

¿A cuántos de nosotros nos había servido este viejo autobús de refugio en su día? ¿Sesenta? ¿Ochenta? Miré a mí alrededor. Puntos luminosos brillaban en la oscuridad. Los cigarrillos recalcan las humildes meditaciones de los viejos y deteriorados empleados. ¿A cuántos de nosotros habían escoltado bajo la lluvia en un viaje del que no había vuelta atrás?

Los escuché hablar entre ellos entre murmullos y susurros. Hablaron de enfermedades, dinero, cuidados domésticos. Su charla pintó las paredes de la lúgubre prisión en la que estos hombres se habían encerrado. Y de repente tuve una visión del rostro del destino.

Viejo burócrata, camarada, no eres tú a quien hay que culpar. Nadie nunca te ayudó a escapar. Tú, como una termita, construiste tu paz, bloqueando con cemento cada grieta y rendija a través de la cual la luz pudiera atravesar. Te enrollaste en una bola en tu gentil seguridad, en la rutina, en las sofocantes convenciones de la vida pueblerina, levantando una modesta muralla contra los vientos, las mareas y las estrellas. Has elegido no ser perturbado por grandes problemas, teniendo suficientes angustias para olvidar tu propio destino como hombre. No eres el habitante de un planeta errante y no te haces preguntas para las que no hay respuesta. Eres un bonito burgués de Toulouse. Nadie te tomó por el hombro mientras aún quedaba tiempo. Ahora la arcilla de la cual fuiste formado se ha secado y endurecido, y nada en ti despertará jamás al músico dormido, al poeta, al astrónomo que posiblemente te habitó al principio.

La tempestad ha dejado de ser la causa de mi queja.

La magia de la nave me ha abierto un mundo al que debo enfrentarme, dentro de dos horas, a los dragones negros y las crestas coronadas de una coma de relámpagos azules, y cuando haya caído la noche yo, entregado, deberé leer mi rumbo en las estrellas.

Así pasé por mi bautismo profesional y comencé a volar los correos. La mayor parte del vuelo transcurrió sin incidentes. Como buceadores, nos hundimos pacíficamente en las profundidades de nuestro elemento.

Volar, en general, nos pareció fácil. Cuando los cielos se llenan de vapores negros, cuando la niebla, la arena y el mar se confunden en una mezcla en el que se vuelven indistinguibles, cuando los destellos relucientes giran traicioneramente en estos pantanos celestes, el piloto se purifica de los fantasmas de un solo golpe. Enciende sus lámparas. Trae

cordura a su casa como a una cabaña solitaria en un temible páramo, y la tripulación recorre una especie de ruta submarina en una cámara iluminada.

El piloto, el mecánico y el operador de radio están encerrados en lo que podría ser un laboratorio. Son obedientes al juego de las manecillas del dial, no al desenvolvimiento del paisaje. Afuera, las montañas se sumergen en tinieblas tenebrosas; pero ya no son montañas, son poderes invisibles cuyo acercamiento debe ser calculado.

El operador se sienta a la luz de su lámpara, fijando obedientemente las cifras; el mecánico marca puntos en sus gráficos; el piloto se desvía en respuesta a la deriva de las montañas, tan rápido como ve que las cumbres que pretende pasar por la izquierda se han desplegado directamente frente a él en un silencio y en un secreto como de preparativos militares. Y abajo en el suelo los vigilantes que utilizan radio en sus barracas anotan sumisos en sus cuadernos el dictado de su compañero en el aire: “12:40 a.m. En ruta 230. Todo bien”.

Así que la tripulación sigue volando sin pensar que están en movimiento. Como la noche sobre el mar, están muy lejos de la tierra, de las ciudades, de los árboles. Los motores llenan la cámara iluminada con un temblor que cambia su sustancia. Los relojes avanzan. Los diales, las lámparas de radio, las distintas manecillas y agujas pasan por su alquimia invisible. De segundo a segundo estos misteriosos movimientos, unas pocas palabras apagadas, una tensión concentrada, contribuyen al resultado final. Y cuando llegue la hora, el piloto podrá pegar la frente a la ventanilla con total seguridad. El oro ha sido fundido en el olvido: allí brillan las luces del aeropuerto.

Y sin embargo todos hemos conocido vuelos cuando de repente, cada uno por sí mismo, nos ha parecido que hemos cruzado la frontera del mundo de la realidad; cuando, a sólo un par

de horas del puerto, nos hemos sentido más distantes de él de lo que nos sentiríamos si estuviéramos en la India; cuando ha llegado la advertencia de una incursión en un mundo prohibido de donde iba a ser infinitamente difícil regresar.

Por lo tanto, cuando Mermoz cruzó por primera vez el Atlántico Sur, en un hidroavión, cuando el día estaba terminando, se topó, corrió hacia la región del Agujero Negro, frente a África. Delante de él estaban las colas de los tornados que se elevaban gradualmente cada minuto más, ascendiendo como cuando se construye un muro y, luego, cayó la noche sobre estos preliminares y se los tragó; y cuando, una hora después, se deslizó debajo las nubes, salió a un reino fantástico.

Torbellinos marinos grandes y negros se habían levantado aparentemente en la inmovilidad de los pilares del templo. Hinchados en la parte superior, sostenían el pequeño arco de la tempestad, pero a través de las grietas del arco caían losas de luz y la luna llena enviaba sus rayos radiantes entre los pilares sobre las tejas heladas del mar. A través de estas ruinas deshabitadas, Mermoz se abrió paso, deslizándose inclinadamente de un canal de luz al siguiente, dando vueltas alrededor de esos pilares gigantes en los que debió retumbar el surgimiento del mar, volando durante cuatro horas por estos corredores a luz de luna hacia la salida del templo. Y este espectáculo fue tan abrumador que solo después de haber atravesado el Agujero Negro, Mermoz despertó el hecho de que no había tenido miedo.

Recuerdo, por mi parte, otra de esas horas en las que un piloto descubre de repente que se ha deslizado más allá de las fronteras de este mundo. Toda esa noche los mensajes de radio enviados desde los puertos del Sahara acerca de nuestra posición habían sido inexactos, y mi operador de radio, Néri, y yo nos habíamos desviado de nuestro rumbo. De repente, al ver el



brillo del agua en el fondo de una grieta de niebla, yo viré bruscamente en dirección a la costa; pero para entonces nos era imposible decir cuánto tiempo llevábamos volando hacia alta mar. Tampoco estábamos seguros de llegar a la costa porque probablemente nuestro combustible era escaso. Y aun así, una vez que la hubiéramos alcanzado todavía tendríamos que llegar al puerto, después de que la luna se hubiera puesto.

No teníamos ningún sentido de orientación angular, ya estábamos ensordecidos y sentíamos que nos íbamos a quedar ciegos. La luna como una pálida brasa empezó a apagarse en los bancos de niebla. Escuché que el cielo se estaba llenando de nubes, y de ahí en adelante volamos entre las nubes y la niebla en un mundo vacío de toda sustancia y toda luz. Los puertos que nos señalaban habían dejado de intentar decirnos dónde estábamos. “Sin rumbo, sin rumbo”, fue todo su mensaje porque nuestra voz les llegó de todas partes y de ninguna parte. Con el corazón hundido, Néri y yo nos inclinamos, él de su lado y yo del mío, para ver si algo en lo absoluto se distinguía, en este vacío. Nuestros ojos cansados ya veían cosas: señales errantes, destellos engañosos, fantasmas.

Y de repente, cuando ya estábamos en desesperación, bajo el horizonte se reveló un punto brillante en nuestra proa de puerto. Una ola de alegría me atravesó. Néri se inclinó hacia adelante y pude escucharlo cantar. No podía ser más que el faro de un aeropuerto porque después del anochecer todo el Sahara se vuelve negro y forma una gran extensión muerta. Esa luz parpadeó por un espacio y luego se apagó. Habíamos estado dirigiéndonos hacia una estrella que fue visible solo durante unos minutos, justo antes de ponerse en el horizonte entre la capa de niebla y las nubes.

Luego, otra estrella tomó el juego, y con una especie de esperanza tenaz, establecimos el rumbo para cada uno de ellos. Cada vez que una luz permanecía un rato, realizábamos el mismo experimento crucial. Néri enviaría su mensaje al aeropuerto en Cisneros: “Faro a la vista. Apague la luz y haz tres destellos”. Y Cisneros apagaba su faro y parpadeaba tres veces mientras que la fuerte luz que miramos, estrella incorruptible, ni siquiera parpadeaba. Y a pesar de nuestro reducido combustible, continuábamos rozando el anzuelo dorado el cual cada vez más parecía con seguridad la luz verdadera de un faro, era cada vez una promesa de aterrizaje y de vida, y cada vez teníamos que cambiar nuestra estrella.

Y con eso sabíamos que estábamos perdidos en el espacio interplanetario entre mil planetas inaccesibles, nosotros que buscábamos solo el único planeta verdadero, el nuestro, el planeta en el que solo deberíamos encontrar nuestro campo familiar, las casas de nuestros amigos, nuestros tesoros.

En el cual solos deberíamos encontrar. . . Déjame dibujar la imagen que tomó forma ante mis ojos. Te parecerá infantil, pero, incluso, en medio del peligro, el hombre conserva sus preocupaciones humanas. Tenía sed y tenía hambre. Si encontrábamos a Cisneros, deberíamos echar combustible de nuevo y continuar hasta Casablanca, y ahí deberíamos bajar con el fresco amanecer, libres para dejar pasar las horas. Néri y yo iríamos a la ciudad. Iríamos a un pequeño bar que ya está abierto a pesar de la temprana hora. Sanos y salvos, Néri y yo nos sentaríamos a la mesa y nos reiríamos de la noche del peligro mientras comíamos nuestros panecillos calientes y bebíamos nuestras tazas de café y leche caliente. Recibiríamos este regalo matutino de la mano de la vida. Así como una anciana campesina reconoce a su Dios en una imagen pintada, en una medalla infantil, en un rosario, así la vida nos habla en su lenguaje más humilde para que entendamos. La alegría de vivir, digo, se resumió para mí en el recuerdo de la sensación de ese

primer trago ardiente y aromático, esa mezcla de leche y café y pan con la que los hombres comulgan con pastos tranquilos, plantaciones exóticas y cosechas doradas, comunión con la tierra. En medio de todas estas estrellas sólo había una que pudiera hacerse significativa para nosotros que compone esta taza aromática que era su regalo diario al amanecer. Y de esa tierra de hombres, esa tierra dócil a la cosecha del grano y la recolección de la uva, llevando sus ríos dormidos en sus campos, sus pueblos aferrados a sus laderas, nuestra nave se separó por distancias astronómicas. Todos los tesoros del mundo se resumieron en un grano de polvo que ahora se aleja de nuestro camino por el mismísimo destino del polvo y de las esferas de la noche.

Y Néri le seguía rezando a las estrellas.

De repente, me golpeó el hombro. En el trozo de papel que me tendió con impaciencia leí: "Todo bien. Magníficas noticias". Esperé con el corazón palpitante mientras escribía la media docena de palabras que iban a salvarnos. Por fin puso esta gracia del cielo en mis manos.

Estaba programado en Casablanca, la cual habíamos dejado la noche anterior. Retrasado en la transmisión, nos había encontrado repentinamente a más de mil millas de distancia, suspendidos entre nubes y niebla, perdidos y mar. Fue enviado por el representante del gobierno en el aeropuerto. Y decía: "Monsieur de Saint-Exupéry, me veo obligado a recomendarle que sea disciplinado en París por haber volado demasiado cerca de los hangares al salir de Casablanca".

Era cierto que yo había hecho esto. También era cierto que este hombre estaba cumpliendo con su deber con irritabilidad. Yo debería haber sido humillado si este reproche hubiera sido dirigido hacia mí en un aeropuerto. Pero llegó a donde no tenía derecho a alcanzarme. Entre estas estrellas tan raras, en este lecho de niebla, en este sabor amenazante del mar, estalló como una detonación. . Aquí estábamos con nuestro destino en nuestras manos, el

destino de los correos y de la nave; ya tuvimos suficientes problemas para intentar mantenernos vivos; y este hombre estaba purificando su mezquino rencor contra nosotros.

Pero Néri y yo estábamos lejos de molestarnos. Lo que sentimos fue un enorme y repentino júbilo. Aquí éramos nosotros los amos, y este hombre nos lo estaba dejando saber. El insolente cabo que no miró nuestros galardones y que vio que nos habían ascendido a capitán ¡Para entrometerse en nuestra meditación cuando estábamos tomando solemnemente nuestra constitución entre Sagitario y la Osa Mayor! ¡Cuando lo único que nos podía preocupar, lo único de nuestro orden de magnitud, era esta cita que nos faltaba con el mediodía!

El deber inmediato, el único deber en el planeta de donde vino el mensaje de este hombre, era proporcionarnos cifras precisas para nuestros cálculos entre las estrellas. Y las cifras habían sido falsas. Siendo esto así, el planeta solo tuvo que callarse. Néri garabateó: “En lugar de perder el tiempo con estas tonterías, sería mejor que nos llevaran de regreso a Cisneros, si pueden”. Por “ellos” se refería a todos los pueblos del mundo, con sus parlamentos, sus senados, sus marinas, sus ejércitos, sus emperadores. Volvimos a leer el mensaje de ese hombre lo suficientemente loco como para imaginar que tenía negocios con nosotros y viramos en dirección a Mercurio.

Fue por la más pura casualidad que nos salvamos. Había dejado de pensar en llegar a Cisneros y había fijado mi rumbo en ángulo recto hacia la línea costera con la esperanza de que así evitaríamos caer al mar cuando se nos acabara el combustible. Mientras tanto, sin embargo, estaba en el vientre de una densa niebla, por lo que incluso con tierra debajo no iba a ser fácil aterrizar la nave. La situación era tan clara que ya me estaba encogiendo de hombros con pesar cuando Néri me pasó un segundo mensaje el cual, una hora antes, habría sido nuestra salvación.

“Cisneros”, decía, “se ha dignado comunicarse con nosotros. Cisneros dice ‘216 dudoso’ ”. Bueno, eso ayudó. Cisneros ya no estaba engullido en el espacio, en realidad estaba ahí fuera a nuestra izquierda, casi al alcance de la mano. ¿Pero qué tan lejos? Néri y yo lo hablamos brevemente, decidimos que era demasiado tarde para intentarlo (ya que eso podría significar perder la costa), y Néri respondió: “Solo queda una hora de combustible para continuar en la 93”.

Pero los aeropuertos, uno por uno, se habían ido despertando. En nuestro diálogo irrumpieron las voces de Agadir, Casablanca, Dakar. Las estaciones de radio de cada uno de estos pueblos le habían advertido a los aeropuertos y los puertos habían transmitido la noticia a nuestros camaradas. Poco a poco, se fueron reuniendo a nuestro alrededor como cuando la gente se reúne alrededor de una cama de enfermo. Calidez vanidosa, pero calidez humana al fin y al cabo. Preocupación indefensa, pero cariñosa de todos modos.

Y de repente, en esta reunión irrumpió Toulouse, el cuartel general de la Línea a cinco mil millas de distancia, preocupado junto con el resto. Toulouse interrumpió sin una palabra de saludo, simplemente para decir bruscamente: “Sus tanques de reserva son más grandes que el estándar. Les quedan dos horas de combustible. Procedan a Cisneros”.

No hay necesidad de noches como la que acabamos de describir para que el piloto de la aerolínea encuentre nuevos significados en viejas apariencias. La escena que le parece al pasajero como algo común es desde el mismo momento del emocionante despegue con una poderosa magia para la tripulación. Es deber del capitán de la nave llegar al puerto, cueste lo que cueste. La vista de nubes acumuladas no es un mero espectáculo para él: es un asunto de preocupación para su ser físico, y para su mente significa una serie de problemas. Antes de

despegar ha tomado su medida, y entre él y ella se forma un vínculo que es un verdadero lenguaje.

Hay un pico más adelante, aún distante. El piloto no lo alcanzará antes de otra hora de vuelo en la noche. ¿Cuál será el significado de ese pico? En una noche de luna llena será un paisaje útil. En un vago resplandor lunar, será un poco de escombros esparcidos en la sombra, peligroso, pero marcado con lo suficiente claridad por la luz de las aldeas. Pero si el piloto vuela a ciegas, tiene mala suerte en corregir su rumbo, está dudoso de su posición, ese pico comienza a moverse con una vida extraña y su amenaza llena la amplitud del cielo nocturno de la misma manera que una sola mina, a la deriva a la voluntad de la corriente, puede hacer que todo el océano sea un peligro.

La superficie del mar es tan variable como la de la tierra. Para los pasajeros, la tormenta es invisible. Visto desde una gran altura, las olas no tienen relieve y los bancos de niebla no tienen movimiento. La superficie del mar parece estar cubierta de grandes palmeras blancas inmóviles, palmeras marcadas con nervaduras y costuras rígidas en una especie de escarcha. El mar es como un espejo astillado. Pero el piloto del hidroavión sabe que aquí no hay aterrizaje.

Las horas en las cuales un hombre vuela sobre este espejo son horas en las que no hay seguridad de poseer nada en el mundo. Estas palmeras debajo del avión son muchas flores envenenadas e incluso, cuando el vuelo es fácil, hecho bajo un sol brillante, el piloto que navega en algún punto de la línea no está contemplando una escena. Estos colores de la tierra y el cielo, estos rastros de viento sobre la superficie del mar, estas nubes doradas en el resplandor crepuscular, no son objeto de la admiración del piloto, sino de su reflexión. Él los mira para decir la dirección del viento o el progreso de la tormenta y la calidad de la noche por venir.

Así como el campesino que pasea por su propiedad es capaz de prever en mil señales la llegada de la primavera, la amenaza de las heladas, una promesa de lluvia, así todo lo que ocurre en el cielo, le indica al piloto la nieve que se aproxima, la expectativa de la niebla o la paz de una noche bendita. La máquina que a primera vista parece un medio para aislar al hombre de los grandes problemas de la naturaleza, lo sumerge más profundamente en ellos. Tanto para el campesino como para el piloto, el amanecer y el anochecer se convierten en acontecimientos importantes. Sus problemas esenciales se lo plantean: la montaña, el mar, el viento. Solo ante el enorme tribunal del cielo tempestuoso, el piloto defiende sus correos y debate en términos de igualdad con esas tres divinidades elementales.

Las bolsas de correo de las cuales él es responsable se guardan lejos en la bodega posterior. Constituyen el dogma de la religión de su oficio, la antorcha que, en esta carrera aérea, se pasa de corredor en corredor. Sin embargo, lo que importa son los garabatos de comerciantes y amantes sin importancia. El interés que los mandaba puede que no valga la pena el abrazo del hombre y la tormenta; pero sé en qué se convertirán una vez que hayan sido confiados a la tripulación; asumidos, tomados, como dice la frase. A la tripulación no le importa un bledo el banquero o el comerciante. Si algún día la tripulación queda enganchada por un acantilado, no habrá sido de interés de los comerciantes que hayan muerto, sino en obediencia a órdenes que ennoblecen las bolsas de correo una vez que están a bordo de la nave.

Lo que nos preocupa no son ni siquiera las órdenes, son los hombres a los que moldean.

## Chapter V

### Data Analysis

This chapter shows the results obtained from the translation of the documents *Wind, Sand and Stars* from English into Spanish and *El hombre y el paisaje* from Spanish into English. Moreover, it includes the application of the instruments selected for this research: the text analysis chart used to explain in a detailed way the characteristics of each translated text; the color-coding instrument that explains which translation procedure was applied in each text in order to obtain a faithful and accurate translation; and finally, the glossaries, one from English into Spanish and the other one from Spanish into English, which include words chosen during the development of this research. The glossaries will help to facilitate the translation process to the translator, since he will have a list of troublesome words or terms that can be consulted in a quickly way. Moreover, it will also help the readership to understand both texts in a better way.

#### 5.1 Analysis and Interpretation of the Results

As stated in the objectives in Chapter I, this investigation was based on instruments to collect the data. These data collection instruments consisted of the text analysis chart, the color-coding, and the glossaries. The first instrument was the text analysis chart. The translator uses this instrument to analyze the text and state its characteristics, such as text style, text function, and stylistic scale. By doing so, the translator was able to understand what the text was about in a detailed way. The second instrument was the color coding which shows which translation procedure was applied in each text. This is a very useful tool for future translators since they can identify in a simple way each of the translation procedures due to the colors used to represent them. By last, the third instrument was the glossary for each text. It is a very important instrument, since it gathers important words or terms that helps the translator to have a better



experience when translating and helps the readership to comprehend the texts in the best way possible.

### **5.1.1 Text Analysis**

The following chart represents the text analysis instrument. Recapping what it was mentioned in Chapter II, the translator has to perform a general and a close reading at the time of understanding the texts which he is about to translate in order to understand them as best as possible. According to Newmark (1988): “You have to determine its intention and the way it is written for the purpose of selecting a suitable translation method and identifying particular and recurrent problems” (p.11). Therefore, it is important for the translator to identify the intention of the author of the source language text and its context. In this way, the translator can choose the correspondent translation procedures that he is going to apply in the translation process in order to obtain accurate results. After both texts were analyzed, the translator was able to identify the following.

### ***Table 5***

<b>Text Analysis</b>	<i>Wind, Sand and Stars</i>	<i>El hombre y el paisaje</i>
Text Style	Narrative	Discussion
Text Function	Expressive	Informative
Stylistic Scale of Formality	Formal	Formal
Stylistic Scale of Generality or Difficulty	Popular	Educated
Stylistic Scale of Emotional tone	Intense	Warm
Type of Translation	Semantic	Semantic

*Table 5 shows the instrument that the researcher will use to analyze the texts under study. Source: Researcher's own creation*

### **5.1.2 Color Coding**

The color-coding is a data collection instrument that represents the different translation procedures applied to each translation. The color coding shows the different translation procedures used in 15 paragraphs of 100-150 words each, obtained from both translations. This instrument will use two paragraphs, the first one refers to the source text paragraph (the original paragraph) and the second one refers to the target text paragraph (the translation). On the second

paragraph, the color-coding instrument will be applied in order to show which techniques were used to translate the text. Regarding this research, the investigator will use 6 different translation techniques, which will be represented by a specific color. The color-coding instrument will help the translator to identify and visualize which translation techniques were applied in each translated paragraph. The color-coding chart will be shown below.

**Table 6**

<i>Technique</i>	<i>Color</i>
<i>Transposition</i>	Red
<i>Modulation</i>	Green
<i>Omission</i>	Yellow
<i>Amplification</i>	Purple
<i>Explicitation</i>	Blue
<i>Literal Translation</i>	Pink

*Table 6 shows the color that represents each technique in the color-coding instrument.  
Source: Researcher's own creation*

### **5.1.2.1 Color Coding from Spanish into English.**

#### **Paragraph 1**

Al paio y otros cuentos, de Jorge Montero se publicó **por primera vez** en 1966. Esta primera edición fue recibida con dos pequeños comentarios que han quedado sueltos en periódicos de ese año: uno de Alberto Cañas aparecido en la República y otro de Inés Trejos en

la Prensa Libre. Un tercer comentario, de Juan José Gómez, aparece como prólogo a la segunda edición de la Editorial Costa Rica en el año 1971. Alberto Cañas apunta que la literatura a veces se impone a la narración en algunos cuentos; además, da algunas razones para considerar *El Regreso*, *La Doma* y *La casa en la tierra* como los cuentos más logrados de la colección. Inés Trejos, por su parte, recalca lo poético del estilo y el humanismo vivencial presente en estas narraciones. Juan José Gómez ve en los cuentos de Montero un planteamiento directo: el hombre estrujado contra el paisaje, para entablar una lucha de donde surge lo fatal como tercer elemento constitutivo de estos cuentos. Gómez enuncia sólo el papel del paisaje geográfico y su influencia en la conducta humana.

Al paio y otros cuentos by Jorge Montero was published in 1966. This first edition was received with two small comments that have remained loose in newspapers of that year: one by Alberto Cañas appeared in *La República* and the other by Inés Trejos in *la Prensa Libre*. A third comment, by Juan José Gómez, appears as the prologue to the second edition published by Editorial Costa Rica in 1971. Alberto Cañas points out that literature sometimes prevails over narration in some tales; furthermore, he gives some reasons for considering *El Regreso*, *La Doma*, and *La casa en la tierra* as the most successful stories in the collection. Inés Trejos, for her part, emphasizes the poetic style and the existential humanism present in these narratives. Juan José Gómez sees in Montero's stories a direct approach: the man squeezed against the landscape, to engage in a struggle from which the fatal arises as the third constitutive element of these stories. Gómez only states the role of the geographic landscape and its influence on human behavior.

## Paragraph 2

Nosotros queremos ampliar las perspectivas de análisis. Estudiaremos el paisaje en tres enfoques distintos pero complementarios: interesa el paisaje escénico, porque en él descansa la fuerza poética y lírica de algunos cuentos: el paisaje geográfico que, como condición de la naturaleza hispanoamericana, determina en gran medida la actitud y la conducta del hombre; y el paisaje social, pues, las condiciones naturales ceden en determinado momento ante la fuerza de los tipos humanos.

Los diferentes espacios logran que esta obra aporte nuevas formas de conocimiento de la geografía, tipos humanos, actividades y lenguaje que en la literatura se ofrecen más integralmente ya que, como dice Alfonso Reyes, en *El deslinde*, en ella está captado el hombre en toda su integridad, no sólo el conocimiento, sino también el sentimiento. Este captar al hombre en sus dos polos, razón y sentimiento, nos lleva a lo que Unamuno llamó “intrahistoria”, aquellos detalles mínimos que en verdad son los que identifican e individualizan a un pueblo, una región o un individuo.

We want to broaden the perspectives of analysis. We will study the landscape in three different but complementary approaches: the scenic landscape is of interest because in it rests the poetic and lyrical force of some stories; the geographical landscape that, as a condition of Hispanic American nature, largely determines the attitude and behavior of man; and the social landscape, because of the natural conditions yield at a certain moment before the force of human types.

The different spaces make this work to contribute new forms of knowledge of geography, human types, activities, and language that are offered more integrally since, as Alfonso Reyes says in *El deslinde*, it captures man in all his integrity, not only the knowledge, but also the

feeling. This capturing of man in his two poles, reason and feeling, leads us to what Unamuno called “intra-history” those minimal details that really identify and individualize a people, a region, or an individual.

### Paragraph 3

En algunas narraciones prevalece en el narrado una actitud contemplativa ante el paisaje, pero llena — y esto es fundamental en estos cuentos—de proyección sentimental. No es una actitud idílica ante la naturaleza sino la proyección del drama interior de un personaje. Dos cuentos encontramos con este matiz: *Al paio* y *La casa en la tierra*. *Por el mismo trillo* es un paisaje escénico, pero en la primera perspectiva, es decir, el paisaje como ambiente físico que rodea el personaje y domina la contemplación como explicación del ser.

*Por el mismo trillo* es narrado de la perspectiva que Pouillon llama “visión con”, es decir, el narrador sólo ofrece las explicaciones y acontecimientos que los personajes hayan encontrado y vivido, no puede adelantarse, sino que va narrando lo que el personaje experimenta. Este punto de vista cambia en algunos pasajes y la razón es que el cuento persigue, antes que ofrecer una narración, la penetración en la psicología del indio en consonancia con la naturaleza. Cuando se narran hechos exteriores, la “visión con” funciona maravillosamente:

In some narratives, a contemplative attitude towards the landscape prevails in the narrative, but full — and this is fundamental in these stories — of sentimental projection. It is not an idyllic attitude towards nature but the projection of the inner drama of a character. We find two stories with this nuance: *Al paio* and *La casa en la tierra*. *Por el mismo trillo* is a scenic landscape, but in the first perspective, that is, the landscape as a physical environment that surrounds the character and dominates contemplation as an explanation of being.

*Por el mismo trillo* is narrated from the perspective that Pouillon calls “vision with,” that is, the narrator only offers the explanations and events that the characters have encountered and experienced, he cannot anticipate, but rather narrates what the character experiences. This point of view changes in some passages and the reason is that the story pursues, rather than offering a narrative, the penetration into the psychology of the Indian in consonance with nature. When external events are narrated, the “vision with” works wonderfully:

#### Paragraph 4

La naturaleza se muestra avasalladora y se defiende del ultraje del progreso, cobra venganza y se convierte en protagonista de una tragedia; mas la naturaleza no contagia al hombre para determinarle la conducta. La tragedia que sufre la naturaleza no es la misma que la de los personajes. Es sólo un detalle para reforzar la soledad. El mensaje del asunto se patentiza por la comparación de la conducta del hombre blanco, igual a la de un animal, con la del indio, que es previsor e intuitivo. Al final, Raimundo ha llegado, en silencio, a fomentar una amistad sincera con Israel, amistad que lo lleva a comprender, en cierta forma, la conducta del blanco reflejada en el tepezcuintle:

Nature proves to be overpowering and defends itself from the outrage of progress, takes revenge, and becomes the protagonist of a tragedy; however, nature does not infect man to determine his behavior. The tragedy suffered by nature is not the same as that one of the characters. It is just a detail to reinforce the loneliness. The message of the matter is evident by the comparison of the behavior of the white man, equal to that of an animal, with the one of the Indian, who is farsighted and intuitive. In the end, Raimundo has come, in silence, to foster a

sincere friendship with Israel, a friendship that leads him to understand, in a certain way, the behavior of the white men reflected in the tepezcuintle:

### Paragraph 5

El indio ha heredado la desconfianza. El choque con los conquistadores; la desaparición de un magnífico patrimonio ancestral a manos de los blancos que vieron en las practicas indígenas sólo paganismo y no la profunda verdad de un rito religioso; y, como si fuera poco, la esclavitud y explotación de la raza no pudieron más que crear el recelo y el temor hacia el hombre nuevo que encontraba. Busca, entonces su refugio en el elemento natural que nunca le fue tan adverso. Por eso *“fueron muchos los extraños de esa amistad entre dos hombres tan distintos; entre el que vino y el que estaba; entre el blanco y el indio”* (Pág. 90).

The Indian has inherited mistrust. The clash with the conquerors; the disappearance of a magnificent ancestral heritage at the hands of whites who saw in indigenous practices only paganism and not the deep truth of a religious rite; and, as if that were not enough, the slavery and exploitation of the race could only create distrust and fear towards the new man that he encountered. Therefore, he seeks his refuge in the natural element that has never been so adversed to him. That is why, *“there were many strangers to that friendship between two so different men; between the one who came and the one who was; between the white and the Indian”* (p. 90).

### Paragraph 6

Todo lo anterior justifica que el trillo en este cuento no sea camino amplio, sino una breve abertura, marcada por la costumbre, en la complejidad de las relaciones humanas.



Raimundo nunca llega, en realidad, a entender el pensamiento de Israel, la amistad no es comunicación ni relación afectiva; es sólo compartir una situación, un lugar y una soledad.

Ahora entendemos por qué la soledad de los dos personajes es distinta. La soledad de Israel es impuesta, él es un reo fugitivo que la sociedad ha apartado por un delito; la soledad de Raimundo no nace de una culpa personal, sino de un complicado proceso histórico. En este sentido el cuento es muy evocador; refleja una faceta fundamental de la realidad del indio. La logra a través de una literatura muy pegada a lo nuestro que permite un conocimiento del alma, actitudes y reacciones del indio.

All of the above justifies that the trail in this story is not a broad path, but a brief opening, marked by custom, in the complexity of human relationships. Raimundo never really gets to understand Israel's thought, friendship is neither communication nor affective relationship; it is just sharing a situation, a place, and a solitude.

Now we understand why the loneliness of the two characters is different. Israel's loneliness is imposed, he is a fugitive convict that society has set aside for a crime; Raimundo's loneliness is not born from personal guilt, but from a complicated historical process. In this sense, the story is very evocative; it reflects a fundamental facet of the reality of the Indian. This is achieved through a literature very close to our own that allows a knowledge of the soul, attitudes, and reactions of the Indian.

### **Paragraph 7**

Al indio en Costa Rica, a pesar de que se conoce su crisis material nunca se le había visto como problema social que debe ser solucionado. En la literatura tampoco se le ha tomado como problema; a lo sumo se ha pintado su situación objetivamente, pero su conducta y su

marcadísima inclinación al silencio han dado material para cuentos muy logrados porque la misma inexpressión nos inquieta ya que no podemos conocer su alma a plenitud. Lo que más nos inquieta es el deseo inconsciente de conocer la respuesta a esta pregunta: ¿Qué piensa el indio de todo el proceso histórico que pesa sobre él? Jorge Montero y Carlos Salazar H. han sacado buen partido de la actitud silenciosa del indio.

The Indian in Costa Rica, despite the fact that his material crisis is known, has never been seen as a social problem that must be solved. In literature, this has not been taken as a problem either; at most, his situation has been objectively drawn, but his behavior and his very marked inclination to silence have given material for very successful stories because the very lack of expression worries us, since we cannot fully know his soul. What worries us most is the unconscious desire to know the answer to this question: What does the Indian think of the entire historical process that weighs on him? Jorge Montero and Carlos Salazar H. have taken good advantage of the Indian's silent attitude.

### Paragraph 8

El cuento se desarrolló en un “crescendo”. Al principio se ofrecen las razones por las que el personaje busca compañía: la soledad y el “deseo de algo sólido”. El drama empieza a gestarse con el nacimiento de un amor callado, inexpressivo, pero hondo (“—Hay que ver cómo amarra un par de trenzas. Estaba anclado a mi mujer”) (pág. 17). La mujer va tomando cuerpo dentro del alma del bonguero, pero no en su presencia física; así el narrador logra crear el estallido final sólo en el protagonista. La soledad nacida a raíz del adulterio se refleja en la naturaleza como espejo del drama interior: “El bongo casi no se mece y la vela no se hincha” (pág.20).

The story was developed in a “crescendo.” At the beginning, the reasons why the character seeks companionship are offered: loneliness and the “desire for something solid.” The drama begins to develop with the birth of a silent, inexpressive, but deep love (“— *You should see how he ties a pair of braids. I was anchored to my wife*”) (p. 17). The woman takes shape in the soul of the bongo, but not in his physical presence; thus, the narrator achieves to create the final outburst only in the protagonist. The loneliness born as a result of adultery is reflected on nature as a mirror of the inner drama: “*The bongo hardly sways, and the candle does not swell*” (p.20).

### Paragraph 9

En los cuentos de Jorge Montero la influencia es notable pero no radical, la naturaleza en algunos determina tanto la conducta como las actividades del hombre. Es una naturaleza influyente y poderosa, pero siempre bella.

Ubicamos en esta vertiente cinco cuentos: *El temporal*, *Tres cruces*, *Una puñaladita*, *Costa y sierra* y *La doma*”. En ellos la naturaleza, aunque domina al hombre no lo extermina; más bien lo obliga a actuar en consonancia con lo que ella es, es decir, el medio natural determina la conducta que el hombre debe adoptar. En *El temporal*, por ejemplo, la naturaleza dominante mezcla a la religión, la superstición y el hambre mueven al hombre a actuar en determinado sentido. Al principio del cuento, la naturaleza cobra fuerza, llena todo el ambiente y vence la fuerza humana:

In Jorge Montero's stories the influence is notable but not radical, nature in some stories determines both the behavior and the activities of man. It is an influential and powerful nature, but always beautiful.

We place in this aspect five stories: *El temporal*, *Tres cruces*, *Una puñaladita*, *Costa y sierra*, and *La doma*.” In them, although nature dominates man, it does not exterminate him; rather, it forces him to act in accordance with what it is. That is to say, the natural environment determines the behavior that man must adopt. In *El temporal*, for example, the dominant nature mixes religion, superstition, and hunger and move man to act in a certain way. At the beginning of the story, nature gains strength, fills the whole environment and defeats human strength:

### Paragraph 10

El cuento crea un ambiente físico nebuloso y diluido, casi impalpable, en concordancia con el espacio espiritual. La naturaleza responde así a la narración empapada de muerte y rencor, envolviéndola en una relación desigual desde el principio del cuento: “*Los hombres pasan y los árboles perduran*”. Los árboles están agarrados a las entrañas de la tierra, los hombres puestos sobre ella. Precisamente este choque desequilibrado produce la fatalidad. “Lo fatal” que Juan José Gómez en su análisis, propone como tercer elemento constitutivo de los cuentos de Montero. Aquí, como en ningún otro cuento, la amargura y la violencia consumen la narración. Es un relato sacado de la lucha con la naturaleza, que provoca como fin la angustia ante la muerte y el olvido.

The story creates a cloudy and diluted physical environment, almost imperceptible, in accordance with the spiritual space. Nature thus responds to the narrative steeped in death and resentment, wrapping it in an unequal relationship from the beginning of the story: “*Men pass and trees endure*.” The trees are clinging to the bowels of the earth, the men are placed on it. Precisely, this unbalanced clash produces fatality. “The fatal” that Juan José Gómez, in his analysis, proposes as the third constitutive element of Montero's stories. Here, as in no other

story, bitterness and violence consume the narrative. It is a story taken from the struggle with nature, which causes anguish in the face of death and oblivion as an end.

### Paragraph 11

En este cuento no hay pasaje escénico. Bien podría caber en el paisaje social porque es notable el deseo de pintar un tipo, su mentalidad y reacción ante una situación determinada; pero creemos que el mensaje central del cuento es la función de la ley como instinto natural, amasado con el contacto de una naturaleza ruda, aunque ésta no aparezca expresa en el cuento. El machismo tan marcado en la mentalidad hispanoamericana aparece aquí con esplendor.

Este comportamiento no nace de una actitud filosófica ni mucho menos, sino del contacto del hombre con la naturaleza hostil. Este enfrentamiento valiente y decidido produce un orgullo personal que desata el instinto como forma de identificación, instinto que relega a la mujer a un plano de objeto utilitario.

In this story, there is no scenic passage. It could well fit into the social landscape because the desire to paint a type, his mentality, and reaction to a given situation, is remarkable. However, we believe that the central message of the story is the function of the law as a natural instinct, mixed with the contact of a rude nature, even though it does not appear expressly in the story. Sexism, so marked in the Hispanic American mentality, appears here with splendor.

This behavior is not born from a philosophical attitude, far from it, but from man's contact with hostile nature. This brave and determined confrontation produces a personal pride that unleashes instinct as a form of identification, an instinct that sets aside women to a level of utilitarian object.

### Paragraph 12

Hemos llegado al último cuento que habíamos ubicado en el **aparte** del paisaje geográfico. En éste, **la** naturaleza determina **la** conducta. **El** machismo es una de estas actitudes y *La doma* lo representa.

A nuestro juicio, este cuento es el mejor de Jorge Montero. Se logra en él el equilibrio tanto en estilo y tema en forma y fondo. El paralelismo que establece entre la doma de un potro y la conquista de una mujer es logradísimo, lleno de imágenes sugestivas, colorido y rapidez.

El título del cuento es a la vez literal y simbólico. Narra ciertamente una escena donde bestia y hombre se funden en un trabajo agotador. El enfrentamiento hombre-animal se realiza en un despliegue de agilidad y fuerza física. Veamos por ejemplo esta notable imagen:

**We have reached the last story that we had placed in the geographical landscape section. In this one, nature determines behavior. Sexism is one of these attitudes and *La Doma* represents it.**

**In our opinion, this tale is the best of Jorge Montero. The balance is achieved in both style and theme, in form and substance. The parallelism he establishes between the taming of a colt and the conquest of a woman is very successful, full of suggestive images, color, and speed.**

**The title of the tale is both, literal and symbolic. It certainly narrates a scene where beast and man merge in an exhausting work. The man-animal confrontation is carried out in a display of agility and physical strength. Let us see for example this remarkable image:**

### **Paragraph 13**

Este cuento es un destello de dramatismo interior y penetración psicológica del personaje, pero el viaje en el tren permite la presentación de gran variedad de tipos y situaciones que son precisamente el marco en el que el personaje piensa su circunstancia particular. La técnica para desarrollar el cuento es bien manejada y logra crear un suspenso contagiante. El narrador adelanta algunas frases que llenan de suspenso la narración porque sólo al final se clarifica bien la situación del reo. Es un recurso para compenetrarse en el personaje y reflejar el dramatismo “asordinado” de su tragedia que puede reducirse al dualismo “amor-destino”. El final sorpresivo fortalece la impresión de amargura que deja la narración.

This story is a flash of inner drama and psychological penetration of the character, but the train ride allows the presentation of a great variety of types and situations that are precisely the framework in which the character thinks about his particular circumstances. The technique to develop the story is well managed and achieves to create a contagious suspense. The narrator advances some sentences that fill the narration with suspense because only at the end, the situation of the prisoner is well clarified. It is a resource to understand the character and reflect the “muffled” drama of his tragedy, which can be reduced to the “love-destiny” dualism. The surprise ending strengthens the impression of bitterness left by the narration.

#### Paragraph 14

Lo anterior es el paisaje soñado. El real es más agitado, multicolor y chocarrero. En un puerto, el dinero consigue todo lo que hay (“*todo lo codiciable, fuera botella o fuera mujer*”). Mateo sale de una cantina para caer en otra “*llena de luces, iluminada como un barco en una noche de fiesta*” (pág. 111). Este ambiente de mujeres “*que ya no tienen nombre*” va estrechándose para que se amplíe el paisaje soñado: “*la hierba, el agua dulce que cae sobre la tierra y de la tierra; las cosas, en fin, que son el puerto de una vida*” (pág. 116). Este deseo de

algo concreto, firme, es constante en los cuentos de Montero Madrigal. El mar nunca ofrece estabilidad, sólo zozobra y pena. El valle, la hierba, y la lluvia siempre vivifican en sus cuentos, aunque también, ya lo vimos, se pueden tornar agresivos.

The above is the dreamed landscape. The real one is more agitated and multicolored. In a port, money gets everything there is (*“everything desirable, whether it is a bottle or a woman”*). Mateo leaves one cantina to fall into another one *“full of lights, lit up like a ship in a party night”* (p. 111). This environment of women *“who no longer have a name,”* gradually narrows so that the dreamed landscape expands: *“the grass, the fresh water that falls on the earth and from the earth; the things, in short, that are the port of a life”* (p. 116). This desire for something concrete, firm, is constant in Montero Madrigal’s stories. The sea never offers stability, only anxiety and grief. The valley, the grass, and the rain are always vivifying in his stories, although, as we also saw, they can become aggressive.

### Paragraph 15

Los cuentos de Jorge Montero casi no tienen acción exterior, pero están llenos de angustia y aunque el drama nunca llegue al grito estridente, existe asordado, en cada página: la acción es interna. La fatalidad y amargura surgen en gran medida del choque contra la naturaleza que silenciosamente es interna en la vida humana hasta determinarla.

Nuestra naturaleza, briososa y desmedida, que en la novela regionalista hispanoamericana se sobrepuso a los personajes y llevó adelante la acción, aparece de nuevo en algunos cuentos de Jorge Montero con visos de “actante” y no de “telón de fondo”.



El estilo de Jorge Montero es decididamente pulido y por eso ligero y expresivo. Su voluntad de estilo es evidente porque cada cuento nace apretujado, pero retocado y pulido, buscando el término, el giro metafórico o la imagen que sintetiza, conformándola, una situación.

Jorge Montero's stories have almost no external action, but they are full of anguish, and although the drama never reaches the strident scream, it exists muffled, on every page: the action is internal. Fatality and bitterness arise largely from the clash with nature that is silently internal in human life until determining it.

Our lively and excessive nature, which in the Hispanic American regionalist novel overcame the characters and carried the action forward, appears again in some of Jorge Montero's stories as an "actant" and not of "background curtain."

Jorge Montero's style is decidedly polished and therefore light, and expressive. His will of style is evident because each story is born tightly, but retouched and polished, looking for the term, the metaphorical twist or the image that synthesizes, shaping it, a situation.

#### 5.1.2.2 Color Coding from English into Spanish.

##### Paragraph 1

In 1926, I was enrolled as student airline pilot by the Latécoère Company, the predecessors of Aèropostale (now Air France) in the operation of the line between Toulouse, in southwestern France, and Dakar, in French West Africa. I was learning the craft, undergoing an apprenticeship served by all young pilots before they were allowed to carry the mails. We took ships up on trial spins, made meek little hoops between Toulouse and Perpignan, and had dreary

lessons in meteorology in a freezing hangar. We lived in fear of the mountains of Spain, over which we had yet to fly, and in awe of our elders.

En 1926 me inscribí como estudiante de aviación en la Compañía Latécoère, antecesora de Aeropostale (hoy Air France) en la operación de vuelos entre Toulouse, en el suroeste de Francia y Dakar, en el África occidental francesa. Estaba aprendiendo el oficio, sometiéndome a un aprendizaje que realizaban todos los pilotos jóvenes antes de que se les permitiera transportar el correo. Subíamos a las naves y las llevábamos en vuelos de prueba, hicimos aros dóciles y pequeños entre Toulouse y Perpignan y recibíamos aburridas lecciones de meteorología en un hangar helado. Vivíamos con miedo a las montañas de España, las cuales aún no habíamos sobrevolado y con temor por nuestros mayores.

## Paragraph 2

These veterans were to be seen in the field restaurant – gruff, not particularly approachable, and inclined some-what to condescension when giving us the benefit of their experience. When one of them landed, rain-soaked and behind schedule, from Alicante or Casablanca, and one of us asked humble questions about his flight, the very curtness of his replies on these tempestuous days was matter enough out of which to build a fabulous world filled with snares and pitfalls, with cliffs suddenly looming out of fog and whirling air-currents of a strength to uproot cedars. Black dragons guarded the mouths of the valleys and clusters of lightning crowned the crests—for our elders were always at some pains to feed our reverence. But from time to time one or another of them, eternally to be revered, would fail to come back.

Podíamos ver a estos veteranos en el restaurante de campo: rudos, particularmente no accesibles y con cierta inclinación a la condescendencia cuando nos brindan el beneficio de su

experiencia. Cuando uno de ellos aterrizaba, empapado por la lluvia y retrasado, procedente de Alicante o Casablanca y, uno de nosotros le hacía preguntas humildes sobre su vuelo, la misma rudeza de sus respuestas en estos días tempestuosos era suficiente para construir un mundo fabuloso lleno de trampas y escollos, con acantilados que aparecen de repente de la niebla y corrientes de aire que tenían una fuerza capaz de arrancar los cedros. Dragones negros custodiaban las bocas de los valles y grupos de relámpagos coronaban las crestas, porque nuestros mayores siempre se esforzaban por alimentar nuestra reverencia. Pero, de vez en cuando, uno u otro de ellos, eternamente venerado, no regresaba.

### Paragraph 3

I stared at Bury, swallowed my saliva, and ventured after a bit to ask if he had had a hard flight. Bury bent over his plate in frowning absorption, could not hear me. In those days we flew open ships and thrust our heads out round the windshield, in bad weather to take our bearings: the wind that whistled in our ears was a long time clearing out of our heads. Finally Bury looked up, seemed to understand me, to think back to what I was referring to, and suddenly he gave a bright laugh. This brief burst of laughter, from a man who laughed little, startled me. For a moment his weary being was bright with it. But he spoke no word, lowered his head, and went chewing in silence. And in that dismal restaurant, surrounded by the simple government clerks who sat there repairing the wear and tear of their humble daily tasks, my broad-shouldered messmate seemed to me strangely noble; beneath his rough hide I could discern the angel who had vanquished the dragon.

Me quedé mirando a Bury, tragué saliva y me aventuré, al cabo de un rato, a preguntarle si había tenido un vuelo difícil. Bury se inclinó sobre su plato con el ceño fruncido y absorto, no

podía oírme. En aquellos días volábamos en naves abiertas y sacábamos la cabeza por el parabrisas, cuando hacía mal tiempo, para orientarnos: el viento que silbaba en nuestros oídos tomó mucho tiempo para despejar nuestras cabezas. Finalmente, Bury levantó la mirada, pareció entenderme, ya que recordó a lo que me estaba refiriendo y de repente soltó una risa brillante. Este breve estallido de risa, de un hombre que reía poco, me sorprendió. Por un momento, su cansado ser se iluminó con ella. Pero no dijo una palabra, bajó la cabeza y siguió masticando en silencio. Y en ese lúgubre restaurante, rodeado de los sencillos empleados del gobierno que se sentaban allí reparando el desgaste de sus humildes tareas diarias, mi compañero de comedor de anchos hombros me pareció extrañamente noble; debajo de su piel áspera pude percibir al ángel que había vencido al dragón.

#### Paragraph 4

In those days the motor was not what it is today. It would drop out, for example, without warning and with a great rattle like the crash of crockery. And one would simply throw in one's hand: there was no hope of refuge on the rocky crust of Spain. "Here," we used to say, "when your motor goes, your ship goes too."

An airplane, of course, can be replaced. Still, the important thing was to avoid a collision with the range; and blind flying through a sea of clouds in the mountain zones was subject to the severest penalties. A pilot in trouble who buried himself in the white cotton-wool of the clouds might all unseeing run straight into a peak. This was why, that night, the deliberate voice repeated insistently its warning:

En aquellos días, el motor no era lo que es hoy. Se caía, por ejemplo, sin previo aviso y con un gran crujido como el estallido de la vajilla. Y uno simplemente se daba por vencido: no

había esperanza de refugio en la corteza rocosa de España. “Aquí”, solíamos decir, “cuando tu motor se va, tu barco también”.

Un avión, por supuesto, puede ser reemplazado. Aun así, lo importante era evitar una colisión con la cordillera y, volar a ciegas a través de un mar de nubes en las zonas montañosas, lo cual estaba sujeto a las sanciones más severas. Un piloto en problemas que se enterrara en el algodón blanco de las nubes podría chocar directamente contra un pico sin verlo. Por eso, esa noche, la deliberada voz repitió insistentemente su advertencia:

### Paragraph 5

And suddenly that tranquil cloud—world, that world so harmless and simple that one sees below on rising out of the clouds, took on my eyes a new quality. That peaceful world became a pitfall. I imagined the immense white pitfall spread beneath me. Below it reigned not what one might think—not the agitation of men, not the living tumult and hustle of cities, but a silence even more absolute than in the clouds, a peace even more final. This viscous whiteness became in my mind the frontier between the real and the unreal, between the known and the unknowable. Already I was beginning to realize that a spectacle has no meaning except it be seen through the glass of a culture, a civilization, a craft. Mountaineers too know the sea of clouds, yet it does not seem to them the fabulous curtain it is to me.

Y, de repente, ese mundo tranquilo de nubes, ese mundo tan inofensivo y simple que uno ve debajo al salir de las nubes, adquirió en mis ojos una nueva cualidad. Ese mundo pacífico se convirtió en una trampa. Imaginé la inmensa catarata blanca que se extendía debajo de mí. No reinaba lo que uno pudiera pensar, ni la agitación de los hombres, ni el tumulto viviente y el ajetreo de las ciudades sino un silencio aún más absoluto que en las nubes, una paz aún más

definitiva. Esta blancura viscosa se convirtió en mi mente en el límite entre lo real y lo irreal, entre lo conocido y lo desconocido. Ya empezaba a darme cuenta de que un espectáculo no tiene sentido excepto que sea visto a través del cristal de una cultura, una civilización, de un oficio. Los montañeros también conocen el mar de nubes, pero el telón de nubes no les parece tan estupendo como lo es para mí.

### Paragraph 6

When I left that room I was filled with childish pride. Now it was my turn to take on at dawn the responsibility of a cargo of passengers and the African mails. But at the same time I felt very meek. I felt myself ill-prepared for this responsibility. Spain was poor in emergency fields; we had no radio; and I was troubled lest when I got into difficulty I should not know where to hunt a landing-place. Staring at the aridity of my maps, I could see no help in them; and so, with a heart full of shyness and pride, I fled to spend this night of vigil with my friend Guillaumet. Guillaumet had been over the route before me. He knew all the dodges by which one got hold of the keys to Spain. I should have to be initiated by Guillaumet.

Cuando salí de esa habitación, me sentí lleno de un orgullo infantil. Ahora me tocaba asumir, al amanecer, la responsabilidad de un cargamento de pasajeros y del correo africano. Pero al mismo tiempo me sentí muy dócil. Me sentí mal preparado para esta responsabilidad. España era pobre en cuanto a campos de emergencia; no teníamos radio; y me preocupaba que cuando me encontrara en dificultades no supiera dónde buscar un lugar de aterrizaje. Mirando la aridez de mis mapas, no pude ver ninguna ayuda en ellos y, así, con el corazón lleno de timidez y orgullo, escapé para pasar esta noche de vigilia con mi amigo Guillaumet. Guillaumet había

recorrido la ruta antes que yo. Conocía todos los trucos con los cuales uno se apoderaba de las llaves de España. Yo debería ser iniciado por Guillaumet.

### Paragraph 7

“Careful of that brook: it breaks up the whole field. Mark it on your map.” Ah, I was to remember that serpent in the grass near Motril! It looked like nothing at all, and its faint murmur sang to no more than a few frogs; but it slept with one eye open. Stretching its length along the grasses in the paradise of that emergency landing-field, it lay in wait for me a thousand miles from where I sat. Given the chance, it would transform me into a flaming candelabra. And those thirty valorous sheep ready to charge me on the slope of a hill! Now that I knew about them I could brace myself to meet them.

“Cuidado con ese arroyo: rompe todo el campo. Márcalo en tu mapa”. ¡Ah, iba a recordar aquella serpiente en la hierba cerca de Motril! No parecía nada en absoluto, y su leve susurro no llegaba a más de unas pocas ranas; pero dormía con un ojo abierto. Extendiéndose a lo largo de los pastos en el paraíso de ese campo de aterrizaje de emergencia, me acechaba a mil millas de donde yo estaba sentado. Si tuviera la oportunidad, me convertiría en un candelabro en llamas. ¡Y esas treinta valientes ovejas dispuestas a cargarme en la pendiente de una colina! Ahora que conocía sobre ellos, podría prepararme para conocerlas.

### Paragraph 8

When I left Guillaumet on that freezing winter night, I felt the need of a brisk walk. I turned up my coat collar, and as I strode among the indifferent passers-by I was escorting a fervor as tender as if I had just fallen in love. To be brushing past these strangers with that marvelous secret in my heart filled me with pride. I seemed to myself a sentinel standing guard

over a sleeping camp. These passers-by knew nothing about me, yet **it** was to me that, in the mail pouches, they were about to confide the weightiest cares of their hearts and their trade. Into my hands were they about to entrust their hopes. And I, muffled up in my cloak, walked among them like a shepherd, though they were unaware of my solicitude.

Cuando dejé a Guillaumet en esa helada noche de invierno, sentí la necesidad de dar un paseo rápido. Me subí el cuello de la chaqueta y mientras caminaba entre los indiferentes transeúntes escoltaba un fervor tan tierno como si me acabara de enamorar. Pasar por delante de estos extraños con ese maravilloso secreto en mi corazón me llenaba de orgullo. Me parecía a un centinela que hacía guardia en un campamento que dormía. Estos transeúntes no sabían nada de mí; sin embargo, era a mí a quien, en las bolsas del correo, estaban a punto de encomendar las preocupaciones más pesadas de sus corazones y de su negocio. Estaban a punto de confiar sus esperanzas en mis manos. Y yo, envuelto en mi capa, caminaba entre ellos como un pastor, aunque ellos no estaban al tanto de mi preocupación.

### Paragraph 9

Finally, **I** saw the old-fashioned vehicle come round the corner and heard its tiny rattle. Like those who had gone before me, **I** squeezed between a sleepy customs guard and a few glum government clerks. The bus smelled musty, **smelled of the** dust of government offices into which the life of a man sinks as into a quicksand. **It** stopped every five hundred yards to take on another scrivener, another guard another inspector.

Those in the bus who had already gone back to sleep responded with a vague grunt to **the** greeting of the newcomer, while he crowded in as well as **he** was able and instantly fell asleep **himself**. **We** jolted mournfully over the uneven pavements of Toulouse, I in the midst of these



men in who in the rain and the breaking day were about to take up again their dreary diurnal tasks, their red tape, their monotonous lives.

Finalmente, vi que el vehículo anticuado doblaba la esquina y escuché su pequeño traqueteo. Como los que habían ido antes que yo, me apretujé entre un guardia aduanero soñoliento y algunos empleados del gobierno cabizbajos. El autobús olía a humedad o al polvo de las oficinas gubernamentales en las que se hunde la vida de un hombre como en una arena movediza. Se detenía cada quinientas yardas para recoger a otro escritor, a otro guardia, a otro inspector.

Aquellos ya se habían vuelto a dormir en el autobús respondieron con un vago gruñido al saludo del recién llegado, mientras él se acurrucaba tan bien como podía y al instante se quedaba dormido. Nos sacudimos lúgubrementemente sobre las aceras desniveladas de Toulouse, yo en medio de esos hombres que bajo la lluvia y al amanecer estaban a punto de retomar sus tareas diurnas y aburridas, sus trámites burocráticos, sus vidas monótonas.

## Paragraph 10

We waited to hear the rest, but no words sounded. And as the seconds fell it became more and more evident that that “no” would be followed by no further word, was eternal and without appeal, that Lécrivain not only had not landed at Casablanca but would never again land anywhere.

And so, at daybreak on the morning of my first flight with the mails, I went through the sacred rites of the craft, and I felt the self-confidence oozing out of me as I stared through the windows at the macadam shining and reflecting back the street lights. Over the pools of water I

could see great palms of wind running. And I thought: “My first flight with the mails! Really, this is not my lucky day.”

Esperamos para escuchar el resto, pero no sonaron las palabras. Y, a medida que pasaban los segundos cada vez se hacía más evidente que ese “no” no iría seguido por ninguna palabra más, era eterno y sin apelación, que Lécivain no solo no había aterrizado en Casablanca, sino que nunca más volvería a aterrizar en ningún lado.

Y así, al amanecer, en la mañana de mi primer vuelo con los correos, pasé por los rituales sagrados de la nave, y sentí la confianza en mí mismo fluyendo en mí mientras miraba a través de las ventanas al pavimento que brillaba y reflejaba las luces de la calle. Sobre los charcos de agua pude ver correr grandes palmeras de viento. Y pensé: “¡Mi primer vuelo con los correos! Efectivamente, este no es mi día de suerte”.

## Paragraph 11

So the crew fly on with no thought that they are in motion. Like night over the sea, they are very far from the earth, from towns, from trees. The motors fill the lighted chamber with a quiver that changes its substance. The clocks ticks on. The dials, the radio lamps, the various hands and needles go through their invisible alchemy. From second to second these mysterious stirrings, a few muffled words, a concentrated tenseness, contribute to the end result. And when the hour is at hand the pilot may glue his forehead to the window with perfect assurance. Out of oblivion the gold has been smelted: there it gleams in the lights of the airport.

Así que la tripulación sigue volando sin pensar que están en movimiento. Como la noche sobre el mar, están muy lejos de la tierra, de las ciudades, de los árboles. Los motores llenan la cámara iluminada con un temblor que cambia su sustancia. Los relojes avanzan. Los diales, las

lámparas de radio, las distintas manecillas y agujas pasan por su alquimia invisible. De segundo a segundo, estos misteriosos movimientos, unas pocas palabras apagadas, una tensión concentrada, contribuyen al resultado final. Y cuando llegue la hora, el piloto podrá pegar la frente a la ventanilla con total seguridad. El oro ha sido fundido en el olvido: allí brillan las luces del aeropuerto.

## Paragraph 12

Great black waterspouts had reared themselves seemingly in the immobility of temple pillars. Swollen at their tops, they were supporting the squat and lowering arch of the tempest, but through the rifts in the arch there fell slabs of light and the full moon sent her radiant beams between the pillars down upon the frozen tiles of the sea. Through these uninhabited ruins Mermoz made his way, gliding slantwise from one channel of light to the next, circling round those giant pillars in which there must have rumbled the upsurge of the sea, flying for four hours through these corridors of moonlight toward the exit from the temple. And this spectacle was so overwhelming that only after he had got through the Black Hole did Mermoz awaken to the fact that he had not been afraid.

Torbellinos marinos grandes y negros se habían levantado aparentemente en la inmovilidad de los pilares del templo. Hinchados en la parte superior, sostenían el pequeño arco de la tempestad, pero a través de las grietas del arco caían losas de luz y la luna llena enviaba sus rayos radiantes entre los pilares sobre las tejas heladas del mar. A través de estas ruinas deshabitadas, Mermoz se abrió paso, deslizándose inclinadamente de un canal de luz al siguiente, dando vueltas alrededor de esos pilares gigantes en los que debió retumbar el surgimiento del mar, volando durante cuatro horas por estos corredores a luz de luna hacia la salida del templo. Y

este espectáculo fue tan abrumador que solo después de haber atravesado el Agujero Negro, Mermoz despertó el hecho de que no había tenido miedo.

### Paragraph 13

The immediate duty, the only duty on the planet whence this man's message came, was to furnish us accurate figures for our computations among the stars. And its figures had been false. This being so, the planet had only to hold his tongue. Néri scribbled: "Instead of wasting their time with this nonsense they would do better to haul us back to Cisneros, if they can." By "they" he meant all the peoples of the globe, with their parliaments, their senates, their navies, their armies, their emperors. We re-read the message from that man mad enough to imagine that he had business with us, and tacked in the direction of Mercury.

El deber inmediato, el único deber en el planeta de donde vino el mensaje de este hombre, era proporcionarnos cifras precisas para nuestros cálculos entre las estrellas. Y las cifras habían sido falsas. Siendo esto así, el planeta solo tuvo que callarse. Néri garabateó: "En lugar de perder el tiempo con estas tonterías, sería mejor que nos llevaran de regreso a Cisneros, si pueden". Por "ellos" se refería a todos los pueblos del mundo, con sus parlamentos, sus senados, sus marinas, sus ejércitos, sus emperadores. Volvimos a leer el mensaje de ese hombre lo suficientemente loco como para imaginar que tenía negocios con nosotros y viramos en dirección a Mercurio.

### Paragraph 14

There is no need of nights like the one just described to make the airline pilot find new meanings in old appearances. The scene that strikes the passenger as commonplace is from the very moment of taking off animated with a powerful magic for the crew. It is the duty of the

ship's captain to make port, cost what it may. The sight of massing clouds is no mere spectacle to him: **it** is a matter of concern to his physical being, and to his mind **it** means a set of problems. Before **he** is off the ground he has taken his measure, and between him and it a bond is formed which is a veritable language.

No hay necesidad de noches como la que acabamos de describir para que el piloto de la aerolínea encuentre nuevos significados en viejas apariencias. La escena que le parece al pasajero como algo común es desde el mismo momento del emocionante despegue con una poderosa magia para la tripulación. Es deber del capitán de la nave llegar al puerto, cueste lo que cueste. La vista de nubes acumuladas no es un mero espectáculo para él: es un asunto de preocupación para su ser físico, y para su mente significa una serie de problemas. Antes de despegar ha tomado su medida, y entre él y ella se forma un vínculo que es un verdadero lenguaje.

### Paragraph 15

The hours during which a man flies over this mirror are hours in which there is no assurance of the possession of anything in the world. These palms beneath the plane are so many poisoned flowers. And even when the flight is **an easy one**, made under a shining sun, the pilot navigating at some point on the line is not gazing upon a scene. These colors of earth and sky, these traces of wind over the face of the sea, these clouds golden in the afterglow, are not objects of the pilot's admiration, but of his cogitation. He looks to them to tell **him** the direction of the wind or the progress of the storm, and the quality of the night to come.

Las horas en las cuales un hombre vuela sobre este espejo son horas en las que no hay seguridad de poseer nada en el mundo. Estas palmeras debajo del avión son muchas flores

envenenadas e incluso, cuando el vuelo es fácil, hecho bajo un sol brillante, el piloto que navega en algún punto de la línea no está contemplando una escena. Estos colores de la tierra y el cielo, estos rastros de viento sobre la superficie del mar, estas nubes doradas en el resplandor crepuscular no son objeto de la admiración del piloto, sino de su reflexión. Él los mira para decir la dirección del viento o el progreso de la tormenta y la calidad de la noche por venir.

### 5.1.3 Glossary

The glossary is another important instrument that helps to carry out the investigation. It includes the source language words or terms that are difficult to understand or interpret by the translator and the readership. As mentioned in Chapters II and III, the glossary helps the translator to render the source language words or terms into the target language in a concise way. In addition, it helps the readership to understand those words or terms in a clearer way, since most of the times the majority of them are difficult to understand. On the other hand, the glossary is a time saving tool for the translator, since he does not have to spend many hours researching for the right translation of troublesome words, but instead he will have the list of troublesome words or terms handy and can consult them quickly. By last, there is no doubt that all the terminology obtained in those glossaries is going to be useful for future translators who will develop their own research project.

Regarding this research project, the translator created glossaries: one for the document from Spanish into English, and another one from English into Spanish. The Spanish to English glossary includes four columns: the first column includes the term in Spanish, the second one includes the term in English, the third one covers the grammatical category, and the fourth one contains the definition of the term. The English to Spanish glossary includes four columns as

well: the first column includes the term in English, the second one includes the term in Spanish, the third one covers the grammatical category, and the fourth one contains the definition of the term.

### Glossary from Spanish into English

*Table 7*

Spanish Term	English Term	Grammatical Category	Definition
Acometida	Attack	Noun	To attack
Arriar	Take down	Verb	Lower the sails, the flags
Asordinado	Muffled	Adjective	It does not make noise or is very quiet
Avasalladora	overpowering	Adjective	To submit to obedience
Banco	Chair	Noun	Seat, with or without backrest, in which two or more people can sit
Bongo	Bongo	Noun	A species of canoe used by the Indians of Central America
Briosa	Lively	Adjective	Spirit, courage
Charral	Pasture	Noun	Land populated with scrub and undergrowth
Consonancia	Consonance	Noun	Relationship of correspondence that some things have with each other
Contemplativa	Contemplative	Adjective	That observes attentively and carefully an activity
Crescendo	Crescendo	Noun	Progressive increase of something
Cuchichear	Whisper	Verb	Talking in a low voice or in someone's ear
Deidad	Deity	Noun	Being divine or to have divine essence (religious field)
Descollar	Stand out	Verb	To stand out
Diluye	Diluted	Adjective	To make something lose importance or intensity
Dualidad	Duality	Noun	That has two sides
Entablar	Engage	Verb	To begin an activity or process
Estridente	Strident	Adjective	A sharp sound

Evocador	Evocative	Adjective	Remember something or someone, or bring them to memory
Garrotazo	Smash head	Noun	Hit with a club
Idílica	Idyllic		Something idealized
Impalpable	Imperceptible	Adjective	That does not produce sensation to the touch, or hardly produces it
Intrahistoria	Intrahistory	Noun	Traditional life of a specific town
Machete	Machete	Noun	Large knife used to cut sugar cane
Machismo	Sexism	Noun	A form of sexism characterized by the prevalence of the male
Matiz	Nuance	Noun	Characteristic or aspect of something
Milpa	Cornfield	Noun	Land dedicated to the cultivation of corn
Netamente	Clearly	Adverb	Clear and well defined
Paganismo	Paganism	Noun	Religion of the Gentiles or pagans
Paisajístico	Landscape	Adjective	It refers to the landscape
Pasaje	Passage	Noun	An author's text
Patentizar	Evident	Noun	Visible
Potranca	Filly	Noun	Horse that is not more than three years old
Rancho	Cabin	Noun	A poor house with a roof made of branches or straw, outside the town
Tepezcuintle	Tepezcuintle	Noun	It is an animal, a rodent mammal
Tractor	Tractor	Noun	Motor vehicle, with great traction capacity, used to drag or pull agricultural implements
Trajinar	Daily life	Noun	Go from one place to another without any occupation or activity
Trancada	Locked	Adjective	Locked with a padlock
Trenza	Braid	Noun	Set of three or more branches that are interwoven, crossing them alternately
Trigal	Wheat field	Noun	Land dedicated to the cultivation of wheat
Trillo	Trail	Noun	I is a narrow path
Ultraje	Outrage	Noun	To treat someone in a bad way, against his or her will
Unilateral	Unilateral	Adjective	That has one side
Vertiente	Aspect	Noun	Aspect, point of view
Vivencial	Existential	Adjective	To live, to experiment

Table 7 shows the glossary for the document from Spanish into English. Source: Researcher's own creation



## Glossary from English Spanish into Spanish

*Table 8*

English Term	Spanish Term	Grammatical Category	Definition
Alicante	Alicante	Noun	City of Spain
Apprenticeship	Aprendizaje	Noun	When someone learns an art, trade, or job
Beacons	Balizas		A strong light that can be seen from far away and that is used to help guide ships, airplanes
Buoys	Boyas	Noun	A floating object moored to the bottom to mark a channel or something lying under the water
Cargo	Cargamento	Noun	The goods or merchandise conveyed in a ship, airplane, or vehicle
Cogitation	Reflexión	Noun	The act of meditating
Condescension	Condescendencia	Noun	The attitude or behavior of people who believe they are more intelligent or better than other people
Confines	Fronteras	Noun	Border, limit
Cupboard	Armario	Noun	A closet with shelves where dishes, utensils, or food is kept
Daybreak	Amanecer	Noun	Dawn
Dismal	Lúgubre	Adjective	Showing or causing gloom or depression
Dogma	Dogma	Noun	A belief or set of beliefs that is accepted by the members of a group without being questioned or doubted
Dreary	Aburrido	Adjective	Boring
Ebro	Ebro	Noun	River on Spain
Gleam	Brillo	Noun	A small bright light
Gruff	Rudo	Adjective	Rough or brusque, in manner, speech, or aspect
Motril	Motril	Noun	City of Spain
Nibbling	Mordisqueando	Verb	To deal with something
Oblivion	Olvido	Noun	The state of something that is not remembered, used, or thought about anymore

Omens	Presagios	Noun	Something that is believed to be a sign or warning of something that will happen in the future
Pitfall	Escollo	Noun	A hidden or not easily recognized danger or difficulty
Pebble	Piedra	Noun	A small usually rounded stone especially when worn by the action of water
Perpignan	Perpiñán	Noun	City of France
Pouches	Bolsas	Noun	A lockable bag for first-class mail or diplomatic dispatches
Predecessor	Antecesor	Noun	A person who has previously occupied a position or office to which another has succeeded
Pyrenees	Pirineos	Noun	Mountains along the French-Spanish border
Quiver	Temblor	Noun	To shake or move with a slight trembling motion
Rattle	Crujido	Noun	To make a rapid succession of short sharp noises
Red tape	trámites burocráticos	Noun	Official routine or procedure marked by excessive complexity which results in delay or inaction
Scrivener	Escritor	Noun	A professional or public copyist or writer
Shutters	Persianas	Noun	A usually movable cover or screen for a window or door
Snare	Trampa	Noun	A trap
Solicitude	Preocupación	Noun	The state of being concerned and anxious
Surliness	Hosquedad	Adjective	Arrogant
Uproot	Arrancar	Verb	To pull up by the roots
Waterspouts	Torbellinos	Noun	A pipe, duct, or orifice from which water is spouted or through which it is carried
Zeal	Entusiasmo	Noun	A strong feeling of interest and enthusiasm

*Table 8 shows the glossary for the document from English into Spanish. Source: Researcher's own creation*

## Chapter VI

### Conclusions and Recommendations

The conclusions and recommendations are going to be provided in this chapter. In Chapter II, the specific objectives for this research project were stated; nevertheless, they are going to be reviewed in this chapter with their respective results to explain how they have been achieved. In addition, the conclusions will detail the results obtained by using the instruments which were explained in Chapter V. Finally, the recommendations are going to be given in this chapter for translators to carry out their future investigations and obtain successful results.

### **6.1 Purpose of the Conclusion**

The purpose of the conclusions of a research project is to share the main results of the investigation. The researcher has to prove with evidence that the objectives of the investigation were achieved. Regarding this investigation, the researcher will demonstrate the effect of the analysis of the translation procedures used to translate the texts *El hombre y el paisaje* from Spanish into English and *Wind, Sand and Stars* from English into Spanish.

### **6.2 Conclusions**

#### **6.2.1 To translate the documents *El hombre y el paisaje* from Spanish into English and *Wind, Sand and Stars* from English into Spanish for a public university in Costa Rica.**

It is true that, when translating a text, the first task to be done is to read the text and analyze it. The reading of a text is divided into two sections: the general and the close reading. Regarding the general reading, it has to be stated, was done to understand the main idea and the topic that the author is discussing. Moreover, the close reading was made in order to recognize the intention of the text, text style, scale of formality and generality, the emotional tone, and the

translation method. After this, the translator was able to identify troublesome words, idiomatic expressions, metaphors, technical language, institutional terms, proper names, and untranslatable words if there were any. In addition, the translator was able to choose the best translation method and procedures in order to obtain accurate and natural translations. For this investigation, the semantic method was selected in order to translate both documents, since it focuses on the intention of the author of the source text. The main purpose of the semantic translation method is to translate the source text into the target text as similar as possible, in this way the message is not going to be lost in the target language. That means, the original message is going to be understood by the target audience. In conclusion, the researcher was able to achieve this specific objective by performing the analysis of the texts and by selecting the appropriate translation method.

### **6.2.2 To apply various translation techniques to the documents in order to achieve accurate, natural, and cohesive texts.**

After reading and analyzing the text, the translator had to choose the translation techniques she was going to apply in the translation process. It is true that there are several translation techniques; however, all of them are applied into the translations. Therefore, here is where the translator plays an important role, since he has to choose the appropriate translation techniques in order to apply them in the target texts. The text analysis chart (instrument explained in Chapter V) helped to identify the text style, text function, scale of formality, scale of difficulty, and scale of emotional tone of both texts. After identifying those important elements, the translator was able to choose the appropriate translation techniques. In conclusion, the translator achieved this

objective by using the color-coding instrument, which showed how the different translation techniques were applied into both texts in order to achieve a semantic translation.

### **6.2.3 To evaluate the effect of the translation techniques applied on the documents.**

After the translation techniques were applied to both target texts, the color-coding showed which were the most relevant or the most common translation techniques in such texts. In the text, *El hombre y el paisaje* which was translated from Spanish into English, the most common translation techniques were literal translation and transposition. In addition, the omission technique was present since the English language tends to reduce the terms and expressions to go straight to the point. On the other hand, in some sections, modulation was also applied to translate some idiomatic Spanish expressions which would not sound as natural as they should be in the target text.

In the text, *Wind, Sand and Stars*, which was translated from English into Spanish, the most relevant translation techniques were literal translation and modulation. The translation was focused on the author's intention; therefore, it was necessary to adapt the author's ideas and expressions into the target text to obtain a natural translation. In addition, amplification was also applied because there are sometimes where the English language can express an idea in just one word; however, the Spanish language needs to express the same idea by using two or three words, in this way the message is conveyed in a natural way. Transposition was also present in this translation. In conclusion, the translator was able to achieve this objective through the results obtained by the use of the color-coding instrument, which allowed the translator to evaluate the effect of the applied translation techniques.

#### **6.2.4 To create a glossary with the most relevant terminology found in both texts.**

The glossary is a very important and helpful tool since it gathers all the source language words or terms that are difficult to understand or interpret by the translator and the readership. There is no doubt that the glossary is a time saving device for the translator, as he does not have to spend many hours researching for the right translation of the troublesome words or terms, instead he will have the list of those words or terms handy and can consult it quickly. Moreover, it helps the readership to understand those words or terms in a clearer way since most of the times the majority of them are difficult to understand. The researcher was able to achieve this objective by creating of two glossaries, one from Spanish into English, and the other one from English into Spanish. Each glossary included the term in the source language (either English or Spanish) and the equivalent in the target language (either English or Spanish). In addition, it included the grammatical category of the word (for example noun, verb, adjective, etc.), and it also included a small definition in order to have a better idea or concept of the word.

### **6.3 Restatement of the Research Question**

What is the effect of the procedures and methods used to translate the documents *El hombre y el paisaje* from Spanish into English and *Wind, Sand and Stars* from English into Spanish for a public university in Costa Rica?

The effects of the procedures and the methods used to translate both texts were carefully analyzed in the theoretical framework in Chapter II since the researcher made a deep investigation of the text style, text function, scale of formality, scale of difficulty, scale of emotional, translation methods, and procedures and explained them in detailed way. After

applying the concepts mentioned above, along with the translator's own knowledge and the necessary investigations on the nature of the texts, it was demonstrated that the use of these translation methods and techniques definitely lead the translation from Spanish into English and the one from English into Spanish to convey the meaning of the original texts, and to transmit the author's intentions and ideas in the most natural way.

#### **6.4 Recommendations**

In this section, the translator is going to provide the recommendations for future investigators that would like to complete a research in this field of study. The main purpose is to contribute with future investigations to get successful results. First, it is important for the translator to look for the texts previously because the translator depends on the institution or institutions' (the texts belong to) schedules, deadlines, guidelines, and needs. In addition, depending on the type of text the translator chooses, he will need to investigate the topic that the text is about in order to clear any doubts he might have regarding such topic. By investigating the topic, the translator should be able to perform an accurate translation.

Second, it is necessary to have at hand translation tools such as glossaries per language, dictionaries, online dictionaries, grammar, and spelling check tools at the time of translating. Moreover, the translator can feel free to ask any professor in order to clarify any doubt when performing the translation process, since there are sometimes where a specific word or term does not have a meaning or translation in a language either on a physical or digital dictionary. Therefore, the translator can rely a hundred percent on a professor's knowledge. There is no doubt that, he is going to provide the correct guidance in order to translate the word or the term the best as possible.

Third, it is very helpful to have at hand the material from the courses Translation English-Spanish and Translation Spanish- English in order to review all the topics studied in both courses. Regarding this specific thesis, it was made one year after the researcher finished all the courses that means that researcher was off during a year regarding translation topics. Therefore, it was necessary for the researcher to refresh all the topics already studied during her major, especially the topics studied in the courses mentioned above.

Third, the time management plays a key role when developing an important research project like this one. The researcher has to take advantage on every moment he has to reach the goal, since projects like this one demands much time and all the researcher's attention especially if the researcher has a great responsibility, like a job. That means he has to divide his time between the job and the thesis. In other words, projects like this one demand a lot of time and effort by the researcher. It is important to have notes either physical or digital ones to write down the dates in which the researcher has to deliver the respective chapters of the thesis. Moreover, the researcher has to write down all the corrections he has to apply to the chapters already done after the revision of the thesis tutor; in this way, the researcher is not going to miss any detail. By having notes, the researcher is able to cross out all the pending tasks he has; therefore, he will be able to monitor all the progress when developing the research.

Finally, one of the most important steps to complete a thesis is to choose the best thesis tutor since he is the person who is going to guide the searcher throughout this long process. The researcher has to choose someone in which he can rely on since he has to trust on the tutor's knowledge and experience in processes like this one. Furthermore, the researcher has to choose someone he can feel comfortable with, since both are going to spend a lot of time working together. The main purpose by choosing a thesis tutor is to provide the researcher with the



guidelines to complete step by step each chapter of the thesis, and also he is going to help the researcher to reach the objectives stated at the beginning of the thesis. In addition, he is going to correct all the mistakes in thesis, even the ones that were not noticed by the researcher in order to obtain a professional and successful project.

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## **Appendixes**

### **El hombre y el paisaje**

#### **I. Introducción**

Al paio y otros cuentos, de Jorge Montero se publicó por primera vez en 1966. Esta primera edición fue recibida con dos pequeños comentarios que han quedado sueltos en

periódicos de ese año: uno de Alberto Cañas aparecido en la República y otro de Inés Trejos en la Prensa Libre. Un tercer comentario, de Juan José Gómez, aparece como prólogo a la segunda edición de la Editorial Costa Rica en el año 1971. Alberto Cañas apunta que la literatura a veces se impone a la narración en algunos cuentos; además, da algunas razones para considerar *El Regreso*, *La Doma* y *La casa en la tierra* como los cuentos más logrados de la colección. Inés Trejos, por su parte, recalca lo poético del estilo y el humanismo vivencial presente en estas narraciones. Juan José Gómez ve en los cuentos de Montero un planteamiento directo: el hombre estrujado contra el paisaje, para entablar una lucha de donde surge lo fatal como tercer elemento constitutivo de estos cuentos. Gómez enuncia sólo el papel del paisaje geográfico y su influencia en la conducta humana.

Nosotros queremos ampliar las perspectivas de análisis. Estudiaremos el paisaje en tres enfoques distintos pero complementarios: interesa el paisaje escénico, porque en él descansa la fuerza poética y lírica de algunos cuentos: el paisaje geográfico que, como condición de la naturaleza hispanoamericana, determina en gran medida la actitud y la conducta del hombre; y el paisaje social, pues, las condiciones naturales ceden en determinado momento ante la fuerza de los tipos humanos.

Los diferentes espacios logran que esta obra aporte nuevas formas de conocimiento de la geografía, tipos humanos, actividades y lenguaje que en la literatura se ofrecen más integralmente ya que, como dice Alfonso Reyes, en *El deslinde*, en ella está captado el hombre en toda su integridad, no sólo el conocimiento, sino también el sentimiento. Este captar al hombre en sus dos polos, razón y sentimiento, nos lleva a lo que Unamuno llamó “intrahistoria”, aquellos detalles mínimos que en verdad son los que identifican e individualizan a un pueblo, una región o un individuo.

## II. EL paisaje escénico

Un elemento primordial en *Al Pairo* y otros cuentos es la interacción del hombre con lo paisajístico. Esta dualidad no se presenta de una manera unilateral y única sino que muestra distintos grados y matices. Por ello, cada cuento no puede ubicarse totalmente en una sola tendencia; más bien, adquieren su lugar casi siempre por un matiz dominante, aunque no, repetimos, único.

En algunas narraciones prevalece en el narrado una actitud contemplativa ante el paisaje, pero llena — y esto es fundamental en estos cuentos—de proyección sentimental. No es una actitud idílica ante la naturaleza sino la proyección del drama interior de un personaje. Dos cuentos encontramos con este matiz: *Al pairo* y *La casa en la tierra*. *Por el mismo trillo* es un paisaje escénico, pero en la primera perspectiva, es decir, el paisaje como ambiente físico que rodea el personaje y domina la contemplación como explicación del ser.

*Por el mismo trillo* es narrado de la perspectiva que Pouillon llama “visión con”, es decir, el narrador sólo ofrece las explicaciones y acontecimientos que los personajes hayan encontrado y vivido, no puede adelantarse, sino que va narrando lo que el personaje experimenta. Este punto de vista cambia en algunos pasajes y la razón es que el cuento persigue, antes que ofrecer una narración, la penetración en la psicología del indio en consonancia con la naturaleza. Cuando se narran hechos exteriores, la “visión con” funciona maravillosamente:

*“Había sin embargo cambios en el rancho; los bancos tenían las patas firmes y el piso estaba limpio; pero lo que más le extrañó a Raimundo fue la puerta: siempre la encontraba cerrada, pero no cerrada simplemente, como siempre, sino trancada con un*

*grueso candado agarrado a dos argollas, como si Israel tuviera algo que no quería que le robaran”.*

Más al penetrar hondo en el pensamiento de un personaje, esta perspectiva de narración se diluye y da paso a la “visión por detrás” que permite conocer hasta los deseos secretos:

*“Israel nunca pensó que las aguas de sus días llegarían a crecer y arrastrar árboles que sembrados de nuevo en su tierra florecieran” (págs. 94-95).*

Lo anterior nos interesa como base para comentar la afirmación que hicimos hace un instante en el sentido de que el cuento persigue ofrecer la penetración psicológica del indio en consonancia con la naturaleza. Al inicio del cuento, el paisaje es netamente escénico, luego el narrador busca una imagen que le permita dar la visión exacta de la mentalidad del indio y la de la soledad de un fugitivo. La encuentra en el río Térraba:

*“El indio remaba furiosamente, golpeando el agua con el remo, como para desquitarse con el Térraba, como para cobrarle al río el pecado de ser de su misma sangre.”(Pág.100).*

Al presentar los personajes, el narrador inicia la integración hombre-naturaleza ofreciendo una sola unidad confundible en su soledad y misterio:

*“Raimundo fue para Israel Mendoza (. . .) algo así como un dios de la montaña, o más bien como una deidad del río, porque hay quienes creen que los indios tienen alma del río, o que el Térraba tiene alma de indio: manso, paciente, silencioso, indomable.” (Pág. 88).*



El indio y el río se identifican en tal forma que cuando el hombre se ve impotente ante una fuerza, el río se personifica y asume “la tarea de defender la soledad de Israel”. Y, por un momento, se plantea la lucha del hombre contra la naturaleza, la cual aquí sale vencida porque todas sus fuerzas no se unen: el Terraba se defiende furioso, pero la montaña no responde igual y la lucha se pierde:

*“... la montaña, que no tiene esa alma de indio que le permite esperar para dar el golpe a tiempo (...) quiso aguantar a pie firme la acometida y al primer choque contra los tractores y la dinamita saltó hecha pedazos”. (Pág. 89).*

La naturaleza se muestra avasalladora y se defiende del ultraje del progreso, cobra venganza y se convierte en protagonista de una tragedia; mas la naturaleza no contagia al hombre para determinarle la conducta. La tragedia que sufre la naturaleza no es la misma que la de los personajes. Es sólo un detalle para reforzar la soledad. El mensaje del asunto se patentiza por la comparación de la conducta del hombre blanco, igual a la de un animal, con la del indio, que es previsor e intuitivo. Al final, Raimundo ha llegado, en silencio, a fomentar una amistad sincera con Israel, amistad que lo lleva a comprender, en cierta forma, la conducta del blanco reflejada en el tepezcuintle:

*“Que sigan pasando una y otra vez por los mismos trillos. El Indio Raimundo no estaría esperándolos”. (Pág. 104).*

Se ha logrado ya el primer objetivo: equiparar la conducta del indio con un instinto primario e intuitivo que nace del contacto con una naturaleza represiva y fiera, la cual obliga a adquirir determinados comportamientos. Pero, el mensaje del cuento nos lleva más allá si nos

fijamos un poco. Muchos elementos de este cuento se convierten en símbolos evidentes de una realidad histórica.

El indio ha heredado la desconfianza. El choque con los conquistadores; la desaparición de un magnífico patrimonio ancestral a manos de los blancos que vieron en las prácticas indígenas sólo paganismo y no la profunda verdad de un rito religioso; y, como si fuera poco, la esclavitud y explotación de la raza no pudieron más que crear el recelo y el temor hacia el hombre nuevo que encontraba. Busca, entonces su refugio en el elemento natural que nunca le fue tan adverso. Por eso *“fueron muchos los extraños de esa amistad entre dos hombres tan distintos; entre el que vino y el que estaba; entre el blanco y el indio”* (Pág. 90).

Todo lo anterior justifica que el trillo en este cuento no sea camino amplio, sino una breve abertura, marcada por la costumbre, en la complejidad de las relaciones humanas. Raimundo nunca llega, en realidad, a entender el pensamiento de Israel, la amistad no es comunicación ni relación afectiva; es sólo compartir una situación, un lugar y una soledad.

Ahora entendemos por qué la soledad de los dos personajes es distinta. La soledad de Israel es impuesta, él es un reo fugitivo que la sociedad ha apartado por un delito; la soledad de Raimundo no nace de una culpa personal, sino de un complicado proceso histórico. En este sentido el cuento es muy evocador; refleja una faceta fundamental de la realidad del indio. La logra a través de una literatura muy pegada a lo nuestro que permite un conocimiento del alma, actitudes y reacciones del indio.

Raimundo no es un instrumento de protesta social, pero su imagen, trazada magistralmente, nos deja un “algo no estuvo bien” rondando en la meta. Su actitud de recelo inquieta, su sentir callado e inexpresivo conmueve:

*“O tal vez el nudo que sentía en la garganta se le habría subido a los ojos y se le habría deshecho en agua. Pero había nacido indio. Indio sin agua y sin palabras, como las piedras...” (Pág. 103).*

El silencio y la inexpressión son cualidades inherentes al indio; provocan un asordinado drama en el interior del personaje que lleva en sí el mensaje hondamente humano del valor sentimental del indígena olvidado.

Al indio en Costa Rica, a pesar de que se conoce su crisis material nunca se le había visto como problema social que debe ser solucionado. En la literatura tampoco se le ha tomado como problema; a lo sumo se ha pintado su situación objetivamente, pero su conducta y su marcadísima inclinación al silencio han dado material para cuentos muy logrados porque la misma inexpressión nos inquieta ya que no podemos conocer su alma a plenitud. Lo que más nos inquieta es el deseo inconsciente de conocer la respuesta a esta pregunta: ¿Qué piensa el indio de todo el proceso histórico que pesa sobre él? Jorge Montero y Carlos Salazar H. han sacado buen partido de la actitud silenciosa del indio.

En los cuentos *Al Pairo* y *La casa en la tierra* encontramos la otra dimensión, que hacíamos notar al enfocar el paisaje escénico en Jorge Montero: la proyección a la naturaleza del drama interior del personaje. La naturaleza es el espejo donde un personaje ve reflejada su circunstancia y su yo.

El título *Al pairo* es simbólico. El punto de arranque es el motivo clásico que compara la vida con su navegación: *“Vivir es como navegar. Es como timonear un bongo”* (pág. 15). Así, desde el primer momento se liga la narración a la naturaleza: la vida y el mar se identifican. La

acción exterior casi es nula, lo que tiene fuerza es el dramatismo interior del personaje y el esfuerzo que realiza por explicar su estado anímico.

El cuento se inicia con un efecto (“... y me ha quedado al paio!”) y cierra simétricamente la misma circunstancia (“Se me ha quedado al paio el bongo...”). Un sencillo juego temporal coloca primero los resultados para luego explicar las causas.

La prosa descolla aquí por su lirismo. Algunos pasajes son realmente prosa poética:

*“Cuando salía en el bongo la llevaba conmigo y si no, desde que soltaba la amarra yo no hacía más que contar las horas que faltaban para el regreso. Tenía su imagen siempre sobre el horizonte: en el lamparerío de las constelaciones” (pág. 17).*

En este caso la naturaleza es ambiental. La dualidad vida-navegación es la que ofrece el efecto dramático.

El cuento se desarrolló en un “crescendo”. Al principio se ofrecen las razones por las que el personaje busca compañía: la soledad y el “deseo de algo sólido”. El drama empieza a gestarse con el nacimiento de un amor callado, inexpresivo, pero hondo (“—Hay que ver cómo amarra un par de trenzas. Estaba anclado a mi mujer”) (pág. 17). La mujer va tomando cuerpo dentro del alma del bonguero, pero no en su presencia física; así el narrador logra crear el estallido final sólo en el protagonista. La soledad nacida a raíz del adulterio se refleja en la naturaleza como espejo del drama interior: “El bongo casi no se mece y la vela no se hincha” (pág.20).

Es un cuento notable por el posible humanismo, plantea al hombre en su diario trajinar matizado de problemas y alegrías.

El mismo Montero de *Al paio* lo encontramos en *La casa de la tierra*, pero más maduro. Es estilísticamente el mismo, ofrece un motivo semejante al cuento anterior; el paisaje es también el símbolo del drama del personaje que narra —en primera persona— una historia propia.

Este es uno de los mejores cuentos de esta colección. Los móviles del protagonista son los mismos que en *Al paio* (“*es duro tener por casa un bongo siempre con agua por debajo*”), pero fortalecidos por el ideal del hijo. La maternidad ensancha la imagen de la mujer que, aunque anónima, se convierte en un símbolo de la patria, del ideal que motiva la existencia. El hombre amarra del mástil la cinta azul con que la mujer amarraba sus trenzas “*para tener un bongo con bandera*”; y ahora toma cuerpo el símbolo:

*“todo hombre necesita una bandera para cobijarse bajo ella. Una bandera significa patria, y patria significa tierra, hogar, una mujer y un hijo. La cinta azul, entonces, es la bandera de mi patria. Partí con ella izada y ahí está; ni la tormenta me hizo arriarla”* (p.125).

En varios cuentos de Jorge Montero se refleja este símbolo. Esta relación hombre-tierra representa un mito diario. El hombre se enfrenta al mar como a su aventura cotidiana; el mar es la oficina, la fábrica, la universidad. La tierra, aquí hecha mujer, representa las fuerzas que nos atraen a lo que es nuestro, a lo concreto y sólido. Es lo que en la aventura nos mueve al regreso (“*... cuando me cogía la noche lejos, también arrumbaba hacia ella!*”) (pág. 123), la fuerza telúrica que exige el regreso a los orígenes, a la tierra como elemento fecundante y primario.

La naturaleza se agranda conforme crece la angustia interior, se contagia del estado anímico como en el Romanticismo, pero no es contemplación sentimental sino proyección de una tragedia. La naturaleza es una paralela con el alma.

Igual que en *Al paio*, existe el juego temporal. Nos narra algo que ocurrió sin decirnos la causas (*“Luché horas contra la tormenta”*). El ideal sostiene al hombre en la lucha contra las fuerzas naturales:

*“Todo hombre necesita una bandera para cobijarse bajo ella. Una bandera significa patria, y patria significa tierra, hogar, una mujer y un hijo. La cinta azul, entonces, es la bandera de mi patria. Partí con ella izada y ahí está; ni la tormenta me hizo arriarla”* (Pág. 125).

Al final vuelven a estar en consonancia con el alma del personaje: todo está en calma, brilla el sol, la brisa sopla alegre, pues:

*“Soy un hombre hundido.*

*Sólo los vivos se hunden. Los muertos flotan.*

*— Yo sé que vivo!”* (Pág 127).

### **III. El paisaje geográfico**

En este apartado podemos ubicar la mayoría de los cuentos de Jorge Montero. La naturaleza siempre ha cumplido en la literatura hispanoamericana una función primordial. La naturaleza bravía y avasalladora se ha robado un papel principal desde los primeros cronistas de Indias. Muchas crónicas son narraciones de la lucha frente a la naturaleza más que frente a los hombres. En la novela regionalista se acentúa su papel y llega a protagonista, es decir, el enfrentamiento con el hombre la convierte en el elemento que lleva adelante la acción.

En los cuentos de Jorge Montero la influencia es notable pero no radical, la naturaleza en algunos determina tanto la conducta como las actividades del hombre. Es una naturaleza influyente y poderosa, pero siempre bella.

Ubicamos en esta vertiente cinco cuentos: *El temporal*, *Tres cruces*, *Una puñaladita*, *Costa y sierra* y *La doma*". En ellos la naturaleza aunque domina al hombre no lo extermina; más bien lo obliga a actuar en consonancia con lo que ella es, es decir, el medio natural determina la conducta que el hombre debe adoptar. En *El temporal*, por ejemplo, la naturaleza dominante mezcla a la religión, la superstición y el hambre mueven al hombre a actuar en determinado sentido. Al principio del cuento, la naturaleza cobra fuerza, llena todo el ambiente y vence la fuerza humana:

*"Llovió más.*

*Subió más el río. Cerró los brazos y entre ellos quedó el pueblo aprisionado.*

*Todos los ríos subieron más. Ya no hubo caminos. Sólo ríos.*

*Ya no hubo ranchos ni milpas, ni trigales:*

*— sólo hambre!" (Pág. 36).*

La solución del conflicto se fundamenta en dos principios. El primero es el que reza que de donde nace el mal, nace el remedio y el segundo es el rito del sacrificio como vía de salvación. La causa del castigo es la injusticia que reina en el pueblo, "la gente mala" que:

*"Se lleva la mayor parte de tu cosecha y te deja un puñado de maíz para que no te murás de hambre del todo y podás seguirle trabajando. El que te rompe la cabeza a garrotazos si te tomás un trago más de la cuenta" (pág. 38).*

La solución es, pues, buscar el equilibrio, la justicia que equipare la balanza. El hombre se convierte en el ejecutor de la justicia *divina* (“*Dios (. . .) no aplacaría su ira mientras hubiera malos*”). Se recurre a la antigua tradición: cuando un barco era azotado por una tempestad, se sacrificaría un miembro de la tripulación que se consideraba que ocasionaba el mal lanzándolo al mar para salvar a los demás. Lo mismo ocurre en este cuento: los malos del pueblo deben morir para aplacar la ira de las fuerzas naturales:

*“El río bajó la voz y se quedó cuchicheando como siempre, humilde, al oído de los ranchos que aún quedaban en pie. El cielo se abrió y el sol—al fin! Volvió los ojos hacia el pueblo, apiadado de sus habitantes” (pág. 40).*

Toda la recompensa, la bendición de la luz fue alcanzada por medio de la acción humana.

El cuento cierra con una ironía muy lograda. Al acabar el diluvio bíblico, Dios deja el arco iris como señal de que esa destrucción no se repetirá. En el cuento la garantía, el signo de que no habrá otro temporal es un instrumento más efectivo y determinante: los machetes.

En resumen, la naturaleza obliga al hombre a actuar y dirigir su actividad en determinada forma para poder sobrevivir.

*Tres cruces* es más poético que el anterior. El final confuso persigue precisamente desviar la atención de la acción humana para buscar los valores en otros contenidos. En este cuento, la prosa es muy lírica y de gran riqueza expresiva. Los motivos más marcados son la muerte y la venganza, en un ambiente de naturaleza fiera y hostil, cuajada de lluvia. La lluvia es el elemento que moverá todo el cuento:

*“Aquí la lluvia se mide por días.*



*Las lluvias por días.*

*Y las distancias, por las cruces sembradas a lo largo de los caminos” (pág.57).*

Es símbolo a la vez de vida y muerte; vida para la naturaleza, muerte para el hombre:

*“La vegetación crece con el agua, aunque de la misma agua salgan las calenturas que no dejan crecer a los hombres” (pág.57).*

Se establece la relación del hombre con los elementos naturales, vegetales y animales: el árbol vive más porque tiene raíces, el caballo porque no tiene pasiones; los hombres en cambio, *“duran poco, porque, o se los llevan las calenturas, o el agua de las correntadas, o las correntadas que se hacen dentro de ellas mismos” (pág.57).*

Desde el inicio, la total integración que se lleva a cabo entre el hombre y la naturaleza es evidente. Florencio debe enfrentarse a dos fuerzas al mismo tiempo: la naturaleza y el rencor humano. Este choque produce tres muertes: la de los dos Rosales, ejecutada por Florencio, y la de éste a manos de Julián.

En todo el cuento, la vida y la muerte están ligados a la naturaleza por un mismo elemento: la cruz. La vida es una cruz, la muerte se sella con una cruz y hasta los árboles son cruces.

Lo penetrante del cuento es la niebla pesada en que se desarrolla: charco, lluvia, envidia, pasiones violentas. Encontramos, una vez más, la huella tremendamente humana que campea en las narraciones de Jorge Montero.

El cuento crea un ambiente físico nebuloso y diluido, casi impalpable, en concordancia con el espacio espiritual. La naturaleza responde así a la narración empapada de muerte y rencor,

envolviéndola en una relación desigual desde el principio del cuento: *“Los hombres pasan y los árboles perduran”*. Los árboles están agarrados a las entrañas de la tierra, los hombres puestos sobre ella. Precisamente este choque desequilibrado produce la fatalidad. “Lo fatal” que Juan José Gómez en su análisis, propone como tercer elemento constitutivo de los cuentos de Montero. Aquí, como en ningún otro cuento, la amargura y la violencia consumen la narración. Es un relato sacado de la lucha con la naturaleza, que provoca como fin la angustia ante la muerte y el olvido.

*“Cuando un hombre termina solo queda de él una cruz con su nombre sembrada en la montaña y un caballo que cambia de jinete. La letras se borran con las lluvias, la cruz retoña y entonces ya no queda nada de él”*. (Págs. 57-58).

El cuento está lleno de motivos líricos, la soledad, el destino, la muerte, el rencor, la venganza, el temor. Todos unidos y bien hilados, sin embadurnamientos de sangre, producen un cuento penetrante.

En *Costa y Sierra* la naturaleza asume dos funciones: en primer lugar, determina la conducta de los personajes y además es un símbolo. Un caracol —elemento natural—representa la mala suerte y la unión afectiva al mar.

El título del cuento, expresamente adelanta la dualidad que se ofrece, personificada en dos jovencitos formados en dos ambientes diferentes: el hijo de Pedro Juan en la costa y Miguel García en la sierra.

El desenlace se va gestando desde que se conocen las diversiones de dos niños: el hijo de Pedro Juan:

*“Jugaba en las playitas, cuando bajaba la marea, paseaba por los astilleros y recogía los caracoles y conchas” (pág. 23).*

Las diversiones de Miguel eran distintas:

*“Mientras esperaban que salieran los animales sacaba el viejo de las alforjas la botella, le daba un chupetazo y la pasaba al hijo. – pa que se haga hombre.”*

Los domingos en la mañana, antes de la misa, se lo llevaba el viejo por los potreros hasta el río a ver bañarse a las muchachas, escondidos en los charrales. La madre protestaba.

*“—Hay que hacerlo hombre! – le respondía el marido” (pág. 28).*

Es una educación machista, el “diploma” de hombre (rito de iniciación) llega a los diez años:

*“Cuando cumplió los diez años le regaló su padre un machete de verdad, y ya nada le faltó. El viejo lo llevó a un potrero para enseñarle a fuerza de planazos cómo se usaba” (pág. 29).*

Hasta aquí la influencia ambiental es determinante. La acción sucede en un ambiente diluido y poco concreto que da margen para que cobre fuerza el símbolo de caracol. La mala suerte se perfila desde los primeros momentos:

*“Pedro Juan le quitaba las conchas y los caracoles y los tiraba al mar de nuevo, porque atraen mala suerte” (pág.24).*

Cuando el padre se alista para librar la inconcreta batalla armada por la libertad, el caracol es el enlace con el recuerdo. Y de aquí en adelante será este elemento la unión

sentimental al ambiente marino y lo que es suyo. Al final, la mala suerte se parte en dos: la muerte de Pedro Juan y la situación en su rancho:

*“El hombre abrió la mano y el caracol cayó en un charco” (pág.31).*

*“El hijo ya no sabía qué hacer con tanta concha. . .” (pág.32).*

El conflicto de los personajes, a pesar de tener dimensiones serias no es caótico porque la mujer y el niño no están, deliberadamente, bien individualizados, son una posesión material:

*“Pedro Juan tenía un bongo.*

*Tenía un hacha, un cuchillo, una mujer y un rancho.*

*Tenía un arpón con cuatro puntas, un anzuelo y un hijo” (pág. 24).*

En *Costa y sierra* la naturaleza ambiental y escénica y apenas perfilada con trazos rápidos y expresivos. Lo importante es la influencia del ambiente geográfico en el comportamiento de los personajes.

Una puñaladita es un tanto distinto por su estilo y sobre todo por el vocabulario. También es el único cuento que cambia de persona al narrar. Dos narradores ofrecen la historia. Uno en tercera persona, testigo, va hilando la narración que ofrece el protagonista de su propia historia. Son dos estilos distintos. El primero es correcto y preciso:

*“No sentía odio, ni cólera, ni nada más que la amargura de tener conciencia de la fatalidad que debía cumplirse” (pág. 69).*

El segundo reproduce el habla popular con sus giros y variantes de pronunciación. Se trata de captar el habla del nicaragüense rústico:

*“—Pero era la mama de mij críaj! . . . Sobre todo, del que se llama Lisímaco Ledejma, porque ese ej mi mijmo nombre y entonces, si se la mienten – hijueputataj Lisímaco Ledejma! ej como si a mí me la mentaran.” (pág. 71).*

En este cuento no hay pasaje escénico. Bien podría caber en el paisaje social porque es notable el deseo de pintar un tipo, su mentalidad y reacción ante una situación determinada; pero creemos que el mensaje central del cuento es la función de la ley como instinto natural, amasado con el contacto de una naturaleza ruda, aunque ésta no aparezca expresa en el cuento. El machismo tan marcado en la mentalidad hispanoamericana aparece aquí con esplendor.

Este comportamiento no nace de una actitud filosófica ni mucho menos, sino del contacto del hombre con la naturaleza hostil. Este enfrentamiento valiente y decidido produce un orgullo personal que desata el instinto como forma de identificación, instinto que relega a la mujer a un plano de objeto utilitario.

Aquí lo único que mueve a actuar al personaje es el instinto natural, la honra entendida como humillación al orgullo masculino. La idea de la honra se capta por la relación irónica con el animal:

*“Y el hombre al que le pongan la cachamenta se la tiene que quitar, antej que lo confundan y lo hagan pegar la jeta al suelo. Y como dicen que al hombre se le conoce por la palabra y el toro loj cachoj, hay que mantener la diferencia” (pág. 70).*

La venganza se obtiene con sangre. La muerte de los culpables es la solución a la honra ultrajada. Primero el enfrentamiento hombre a hombre con el muchacho; y luego la “cariñosa” puñalada a la joven:

*“Se la di chiquita y bonita, linda como ella. Se la empujé suavemente, con todo cariño, sólo se trabó un poquillo cuando pegó con un guesito. . . ” (pág. 72).*

Hemos llegado al último cuento que habíamos ubicado en el aparte del paisaje geográfico. En éste, la naturaleza determina la conducta. El machismo es una de estas actitudes y *La doma* lo representa.

A nuestro juicio, este cuento es el mejor de Jorge Montero. Se logra en él el equilibrio tanto en estilo y tema en forma y fondo. El paralelismo que establece entre la doma de un potro y la conquista de una mujer es logradísimo, lleno de imágenes sugestivas, colorido y rapidez.

El título del cuento es a la vez literal y simbólico. Narra ciertamente una escena donde bestia y hombre se funden en un trabajo agotador. El enfrentamiento hombre-animal se realiza en un despliegue de agilidad y fuerza física. Veamos por ejemplo esta notable imagen:

*“Dos bíceps se hinchan y una ramazón de venas se acoyundan mientras dos rodillas se aprietan y dos pies se afirman en los estribos. Una testuz se pega al bramadero o una mole levanta polvo y retumba contra el suelo, para que el hierro al rojo ponga la marca” (pág. 77).*

La doma simbólica en la conquista de Florinda Vásquez por Bienvenido Briceño, que realmente ocurre al revés. Se repite la relación hombre-naturaleza con la comparación de Florinda con una potranca. La prosa de Montero está adecuada al contenido que expresa. Así, la relación del hombre con la bestia le llena de fuerza animal:

*“Acostumbrado a apechugar con todo lo que se pusiera por delante, a atropellar yeguas y novillas y a tumbar bestias y mujeres por el solo ímpetu de su virilidad, no pudo comprender el deseo de la muchacha” (pág. 78).*

Y hasta la relación íntima de los dos personajes se confunde con una lucha bestial donde se identifica la doma con el acto sexual:

*“... Bienvenido sabe qué es lo que sienten las bestias en la doma: dos muslos que lo aprietan como si quisieran triturarle la osamenta y dos garras que le atenazan la nuca” (pág. 81).*

El cuento es un cuadro bellísimo que capta la esencia del ambiente pampero, las coplas, el licor, el baile, el trabajo, todo integrado en un estilo rápido, emocionante y hasta agresivo por lo directo y firme.

El hombre y la naturaleza se funden en un haz de lucha, de alegría y de actividad furiosa. El paisaje se hace referencia indispensable, ofrecida en destellos rápidos y pinceladas certeras.

*La doma* como estructura de significación logra crear un mundo variado, ágil y multiforme. Verosimilitud, penetración, poesía, todo fundido en un cuento magnífico.

En el mundo clásico, la fama e inmortalidad de un héroe se perpetuaba plenamente sólo cuando sus hazañas eran contadas por los poetas. La poesía y la canción eran la vía de la inmortalidad. Tanto las glorias como los malos actos se recuerdan por lo que los poetas hayan dicho de ellas: el cantor tiene en sus manos la honra —reconocimiento social— de los héroes. En *La doma* hay una referencia a la Gloria perpetuada a través del canto.

*(Bienvenido Briceño) “Vivirá después del día en que un cuerno le destroce las entrañas o un reventón contra la barrera lo desnude: su nombre anda ya en la boca de los cantores” (pág.76).*

La paternidad hace dulce la derrota de Bienvenido Briceño. Ante un futuro hijo, la rabia se hace alegría y el hierro de posesión y no marca el rojo vivo sino al rojo blanco.

#### **IV. Paisaje Social**

En algunos cuentos de Jorge Montero, el paisaje natural cede ante la fuerza de los tipos humanos. Se crea entonces, más que un paisaje físico, un paisaje físico-social. La mejor muestra es *El regreso*.

Este cuento es un destello de dramatismo interior y penetración psicológica del personaje, pero el viaje en el tren permite la presentación de gran variedad de tipos y situaciones que son precisamente el marco en el que el personaje piensa su circunstancia particular. La técnica para desarrollar el cuento es bien manejada y logra crear un suspenso contagiante. El narrador adelanta algunas frases que llenan de suspenso la narración porque sólo al final se clarifica bien la situación del reo. Es un recurso para compenetrarse en el personaje y reflejar el dramatismo “asordinado” de su tragedia que puede reducirse al dualismo “amor-destino”. El final sorpresivo fortalece la impresión de amargura que deja la narración.

Conocemos en el cuento tres tipos humanos principales y gran cantidad de espacio físico. Este es propiamente un tren, pero que pasa por muchos lugares, cada uno de los cuales está unido al recuerdo y el sentimiento de Adolfo Linares. Los grupos podrían resumirse así: Adolfo y su familia, los que entran y salen del tren, y el sargento Chitay, quien a pesar de ser indio tiene un



puesto que lo hace despreciar a los de su raza. La caracterización de Chitay se logra sólo con un elemento: su malestar por los indios que lo rodean resumido en su frase:

“—Ishtos igualaos! . . .”

Linares se identifica con sus hijos por el recuerdo y a su mujer por el amor y el deseo:

*“Cada vez que pensaba en ella sentía en los oídos el golpear de la sangre y confundía los golpes con el ruido del tren” (pág. 45).*

Todo este deseo se torna dramático al final cuando nos damos cuenta por qué antes Adolfo tuvo que recordar la fecha de matrimonio sin quitarse el anillo:

*“Adolfo Linares sintió que las muñecas se le partían por el esfuerzo, pero no pudo romper el lazo que le tenía los brazos atados atrás, y no los pudo abrir para estrecharla entre ellos” (pág.53).*

La mayor variedad y ligereza del cuento radica en la cantidad de pueblos que se recorren y la actividad de gentes que suben y bajan del tren. En cada nueva parada, el narrador utiliza una forma costumbrista costarricense: forzar una palabra hasta darle un matiz cómico: nace del nombre del lugar al que se arribe:

“—Auyón!. . . – Se quedan los que aúllan!” (pág.49).

“—Abajo los espíritus. . . –Estación de las Animas!” (pág. 50).

La variedad y colorido de las gentes se ofrece en imágenes rápidas y certeras:

“Cielos. . . árboles. . . indios. . . ranchos a la orilla de la vía, menos que saludaban al tren que pasa todos los días con los mismos indios, con los mismos gestos. . .” (pág. 50).

El paisaje es casi exclusivamente humano. El colorido no es el de los elementos naturales sino el de los trajes multicolores indígenas.

El narrador logra reflejar un contraste entre la rapidez de imágenes exteriores, el recorrido del tren; con la lentitud de los pensamientos angustiosos de Adolfo Linares. El cambio del ritmo en la narración es evidente, pero necesario para crear el ambiente exterior de variedad y luz y el interior lleno de soledad y represión.

El último cuento de la colección **Al paio y otros cuentos** es *Perder un barco*. El lirismo de la prosa le da a este cuento un tono decididamente poemático. Lo ubicamos en este apartado por una razón principal: la acción del cuento casi no tiene fuerza, ofrece el cambio de una vida aventurera por algo que “vale la pena”: una mujer distinta a las demás. En cambio cobra fuerza el ambiente de puerto, lleno de luz, bulla, cantinas, mujeres, y música estridente.

El relato es fluido y sencillo porque también aquí, igual que en *El regreso*, *Al paio* y otros, lo importante es el acontecer en el interior del pensamiento del protagonista como acción; el ambiente físico es el colorido nocturno de un puerto, como ya escribimos.

La vuelta de Mateo al puerto es una rutina más, hasta que el amor a la tierra, a lo sólido lo obliga a perder el barco, se presenta en este cuento, aún más claro, lo que comentamos en *La casa en la tierra*, es decir, la mujer como el símbolo de lo concreto, de la tierra como elemento fecundante y productivo, contrapuesta al mar, símbolo de la aventura y lo pasajero.

En *Perder un barco*, se llega a captar y desear la tierra por el olor:

*“Cerró los ojos para apreciar más el olor y recordó que era el de la tierra al comenzar la lluvia” (pág. 112).*

El amor inconsciente a la tierra se va acrecentando siempre por el olfato:

*“Tenía la cara limpia y olía a tierra; Mateo estaba seguro de que su olor era el de la tierra, el olor solamente en sueños recordaba” (pág. 115).*

Es el deseo de una vida más allá de muelles, luces, mujeres, pintura y ron, es decir, el ansia de una vida productiva, simbolizada en la mujer que ya ha fructificado: el hijo que lleva de la mano cuando Mateo lo encuentra refuerza este mensaje.

Lo anterior es el paisaje soñado. El real es más agitado, multicolor y chocarrero. En un puerto, el dinero consigue todo lo que hay (*“todo lo codiciable, fuera botella o fuera mujer”*). Mateo sale de una cantina para caer en otra *“llena de luces, iluminada como un barco en una noche de fiesta” (pág. 111)*. Este ambiente de mujeres *“que ya no tienen nombre”* va estrechándose para que se amplíe el paisaje soñado: *“la hierba, el agua dulce que cae sobre la tierra y de la tierra; las cosas, en fin, que son el puerto de una vida” (pág. 116)*. Este deseo de algo concreto, firme, es constante en los cuentos de Montero Madrigal. El mar nunca ofrece estabilidad, sólo zozobra y pena. El valle, la hierba, y la lluvia siempre vivifican en sus cuentos, aunque también, ya lo vimos, se pueden tornar agresivos.

## V. Conclusión

Los cuentos de Jorge Montero casi no tienen acción exterior, pero están llenos de angustia y aunque el drama nunca llegue al grito estridente, existe asordinado, en cada página: la acción

es interna. La fatalidad y amargura surgen en gran medida del choque contra la naturaleza que silenciosamente es interna en la vida humana hasta determinarla.

Nuestra naturaleza, briosa y desmedida, que en la novela regionalista hispanoamericana se sobrepuso a los personajes y llevó adelante la acción, aparece de nuevo en algunos cuentos de Jorge Montero con visos de “actante” y no de “telón de fondo”.

El estilo de Jorge Montero es decididamente pulido y por eso ligero y expresivo. Su voluntad de estilo es evidente porque cada cuento nace apretujado, pero retocado y pulido, buscando el término, el giro metafórico o la imagen que sintetiza, conformándola, una situación.

Son diez cuentos que buscan una salida, una explicación a la vida, a la fatalidad; recogen situaciones que todos los hombres hemos experimentado: la angustia de la soledad, la desesperación del desengaño; la esperanza de un mañana mejor.

Montero Madrigal domina con maestría la difícil técnica del cuento. En cada uno se esencializa un mensaje que llega hondo porque es primario y determinante: la venganza, la soledad, el dolor, el trabajo, el amor, la tierra, el hombre, la naturaleza.

Muchos otros temas podrían analizarse en estos cuentos: por ejemplo, el fatalismo, y la dualidad religión-superstición, presentes en mayor o menor grado en cada uno de los relatos.

Merece mención aparte otro rasgo estructural de los relatos de **Al paio y otros cuentos:** los desenlaces. Casi todos los cuentos (seis de diez) terminan con una serie de impresiones rápidas que recalcan la inquietud y el drama que se ha narrado. Los desenlaces están contruidos basándose en imágenes certeras y ligeras.

La obra de Montero merece más atención de los estudiosos de nuestra literatura, contiene valores importantes que merecen ser explicitados.

## **Wind, Sand and Stars**

### **I**

#### **THE CRAFT**

In 1926 I was enrolled as student airline pilot by the Latécoère Company, the predecessors of Aèropostale (now Air France) in the operation of the line between Toulouse, in southwestern France, and Dakar, in French West Africa. I was learning the craft, undergoing an apprenticeship served by all young pilots before they were allowed to carry the mails. We took ships up on trial spins, made meek little hoops between Toulouse and Perpignan, and had dreary

lesson in meteorology in a freezing hangar. We lived in fear of the mountains of Spain, over which we had yet to fly, and in awe of our elders.

These veterans were to be seen in the field restaurant – gruff, not particularly approachable, and inclined some-what to condescension when giving us the benefit of their experience. When one of them landed, rain-soaked and behind schedule, from Alicante or Casablanca, and one of us asked humble questions about his flight, the very curtness of his replies on these tempestuous days was matter enough out of which to build a fabulous world filled with snares and pitfalls, with cliffs suddenly looming out of fog and whirling air-currents of a strength to uproot cedars. Black dragons guarded the mouths of the valleys and clusters of lightning crowned the crests—for our elders were always at some pains to feed our reverence. But from time to time one or another of them, eternally to be revered, would fail to come back.

I remember, once, a homecoming of Bury, he who was later to die, in a spur of the Pyrenees. He came into the restaurant, sat down at the common table, and went stolidly at his food shoulders still bowed by the fatigue of his recent trial. It was at the end of one of those froul days when from end to end of the line of the skies are filled with dirty weather, when the mountains seen to a pilot to be wallowing in slime like exploded cannon on the decks of an antique man-o'-war.

I stared at Bury, swallowed my saliva, and ventured after a bit to ask if he had had a hard flight. Bury bent over his plate in frowning absorption, could not hear me. In those days we flew open ships and thrust our heads out round the windshield, in bad weather to take our bearings: the wind that whistled in our ears was a long time clearing out of our heads. Finally Bury looked up, seemed to understand me, to think back to what I was referring to, and suddenly he gave a

bright laugh. This brief burst of laughter, from a man who laughed little, startled me. For a moment his weary being was bright with it. But he spoke no word, lowered his head, and went chewing in silence. And in that dismal restaurant, surrounded by the simple government clerks who sat there repairing the wear and tear of their humble daily tasks, my broad-shouldered messmate seemed to me strangely noble; beneath his rough hide I could discern the angel who had vanquished the dragon.

The night came when it was my turn to be called to the field manager's room.

He said: "You leave tomorrow."

I stood motionless, waiting for him to dismiss me.

After a moment of silence he added:

I take it you know the regulations?"

In those days the motor was not what it is today. It would drop out, for example, without warning and with a great rattle like the crash of crockery. And one would simply throw in one's hand: there was no hope of refuge on the rocky crust of Spain. "Here," we used to say, "when your motor goes, your ship goes too."

An airplane, of course, can be replaced. Still, the important thing was to avoid a collision with the range; and blind flying through a sea of clouds in the mountain zones was subject to the severest penalties. A pilot in trouble who buried himself in the white cotton-wool of the clouds might all unseeing run straight into a peak. This was why, that night, the deliberate voice repeated insistently its warning:

“Navigating by the compass in a sea of clouds over Spain is all very well, it is very dashing, but —

And I was struck by the graphic image:

“But you want to remember that below the sea of clouds lies eternity.”

And suddenly that tranquil cloud—world, that world so harmless and simple that one sees below on rising out of the clouds, took on my eyes a new quality. That peaceful world became a pitfall. I imagined the immense white pitfall spread beneath me. Below it reigned not what one might think—not the agitation of men, not the living tumult and hustle of cities, but a silence even more absolute than in the clouds, a peace even more final. This viscous whiteness became in my mind the frontier between the real and the unreal, between the known and the unknowable. Already I was beginning to realize that a spectacle has no meaning except it be seen through the glass of a culture, a civilization, a craft. Mountaineers too know the sea of clouds, yet it does not seem to them the fabulous curtain it is to me.

When I left that room I was filled with childish pride. Now it was my turn to take on at dawn the responsibility of a cargo of passengers and the African mails. But at the same time I felt very meek. I felt myself ill-prepared for this responsibility. Spain was poor in emergency fields; we had no radio; and I was troubled lest when I got into difficulty I should not know where to hunt a landing-place. Staring at the aridity of my maps, I could see no help in them; and so, with a heart full of shyness and pride, I fled to spend this night of vigil with my friend Guillaumet. Guillaumet had been over the route before me. He knew all the dodges by which one got hold of the keys to Spain. I should have to be initiated by Guillaumet.

When I walked in he looked up and smiled.



“I know all about it,” he said. “¿How do you feel?”

He went to a cupboard and came back with glasses and a bottle of port, still smiling.

“We’ll drink to it. Don’t worry it’s easier than you think.”

Guillaumet exuded confidence the way a lamp gives off light. He was himself later on to break the record for postal crossing in the Andes and the South Atlantic. On this night, sitting in his shirtsleeves, his arms folded in the lamplight, smiling the most heartening of smiles, he said to me simply:

“You’ll be bothered from time to time by storms, fog, snow. When you are, think of those who went through it before you, and say to yourself, ‘What they could do, I can do.’ ”

I spread out my maps and asked him hesitantly if he would mind going over the hop with me. And there, bent over in the lamplight, shoulder to shoulder with the veteran, I felt a sort of schoolboy peace.

But what a strange lesson in geography I was given! Guillaumet did not teach Spain to me, he made the country my friend. He did not talk about provinces, or peoples or livestock. Instead of telling me about Guadix, he spoke of three orange-trees on the edge of the town: “Beware of those trees. Better mark them on the map.” And those three orange-trees seemed to me thenceforth higher than Sierra Nevada.

He did not talk about Lorca, but about a humble farm near Lorca, a living farm with its farmer and the farmer’s wife. And this tiny, this remote couple, living a thousand miles from where we sat, took on a universal importance. Settled on the slope of a mountain, they watched like lighthouse-keepers beneath the stars, ever on the lookout to succor men.

The details that we drew on from oblivion, from their inconceivable remoteness, no geographer had been concerned to explore. Because it washed the banks of great cities, the Ebro River was of interest to mapmakers. But what had they to do with that brook running secretly through the water-weeds to the west of Motril, that brook nourishing a mere score of two flowers?

“Careful of that brook: it breaks up the whole field. Mark it on your map.” Ah, I was to remember that serpent in the grass near Motril! It looked like nothing at all, and its faint murmur sang to no more than a few frogs; but it slept with one eye open. Stretching its length along the grasses in the paradise of that emergency landing-field, it lay in wait for me a thousand miles from where I sat. Given the chance, it would transform me into a flaming candelabra. And those thirty valorous sheep ready to charge me on the slope of a hill! Now that I knew about them I could brace myself to meet them.

“You think the meadow empty, and suddenly bang! there are thirty sheep in your wheels.” An astounded smile was all I could summon in the face of so cruel a threat.

Little by little, under the lamp, the Spain of my map became sort of a fairyland. The crosses I marked to indicate safety zones and trap were so many buoys and beacons. I charted the farmer, the thirty sheep, the brook. And exactly where she stood, I set a buoy to mark the shepherdess forgotten by the geographers.

When I left Guillaumet on that freezing winter night, I felt the need of a brisk walk. I turned up my coat collar, and as I strode among the indifferent passers-by I was escorting a fervor as tender as if I had just fallen in love. To be brushing past these strangers with that marvelous secret in my heart filled me with pride. I seemed to myself a sentinel standing guard

over a sleeping camp. These passers-by knew nothing about me, yet it was to me that, in the mail pouches, they were about to confide the weightiest cares of their hearts and their trade. Into my hands were they about to entrust their hopes. And I, muffled up in my cloak, walked among them like a shepherd, though they were unaware of my solicitude.

Nor were they receiving any of those messages now being despatched to me by the night. For this snowstorm that was gathering, and that was to burden my first flight, concerned my frail flesh, not theirs. What could they know of those stars that one by one were going out? I alone was in the confidence of the stars. To me alone news was being sent of the enemy's position before the hour of battle. My footfall rang in a universe that was not theirs.

These messages of such grave concern were reaching me as I walked between rows of lighted shop-windows, and those windows on that night seemed a display of all that was good on earth, of a paradise of sweet things. In the sight of all this happiness I tasted the proud intoxication of renunciation. I was a warrior in danger. What meaning could they have for me, these flashing crystals meant for men's festivities, these lamps whose glow was to shelter men's meditations, these cozy furs out of which were to emerge pathetically beautiful solicitous faces? I was still wrapped in the aura of friendship, dazed a like a child on Christmas Eve, expectant of surprise and palpitatingly prepared for happiness; and yet already I was soaked in spray; a mail pilot I was already nibbling the bitter pulp of night flight.

It was three in the morning when they woke me. I thrust the shutters open with a dry snap, saw that rain was falling in the town, and got soberly into my harness. A half-hour later I was out on the pavement shining with rain, sitting on my little valise and waiting for the bus that

was to pick me up. So many other flyers before me, on their day of ordination, had undergone this humble wait with beating heart.

Finally, I saw the old-fashioned vehicle come round the corner and heard its tiny rattle. Like those who had gone before me, I squeezed between a sleepy customs guard and a few glum government clerks. The bus smelled musty, smelled of the dust of government offices into which the life of a man sinks as into a quicksand. It stopped every five hundred yards to take on another scrivener, another guard another inspector.

Those in the bus who had already gone back to sleep responded with a vague grunt to the greeting of the newcomer, while he crowded in as well as he was able and instantly fell asleep himself. We jolted mournfully over the uneven pavements of Toulouse, I in the midst of these men in who in the rain and the breaking day were about to take up again their dreary diurnal tasks, their red tape, their monotonous lives.

Morning after morning, greeted by the growl of the customs guards shaken out of sleep by his arrival, by the gruff irritability of clerk and inspector, one mail pilot or another got into this bus and was for the moment indistinguishable from these bureaucrats. But as the street lamps moved by, as the field drew nearer and nearer, the old omnibus rattling along lost little by little in reality and became a grey chrysalis from which one emerged transfigured.

Morning after morning a flyer sat here and felt of a sudden, somewhere inside the vulnerable man subjected to his neighbor's surliness, the stirring of the pilot of the Spanish and African mails, the birth of him who, three hours later, was to confront in the lightnings the dragon of the mountains; and who four hours afterwards, having vanquished it, it, would be free

to decide between a detour over the sea and a direct assault upon the Alcoy range, would be free to deal with storm, with mountain, with ocean.

And thus every morning each pilot before me, in his time, had been lost in the anonymity of daybreak beneath the dismal winter sky of Toulouse, and each one, transfigured by this old omnibus, had felt the birth within him of the sovereign who, five hours later, leaving behind him the rains and snow of the North repudiating winter, had throttled down his motor and begun to drift earthwards in the summer air beneath the shining sun of Alicante.

The old omnibus has vanished, but its austerity, its discomfort, still live in my memory. It was a proper symbol of the apprenticeship we had to serve before we might possess the stern joys of our crafts. Everything about it was intensely serious. I remember three years later, though hardly ten words were spoken, learning in that bus of the death of Lécrivain, one of those hundred pilots who on a day or a night of fog have retired for eternity.

It was four in the morning, and the same silence was abroad when we heard the field manager, invisible in the darkness, address the inspector:

“Lecrivain didn’t land at Casablanca last night.”

“Ah!” said the inspector. “Ah?”

Torn from his dream he made an effort to wake up, to display his zeal and added:

“Is that so? Couldn’t he get through? Did he come back?”

And in the dead darkness of the omnibus the answer came: “No.”

We waited to hear the rest, but no words sounded. And as the seconds fell it became more and more evident that that “no” would be followed by no further word, was eternal and without appeal, that Lécivain not only had not landed at Casablanca but would never again land anywhere.

And so, at daybreak on the morning of my first flight with the mails, I went through the sacred rites of the craft, and I felt the self-confidence oozing out of me as I stared through the windows at the macadam shining and reflecting back the street lights. Over the pools of water I could see great palms of wind running. And I thought: “My first flight with the mails! Really, this is not my lucky day.”

I raised my eyes and looked at the inspector. “Would you call this a bad weather?” I asked.

He threw a weary glance out of the window. “Doesn’t prove anything,” he growled finally.

And I wondered how one could tell bad weather. The night before with a single smile Guillaumet had wiped out all the evil omens with which the veterans overwhelmed us, but they came back into my memory. “I feel sorry for the man who doesn’t know the whole line pebble by pebble, if he runs into a snow-storm. Oh, yes, I pity the fellow. Our elders, who had their prestige to think of, had all bobbed their leads solemnly and looked at us with embarrassing sympathy, as if they were pitying a flock of condemned sheep.

For how many of us had this old omnibus served as refuge in its day? Sixty? Eighty? I looked about me. Luminous points glowed in the darkness. Cigarettes punctuated the humble

meditations of worn old clerks. How many of us had they escorted through the rain on a journey from which there was no coming back?

I heard them talking to one another in murmurs and whispers. They talked about illness, money, shabby domestic cares. Their talk painted the walls of the dismal prison in which these men had locked themselves up. And suddenly I had a vision of the face of destiny.

Old bureaucrat, my comrade, it is not you who are to blame. No one ever helped you to escape. You, like a termite, built your peace by blocking up with cement, every chink and cranny through which the light might pierce. You rolled yourself up into a ball in your genteel security, in routine, in the stifling conventions of provincial life, raising a modest rampart against the winds and the tides and the stars. You have chosen not to be perturbed by great problems, having trouble enough to forget your own fate as man. You are not the dweller upon an errant planet and do not asked yourself questions to which there are no answers. You are pretty bourgeois of Toulouse. Nobody grasped you by the shoulder while there was still time. Now the clay of which you were shaped has dried and hardened, and naught in you will ever awaken the sleeping musician, the poet, the astronomer that possibly inhabited you in the beginning.

The squall has ceased to be a caused of my complaint.

The magic of the craft has opened for me a world in which I shall confront, within two hours, the black dragons and the crowned crests of a coma of blue lightnings, and when night has fallen I, delivered, shall read my course in the stars.

Thus I went through my professional baptism and I began to fly the mails. For the most part of the flight were without incident. Like sea-divers, we sank peacefully into the depths of our element.

Flying, in general, seemed to us easy. When the skies are filled with black vapors, when fog and sand and sea are confounded in a brew in which they become indistinguishable, when gleaming flashes wheel treacherously in these skyey swamps, the pilot purges himself of the phantoms at a single stroke. He lights his lamps. He brings sanity into his house as into a lonely cottage on a fearsome heath, and the crew travel a sort of submarine route in a lighted chamber.

Pilot, mechanic, and radio operator are shut up in what might be a laboratory. They are obedient to the play of dial-hands, not to the unrolling of the landscape. Out of doors the mountains are immersed in tenebrous darkness; but hey are no longer mountains, they are invisible powers whose approach must be computed.

The operator sits in the light of his lamp, dutifully setting down figures; the mechanic tick off points on his charts; the pilot swerves in response to the drift of the mountains as quickly as he sees that the summits he intends to pass on the left have deployed straight ahead of him in a silence and secrecy as of military preparations. And below on the ground the watchful radio men in their shacks take down submissively in their notebooks the dictation of their comrade in the air: "12:40 a.m. En route 230. All well".

So the crew fly on with no thought that they are in motion. Like night over the sea, they are very far from the earth, from towns, from trees. The motors fill the lighted chamber with a quiver that changes its substance. The clocks ticks on. The dials, the radio lamps, the various hands and needles go through their invisible alchemy. From second to second these mysterious stirrings, a few muffled words, a concentrated tenseness, contribute to the end result. And when the hour is at hand the pilot may glue his forehead to the window with perfect assurance. Out of oblivion the gold has been smelted: there it gleams in the lights of the airport.



And yet we have all know flights when of a sudden, each for himself, it has seemed to us that we have crossed the border of the world of reality; when, only a couple of hours from port, we have felt ourselves more distant from it than we should feel if we were in India; when there has come a premonition of an incursion into a forbidden world whence it was going to be infinitely difficult to return.

Thus, when Mermoz first crossed the South Atlantic, in a hydroplane, as day was dying he ran foul of the Black Hole region, off Africa. Straight ahead of him were the tails of tornadoes rising minute gradually higher, rising as a wall is built; and then the night came down upon these preliminaries and swallowed them up; and when, an hour later, he slipped under the clouds, he came out into a fantastic kingdom.

Great black waterspouts had reared themselves seemingly in the immobility of temple pillars. Swollen at their tops, they were supporting the squat and lowering arch of the tempest, but through the rifts in the arch there fell slabs of light and the full moon sent her radiant beams between the pillars down upon the frozen tiles of the sea. Through these uninhabited ruins Mermoz made his way, gliding slantwise from one channel of light to the next, circling round those giant pillars in which there must have rumbled the upsurge of the sea, flying for four hours through these corridors of moonlight toward the exit from the temple. And this spectacle was so overwhelming that only after he had got through the Black Hole did Mermoz awaken to the fact that he had not been afraid.

I remember, for my part, another of those hours in which a pilot finds suddenly that he has slipped beyond the confines of this world. All that night the radio messages sent from the ports in the Sahara concerning our position had been inaccurate, and my radio operator, Néri, and

I had been drawn out of our course. Suddenly, seeing the gleam of water at the bottom of a crevasse of fog, I tacked sharply in the direction of coast; but it was by then impossible for us to say how long we had been flying towards the high seas. Nor were we certain of making the coast, for our fuel was probably low. And even so, once we had reached it we would still have to make port—after the moon had set.

We had no meanings of angular orientation, were already deafened, and were bit by growing blind. The moon like a pallid ember began to go out in the banks of fog. Overhead the sky was filling with clouds, and we flew thenceforth between cloud and fog in a world voided of all substance and all light. The ports that signaled us had given up trying to tell us where we were. “No bearings, no bearings,” was all their message, for our voice reached them from everywhere and nowhere. With sinking hearts Néri and I leaned out, he on his side and I on mine, to see if anything at all, was distinguishable, in this void. Already our tired eyes were seeing things—errant signs, delusive flashes, phantoms.

And suddenly, when already we were in despair, low on the horizon a brilliant point was unveiled on our port bow. A wave of joy went through me. Néri leaned forward, and I could hear him singing. It could not but be the beacon of an airport, for after dark the whole Sahara goes black and forms a great dead expanse. That light twinkled for a space—and then went out! We had been steering for a star which was visible for a few minutes only, just before setting on the horizon between the layer of fog and the clouds.

Then other star took up the game, and with a sort dogged hope we set the course for each of them in turn. Each time that a light lingered a while, we performed the same crucial experiment. Néri would send his message to the airport at Cisneros: “Beacon in view. Put out

your light and flash three times.” And Cisneros would put out his beacon and flash three times while the hard light at which we gazed would not, incorruptible star, so much as wink. And despite our dwindling fuel we continued to nibble at the golden bait which each time seemed more surely the true light of a beacon, was each time a promise of a landing and of life—and we had each time to change our star.

And with that we knew ourselves to be lost in interplanetary space among a thousand inaccessible planets, we who sought only the one veritable planet, our own, the planet on which alone we should find our familiar countryside, the houses of our friends, our treasures.

On which alone we should find . . . Let me draw the picture that took shape before my eyes. It will seem to you childish; but even in the midst of danger a man retains his human concerns. I was thirsty and I was hungry. If we did find Cisneros we should re-fuel and carry on to Casablanca, and there we should come down in the cool of daybreak, free to idle the hours away. Néri and I would go into town. We should go to a little pub already open despite the early hour. Safe and sound, Néri and I would sit down at table and laugh at the night of danger as we ate our warm rolls and drank our bowls of coffee and hot milk. We would receive this matutinal gift at the hands of life. Even as an old peasant woman recognizes her God in a painted image, in a childish medal, in a chaplet, so life would speak to us in its humblest language in order that we understand. The joy of living, I say, was summed up for me in the remembered sensation of that first burning and aromatic swallow, that mixture of milk and coffee and bread by which men hold communion with tranquil pastures, exotic plantations, and golden harvests, communion with the earth. Amidst all this stars there was but one that could make itself significant for us by composing this aromatic bowl that was its daily gift at dawn. And from that earth of men, that earth docile to the reaping of grain and the harvesting of the grape, bearing its rivers asleep in

their fields, the villages clinging to their hillsides, our ship was separated by astronomical distances. All the treasures of the world were summed up in a grain of dust now blown far out of our path by the very destiny itself of dust and of the orbs of night.

And Néri still prayed to the stars.

Suddenly he was pounding my shoulder. On the bit of paper he held forth impatiently to me I read: "All well. Magnificent news." I waited with beating heart while he scribbled the half dozen words that were to save us. At last he put this grace of heaven into my hands.

It was dated from Casablanca, which we had left the night before. Delayed in transmission, it had suddenly found us more than a thousand miles away, suspended between cloud and fog, lost and sea. It was sent by the government representative at the airport. And it said: "Monsieur de Saint-Exupéry, I am obliged to recommend that you be disciplined at Paris for having flown too close to the hangars on leaving Casablanca."

It was true that I had done this. It was also true that this man was performing his duty with irritability. I should have been humiliated if this reproach had been addressed to me in an airport. But it reached where it had no right to reach me. Among these too rare stars, on this bed of fog, in this menacing savor of the sea, it burst like a detonation. Here we were with our fate our hands, the fate of the mails and of the ship; we had trouble enough to try to keep alive; and this man was purging his petty rancor against us.

But Néri and I were far from nettled. What we felt was a vast and sudden jubilation. Here it was we who were masters, and this man was letting us know it. The impudent little corporal! not to have looked at our stripes and seen that we had been promoted captain! To intrude into our musing when we were solemnly taking our constitutional between Sagittarius and the Great

Bear! When the only thing we could be concerned with, the only thing of our order of magnitude, was this appointment we were missing with the noon!

The immediate duty, the only duty on the planet whence this man's message came, was to furnish us accurate figures for our computations among the stars. And its figures had been false. This being so, the planet had only to hold his tongue. Néri scribbled: "Instead of wasting their time with this nonsense they would do better to haul us back to Cisneros, if they can." By "they" he meant all the peoples of the globe, with their parliaments, their senates, their navies, their armies, their emperors. We re-read the message from that man mad enough to imagine that he had business with us, and tacked in the direction of Mercury.

It was by the purest chance that we were saved. I had given up all thought of making Cisneros and had set my course at right angles to the coast-line in the hope that thus we might avoid coming down at sea when our fuel ran out. Meanwhile however I was on the belly of a dense fog so that even with land below it was not going to be easy to set the ship down. The situation was so clear that already I was shrugging my shoulders ruefully when Néri passed me a second message which, an hour earlier, would have been our salvation. "Cisneros," it said, "has deigned to communicate with us. Cisneros says, '216 doubtful.'" Well, that helped. Cisneros was no longer swallowed up in space, it was actually out there on our left, almost within reach. But how far away? Néri and I talked it over briefly, decided it was too late to try for it (since that might mean missing the coast), and Néri replied: "Only one hour fuel left continuing on 93."

But the airports one by one had been waking each other up. Into our dialogue broke the voices of Agadir, Casablanca, Dakar. The radio stations at each of these towns had warned the airports and the ports had flashed the news to our comrades. Bit by bit they were gathering round

us as round a sick-bed. Vain warmth, but human warmth after all. Helpless concern, but affectionate at any rate.

And suddenly into this conclave burst Toulouse, the headquarters of the Line three thousand miles away, worried along with the rest. Toulouse broke in without a word of greeting, simply to say sharply: "Your reserve tanks bigger than standard. You have two hours fuel left. Proceed to Cisneros."

There is no need of nights like the one just described to make the airline pilot find new meanings in old appearances. The scene that strikes the passenger as commonplace is from the very moment of taking off animated with a powerful magic for the crew. It is the duty of the ship's captain to make port, cost what it may. The sight of massing clouds is no mere spectacle to him: it is a matter of concern to his physical being, and to his mind it means a set of problems. Before he is off the ground he has taken his measure, and between him and it a bond is formed which is a veritable language.

There is a peak ahead, still distant. The pilot will not reach it before another hour of flight in the night. What is to be significance of that peak? On a night of full moon it will be a useful landmark. In fainter moonglow it will be a bit of wreckage strewn in shadow, dangerous, but marked clearly enough by the light of villages. But if the pilot flies blind, has bad luck in correcting his drift, is dubious about his position, that peak begin to stir with a strange life and its threat fills the breadth of the night sky in the same way as a single mine, drifting at the will of the current, can render the whole of the ocean a danger.

The face of the sea is a variable as that of the earth. To passengers, the storm is invisible. Seen from a great height, the waves have no relief and the packets of fog have no movement.

The surface of the sea appears to be covered with great white motionless palm-trees, palms marked with ribs and seams stiff in a sort of frost. The sea is like a splintered mirror. But the hydroplane pilot knows there is no landing here.

The hours during which a man flies over this mirror are hours in which there is no assurance of the possession of anything in the world. These palms beneath the plane are so many poisoned flowers. And even when the flight is an easy one, made under a shining sun, the pilot navigating at some point on the line is not gazing upon a scene. These colors of earth and sky, these traces of wind over the face of the sea, these clouds golden in the afterglow, are not objects of the pilot's admiration, but of his cogitation. He looks to them to tell him the direction of the wind or the progress of the storm, and the quality of the night to come.

Even as the peasant strolling about his domain is able to foresee in a thousand signs the coming of the spring, the threat of frost, a promise of rain, so all that happens in the sky signals to the pilot the oncoming snow, the expectancy of fog, or the peace of a blessed night. The machine which at first blush seems a means isolating man from the great problems of nature, actually plunges him more deeply into them. As for the peasant so for the pilot, dawn and twilight become events of consequence. His essential problems are set him by the mountain, the sea, the wind. Alone before the vast tribunal of the tempestuous sky, the pilot defends his mails and debates on terms of equality with those three elemental divinities.

The mail pouches for which he is responsible are stowed away in the after hold. They constitute the dogma of the religion of his craft, the torch which, in this aerial race, is passed from runner to runner. What matter though they hold but the scribblings of tradesmen and nondescript lovers. The interest which dictated them may very well not be worth the embrace of

man and storm; but I know what they become once they have been entrusted to the crew, taken over, as the phrase is. The crew care not a rap for banker or tradesman. If, some day, the crew are hooked by a cliff it will not have been in the interest of the tradespeople that they will have died, but in obedience to orders which ennoble the sacks of mail once they are on board ship.

What concerns us is not even the orders—it is the men they cast in their mould.