

UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS
VICERRECTORIA ACADÉMICA

SCHOOL OF EDUCATION AND FOREIGN LANGUAGES

A LITERARY TRANSLATION AND ANALYSIS OF THE PLAY
“TERMINAL DEL SUEÑO” BY MELVIN MENDEZ

Thesis Submitted to Obtain the Bachelor in English

STUDENT: MARIO H. ARAYA ROA

THESIS MENTOR: M.SC. CATALINA GUERRERO TROYO

SEDE ARANJUEZ

ABRIL, 2022

Abstract

The aim of this thesis is to investigate the translation methods and procedures used to translate the play “Terminal de Sueño” by playwright Melvin Mendez from Spanish to English and take it to the American Musical and Dramatic Academy in New York city during the first quarter of 2022. As a qualitative research, the work focuses on collecting and analyzing non-numerical data in order to understand concepts, opinions, and experiences, in this case, theories used by different authors cited in the investigation. Thus, this helped in the translation of the aforementioned play. The thesis also highlights an in-depth analysis of the source text and the process used in the translation which cover a series of points including grammar structures, vocabulary, text style, and translation techniques. Moreover, some unexpected results arise in the process which help the investigator to further analyze the text and improve translation results of the dramatic text. The sum of the work culminates in an interesting process using translation theory to render the closest natural equivalent of the source language message.

Resumen

El objetivo de esta tesis es investigar los métodos y procedimientos de traducción utilizados para traducir la obra "Terminal de Sueño" del dramaturgo Melvin Méndez del español al inglés y llevarla a la American Musical and Dramatic Academy de la ciudad de Nueva York durante el primer cuatrimestre del 2022. Al tratarse de una investigación cualitativa, el proyecto se enfoca en la recolección y análisis de datos no numéricos para comprender conceptos, opiniones y experiencias, que en este caso se comprenden de teorías utilizadas por diferentes autores citados en la investigación. Por ende, esto ayudó en la traducción de la obra previamente mencionada. La tesis también destaca un análisis en profundidad del texto de partida y del proceso utilizado en la traducción, el cual abarca una serie de puntos que incluyen las estructuras gramaticales, el vocabulario, el estilo del texto y las técnicas de traducción. Además, en el proceso surgen algunos resultados inesperados que ayudan al investigador a realizar un análisis más profundo del texto y a mejorar el resultado de la traducción del texto dramático. La suma del trabajo culmina en un interesante proceso que utiliza la teoría de la traducción para obtener el equivalente natural más cercano del mensaje de la lengua de partida.

Table of Contents

Chapter I

Introductory Framework.....	14
1.1 Problem Statement.....	14
1.2 Objectives.....	15
1.3 Justification of the Study.....	16
1.4 Antecedents.....	17
1.5 Scope.....	24

Chapter II

Theoretical Framework.....	25
2.1 Text Analysis.....	25
2.1.1 Text Styles.....	26
2.1.2 Stylistic Scales.....	26
2.1.3 Text Function.....	29
2.1.4 Translation Methods.....	31
2.2 Translation Procedures.....	32
2.3 Glossaries.....	48

Chapter III

Methodological Framework.....	51
3.1 Research Approach.....	51
3.2 Research Design.....	52
3.3 Information Sources.....	54
3.4 Analysis Categories.....	55

3.5 Data Collection Instruments.....	55
3.6 Collection Data Process and Data Analysis.....	58
Chapter IV	
Translation	60
4.1 Translation from Spanish to English: “Terminal del Sueño”.....	60
Chapter V	
Data Analysis.....	100
5.1 Analysis and Interpretation of the Results.....	100
5.1.1 Text Analysis.....	100
5.1.2 Color Coding.....	101
5.1.3 Glossary.....	128
Chapter VI	
Conclusions and Recommendations	132
6.1 Purpose of the Conclusion.....	132
6.2 Conclusions.....	132
6.3 Restatement of the Research Question.....	139
6.4 Unexpected Results	141
6.5 Recommendations.....	143
References	145
Annexes	148

Table of Tables

Chapter I

Table 1. Anthony Aquilina’s translation process of literary text “Monsieur Ibrahim et les Fleurs du Coran.”.....	21
---	----

Chapter III

Table 2. Text analysis of the translated document.....	56
Table 3. Color coding of the translation procedures found within the texts.....	57
Table 4. Glossary that contains the most relevant terms found in the document.....	58

Chapter V

Table 5. Text analysis of the translated document.....	100
Table 6. Illustrates the color used during the color-coding.....	101
Table 7. Glossary that contains the most relevant terms found in the document.....	128

Chapter I

Introductory Framework

The translator's role as a bridge for "carrying across" values among cultures has been discussed since Terence, a Roman playwright who translated and adapted Greek comedies into Latin in the 2nd century BCE (Lebert, 2021). Hence, it is important to establish and apply processes and methods appropriate to translate such artistic texts when presenting the content to another culture. This first chapter will delve into preexisting Costa Rican translations of artistic literature, specifically plays, and an inside look at the playwright's inspiration and purpose for the play "Terminal del Sueño" by Melvin Mendez.

1.1 Problem Statement

The American Musical and Dramatic Academy (AMDA) in New York City does not currently house a play from a Costa Rican playwright in its library. Melvin Mendez is a renowned playwright with works such as "Emergencia en el Castillo Azul" and "Eva, Sol y Sombra." His 2000 work, "Terminal del Sueño," has won the prestigious Aquileo J. Echeverría award, and it is a text filled with Costa Rican charm, culture, and magic. This work aims to offer a look at processes and methods used to achieve an artistic or literary translation of the play "Terminal del Sueño," the analysis of the source text, and the application of various translation techniques to achieve an accurate communicative text in an idiomatic written form for a North American audience. This will make Mendez the first Costa Rican playwright accessible to students at AMDA in New York City, and "Terminal del Sueño" will undergo a translation process into English for the very first time. Since this is an artistic text, the following question stands: **What are the procedures and methods used to translate the play "Terminal del**

Sueño" by playwright Melvin Mendez from Spanish to English, and take it to the American Musical and Dramatic Academy in New York City during the first quarter of 2022?

1.2 Objectives

1.2.1 General objectives

To analyze the procedures and methods used to translate the play "Terminal del Sueño" by playwright Melvin Mendez from Spanish into English and take it to the American Musical and Dramatic Academy in New York City in the first quarter of 2022

1.2.2 Specific objectives

- To translate the play "Terminal del Sueño" by playwright Melvin Mendez from Spanish into English
- To apply various translation techniques to the documents in order to achieve a natural, cohesive, and accurate text
- To evaluate the effect of the translation techniques applied on the document
- To create a glossary with the most relevant terminology found in the text

1.3 Justification of the Study

The American Musical and Dramatic Academy (AMDA) in New York City is among the best art academies in the United States of America. Over the past 50 years, AMDA has continued to lead the education community with creative and innovative programs for emerging performing artists (amda.edu, 2022). Within the academy is the library headed by its director Sara White. Here, students may request various texts and guidance to help them with their schoolwork and performances. Among its plethora of plays and texts, you may find several translated into English from different countries; however, you will not find a Costa Rican play. Incidentally, Costa Rica has extremely talented artists, playwrights, and directors who have been nationally recognized for their contribution to the artistic profile of Costa Rican arts and culture. One such accomplished artist is Melvin Mendez.

Mr. Mendez is a graduate of the School of Dramatic Arts of the University of Costa Rica with over 30 years of experience. He also has a diploma in Cultural Artistic Development from the National Theater Workshop (Taller Nacional de Teatro). With over a dozen plays, he is also an actor, a playwright, a director, and a teacher. He has received the National Theater Award on six occasions: four as an actor and two as a playwright (dramatología.com, 2022). His play, "Terminal del Sueño," is a magical exploration of the human condition and the struggle to follow our dreams. It touches on existentialism, introspection, social status, perseverance, and nostalgia. It has been staged in Costa Rica and has won the prestigious Aquileo J. Echeverría award. However, keeping a golden nugget locked away dims its value, which is why international exposure will only increase appreciation for Costa Rican art.

This work seeks to utilize some translation procedures and methods to translate Mendez's play, "Terminal del Sueño," and take the work to the "big apple," making it one of the firsts Costa Rican plays available at AMDA's New York library. Moreover, the work will produce the play's first translation into English approved by the playwright for international use. If received by AMDA and later posted in its library for use, a future artist will have access to the translated play to use within the academy for homework, projects, dissection of scenes, stage acting, recordings, and showcases; not to mention, they will be exposed to Costa Rican art, a small Latin American country which has a magnitude of talent. The completion of this process will also increase the cultural diversity in AMDA's library and hopefully open its doors to other international texts as the academy's community comprises diverse students and alumni who represent more than 70 countries around the globe (amda.edu, 2022).

The task of taking Mendez's play to New York and into English will be accomplished through translation techniques, models, and analyses, as well as meticulous work required to perform a good quality literary translation. This will make it possible to successfully transfer the play's meaning into another language for another audience. The task is worthy of the work it will require, and it is done in the hope of revealing what Latin American Costa Rica can do within the theatrical arts. It is a small country with huge talents.

1.4 Antecedents

Translators have always been around since the dawn of history itself. According to Marie Lebert (2020), translators have aided societies' development and had major roles in shaping languages and cultures themselves. She goes on to provide some examples of early translation in antiquity:

The translation of the Hebrew Bible into Greek in the 3rd century BCE is regarded as the first major translation in the western world. Most Jews had forgotten Hebrew, their ancestral language, and needed the Bible to be available in Greek to read it. This translation is known as the "Septuagint," a name that refers to the seventy scholars commissioned to translate the Hebrew Bible in Alexandria, Egypt. Each translator worked in solitary confinement in his cell, and according to legend, all seventy versions proved identical.

The translator's role as a bridge for "carrying across" values between cultures has been discussed since Terence, a Roman playwright who translated and adapted Greek comedies into Latin in the 2nd century BCE. (pg. 2)

Early debate on how to go about a translation of a text has permeated into modern times. The never-ending struggle pertains to the accuracy and efficiency of "word for word" translation of a text or a "sense for sense" translation instead. In his text "De Oratore" (55BCE), Marcus Tullius Cicero cautions readers of engaging in a word-for-word translation, while St Jerome (396) encourages a more sense for sense approach.

As time moved forward, many took to the craft of translation, starting with religious and sacred texts, which then evolved as the need arose. Later, translation practices continued with multiple classical, literary, and scientific texts. Some translators worth mentioning and whose achievements have rippled through time range from Kumārajīva to Alexander Pope, to John of Seville, to Geoffrey Chaucer, to William Caxton, to Joseph Charles Mardrus, to Bede, to Alfred the Great, the latter two who were among the first translators to translate from Latin to English and whose contributions aided in the development of the English language itself.

Among the several types of translation, a translator may take part in. None proved to be more challenging than literary translation. Certain theoretical and lexical problems arise when engaging with such elusive texts, which prove to be powerful roadblocks for the translator. It is imperative in these instances to analyze characteristics of the literary voice and further identify possible references and relationships which may exist outside of the written text. The task at hand, often a lofty one, is indeed presented by difficulties in transferring meaning and its alteration from one language to the other. To illustrate, the Argentinian writer, journalist, lawyer and translator Blas Matamoro (1987), explicates the difference between working with a scientific text and a literary one in his work "La Traducción Literaria" (Literary Translation) and concludes: "La conclusión es que la alteración de los significantes al pasar de una lengua a otra, altera los significados si se trata de un discurso literario, en tanto resulta convencional y neutra si el discurso es científico" (Matamoro, pg. 70) He goes on to say that when the reader has access to both the source text, the original, and the target text, the translation, the place of convergence of both texts is the act of translation itself. In this case, there is intertextuality which further clarifies both texts. However, if the original is not accessible, the translation becomes the original to the reader. In this instance, the translator adds a new role and becomes an author when performing a literary translation.

There is a relative lack of investigations on the topic of literary translation, even more so on the processes behind the production of such complex and emotionally charged texts. Most translation studies deal with the end product and proceed to take an in-depth look at the processes of non-literary texts. Within Aston University in Birmingham, United Kingdom is Claudine Borg's (2016) doctoral thesis: A LITERARY TRANSLATION IN THE MAKING: An in-depth investigation into the process of a literary translation from French into Maltese, explores the

intricate inner workings of literary translation. Along with her study, she denotes various important background information and general translation processes such as the three phases of translation, alternative translation solutions, and the structure of decisions in which most translations take part. She looks into the author of the ST and his relationship to the text as it is essential for translators to fully understand all idiosyncrasies of the ST's culture and nuances to reflect it in the TT. She mentions various academics and past researchers whose work involves literary translation and leaves aside its predominant non-literary counterpart; here, she touches upon and mentions the ideas of Mossop 2000; Jakobsen 2002; Englund Dimitrova 2005; Kolb 2011; Jääskeläinen 2012 et al. (Borg, 2016). The work centers around Anthony Aquilina, a Translation Studies academic and a renowned translator of French literature into Maltese and his approach and processes to literary translation; more specifically, Aquilina's Maltese translation of Eric-Emmanuel Schmitt's philosophical novella "Monsieur Ibrahim et les Fleurs du Coran." The work further analyses Aquila's process during the translation of said novella, and Borg categorizes it in the following way:

From the translator's account, the participant envisages his literary translation process in terms of phases, and analysis of the various data sources showed that the translation *Is-Sur Ibrahim* came into being in eight distinct phases and went through nine prior drafts. As will be seen, only slight differences were discerned between how the translator described the phases of his process and how the researcher has observed these. Section 2.2 discussed how TS scholars (e.g., Mossop 2000; Jakobsen 2002; Englund Dimitrova 2005; Carl et al. 2010) traditionally divide the translation process into three phases: pre-drafting, drafting, and post-drafting, while section 2.5.1 tackled the notion of the post-translation

process. Table 31 compares the phases in Aquilina's extended translation process as emerged in the analysis with the phases identified in TS literature. It also lists the persons driving each phase of the participant's process:

Phases in Aquilina's extended translation process	Draft version/s yielded at end of each phase	Phases of the translation process in TS literature	Owner of the phase in Aquilina's process
Phase 1: preparing the groundwork - the comprehension phase	N/A	pre-drafting	translator
Phase 2: producing a draft translation	D1	drafting	translator
Phase 3: redrafting - fine-tuning the draft translation	D2	post-drafting (subphase 1)	translator
Phase 4: polishing the style of the target language	D3	post-drafting (subphase 2)	translator
Phase 5: self-proofreading	D4	post-drafting (subphase 3)	translator
Phase 6: proofreading	D5	post-translation process: other-revision	proofreader
Phase 7: self-correcting the text	D6	post-translation process	translator
Phase 8: the publication phase - typesetting, (layout) and printing	D7, D8, D9	post-translation process: publication phase	publisher and translator

Table 1. Anthony Aquilina's translation process of the literary text "Monsieur Ibrahim et les Fleurs du Coran." (Borg, 2016, pg. 156-157)

Although there is still room for research on the processes of literary translation, it is practiced commonly abroad. The work of the world-renowned author J.K Rowling traveled the globe and back with her "Harry Potter" series. Like many authors, Rowling's words have been translated into many languages. The Spanish translation of her latest achievement, the play "Harry Potter and the Cursed Child-Parts One and Two" (2016), was worked on by literary translator Gemma Rovira Ortega, known for translating the Harry Potter series, "The Boy in the Striped Pajamas" by John Boyne and many more over the last 30 years.

On a note closer to home, Costa Rica has had its fair share of research regarding literary translation, mainly from the Universidad Nacional de Costa Rica (UNA). Francisco Javier Vargas Gómez (2018) published a study entitled: “La Traducción del Cuento Literario Costarricense en Estados Unidos: Producción, Selección e Imagen.” In his work, he studies 16 volumes of Costa Rican literature translated and published within the United States from 1975 to 2010 (pg. 349). The process of analysis that each of these 16 volumes underwent follows Vargas' established dimensions which he used to extract comparable data: the intentional dimension, the conventional dimension, the structural dimension, the contextual dimension, and the referential dimension (Vargas Gómez, 2018). The study's objective was to determine the underpinnings behind their production, as well as the image portrayed of Costa Rican literature and culture. Upon analysis and recollection of the information, Vargas stated the following about the findings:

Vale la pena destacar que la gran mayoría de ellos se ubicó dentro de la cuarta, quinta y sexta generaciones de la narrativa costarricense (columna E y filas de la 6 a la 30), lo cual implicaría, como se verá más adelante, que se favoreció la traducción del cuento literario costarricense más contemporáneo – producido sobre todo durante la segunda mitad del siglo xx– quedando muy relegadas las manifestaciones más tempranas. (pg. 353-354)

As per Vargas' (2018) findings, it is fair to say that Costa Rican short stories produced in the second half of the XX century were preferred as literary texts to be translated than previous work and directly related to how the public received the literary text. This makes it paramount to analyze the public or the audience that will read the TT when choosing which literary texts to work with, as the translator must consider contemporary, contextual, socio-situational, socio-political, and paratextual realities.

Much of Costa Rican literature still reflects its cultural features and idiosyncrasies that have not been translated for an English audience. It is these gaping holes translators seek to fill in order to show the world what colloquial expressions are presented within literary texts of folklore, or a particular way of thought or idea a reader may come across in a piece of literature; this is what translators struggle to convey in their work to others not familiarized with such subjects. These texts represent cultural traditions, behaviors, and quirks of the Costa Rican people that authors imprint on paper. Authors such as Joaquín García Monge, Virgilio Mora, Alfonso Chase, Alí Viquez, Fabián Dobles, Aquileo Echeverría, Alberto Cañas, María Isabel Carbajal or as she is more commonly known, Carmen Lyra, among many others. Artists who have paved our identity and culture forever immortalized in literature. Although these texts represent Costa Rican culture conceived for a Spanish-speaking audience, some of its expressions and idioms tend even to confuse Costa Ricans. Noelia Jiménez Valverde, long with Gretel Torres Granados (2013), explores this through translation techniques useful in inverse translation in their work "Techniques for the Translation of Costa Rican Folkloric Literature Addressed to English-speaking Readers." They state:

"When dealing with differences of cultural contexts, translators need to analyze the relation between the TO and the audience of the TT and decide if they want to bring the first to meet the second (foreignization) or the second to the first (domestication). "(Valverde, Granados, 2013, pg. 300)

Incidentally, Jiménez and Torres describe translation techniques that will help to transfer the meaning of the OT successfully and avoid any conflicts between different cultures, especially when tackling an inverse translation.

1.5 Scope

The scope of the work consists of the understanding of the source text and the author's intention to better work the text with the appropriate techniques, and in doing so, the source text will be analyzed. Then, the researcher will follow and apply a translation model to perform the work, followed by the application of localization techniques as the target text will be sent to New York City in the United States of America. Then the investigator will revise the initial translation and proofread it to polish the work further. Finally, the translated work will be sent to AMDA's library in New York City.

Chapter II

Theoretical Framework

To better grasp what all translation entails, it is important to mention the basics of the craft—according to Nida and Taber (1982), translating consists of reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. It is important to spotlight basic concepts, models, and definitions that make the foundation of a translator's work in this endeavor.

2.1 Text Analysis

Text understanding and analysis play a major role when setting the stage, if you will, before engaging in a translation. According to Nida (as cited by Newmark, 1988), there are four types of (literary or non-literary) 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, emphasizing 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 fanaticisms.

2.1.1 Text Styles.

2.1.2 Stylistic Scales.

2.1.2.1 Scale of Formality.

In terms of stylistic scales, also known as register, language may appear in several different ways with how or to whom it is directed to. It is a major aspect of analyzing a text to understand further what is being worked on. The various registers utilize different vocabulary, and it is equally important to know when to use and how to select each one. It may seem tempting to illustrate a vivacious wording when selecting extensive nomenclature from a plethora of lexicon a language may possess. However, a translator should not show off their linguistic ability and knowledge as this would not characterize the readership of the ST, leading to errors in the register upon translation. The formality scale consists of the aspects mentioned above when translating and taken from Newmark (as cited by Joos, 1962). The formal scale may be divided as the following:

Officialese: 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: Lay off the nosh.

Taboo: Lay off the fucking nosh.

The official formality text is much like the officialese with the distinction of its content; the official formality text pertains more to an informative intent of the text. Officialese formality texts may be found in such documents as current written laws and strict governmental documentation; it is of the highest formality of register. Formal texts are utilized in diverse fields where a higher level of complexity of language is required, for example, business documentation, corporate texts, or company documents. However, a text with a neutral formality is used with familiar language to convey a message to people regardless of educational level. With this last point, an informal formality register is similar to low educational content. The colloquial formality is characterized by colloquialisms within its text and may go hand in hand with informal register, which similarly, slang may fall within informal. However, this register is directed specifically toward a social population that commonly uses this register.

2.1.2.2 Scale of Generality or Difficulty.

Newmark (1988) elaborates that "As always, the distinctions are fuzzy. In not so informal language, translate *demoms en moins* by 'decreasingly,' *tout a fait* by 'entirely,' *d'un seut coup* by 'at one attempt' or 'simultaneously'" (pg. 14). In this case, this register considers how to say a statement and the level of complexity of a document, involving the choice in vocabulary. This readership will read the text and their level of comprehension of the text. Similarly, Newmark suggests the following scale of generality or difficulty:

- 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.)(Newmark, 1988).

Simple complexity register shows basic or low difficulty in terminology and content. Popular difficulty register involves a lexicon used in day-to-day life, where vocabulary in a document is popular with the public. A more balanced text shows neutral difficulty. The document is not overly complex and not overly simplified. Educated difficulty register pertains to texts which deal with education or instructions; such documents may be found in schools and universities. Technical difficulty differs from opaquely technical difficulty in that the technical dwells in texts with such vocabulary specific to operator manuals of a device. In contrast, opaquely technical deals with vocabulary that only certain experts may understand, such as a medical doctor's epicrisis.

2.1.2.3 Scale of Emotional Tone.

Furthermore, Newmark (1988) suggests the following scale of emotional tone:

Intense: (Profuse use of intensifiers) (“hot”)

“Absolutely wonderful. . . ideally dark bass . . . enormously successful. . . superbly controlled.”

In the intense emotional tone of register, the message is conveyed using intensifiers.

Warm:

“Gentle, soft, heart-warming melodies”

In the warm emotional tone of register, the message is conveyed with a gentler vocabulary found within the text.

Factual: (“cool”)

"Significant, exceptionally well-judged, personable, presentable, considerable."

Understatement: ("cold")

"Not. . . undignified"

2.1.3 Text Function.

2.1.3.1 Informative.

"The core of the informative function of language is the external situation, the facts of a topic, reality outside language, including reported ideas or theories." (Newmark, 1988, pg. 40) It is relevant to state that these functions reflect how the language is used. In this case, the language or the text is being used to convey factual information. Here the content of the text's message takes center stage, and the author's status is anonymous or irrelevant. Furthermore, the domains in which this function is dominant are texts about science, technology, education, commercial, industrial, media, etc.

2.1.3.2 Expressive.

In this function of the text, the language is being used to convey emotions, express experiences, or attitudes in which the author intends personal expression. Nida and Taber (1982) mention this function's importance as vital to certain translation processes. They state: "In fact, one of the most essential, and yet often neglected, elements are the expressive factor, for people must also feel as well as understand what is said" (Nida, Taber, 1982, pg. 25). This function is typical of literature, poetry, novels, and dramatic texts where the author's status is crucial, and their intention and style have relevance. According to Newmark (1988), the characteristic "expressive" text types are divided into three types:

1. 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.

2. Authoritative statements: These texts of any nature derive their authority from their authors' high status or reliability and linguistic competence. 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.

Such texts have the personal 'stamp' of their authors, although they are denotative, not connotative.

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

2.1.3.3 Vocative.

Newmark (1988) states: "The core of the vocative function of language is the readership, the addressee. He used 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." (pg. 41) The language is used to influence the reader, to make a request or a call for action. It may be found in advertisements, instructions, commercials, political documents, etc. The function of language aims to make the readership act in a specific way; the reader is emphasized, and while the author may have a traditional role, the reader's behavior is what is being affected.

2.1.4 Translation Methods

2.1.4.1 Semantic translation.

The multiple methods Newmark (1988) notates in his work might be confusing, if not (to some extent) intertwined in some cases. This is the case with a faithful translation and semantic translation. In this regard, Newmark provides us with the following clarification on the matter:

“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 sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version” (pg. 46).

This adds more complexity and depth as the translation process follows, focusing on transmitting the author's message and finding the balance between figurative and literal meanings. While it adds more flexibility, it is more personal, and it certainly follows the author's thought processes concisely. According to Anderman and Rogers (2003), in particular, semantic translation highlights the attempt of the translator to grasp the full meanings expressed in the source text (ST) and to render as much as possible into the TL version (pg. 70). With great care, the translator must proceed with caution as semantic translations tend to add a component of interpretation in transmitting the author's message. The translator does not have the authority to correct or improve the ST. Hence the translator must respect the original document. A semantic translation attempts to transmit the contextual meaning of the ST through semantic and syntactic structures. "In general, a semantic translation is written at the author's linguistic level."

(Newmark, 1988, pg. 41)

2.1.4.2 Communicative translation.

Unlike semantic translation, communicative translation is not about procedures as it aims to produce a natural contextual effect mainly focused on the readership. This is the kernel of this

particular method. According to Newmark (1981), a communicative translation is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular language register, tending to under translate, i.e., to use more generic hold-all terms in difficult passages (pg. 39). A natural-sounding text is preferred over the more complex and over-translated semantic counterpart to make it friendlier and easier for the reader. The reader must comprehend the same idea of the original text as simple as possible. To illustrate an example, a communicative translation of a sign that states: *¡Perro bravo!* It would be translated to *Beware of the dog!* As opposed to a semantic translation: *Angry dog!*

Newmark (1981) says that a communicative translated text is superior to its original as it tends to explain the contextual meaning of the ST. It is informative, and it is concentrated on the message as well as it conveys the same information and tone as the original "A communicative translation works on a narrow basis. It is 'tailored-made' for one category of readership, does one job, fulfills a particular function" (Newmark, 1981, pg. 48). Also, it is worth mentioning that according to Mizani (as cited by Hervey and Higgins, 2002), communicative translation is usually adopted for culture-specific clichés such as idioms, proverbs, a fixed expression, etc. In such cases, the translator substitutes the SL word with an existing concept in the target culture. (pg. 56) Translators using this method must consider the license given by the commissioners of the translation.

2.2 Translation Procedures.

As with any craft, there needs to be tools and strategies used to obtain a good quality product. The toolset required in translation entails meticulous work and analysis and the mastery of multiple linguistic, cultural, and transfer competencies to achieve professional work successfully. In this section, there is an attempt to clarify certain concepts vital to the translator, the translation process, and the quality of the work.

2.2.1 Transposition.

The first procedure from the oblique translation is a transposition. Here, there is an analysis of syntactic understanding in which a translator replaces form or structures from one grammatical class to another while expressing the same idea from the source text to the target text. According to Vazquez-Ayora (1977), this procedure is the soul of translation. He states that translation consists precisely in a "change of vehicles" because the vehicle in which an idea travels is not the same, nor equal, within languages. Many authors have referred to this concept by different names, from Jean Rey to Nida, to Catford. Nonetheless, it remains true to its basic definition in layman's terms, as Newmark puts it: "transposition is a translation procedure involving a change in the grammar from SL to TL" (pg. 85).

Newmark explains the several grammatical changes in sentences, as does Vazquez Ayora, which reflect the different types of transposition. One type is a change from singular to plural, where the lexeme element may change from the SL to the TL. For instance, some uncountable nouns may become plurals from English to French. A second type is required when an SL grammatical structure does not exist in the TL. Newmark argues that there are always several options to resolve this: for the neutral adjective as subject, the English gerund, which can be translated by verb-noun, or a subordinate clause, or in some languages a noun-infinitive, or an infinitive. (pg. 85) The third type of transposition is one where literal translation is grammatically possible. However, it does not agree with the natural form of language of the TL. In these cases, the translator's judgment to make choices when faced with such questions of currency and probability is crucial.

2.2.2 Modulation.

Modulation is, in its way, a procedure to translate must have a certain degree of naturalness in the TL. According to Newmark (1988), it happens when there is a variation in the message formed by a change of viewpoint, a change of perspective, the focus, or a change of category of thought as opposed to a grammatical category (pg. 88). Newmark (1988), of course, referencing Viney and Darbelnet's 1958 work: *Stylistique comparée du français et de l'anglais : méthode de traduction*,. Two modulation types are further divided into more specific categories: free modulations and standard or mandatory modulations.

As aforementioned, modifications happen in several ways, and different authors may refer to them as different things. Nonetheless, the basic principles do not change within the literature researched. One way is to explain logically what has contained an explicative proposition in the subject. In explicative modulation, there are such changes as in the cause and effect and the means and the final result. Example: to the practiced eye vs. para el Ojo experto. In this example, the practice eye's result is that with time, one may become an expert at it. Hence, while the grammatical structure is not altered (the adjective remains an adjective upon translation), its perspective is.

Another type of modulation has a synecdoche component as it is described as writing a piece of something for its whole. Here is an example: let's go to the track vs. Vamos al hipódromo. A hippodrome is an oval-shaped stadium for horse races. It typically has a track where the horses race. However, the word hippodrome is not commonly used in vernacular English, so it is better translated as "racetrack" or "track."

Another type of modulation is changing the abstract for the concrete. In the sentence, you can bet your life. One can properly deduce that his life is on the line. The same is deduced from puedes apostar la cabeza. In this example, one can observe the change from life to cabeza, where both are alluding to losing one's life, but it is more idiomatic to the TL to say Cabeza instead of Vida.

Another modulation type is when there is a change from one part to another. In this case, there is not a change purse but a substitution. Example: eye to eye vs. Cara a cara or he was seated at the driver's seat vs. estaba sentado al volante. There is a clear exchange in parts where on the first example, there is a change from the eye, which is clearly on one's face, to face. Furthermore, the second example illustrates the change from the driver's seat, which includes an array of parts, the seat, the wheel, the seatbelt, the door mirror, et al., to a specific part: the wheel. A reversal of terms or viewpoints can also happen in modulation. One of the terms becomes its opposite in the TT. For example, you will be a father vs. vas a tener un Hijo. Here, one may notice a complete reversal in point of view and terms from son to father. The sentence in the TT has the same, appropriate meaning. However, it is written quite differently from its original ST. Another usual modulation is when there is a double negative for an affirmation or vice versa. In the sentence: don't get so excited, one might be tempted to write: no te emociones tanto, which is a little more literal than one might hope for in this case. In addition, it sounds forced and rigid in the TL. According to Lopez Guix (1997), when modulation is not mandatory, it is up to the translator to determine its convenience depending on context. Therefore, tranquilízate is a better, more natural way to translate the previous example even though the translation is the opposite of what was said but carries the exact meaning over.

Symbols are used in each culture in a specific way to produce the desired meaning or intent of the text, author, or situation. There is also a possible change in comparison or symbols. When a translator is faced with the challenge of carrying comparisons or metaphors from one language to the other, an analytical component brings to light the different symbols used to make such comparisons. It becomes clear that each language would use different symbols in their respective idioms, metaphors, and the like; this is when this type of modulation happens. For example, you are running at snail's pace vs. *Estas corriendo al Paso de Tortuga*. Symbols to reflect slowness vary from English to Spanish, so we change turtle for snail in the TL to carry meaning accurately.

In addition, another type of modulation comes when there is a change in everyday speech vs. the cultured form. What does this mean? That English tends to use a more descriptive form, something more relatable and real, whereas Spanish prefers a more technical form or a more cultured form. This is widely the case in medical, scientific, and technical terminology. An example is the following sentence: he is color blind vs. *el es daltónico*. As one can see, the term color blindness is more commonly used than its more medical term, daltonism or protanopia.

The last modulation type is when there is a change in passive voice for active voice. English tends to prefer and use the passive voice, while on the contrary, Spanish is defined by avoiding the passive and lean toward an active voice. This modulation type reflects quite well the change in perspective or point of view of a sentence. For example, the meeting was held vs. *la reunion se celebró* (Lopez Guix, 1997); a clear modulation from passive to active voice that aims to use idiomatic language, a way to achieve naturalness.

2.2.3 Omission

This process of translation is referred to differently by different authors as well. Nida (1964), for example, names it as subtraction; others call it zero translation. This is simply leaving out parts of the ST in the translation, so they are lost in the TT. There is a frequent need in translation sometimes to omit or add words or phrases which do not affect the meaning at all. In other words, the omission is achieved by not explicitly rendering elements of information from the ST to the TT when the information is evident from the context or the situation and can be inferred within the TT. Example: unplug the microwave from the electrical outlet before you go vs. desconecte el microondas antes de irse.

2.2.4 Amplification

Also referred to as expansion by several authors, amplification occurs when more words are used in the TT to reinforce an idea or meaning in the SL. There is no correspondence in the TL to express what was written fully. According to Vazquez-Ayora (1977), amplification is a complementary method that is combined with other processes to produce a dynamic transfer to the TT. On the other hand, Nida and Taber (1982) write about amplification as a salvation method because they find amplification to correct a serious problem for new writers. They tend to be unbearably brief and unaccustomed to writing in their language. This process will prevent the writer from producing short sentences and provide further expansion of ideas that could come from mentioned short and simple sentences.

Furthermore, when engaging in amplification or expansion, the translation will demand more words in the TT translated from one word in the ST. For linguistic purposes, amplification

is in direct contrast to the linguistic economy. Expansion may affect English prepositions, adverbs, and other grammatical categories.

2.2.5 Explicitation.

Explicitation in its simplest form is an explanation. It is used to introduce precise details into a TT when clarification is needed. According to Vazquez-Ayora (1977), explicitation entails expressing what is implicit from the SL into the TL, and they go on to point out the known predisposition of English to use "concise linguistic thought" (pg. 349), which when not explained would cause ambiguity and confusion in the TL translation. It happens in situations where something is implied or understood in the ST. Hence, there needs to be a clear rendition of said situations that may come about due to linguistic habits, language culture, or familiarity of the intended readership. There is a discrepancy among authors regarding the use and explanation of what explicitation is, and some would criticize its functionality as being redundant.

However, Baker states (as cited by Séguinot, 1988). Moreover, explicitation should be reserved for additions that cannot be explained by structural, stylistic, or rhetorical differences between two languages. According to Baker (1988), among the different types of explicitation are obligatory explicitation, which is when syntactical and semantic explications are mandatory because, without them, the TT would be ungrammatical; optional explicitation, which is when the TT is grammatically correct without the process, although the text as a whole comes across as clumsy or unnatural; pragmatic explicitation (as cited by Pym, 1993), which is when implicit cultural information is dictated by differences between cultures meaning that some countries may lack certain cultural information in the TT. Therefore, the translator has to include certain explications in the TL text; lastly, translation-inherent explications are when there is a

distinction between choices that can be accounted for in the language system and choices that come about because of the nature of the translation process.

2.2.6 Literal translation

Literary translation, also known as a close translation by some authors, may be defined as a translation process that closely resembles and respects forms of the ST. Other authors define it as a word-for-word or interlinear translation, which is somewhat correct. However, one must not forget that literal translation does not encompass those definitions in their entirety. Its essence is at how it closely follows the form of the ST. According to Lopez Guix and Minett Wilkinson (1997) (as cited by Vinay and Darbelnet), literal translation or word-for-word translation provides a text which is simultaneously correct and idiomatic without the translator worrying about anything other than idiomatic forms of the ST. Lopez Guix and Minett Wilkinson also state that this type of translation can be acceptable when translating word-for-word when both languages share similar forms. With some language pairs, it becomes rare. According to Nida (1988), "The prevailing orthodoxy leads to the rejection of literal translation as a legitimate translation procedure. Thus Neubert (1983) states that one word of an SL text and a TL word in the translation rarely correspond semantically, and grammatically hardly ever."

It is worth mentioning that literal translation is not always a correct translation, but it is licit. Some forms justify (and in some cases calls for) a more literal or word-for-word translation. Example: my name is Marc vs. mi Nombre es Marc. In this example, the syntactic structure or form is highly compatible from the ST to the TT, and there is usually no better way (keeping context in mind) to render such a sentence.

Incidentally, Newmark recommends not to avoid literal translation if it secures referential and pragmatic equivalence to the original. A literal translation may happen as one word to one word, collocation to collocation, clause to clause, or sentence to sentence.

2.2.7 Punctuation changes

Punctuations are the rules of the road when reading and interpreting a text. It imposes guidelines for the readership to understand the text. Therefore, it plays an important role in translation. Notably, there are several changes in punctuation when translating from one SL to a TL. The translator's job is to know and apply such changes appropriately whenever possible to aid in the transfer of meaning. Style may play a secondary role here as each language practices its punctuation rulebook. The quest for naturalness style may provide an extra push in reaching that goal. According to Mariana Orellana (2005), several punctuation changes occur from Spanish to English.

Start! vs. ¡Comience! First, exclamation and interrogative signs. As one can see, English places these signs at the end of the sentence, phrase, or word. On the other hand, Spanish places them at the beginning and the end. The comma has several uses and some important distinctions from one language to another. One example is how a comma may come after a greeting for a personal letter (example: Dear Sarah); however, it uses a colon for commercial letter purposes (example: Dear Sirs:).

Many punctuation rules affect translations, of course, and to mention them all is a herculean task. However, within the topic of literary translation, some may become priorities to the translator, such as the dash. The dash is more commonly used in English, whether in dialog, to interrupt a sentence or add a new element to an existing list. Moreover, Spanish uses a colon

for both situations (pg. 199). The same user does not transfer into Spanish, where a colon or a comma is typically used.

To end, capital letters are an art form, so seeing them apply correctly is akin to going to a museum. In English, we use it in the days of the week, the months, the seasons, and nationalities; in Spanish, a lower case is used. Example: I'll see you Sunday vs. Te veré el Domingo (Orellana, 2005, pg. 201)

Punctuation changes may be related to semantic syntax, formal syntax, or intonation principles. Finally, translations should transfer not only meaning but also style.

2.2.8 Compensation.

According to Vazquez-Ayora (1977), compensation theory happens when the translator faces two problems: difficulty finding accurate and natural equivalence and a possible loss of content or nuance (pg. 374). Peter Newmark (1988) does not provide much information about compensation and is direct, short, to the point, and almost curt. Nonetheless, the authors agree that compensation serves to avoid a capital sin in translation: a loss in meaning. Semantic loss may not seem readily evident to the target readership but surely will catch the eye of someone who knows the SL of the text. Newmark (1988) states that compensation occurs when loss of meaning, sound-effect, metaphor, or pragmatic effect in one part of a sentence is compensated in another part of a contiguous sentence (pg. 90). Furthermore, Lopez Guix and Minett Wilkinson (1997) take it a bit further, stating that compensation is a dance of expansion and reduction techniques, making addition and subtractions inevitable when engaging in compensation (pg. 293).

Other authors such as Hervey and Higgins (1992) point out that compensation is more of a concern in non-technical texts than in technical ones (pg. 44). In this regard, a translation of a medical or legal document would have fewer compensations since there are usually appropriate TL expressions to use. They go on to state that compensation is a matter of choice. It is an avoidance of an unacceptable loss in translation through a calculated addition of a less unacceptable one (pg. 52).

Like so many translation issues, compensation is most clearly illustrated from literary texts. However, a wide variety of texts use the procedure to produce a successful translation.

2.2.9 Equivalence.

Language is culture. In instances where there is no appropriate way to express the meaning using SL forms during a process of translation, then the use of equivalence becomes necessary. According to Vazquez-Ayora (1977), as a translation procedure, equivalence is an extreme modulation case. Vazquez-Ayora illustrates that certain modulation types become fixed expressions in a way that technically belongs in the realm of equivalence and further states that equivalence is a lexicalized modulation.

Other authors such as Roger Bell (1991) define equivalence as "the replacement of a stretch of the source language (particularly idioms, cliches, proverbs, and the like) by its functional equivalent (greeting, etc.)" (pg. 70). In this regard, the goal is to search for the most natural and closest equivalences. The form of the SL here becomes irrelevant as sense or meaning takes center stage in this procedure. Lopez Guix and Minett Wilkinson (1997) state (as cited by Vinay and Darbelnet) that the equivalence procedure tries to transfer an identical situation through completely different stylistic and structural means (pg. 271). He states that, like previous

authors, equivalence is a type of modulation, but it correlates more to the semantic plane than the lexical one. Unlike previous authors, he states that it surpasses modulation as it engulfs la totalidad of the message linked to the situation.

Other authors do not seem to be keen on the procedure of equivalence. According to Nida (1988), claims that, along with adaptation, equivalence is not a usable procedure (pg. 91). Lopez Guix and Minett Wilkinson (1997) (as cited by Gideon Toury) mention that the concept of equivalence serves the SL more than the TL as it is based solely on the original text to evoke an equivalent procedure of translation.

2.2.10 Adaptation.

Adaptation is the seventh translation procedure by Vinay and Darbelnet (1958). It mainly applies to instances where the situation referenced by the message does not exist in the TL, so there is a need to create another situation considered equivalent wherever cultural mismatches occur.

The situation is the keyword in the previous sentence and throughout this section. According to Baker (1992) (as cited by Vinay and Darbelnet) states that adaptation "is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text. Thereby necessitating some form of re-creation" (pg. 6). Vazquez Ayora (1977) states it is a message expressed with another equivalent situation (pg. 322). He explains the different points of view regarding the readership of the TT, arguing whether a reader should read a translation and remain unclear about its meaning, or should they understand it effortlessly?

The comprehension of a play or literary work does not rely on the level of intelligence of the readership, but it relies on principles of communication (pg. 323). Some translators may be confronted by impossible difficult or badly written texts. Nonetheless, it is important to remember not to make excuses and put in the work. A translator does not translate for himself. Rather he translates for everyone else.

Adaptation prevents the issue of cultural calc, which may cause confusion, obscurities, or contradictions. Consequently, it may be used to prevent a cultural clash where the situation would not be equivalent or even insulting. For example, He kissed his daughter on the mouth vs. abrazo tiernamente a su hija. The example could apply in a cultural situation where kissing a daughter on the lips would come across as repugnant or inappropriate, so there is an adaptation of the situation to better suit the culture of the TL. Furthermore, Nida and Taber (1982) mention that rather than start with a translation, it is better to start with adaptation in a text as it is much harder to require a high level of cultural competency (pg. 161). Examples of adaptation may happen in movie titles, music, and possibly in poems, but that is another rabbit hole.

2.2.11 Localization

Localization is part of what is known as GILT (Globalization, Internationalization, Localization, and Translation). It has arisen due to globalization and technological advances within the last few decades. Hence, localization is linked primarily to the modern needs of an ever-changing world, and as such, neither Nida nor Newmark or any of the classics will help much in this type of specialization. Localization is a procedure of translation fairly modern in translation history. Different authors agree that localization has been around since the digital

revolution of the 1980s, and it may prove difficult to define by new students unfamiliar with the field.

Every author has their definition with hints at common ground and areas that are unique to their definition. In the *Handbook for Translation Studies (2010)* by editors Yves Gambier and Luc van Doorslaer, contributor Reinhard Schäler from the University of Limerick states that localization is “the linguistic and cultural adaptation of digital content to the requirements and the locale of a foreign market; it includes the provision of services and technologies for the management of multilingualism across the digital global information flow” (pg. 219). However, the localization procedure is used throughout a variety of literary texts and not only on digital content, as mentioned by Schäler.

Incidentally, localization did come about due to software companies expanding their market to provide spreadsheet programs and word processors to people other than professional computer programmers, software engineers, or hardware engineers. According to Keiran J. Dunne from Kenn State University (2015) in the *Routledge Encyclopedia of Translation Technology* edited by Sin- Wai Chan, the idea was to give software and hardware access to these people for them to work or for leisure, so they initially engaged in translation of text in the user interface. As they branched out internationally, they quickly realized that they also needed to consider cultural requirements such as, but not limited to:

- Character sets, scripts, and glyphs for the representation of various writing systems
- Encodings to enable the storage, retrieval, and manipulation of multilingual data
- Text comparison, searching, and sorting (collation)
- Line and word breaking

- Calendars (e.g., Buddhist, Coptic, Gregorian, Hebrew lunar, Hijiri, Japanese Emperor Year, Julian, Year of the Republic of China, and Tangun Era calendars)
- Date formats
- Time formats
- Number formats
- Paper sizes (A3, A4, legal, and letter)
- Units of measurement (metric vs. imperial)

These local market requirements are known as "locale." Dunne's (2015) definition of localization is "an umbrella term that refers to the processes whereby digital content and products developed in one locale are adapted for sale and use in one or more locales." A locale references country was pairing such as French-Canada as one locale, and French-France as another locale (pg. 551).

English to Russian translator Franka J. Haddley (2020) states that localization is more than just translation. She writes: "localization is a more comprehensive process that addresses cultural and non-textual components and linguistic issues when adopting a text, product or service for another country or locale." When speaking of literary translation itself, she explains why localization is a much more complicated topic. It is really up to the translator's choices what will allow him to tackle the challenges the text may present.

Without localization, translations between two cultures that are completely different may result in a stilted or senseless work. Haddley (2020) provides several examples, one which illustrates quite nicely the importance of the translator's judgment as to when and if to use

localization. She proposes a translation exercise of a paragraph of a Christmas story from English to Russian.

In the exercise, she explains that when engaging in literary translation, localization is not always correct and must warrant caution as if one key concept is localized and adapted, the translator might be forced to localize and replace all other cultural concepts relating to the first, thereby ending up with a completely different story. The Christmas story talks about Santa and the holiday. Hadley explains that Christmas in Russia is celebrated on the 7th of January, not the 25th of December and that there is a completely different name for Santa. Consequently, Santa is a popular international character, well-known among children, so it should not be localized to Russia. The same applies to its celebrated date.

Furthermore, she explains that there are instances where localization is much needed. For Example: Oh boy! vs. *Ну и дела!* The literal translation would be “well and matter!” (Haddley, 2020) This does not make sense, and it violates the transference principle of the meaning of translation itself. Hence, localization would help increase the quality of this particular translation as this is how "oh boy!" is said in Russian.

According to Sherry E. Gapper (2008), it is important to look for reference sources to base decisions on the terminology used (pg. 25). Gapper states several different support material sources to produce a "sense" of the TL culture for which the localization will be done. She provides several source types, such as parallel texts, which she defines as 1—a text with two versions of the same text on one page. The format provides a detailed comparison between the ST and TT. 2. Texts about using certain terminology or style within a determined field of the narrative genre. Preferably written in the TL (pg. 30).

The idea behind localization correlates to the idea that a translation must have the intent of the text, which involves linguistic and extra-linguistic characteristics, not just the translation of the words in a text. This idea has been previously mentioned concerning the age-old debate of word-for-word translation or sense-for-sense translation. One may conclude that localization is an extension of past translation principles, which are now brought and modernized to the 21st century.

2.3 Glossaries.

Glossaries are essential to any research document's guide, organization, consistency, and structure. In this section, the necessity for creating a glossary will be explored. It will analyze three different relevancies about the translator, the translation process, and the process of creation of a glossary. According to the Cambridge dictionary, a glossary is an alphabetical list, with meanings, of the words or phrases in a text that are difficult to understand (dictionary.cambridge.org, 2021). Knowing a word of any language to be learned does not mean seeing the word just because it is needed at the time. It needs to be known forever. The importance of developing a system that helps translators organize complicated words to brand them in their minds is unmeasurable.

2.3.1 Relevance for the translator

At its core, a translation glossary aids translators in using a defined term accurately and consistently throughout the text worked to produce high-quality content. Gapper (2008) states that monolingual and bilingual terminology is essential within the work of translation, interpretation, assisted translation, and language education for specific purposes and institutions that require the elaboration of a glossary to meet the requirements of the International

Organization for Standardization (pg. 9). Hence, creating a glossary helps the translator keep track of the different terminology used within the translated text to provide a high-quality translation, clarity, and consistency within the work, as mentioned previously.

Creating a glossary is a good practice for the translator when engaging in any work. Gapper says that those who lack experience in engaging in this labor face daily difficulties to find a systematic guide regarding analytic techniques in terminology and the use of available resources to satisfy the different translation needs. Therefore, this leads to improvised solutions when dealing with unknown terminology, affecting communication fluency. However, it also leads to the inappropriate use of specialized language, alternate or inconsistent vocabulary, the inappropriate creation of glossaries, and the inefficient use of foreign words, such as anglicisms.

2.3.2 Relevance for the translation process

A glossary is a list of vocabulary words in alphabetical order found within the documentation, categorized, organized, and defined. Furthermore, a translator must gather information from different sources to follow Newmark's remarks about understanding the text, which requires a general reading and a more detailed reading following the first. A translation glossary is made to explain the meaning or context of the vocabulary used in the texts. This, in turn, helps clarify certain words used, which may be contextually ambiguous and may trample meaning if not clear. Translators make glossaries to ensure accurate and contextual translations with specific terminology used throughout the entirety of the text. A company or client in need of translation services may also ask the translator to use a specific in-house glossary to ensure consistent translation of relevant terms across localization projects. Cabré (2004) states that the relationship between terminology and translation is interdisciplinary and is formed by cognitive,

linguistic, and communicative foundations (pg. 2). The connection between the previous concepts paves the way to good quality work. The need to systematically create a glossary with a clear definition of grammatical structure, meaning, and terminology assist the translation process. It makes the translator's life only a little easier.

Chapter III

Methodological Framework

3.1 Research Approach

The research collects, analyzes, and interprets non-numerical data in the qualitative method, such as language. Qualitative research can understand how individuals subjectively perceive and give meaning to their social reality (Mcleod, 2019). It is a humanistic approach, so it includes the context of different varieties that other approaches may not, such as the quantitative. This method of collecting information is versatile and interpretative as it provides real-time data on the problem explored; the information is also raw and unadulterated making it pure since it usually comes directly from focus groups determined in the investigation structure.

Here, what they are doing is not as important as why they are doing it. According to Sanjay Kalra (2013), the qualitative method is used to understand people's beliefs, experiences, attitudes, behaviors, and interactions. It has a phenomenological component, and, as mentioned, aims to understand social-cultural phenomena from the research's perspective. According to the University of Texas: "Rather than by logical and statistical procedures, qualitative researchers use multiple systems of inquiry for the study of human phenomena including biography, case study, historical analysis, discourse analysis, ethnography, grounded theory, and phenomenology" (libguides.uta.edu, 2021).

According to Barrantes (1999), the qualitative research approach aims to discover or generate theories and emphasize deep analysis. The qualitative method's objective is to identify authors' theories to guide the functioning of the translation. Furthermore, data recollection may

come from different sources such as interviews, participants observation, video, biographies, recordings, et al. (pg. 71). Additionally, interviews and meetings were used as part of the approach and as background information.

3.2 Research Design

As with any research, an important part of the process is the compilation of data to answer the root question of the work. Since this work will use the qualitative research approach, furthering structural work dictates that a descriptive research design be used. The descriptive method is appropriate as it aims to accurately describe the problem, identifying characteristics, patterns, and categories, al et. Among its definitions, descriptive research is a type of research used to describe a population's characteristics. It collects data to answer a wide range of what, when, and how questions about a particular population or group (researchconnections.org, 2021).

Another definition comes from Koh and Owen (2000). Chapter 12 of their book *Introduction to Nutrition and Health Research* states that descriptive research's value is based on the premise that problems can be solved and practices improved through observation, analysis, and description (pg. 219). The *Pacific Rim International Journal of Nursing Research* (2012) explains that data collection involves minimal to moderate, structured, open-ended, individual or focus group interviews. However, data collection also may include observations and examination of records, reports, photographs, and documents (pg. 256). This methodology focuses on the "what" of the research subject rather than the "why." When focusing on the "why" something happens, it describes the subject of research without conveying why it occurs.

Researchconnections.org provides some bullet points on the strengths and limits of the descriptive method:

Strengths:

- Study participants are questioned or observed in a natural setting (e.g., their homes, childcare, or educational settings).
- Study data can identify the prevalence of particular problems and the need for new or additional services to address these problems.
- Descriptive research may identify areas in need of additional research and relationships between variables that require future study. Descriptive research is often referred to as "hypothesis generating research."
- Depending on the data collection method used, descriptive studies can generate rich datasets on large and diverse samples.

Limitations:

- Descriptive studies cannot be used to establish cause and effect relationships.
- Respondents may not be truthful when answering survey questions or may give socially desirable responses.
- The choice and wording of questions on a questionnaire may influence the descriptive findings.
- Depending on the type and size of the sample, the findings may not be generalizable or produce an accurate description of the population of interest. (researchconnections.org, 2021).

3.3 Information Sources

Information Sources come in a three-level scale. These are documents that informational data will be extracted from to render aid in answering the question presented in this work. The three-level scale is divided into primary, secondary, and tertiary sources.

Primary sources of information are those which the most reliable within the scale. They are original objects or documents with first-hand information or raw material (library.madonna.edu, 2021). Nicolas Hayek from the University of Utah (2020) states that primary sources are usually the first formal appearance of physical, print, or electronic results (Hayen, 2020). Examples of primary sources include books and interviews. This work will use classic books dating back to the 1980s as important basic information critical in translation studies and processes. One such book is Peter Newmark's *A Textbook of Translation*. Secondary sources of information are sources that analyze, interpret, or draw the conclusion from a primary source. Furthermore, this is not evidence but a discussion or commentary on evidence (library.madonna.edu, 2021). Documents here include reviews, articles, and student thesis. One such document used in this work is Francisco Javier Vargas Gómez's *La traducción del cuento literario costarricense en Estados Unidos: producción, selección e imagen* from the *Jornal des traducteurs*.

Finally, a tertiary information source is a source that index, organize, or compile other sources (library.madonna.edu, 2021). Its goal is to digest and distill information from primary and secondary sources. For example dictionaries and glossaries like Carlos Gagini's *Diccionario de Costarriqueñismos*.

3.4 Analysis Categories

The analysis categories are variables within a qualitative research work such as the one presented here. The following are the categories for this investigation:

- Translation: the ability to transfer style, meaning, tone, and cultural elements accurately from one language to another.
- Translation procedures: methods applied by translators when they formulate an equivalence to transfer elements of meaning from the Source Text (ST) to the Target Text (TT).
- Semantic translation: a translation method that considers the aesthetic value, that is, the beautiful and natural sound of the Source Language (SL) text, compromising on "meaning" where appropriate so that no assonance, wordplay, or repetition jars the finished version.
- Glossary: an alphabetical list, with meanings, of the words or phrases in a text that are difficult to understand (dictionary.cambridge.org, 2021).
- Localization: a comprehensive process that addresses cultural and non-textual components and linguistic issues when adopting a text, product, or service for another country or locale (Haddley, 2020).

3.5 Data collection Instruments

The instruments implemented in this translation project aid in answering the research questions and completing the translation. The initial instrument is an analysis of the text with a chart. Upon undertaking a translation project, one must read a few times the ST. This is done to consider all the important elements the translator will need to know before starting the

translation. Regarding the ST of this translation project, the text is completely a definitive text with an informal and colloquial scale of formality. The ST is a theater play in which a warm emotional tone is found. To showcase the text analysis, the translator will create a two-column chart wherein the text analysis criteria will be found in the first column. In the second column, the characteristics of the ST (Spanish) will be found. The following represents the text chart to be used in the analysis:

Text analysis element	Terminal del Sueño
Text style	
Stylistic scale of Formality	
Stylistic scale of Generality	
Stylistic scale of Emotional Tone	
Text Function	
Type of Translation	

*Table 2. Text analysis of the translated document
Source: Researcher's own creation*

In addition, a colored-coded chart will be implemented as a part of the previous instrument. This chart will further analyze the text regarding translation procedures applied to the ST to render the translation. Each translation procedure will be assigned a color to spotlight the procedure within the text, allowing a greater understanding of trends and specific contextual

situations. These instruments will be used in the fifth chapter; however, the chart below illustrates how the procedures will be categorized and analyzed:

Procedure	Example	Explanation
Transposition	Transposition	Highlighted in yellow
Modulation	Modulation	Highlighted in blue with white font
Omission	<u>Omission</u>	Underlined in the ST
Amplification	(Amplification)	Dark red font in parenthesis
Explicitation	Explicitation	Highlighted in teal with white font
Adaptation	<u>Adaptation</u>	Black double underline
Compensation	<u>Compensation</u>	Underlined in orange
Equivalence	Equivalence	Highlighted in bright green
Literal Translation	Literal Translation	Green font

*Table 3. Color coding of the translation procedures found within the texts
Source: Researcher's own creation*

The last instrument of importance is the creation of a glossary. It will contain difficult words, terminology, and expressions used and translated within the texts. At times, equivalence will be needed for certain idioms, theater terminology, and colloquial terminology explained in

the glossary. The glossary creation will begin with informational sources to learn the style of theater scripts to solidify comprehension of terms. Then the process of classifying the data will be done by the researcher. Finally, there will be two main glossaries, one for each language, in this case, Spanish and English, and the design of each glossary will consist of a four-column table with a row of the term in one language, a row of the other language, grammatical category, and its definition. A minimum of 20 words will be added to the glossary. An example of the table is as follows:

English term	Spanish term	Grammatical Category	Definition

*Table 4. Glossary that contains the most relevant terms found in the document.
Source: Researcher's own creation*

3.6 Collection data process and data analysis

The process of this work will not begin with the initial reading of the text. Its first step is contacting AMDA in New York to speak with the library director to hash out details, ask questions about the procedure, and map a plan to get the play up to North America. Then comes the initial reading of the text, where the translator will mentally analyze and understand context and meaning. This step will be repeated at least two more times to get the gist of the text and learn what the translator does not know about the text. This is anything from the intent of the text

to terminology (including neologism, metaphors, institutional terms peculiar to the SL, technical terms, connotations, denotations, and untranslatable words) to cultural differences. Hence the translator will expand his knowledge base and apply it to work. This includes readings and studies regarding literary translation. This will allow the translator to determine aspects of the text and the translator's tools to translate the text.

After the initial readings are done, the translation of the text comes. There will be several revisions to assure good quality in the translation when it has been done. Afterward, the researcher will select several snippets of the ST and TT, analyzing and comparing its procedures with the color-coded chart. This will be implemented within the target text itself. Additionally, the glossary will be created of the most important words where they will be added in their respected place within the chart mentioned above. A chapter dedicated to conclusions and recommendations will be created following the glossary process. Here findings of all the information attained, explained, and explored will be showcased, concluding the investigation process.

The final step is taking the translation to AMDA's library in New York City. After the investigation process is completed, the researcher will contact Mrs. White at AMDA and send over all the specifications given to make the translated work available for students and instructors alike. Making this work the first Costa Rican play to be housed within their great collection.

Chapter IV

Translation

4.1 Translation from Spanish to English: “Terminal del Sueño”

Terminal of Dreams

By

Melvin Mendez

Translation by

Mario H. Roa

To Eunice, my eternal muse

Winner of the Aquileo J. Echeverría award in Theater, 2000

THE PLACE

These three short plays, “The girl and the King,” “Blind Fortune,” and “A Small Piece of the World,” take place in an old unused bus terminal. A place of passing, of rest. A corner of any city in which our characters bear their souls. On stage: A weathered wall of an old bus station. In front of it, a three-person bench worn-out by the passing of time. To the side, a public phone. In another place, a light post. On the stage’s floor, a hint of old cobble stones. In the back, a space filled with light which we will call: The dream zone.

The Girl and The King

Characters:

Oldemar: An old man

Coralia: A young university student

On stage, afternoon lighting. A man enters the stage from the dream zone. It is Oldemar. He brings a garbage cart, broom, and other supplies for his cleaning job. His uniform looks tattered. He is a mature man, well into years, with a life filled with small triumphs and great pain. The father of a big family who is now forlorn. He has worked all his life in menial jobs due to a lack of formal studies. However, he is self-taught, and a good reader with the memory of an elephant. He is fond of the great theater and film of his time. He begins his daily sweeping.

The young Coralia comes in to make a phone call. She places her books on the bench, then heads toward the phone to try and call her friend. She is a dynamic girl, easily falls in love, a little crazy with an active social life, without any big existential questions, but sensitive.

Coralia

Hello, is Mabel there? Tell her it's Coralia.

Yes, I'll wait, thanks...

(While cleaning, the man comes close to the bench and stares at the book. With a gesture of his head, he asks the girl if he could take a look at the book. She makes a vague gesture, and with her permission, he wipes his hands before taking it. He looks at it like a boy looks at a bag of candy.

She looks at the man, a bit weirded out by his interest in the book. He continues to gaze the book)

Oldemar

(Reading the cover) (We barely guess what he is saying by the movement of his lips)

Shakespearian...tragedies...

(Her conversation brings him back to reality, and he resumes his work.)

Coralia

Mabel...it's Coralia...I did very well, and you? Painting! That's good...No! I enrolled theater...Girl no, I don't like theater, but you'll never guess who else enrolled in theater...Roberto, the guy with the cute, slanted eyes. Yes, him!

They weren't letting anymore people to enroll, but I lied to the professor. I said that theater was very important to me, and that if he didn't let me join the class, I would always wonder about the road not taken, and I begged for like half an hour until he signed me up...god, that guy drives me crazy, he's so handsome! He was wearing a tight t-shirt today, I can't even, and that body...yeah. Listen, when the professor mentioned that we'd start with some Shakespeare scenes I was like: Bingo! This's my chance! We'll choose a scene from "Romeo and Juliet," and I'll ask to be Roberto's Juliet- I mean Ro-merto... Coraliet and Romerto! How does that sound? *(Laughs)*

(She is interrupted by the sound of the telephone asking for more coins)

Oh, oh, the call is about to cut off! The number is 22702020, no wait! I think I have more coins. I'll call you right back...

(She goes to the bench to get her purse, and looks for more coins)

Oldemar *(Quoting Shakespeare)*

"He jests at scars that never felt a wound. But soft! What light through yonder window breaks? It is the east, and Juliet is the sun. Arise, fair sun, and kill the envious moon, who is already sick and pale with grief, that thou, her maid, art far more fair than she..." *(Pause)*

Romeo and Juliet, act two, scene two!

(He extends his hand and gives her a coin)

Here is what you were looking for Miss!

Coralia *(A bit confused)*

Thanks!

(Oldemar continues with work. She returns to the phone and continues her conversation)

Coralia

So...as I was saying, girl. I really wanted to do Romeo and Juliet, but the professor was lame and said: *(mocking him)* We'll start with one of the most important plays by this great playwright: "King Lear." Everyone, read it by next week, and chose a scene to share with a partner.

That professor is so boring! Who cares about the story of a crazy old man who loses his kingdom?

(Oldemar stops his action and looks at her)

Yeah girl... there go my plans to make Roberto fall in love with me. I want to drop out of the class, but since I told the professor it was really important to me, I can't just leave now... maybe I'll go to two or three classes and then I won't go back... Anyway, I can see Roberto at the cafeteria and in other classes...

Oldemar (*to himself*)

But not Shakespeare...

Coralia

I have so many things to tell you, but let's talk tomorrow... girl yes, talk to you later... God yes, Mabel, my dear, Claudio loves you! He told me; but when I told him that you snore and your armpits stink, he thought about it for a second... No, no, I'm kidding! Yeah, that boyfriend of yours is perfect!... (*Beat*) Ok, ok, the call's going to cut off, I'll talk to you later. Bye-bye!

(Coralia sits on the bench to read. She picks up the book and takes a glance. She makes a disapproving face and puts it aside. She takes out a comb and begins brushing her hair. She grabs the book again and reads apprehensively. After a few seconds, she puts it down reluctantly and leaves it again.)

Oldemar

I see you like the theater Miss...

Coralia

(She looks at him from head to toe, while she puts on a ponytail.)

Hmmm?

Oldemar (*Pointing to the book*)

The theater. Do you like the theater?

Coralia

Oh, you mean the book... it's not mine, it's from the library.

Oldemar

Of course...

Coralia

I have homework, so. Shakespeare bores me, though.

Oldemar

Don't say that please...Shakespeare is the greatest!

Coralia (*Very curious*)

Sorry if I seem rude, but do you know Shakespeare?...

Oldemar

Appearances are always misleading Miss...a simple street sweeper may be a cultured man. Just like a Senator may be a perfect...imbecile, don't you think?

Coralia (*Smiling*)

Well, yeah...I guess...

Oldemar

People are not always what they seem. Take you, for example. You seem like an intelligent woman, and yet you don't like Shakespeare.

Coralia

(Looks for an excuse to get out of the bind)

I mean, I do like it. I love "Romeo and Juliet," I saw the movie!

Oldemar

Me too!

Coralia

Really?

Oldemar

I'm a movie buff! What did you like the most?

Coralia (*Naively honest*)

Oh, the guy who played Romeo!

Oldemar

Well, yes...but what about the plot...which part did you like the most?

Coralia

Oh, I cried a lot when he finds her and thinks she's dead, so he poisons himself. Then she wakes up and she stabs herself with a dagger...

Oldemar

(Reciting from memory and placing a cleaning rag on top of the broom as if it were Juliet. He is moved to tears.)

“Eyes, look your last! Arms, take your last embrace! And, lips, O you the doors of breath, seal with a righteous kiss, a dateless bargain to engrossing death! Come, bitter conduct, come, unsavory guide! Thou desperate pilot, now at once run on the dashing rocks thy seasick, weary bark! Here's to my love!

(He does it with a cleaning supply he carries with him)

O true apothecary! Thy drugs are quick. Thus, with a kiss...I die”

(Oldemar drops to the floor as if he had died. Coralia is mouth agape; she does not know what to say. Oldemar comes out of character, and changes suddenly.)

Act five, last scene...look it up, it's there!

Coralia

(She is startled by the surprise) (Then collects herself)

Hey, aren't you a janitor?... Who are you!?

Oldemar

Maybe I'm sent by the times we live in. Or a part of your dreams that doesn't want to abandon you...

Coralia

No really, who are you!?

Oldemar

Yes. I'm a Janitor, like you say. My parents named me Oldemar, a weird name, but I'm not one to judge them. And you?

Coralia

Coralia...nice to meet you.

Oldemar

Coralia! It sounds like Cordelia.

Coralia

Who?...

Oldemar

Cordelia, King Lear's youngest daughter.

Coralia

Oh yeah...um, but you haven't answered my question.

Oldemar

Which one?

Coralia

Who are you? How do you know so much about this book? Why do you know parts of it by heart?... Tell me the truth, otherwise I'll think I'm being made a fool of in one of those hidden camera shows... (*Screams very uncomfortably*) Where is the camera!?

Oldemar (*Smiling*)

No, no, no cameras... just a man who could not achieve his biggest desire...that's all.

Coralia

Tell me about yourself. I'm very intrigued. Tell me, please...

Oldemar

Really? I thought you were only interested in guys with tight t-shirts...

Coralia (*Joking*)

Well, you're wrong...remember, appearances can be misleading. I'm also interested in crazy people! (*Beat*) No, really, tell me about yourself. The people I hang out with are very different.

Oldemar

Again, I may be but a part of your dream.

Coralia

I don't care. I want to deeply experience it before I wake up!

Oldemar

*(Gets excited that someone is listening to him.
He takes out a picture of his father from his wallet.)*

This is my dad...

Coralia *(Visibly interested)*

Your dad? Those are weird clothes!...

Oldemar

He has a costume on... He was one of the first theater fans in the country...

Coralia

It looks like a picture from a silent movie...

Oldemar

Well yes, it was an old theater... When the old Spanish companies came to San José, my dad worked at the drugstore. And whenever they looked for actors for the choir, he would show up. Extras, they're called now.

Coralia

Yes, I think so...

Oldemar

Without my grandparent's permission, he started doing theater... After work, he grabbed his jacket and walked from the Solera Drugstore to the National Theater. Later on, he worked the ticket booth at the old Arlequín theater. Dad would spend hours watching rehearsals and performing his small part of the choir. I don't know if he ever played a big part, but he loved the theater! He kept all the playbills in a trunk, which he later gave to me. I was a kid at that time. A small, asthmatic kid...

Coralia *(Has a little reaction)*

But don't you think I regret this illness, on the contrary, I thank God I had it...

Coralia

I don't understand...

Oldemar

Since I was so sickly, there were nights I could not sleep. The old man, with the patience of a saint, would get up to give me a spoonful of honey and lemon, and he'd stay by my side all night. He always had a script to study, and just so that I wouldn't feel bad he couldn't sleeping either, he'd say: It's ok Oldemar, when I die, I'll sleep the hours I haven't slept tonight! Besides, I have to learn the part, he said. The old man recited entire paragraphs of Shakespeare's plays like a genius. And I would just listen, involuntarily echoing him with a cat whistle in my chest.

Coralia

Now I get why you're thankful for the disease...

Oldemar

Sitting on that bed, with two big pillows on my back, I learned to love theater... *(He takes the book in his hands. The public telephone interrupts the conversation. Oldemar gets up from the bench and answers)*

Oldemar

Hello?... Yes, one moment Miss... *(To Coralia)* It's for you...She says it's Mabel...

Coralia *(Gets up to answer and gestures Oldemar not to leave. He resumes cleaning.)*

Hello?... Mabel? Hey girl, how'd you find me? FBI much? Oh right! I gave you the number. Why are you calling?... Full bash! Where, where is the party? At Yamileth's house! Okay, I'll drop by in ten minutes!

(She hangs up the phone and goes to pick up her belongings. However, she cannot go. She feels something is unfinished with their encounter.)

Oldemar

Bye, Miss Coralia... Say goodbye to your dream...

Coralia *(Debates between her desire and her promise)*

Ummm... The party can wait. Continue please!...

Oldemar

Simple, my father died, my mother took care of us doing laundry for strangers and giving us a basic education. This kid grew up, started making a living, and bringing home the bacon like any kid. And even though I was bit by the theater bug, deep inside i knew I wasn't going to make it. My only refuge was the cinema... this wall belonged to an old cinema I came to as a kid... *(he gets close to the wall and strokes it)*

“Quo Vadis,” “Ben Hur,” “Casa Blanca,” “The Ten Commandments,” “Some like it hot,”
Chaplin, Richard Burton, Elizabeth Taylor...

Coralia

Could you not dream of being an actor back then?...

Oldemar

No. For people with little money that was a utopia. Only kids who were well-off could do theater in my time. I was left with a dream stuffed in a trunk! Then came my marriage and my three daughters were born, for whom I gave the best of my life. After many years of work, we built a big house, and we were a happy kingdom. Then my two oldest daughters got married, and along with their husbands, they forged documents and took the property.

Overnight, they kicked us out on the street, leaving my wife, my youngest daughter, and myself in absolute misery. We built a shack on the banks of a strong river and...The last rain showers flooded everything and took my second house. And with it, my three treasures: my wife, my daughter, and my trunk. (*Gently cries*) And the king lived happily never after...

(The telephone rings. Coralia knows it's her friend insisting on the party, but she doesn't know how to tell the old man she wants to go. He gives her a very vague sign that she should feel free to leave. Finally, she suddenly gets close, and kisses him. The old man replies kneeling and kissing her hand like a queen. The phone stops ringing, and she leaves.) (Rain sounds play on the soundtrack. The old man goes to his cleaning supplies, and very naturally, and with all the emotional baggage of the memories he just remembered, he places them on as if her were King Lear. He stands on the bench, and says the following text...)

Oldemar (as King)

“Blow, winds, and crack your cheeks! Rage, blow! You cataracts and hurricanoes, spout till you have drenched our steeples, drowned the cocks! You sulfurous and thought-executing fires, vaunt-couriers of oak-cleaving thunderbolts, singe my white head! And thou, all-shaking thunder, smite flat the thick rotundity o' th' world, Crack nature's molds, all germens spill at once that make ingrateful man!”

(Coralia returns. When the old man finishes the speech, she heads toward the bench with an umbrella in one hand, and the book of Shakespeare in the other. She looks for the page. The old man gestures for her to read, and she does so.)

Coralia

“O nuncle, court holy water in a dry house is better than this rainwater out o’ door. Good nuncle, in and ask thy daughters blessing. Here’s a night pities neither wise man nor fool.”

King

“Rumble thy bellyful! Spit, fire! Spout, rain! Nor rain, wind, thunder, fire are my daughters. I tax not you, you elements, with unkindness. I never gave you kingdom, called you children. You owe me no subscription. Why then, let fall Your horrible pleasure. Here I stand, your slave—A poor, infirm, weak, and despised old man. But yet I call you servile ministers, that will with two pernicious daughters joined Your high engendered battles 'gainst a head So old and white as this. Oh, ho! 'Tis foul!”

Coralia (*Inviting him under the umbrella.*)

He that has a house to put’s head in has a good headpiece.

Coralia

Thanks for the dream!

Oldemar

You’re welcome princess, thank you for dreaming!

(The light focuses on her and her big umbrella. In a thunderous lightning strike the lights go out. The man exits. When the lights come back, she is alone with the last rain drops, feeling unsure if what just happened was real or a dream. Music fills the space. She eagerly grabs the book and puts it to her chest while the only light which bathed her fades slowly until the final blackout.)

.....
Blind Fortune

Characters:

Cecilia: middle-aged woman, blind, plays accordion

Mario: matured man, “shoeshine boy”, Cecilia’s husband

Bank’s security officer

Pizza delivery man

(While small changes are made on stage for this second piece, somewhere in the audience an accordion begins to play a melody, preceding Cecilia’s entrance.)

Cecilia (*In the audience, bumps into an audience member unintentionally*)

Excuse me...could you tell me if this is the terminal?... According to my calculations, I'm a few meters away. It's been so long since I've been here...Uh...I'm not bothering you, am I? Some people are uncomfortable talking to a stranger... Well of course! No one can walk quietly in San José anymore! But don't worry, I'm not going to do anything to you!... Uh...you said that way?... OK! *(Walks a few steps, speaks to another audience member)* May I ask a favor?... I want to know if this is a nice watch.

I asked the lady at the store for a cheap but nice watch. Mario loved watches...Is it nice!? I bought it for him. I also got flowers, but I returned them because Mario doesn't like getting flowers... The watch is a surprise...today we are celebrating fifteen years of marriage...

(Pause, she reaches the bench)

Mario is my husband. We worked here at the terminal every day. Well, until he left- We dance, sing, and entertain people for coins. Sometimes, we do well, other times, not so much... the best season is summer; in winter we have to look for other "gigs." I sell newspapers, and he shines shoes. Am I boring you? You know, that's my problem, Mario used to say I talk too much... And I told him: Oh stop! Let me talk Mario, I'm blind, not deaf! *(laughs)* And he laughed...I still have his laugh engraved in my memory.

(Mario's laugh is heard in the distance on the soundtrack)

It's just that something really weird happens to me when it comes to words. When I don't say everything, I think, the words pile up in my brain and they stay with me all day... And at night, my thoughts are mixed with all the words I never said, making me dream with loose words...one day, I dreamed I was a sugar cube- yes, a sugar cube! And that they were about to dump me into a warm cup of milk! *(laughs)*... Do you ever get nightmares?...

(Pause)

Another day, I dreamed that they had me untangle a ball of barbed wire. Then, in a dream, someone made me count all the grains of sand on the beach... I almost went crazy! *(pause)* The nightmares stopped after I moved in with him...

(Beat)

Could you-if you'd be so kind- help me with this thing?... *(With the help of an audience member, she takes out an accordion.)* it's just, my arthritis... See, sometimes I get sick with arthritis, and my hands ache a lot so it's hard for me to work...Thank you!...

(Pause)

Hey, did you also come to the (bus) station in search of a memory, or did you just come to hang out?

(Pause)

I come every time I feel lonely... but since I have arthritis, it's hard to come more often... See, I can't play the accordion when my joints are aching, so I stay at home. Mario used to say I got sick on purpose so I could stay home with the young'uns and spoil them. Would you believe it!? He would get furious and scold me, but when I'd show him my hands, then he'd see it was true...it's just that my hands bend inwards like dried up snakewood leaves...

I'll tell you the truth though... it's an ill wind that blows nobody any good. It's not that I like getting sick, but when I get sick, I thank God because I can spend more time with the young'uns, and wait for them with some warm food after school... Do you have young'uns in school?

(Pause)

I have two kids in school...Maiquel and Dianita. We named Maiquel after Maiquel Yordan from the United States and Dianita after the princess, the one who died... you 'member her... a very a nice lady. Mario used to say that she was always photographed with poor children. *(Beat)*

Look, I'll tell you the truth, even though I had to raise two kids, I haven't had such a bad time... we've kept on keeping on just like everyone else... When Mario was around everything was easier, of course... excuse me...nice to meet you...

(To another)

Are you going on a trip, or did you just come to the (bus) station for a distraction?... Many people come to wait for the wrong bus, to get on a train that never comes...or to bring flowers to a love one who never shows...

(She is filled with nostalgia, looks for the accordion, and starts to sing)

Bon, bon voyage

Goodbye fisherman

On that boat which the sea carries

My love, my love will go!...

Bon, bon voyage...

Mario never liked sad songs...

(The blind lady finishes the song, and with a change in lighting, Mario appears in the dream zone upstage. He has a small, weathered briefcase and a little shoe polish box under his arm.)

Mario

Cecilia... Cecilia! Cecilia darling, what are you doing? Come over here!

(She accepts and places her right arm on Mario's shoulder. They head toward the bench and begin to get ready)

You better sing something worth listening; lately ya've only been signing sad songs. The business is to please the audience!

Cecilia

Oh Mario, it's just that your taste is dirtier than your shoes ... This song is beautiful, it's a love song.

Mario *(Did not listen to her)*

Remember, we have to sing what people like, so that money comes in!

Cecilia

Why does it have to be like that?

Mario

Because it's the way it is! If people pay to party, let's give'em a party! *(Has a cough fit)*

Cecilia

Jeez, that cough again. You're not well Mario, those lungs of yours...

Mario

I'm fine, I'm fine...

Cecilia

Why haven't you gone to the doctor? it's just a morning...

Mario

I can't, I have to work. I'll be alright... *(coughs again)*

Cecilia

Are you taking honey?

Mario

Yes, yes, this is nothing serious...come on, let's get started. But remember, no sad songs...

Cecilia

Why not? We can give people other type of songs...

Mario (*getting ready*)

Here we go again! Cecilia, darling, we have to eat. Keep those thoughts for a book because we come here to work! Let's get started!

Cecilia (*while getting ready*)

I know the day will come when someone at some corner will sing from their soul and people will clap so much that gold coins will rain down on them, and then the art...

Mario

Yeah right! Blah, blah, blah, blah, blah...words, just words which don't fill the belly. You don't fill your belly with words. You talk too much.

Cecilia

Mario, I'm blind, not deaf.

Mario

Well... talk!

Cecilia

Listen to my last thought, I learned it by heart, listen! "There'll come a time, Mario, when the son of God will fix the world. Then, a woman poet will become president, and a wise artist will be her advisor. And on that beautiful day, there won't be any more blue women out in the violent streets, nor cardboard houses, nor more kids with backs of tin. And grandmothers, calmly sitting on a stool, will wait for their grandsons with a plate of food and a tiny song in the hem of their skirts." That's my last thought, do you like it?

Mario

Well done, poet! Did you vent? Did you get all the words out? Now, to work! Let's get started!

(Cecilia puts on a skirt which is the same color as Mario's shirt, and a very pretty and colorful hat. They prepare to play and sing a very popular song. Mario is wearing a vivid frill cuff shirt.

He takes out two hats from his small briefcase. He puts one on, and the other on the blind lady. They both sing and dance. He performs some charming shimmy-shakes to win over the crowd...)

“One morning, sir, as I crossed the road

There, close by, I found my flower of love

Upon seeing it, I felt a shock, sir

And since then, my love, my life I offered

She said no, no, no I won’t accept

And I said by God, May I offer then a kiss...”

Mario

(When the song is over, Mario applauds and encourages the audience to applaud- he says what follows mechanically and coughs in between words.)

Alright! Thank you so much! Thank you for your applause! But no artist (*coughs*) lives on applause alone, but rather of your generous contribution. We take dollars, bills, coins, rings, watches, pearls-no oysters! - (*coughs*) Support national artists. We sing salsa, cumbia, ranchera, bolero...ballenato, mambo, romantic ballads, and rock! (*Passes the tip jar around*) (*singing*) Don’t leave without your contribution!

(Continues coughing while he collects coins from real audience members. Then, he disappears upstage toward the dream zone.)

Cecilia

Mario had a grace for art. He was very funny, and people had a good time with us. Business was good, it was starting to pick up. But one day, something incredible happened to us!

.....

(Mario returns from the dream zone. It’s the afternoon. He comes in wearing a different shirt, and with a package in his hands, which he is mysteriously protecting.)

Mario

Cecilia!... Cecilia!... Cecilia! Look what I just found, look what I just found!

Cecilia

What’s all the ruckus Mario?

Mario (*Takes her aside. Speaks a bit lower so no one can hear him*)

We're millionaires Cecilia, we're rich! We are rich!

(He hugs her and shows her all his euphoria)

Cecilia

Calm down, Mario! What are you saying?

Mario

Someone left this package on the phone! It's filled with bills, thousands of bills, thousands of colones! Go on, touch them, feel them! We're rich, we're rich!

Cecilia

But wait a minute, Mario. No one leaves behind that much cash just like that on a telephone booth. They could be fake!

Mario

No, Cecilia, they're real bills! A bit used, but they're real, they're real. We're rich, Cecilia! We're rich!

Cecilia (*trying to believe it*)

I cannot believe it!...

Mario

Touch them, Touch them! (*She does*) ... Hey, not so much, you'll tear them! They smell like bills, they're real bills!

Cecilia

Could that be drug trafficking money, will we get into trouble?

Mario

I'm telling ya! Fortune smiled upon us. Why is it so hard for you to believe that two penniless nobodies like ourselves can't be favored by lady luck out of nowhere?

Cecilia

Oh Mario, I don't know what to think! It's just too much money!

Mario

Yes, yes, yes, it's a lot, a lot of money! (*Dances euphorically*)

Cecilia

Calm down Mario, let's not get ahead of ourselves. That money must belong to someone.

Mario

It had an owner, because now it's ours!

Cecilia

Oh Mario, I don't know what to think.

Mario

Cecilia please, the same thing has happened to a lot of people. They find gold, they hit the jackpot, or fortune places a package of money in their path. That's luck let's not think about it so much!

Cecilia

But Mario, that must belong to somebody. I think it's best to take it to the police station and return it.

Mario

What, are you crazy Cecilia? For the first time in my life, I have the opportunity to stop being poor! And you want me to take it to the police station?...

Cecilia

I feel like something is going to happen at any minute!

Mario

Do you know what the best thing that can happen to us with this money is? No more suffering, no more anguish...

Cecilia

It scares me. My grandmother used to say: "easy come, easy go."

Mario (*almost menacing*)

You listen to me Cecilia! This cash is ours and that's it! Whose cash is this!?

Cecilia

Yours!

Mario

Ours! (*Sweeter, persuading*) We'll buy a house real *pura vida*¹ in a rich neighborhood. No more working in the street. That thing's over! Over! (*Hugs her*) We'll get the best doctor to heal that damned arthritis, and my goddamn lungs...

Cecilia

Oh, I don't know Mario! Is this all a dream?

Mario

No Cecilia, it's real! No more working in the street. No more sun on this hide, no more hunger, cold, nor rain, nor insults, were done with all this shit! We're free, damnit! (*screams*) We're free because now WE ARE RIIIIIIICH!

Cecilia (*Between happy and worried*)

Mario, please! Someone will hear you, and we'll get mugged!

Mario

It's just that I'm crazy, I'm happy!... (*Takes his wristwatch and throws it far away*) Say goodbye to that watch! I'll buy a gold one, with silver hands, and a diamond at the center of time!

Cecilia

Mario, what are you doing?

Mario

What you see. We'll change everything that's ancient. Everything that's old, will be out of our lives!

(*Takes her necklace and throws it as well*)

This fake necklace, away! I'll buy you the best one, the necklace of a princess!

¹ Pura Vida: For Ticos, Costa Ricans, the term "Pura Vida" is an expression of happiness, optimism, and living life to the fullest (cpi-edu.com, 2020). Translator's note: It may also be used as different grammatical categories, in this case an adjective.

Cecilia

But Mario!...

Mario (*More and more euphoric*)

These shoes of mine are not suited for a millionaire gentleman, out! (*Throws them too*)

Cecilia

You're crazy!

Mario

Yes, yes, I'm crazy with joy! I want us to forget what we were. To say goodbye to these bodies made of tin, of cardboard, of smoke! No more ragged clothes, no more wounds in the soul. (*He throws his worn-down jacket, takes hers, and throws it too*) (*Takes out the food thermos, and smashes it on the ground, breaking it.*) We'll eat the best homecooked meals. Or we'll eat out at the finest restaurants!

Cecilia

But the thermos...

Mario

No more food in a thermos Cecilia, don't you get we're rich. We can buy whatever the hell we want! This accordion!...

(*Cecilia clings to it*)

Cecilia

Mario no, you're crazy! This was dad's accordion!

Mario

It's a joke, not the accordion, never. But this little shoeshine box, yes! (*Takes it and throws it far away*) Mario Porrás will never be at someone's feet again, that's over, over! (*beat*)

Stay here princess, I'm going to call the "picza" place. We're having picza for lunch today! Let's go home to celebrate with the kids. How excited the young'uns will be when we tell them! Maiquel will surely ask for a bicycle. And I'm going to buy Dianita that teddy bear she wanted so badly; it's a teddy bear this size we saw the other day in a store... (*imitating her*) "Daddy buy me that teddy bear." Then her tiny eyes stabbed my very soul like two daggers... Someday, someday, I thought. And today's that day! Take good care of the package darling... I'm going to order the piczas!

(When Mario exists, a bank security officer appears. Looks at the phone booth, stares at the blind lady, and then heads over.)

Officer

I'm sorry to bother you Miss... I'm a security guard of the State Bank...

Cecilia *(As a reflex in defense)*

I haven't seen anything officer, I'm blind!

Officer

Calm down... I just wanted to know if you or anybody found a package on this phone? The package belongs to the bank...

Cecilia

I haven't even gotten close to that phone (clutches her purse, the officer observes)

Officer

It's a package with a lot of bills...

Cecilia *(is sorry)*

No... I don't know anything officer...

Officer *(Can tell she knows something)*

If you hear that someone in this area has found it, please tell them to go to the State bank. They're very old bills, worthless. We were on our way to destroy them when we had a mechanical mishap, and someone took one of the packages out of our car. We were informed that they saw the person leave it in this phone... he probably realized the truth after taking it out, and simply drop it off and left...

Cecilia *(Disillusioned)*

Oh, I understand. Ok... Yes, yes if I hear something, I'll let you know...

(Mario returns from ordering the pizza and nervously gets close to where they are)

Mario

Is there a problem Mr. Officer? We, uh, well, we sing one more song and then we'll leave...

Officer *(Shows his badge)*

It's ok, I'm not a police officer. I'm a security officer from the State Bank, and I was telling the lady that we had a mishap, and someone took a package of bills which was left on this phone...

Mario (*Quickly*)

No, no, we don't know anything, we haven't seen anything.

Officer (*Emphasizing again*)

Yes, yes, the lady told me. I was just clarifying that the bills are worthless, old bills which were on their way to be destroyed. They look like this (*Takes one out*) See, there's a legend at the bottom, see for yourself...

Mario (*Sees his dream crumble*)

Uh... I don't know how to read...

Officer

It says: "Expired Bills, no value." (*Pause*) Please, if you hear someone in this area found them, ask them to go to the State Bank, ok?

Mario

Yes, of course, with pleasure...

(The officer turns his back and walks away)

(Cecilia gets close to Mario and elbows him to make him return the package)

(She takes it out of her purse, and places it on Mario's hands)

Cecilia

Mr. Officer, he has something for you!?

Officer (*turning back*)

Yes?...

Mario (*He painfully extends the package to the officer*)

Please Officer, here, tear this dream from my hands.

Before I go insane!!

Officer

Thank you very much, thank you very much, you're very, very kind...

(The officer exits)

(Mario slowly walks toward the (bus) station's bench. Falls, crumbled. He's about to burst into tears, and says in a sarcastic tone)

Mario

Those bills were old and smelled bad anyways! *(smiles)*

Cecilia

Mario, we are our fortune...you are my treasure, and I'm yours. *(They give each other a long, caring hug)*

Cecilia

Ok, ok, now, let's get to work.

(Cecilia starts playing a melody on her accordion waiting for Mario. He slowly gets into his common role. They prepare their tools to sign and dance. Pretending they are fine; they sing the first verse with deep pain in their souls)

“One morning, sir, as I crossed the road

There, close by, I found my flower of love” ...

(Mario remembers he threw his shoes) (Cecilia stops playing so he can talk...)

Mario

If somebody finds some shoes laying around here, uh... their mine. A watch too... it has an M for Mario on the strap... a thermos too, oh, and a jacket...

(They prepared to continue singing and at that moment a man with a helmet comes onstage. On one hand he has a bill, and on the other three big boxes of pizza)

Man

Did someone in this terminal order three large pizzas?...

(Mario and Cecilia turn their backs and do not answer)

No one here seems like they ordered a pizza. They probably made a mistake.

(Talking to them) They always make mistakes, it's because they're in a rush, so they don't write the right address. Then they blame me, it's always the same...always *(The man exits complaining)*

(Mario and Cecilia look at each other. She resumes her beautiful melody, they sing, they dance in a mechanical way. When this is done, he comes back with the same old speech:)

Ok, thank you much, thank you so much for your applause. But no artist lives on applause alone, but rather of your generous contribution. We take dollars, bills, change, rings... Support national artists. We sing salsa, cumbia, ranchera, bolero...ballenato, mambo, romantic ballads, and rock!... Don't leave without your contribution!

(As he is saying this, with a movement of the lighting, he disappears again in the memory)

Cecilia

Mario, Mario...don't go Mario! I have something for you... it's a nice watch, the lady at the store picked it out for me. She says it's very elegant, of course, it's not gold, its hands are not silver. It also doesn't have a diamond in the middle of time, but it is the prettiest because I bought it for you....

(She goes to Mario; he takes the watch. They hug and kiss lovingly)

Cecilia

Goodbye Mario... I don't think I'm coming back to the station. The arthritis is killing me, besides, I found another gig at Maiquel's school. I'm going to be a music teacher... so I don't think I'll be back... I just came to give you the watch and to say goodbye...

(Finally, without words, he slowly leaves her arms. She is left alone. After a pause, she takes the accordion and sings...meanwhile, Mario's silhouette moves away until disappearing again upstage)

“If my life were a pier

You'd be my sea, my ship, my sun

If my life were a sea

You'd be my water, my sky, my sound

If my life were a ship

You'd be my sail, my north, mi love!

But you know what my life is?

My life is earning a living singing this song!!”

A Small Piece of the World

Characters:

Elisa: 25–30-years-old woman, a dreamer.

Alberto: Mature man, 32-years-old.

Severino: Older man, farmer on Villa Jilguero

(At the terminal, a summer afternoon lighting. Elisa comes running in from the side. She's a woman wearing her wedding dress. Her appearance: hair, makeup, and accessories indicate she was on her way to the alter. She goes toward the bench and sits down. She brings her hands to her face. At that moment, we hear the insisting honking of a car calling her. Throughout the drama night begins to fall)

Alberto *(Yelling off the stage)*

Elisa! Elisaaaaaa!

(She shakes her head in negation)

Alberto

Stop kidding around Elisa! Elisa, we're going to be late! Elisa!

(She remains the same. The honking starts again. (Pause) Alberto enters. He is also dolled up for the wedding. He takes her by the arm thinking it's all a joke, and tries to take her with him... She frees herself with some violence)

Alberto *(Half smiling, half puzzled)*

Elisa... my love... what's with you?

(Elisa remains the same)

Elisa *(Keeping her head down)*

I don't know what's with me... Please, Alberto, leave me alone!

Alberto

Elisa are you unwell!?... Are you in pain? Is it your head, your stomach?... I have some medication in the car... We could stop by a pharmacy... But please tell me what is going on with you?...

Elisa

It's not a health issue Alberto... Leave me alone for a second...

Alberto (*Taking a step back, awkward pause*)

... Well, I know that in weddings there is always a bit of nervousness... Sure... it's not every day you get married... I feel a bit nervous myself... Yesterday, when we were choosing the rings at the jeweler's, my hands began to shake. Do you remember? I told you I was cold, but I wasn't, I was nervous...

Elisa (*Interrupts assertively*)

It's not about being nervous either... Could you let me breathe in peace for a moment!

Alberto (*desperate, looks at his wristwatch*)

Breathe for a moment!?... Elisa, everyone is waiting! The church is filled with people, we're getting married today (*Emphasizing*)... In half an hour!

Elisa

I know. But is it that hard for you to give me a minute, Alberto!?

Alberto

Elisa, not now, I promise I'll give you all the minutes you want after the wedding, but not now! Let's go Elisa, please!

(*Grabs her by the arm again trying to take her by force*)

Elisa (*Violently*)

I don't want to!

(*Very long pause. He steps back a little, and without taking his eyes off of her, takes out a piece of gum, and puts it in his mouth, or bites his nails, or plays around with a keychain.*)

(*He gets close again, more gently*)

Alberto

Let me see if I'm getting this right... Elisa and Alberto love each other deeply, they get engaged, set a wedding date, make the arrangements. The awaited date arrives. And on their way to the church, when they pass by the terminal, Elisa decides to get off without any explanation. She refuses to get back in the car... Are we good so far?...

Elisa (*Moves her head*)

Ummmmmmhmmm...

Alberto

Elisa, please tell me all this is a joke. Are you... regretting this?... That only happens in Mexican soap operas... You're not going to stand me up, are you?

Elisa (*Looking Alberto in the eyes*)

Alberto... I don't know what's going on with me... but I don't want to go on!

Alberto

Look me in the eye, Elisa! In a half hour, you're going to be my wife. What do you mean you don't want to go on?

Elisa (*Very honestly*)

Alberto... I want to get off the world!

Alberto

What!?

Elisa

I want to get off this world!

Alberto

Do not speak to me in riddles, Elisa. I'm a practical person. What are you saying?

Elisa (*Very honestly*)

Alberto... I don't know if I want to get married...

Alberto

What's that!?

Elisa

I love you, Alberto... but I don't know if I want to get married...

Alberto

Elisa... Do you realize what you're saying!?! And when you are saying it!?!?

Elisa

Yes...

Alberto (*Hurt in his selflove*)

Why didn't you say it sooner?... We both took this decision or am I wrong!?!...

(*Elisa nods*)

Elisa, honey... if you weren't sure of your feelings, why did you let things get to this point?...

Elisa

Because I love you, but...

Alberto

"I love you; I love you" ... What kind of love is one that changes overnight and shoots you in the heart without any warning!?

Elisa

I love you, even if you don't believe me... but I think I love my dreams more!!

Alberto

I don't understand, Elisa, I don't understand... what the hell went wrong!? Why are you doing this to me now?... Don't you realize how embarrassed I'll be in front of our guests: (*Mocking himself*) "..." ...Ummm... you see Elisa...uhh... got off at the station, and well, I came to tell you...that the wedding is off... that you may go home... thank you..." (*takes his suit jacket off*)
Elisa, please, let's be reasonable!...

Elisa

Try to understand, I do want to marry you, but there's something stronger shouting inside me. You're going to lose your dreams Elisa. You're going to lose your dreams!

Alberto

Why are you saying your dreams? I always thought that from today on they would be our dreams?...

Elisa

Alberto... I don't know if you remember, a few months ago, we had some free time between two and four in the afternoon. We went to the usual café, and we talked for a long time about our

dreams. I told you about my work in the community of Villa Jilguero, when I volunteered as a teacher there...

Alberto

I somewhat remember...

Elisa

No, you don't remember anything because it wasn't important to you! The conversation continued, you changed the topic, unconsciously maybe, but I took it up again and I opened my heart, and I told you what I wanted most in life was to go back... But you didn't think it was important!

Alberto

Elisa, I'm sorry if at that moment I didn't listen to you, but I don't know, maybe later we could take a trip to Villa Jilguero together. Why not?

Elisa

A trip... are you talking about a vacation?

Alberto

Well, not exactly. Maybe a week, fifteen days...

Elisa

I want to go back and work, Alberto. Let's go together, you'll work as a doctor, and I'll work as a teacher... let's go!

Alberto (*Avoiding her*)

You're too impulsive, Elisa. We can't go out, on our wedding day, chasing after our dreams.

Elisa

Why not!?

Alberto (*Raising his tone*)

Because we can't! Because people are not like that anymore! The world has changed, evolved. That redemptive philosophy is a thing of the past. That nonsense is worthless!

Elisa

Now I'm beginning to know who you really are, Alberto...

Why didn't you speak like that at the café that day?...

Alberto

Umm, I don't know...

Elisa

You want me to tell you why?... Because you were too busy trying to woo me... (*Beat*)

Alberto

I'm starting to doubt my wooing abilities!...

Elisa

Don't be like that... I love you (*Gives him a tender kiss*) What happens is that we both think and want different things... I want to move forward in that direction with you (*points to one end*) Do you want to move in that direction along with me?

Alberto (*half kidding, half seriously*)

Why among all women did I have to be with one who believes in utopias. Why!?! (*Laughs*)

Elisa

Doing good to others is not a utopia, Alberto, it's an obligation... Let's go. Let's go to Villa Jilguero, they need us more there!

Alberto

I can't Elisa... honestly, it's not in me! It's not part of my plans. My plans are like any other person: practice my profession honestly, a house, kids, a wife, a car... what everyone has... I don't ask a lot of life. (*Awkward pause*) ... Look at the time...people must be very worried... I'm going to the car to call them, so they don't worry, I'll be back...

(She gets up and walks around the (bus) station. Folk music is heard in the background played with a mandolin. The lighting changes. Don² Severino, an old farmer appears from the "dream zone," and heads toward Elisa. He takes off his canvas hat to speak with her.)

² It is similar to Mr and Mrs (Señor & Señora), but Don and Doña have a small difference, it is a title of respect that only comes before the first name...The origin of this word comes from the Latin Dominus (which is translated as owner or Sr). In Spain, this was considered a title, reserved only for the royalty or a noble. The treatment gradually changed; at the verge of 19th century and beginning of the 20th...Don or Doña is an honorific title today across of all Latin-American culture (spanishacademyantiguena.com, 2018).

Severino

Miss Elisa, well, ya see, we had a PTA meeting and well... I came to offer you a small room in the back of our house... I talked it over with Manuela, and she agreed. It was our oldest son's room. It's clean though, don't you worry!...

Elisa

I know it's clean!...

Severino

It's just that we feel bad that you continue sleeping at the principal's office... truth spok'n, the kids appreciate you a lot, and well, it's a way to thank ya for all your hard work.

Elisa

Thank you very much, Don Severino...

Severino

Here are the keys... *(She takes them)* For the record, it's a very humble place. Ya might live with more comforts in San José but...

Elisa

No, don't think that... I'm happy that you'll have me at your home. It'll be an honor. And thank you so much for your trust...

Severino

Yer welcome...well... that's that Miss Elisa... Uh... see ya later...

(Severino disappears from where he came in- the music also stops. The light changes again)

Elisa *(squeezing the key)*

See you later...

(Alberto returns, stressed by the time)

Alberto

Elisa... Everyone is waiting for us. What do we do?

Elisa (*like she doesn't hear him*)

On a day like any other, I left this station and headed to Villa Jilguero. It's been six years since I promised to go back. I'll finish school-I told them- when I'm a professional, I'll come back. I graduated, I am a professional, and it seems like I'm not going to keep my promise.

Alberto

I asked you a question!?

Elisa (*The same way*)

Welcome to the liar's club, Elisa. For people who say one thing today, and another the next. For people who trade their ideals for silver china.

Alberto (*Raising his tone*)

Elisa! Are you going to answer me!?

Elisa

Alberto, it's now or never!

Alberto (*Furious*)

Elisa! You have to make a decision. We can't wait any longer.

Elisa

Bring me my suitcase, please, I want to get out of these clothes!

(Starts to undo her hair, takes her shoes off, and unbuttons her wedding dress)

Alberto

You're crazy!

(Alberto leaves the scene, and comes back immediately with Elisa's suitcase)

You know what I think, Elisa?... That you are naïve. Don't you realize that old tale of common good, equality, and solidarity are just empty words... Socialism is dead in case you didn't know! It's all farce!

Elisa (*Without irony, with real interest*)

And what else?...

Alberto

Don't you see they're tearing down statues! The world does not need "revolutionaries," *(pause)* I was one of those too. I also wanted to change the world. But with time, I realized that the best thing we can do for others is to try to be happy without bothering anybody.

(Elisa has taken out a sweater which he helps put over her wedding dress. Through this action, it is evident how much they care about each other, even though they think differently)

Elisa

Is it that hard to detach yourself from your world?...

Alberto

But what is so wrong with my world?... I'm not a monster Elisa; it's not a bad dream to yearn for a better life. Actually, my job as a doctor allows me to do good. What's the difference between the farmers of Villa Jilguero and a humble person from the capital?

Elisa

None, you're right. And I hope you'll still think the same in five years.

Alberto

There she is, the heroine who wants to change the world!

Elisa *(Somewhat upset)*

No Alberto. I don't intend to change the world, nor do I want to play the heroine. No, do not think I'm as naïve as to think that Villa Jilguero won't fall to modernization, and then they'll build a statue of me. In fact, I think that many of the girls and boys who asked me to go back will dream with running away from there one day.

Alberto

So, if you know that, why do you want to go!?

Elisa

Because I am the one who needs to go back. I'm not doing it for them, Alberto. I'm doing it for me.

Alberto

I don't get you, Elisa! I don't get you!

Elisa

Alberto... a few years ago, we wanted to change the world. At that age everything was true. We truly yelled, we truly fought, we truly dreamed!!...

(The sound of a rally is heard while she is talking)

We joined any rally we could find: Revolution in Nicaragua! Peace to EL Salvador! No to pollution! Those who go missing! Land to farmers! Our flag was anything which went against the human being and its dignity. To us, the world was a pot of injustices. And we were there screaming, kicking, dreaming to change it!

Alberto

We were useless fools, Elisa!... Clowns of circus long gone! The perfect world does not exist, it never has!

Elisa

So then, let's leave things the way they are, sure! Let's go work, eat, sleep, entertain, make children, so those children can go to work, eat, sleep, and entertain! Let's go to baptisms, graduations, weddings, funerals... and the never-ending cycle repeats itself until the end of our days!... it's always the same, same, same thing! What about our dreams to make a better world, Alberto? Where are our dreams!? Where did we leave them!? Where did we bury them, damnit!?

(Off the scene a car honk is heard. Voices calling out in urgency. Alberto gets up and decides to go toward it)

Alberto

There they are... our families have come for us... *(with a glimmer of hope)* So, no wedding then... are you sure?...

(Again, the honks and complaints from family members and guests) (Pause)

Elisa

I'm sure!...

(Awkward pause between them. Alberto slowly leaves her. The sounds off stage die down... afterward, we hear the cars leaving. Elisa is left alone. She thinks Alberto left with them...)

(Folk music. Don Severino appears from the dream zone)

Severino

Miss Elisa, are ya busy? Excuse me.

Elisa

Come in Don Severino. Come in, it's ok.

Severino

I wanted to stop by and give ya this 'ere bag of kidney beans that you like so much, so ya can cook 'em when ya get to San José...

Elisa

Kidney beans! Delicious, thank you so much!

Severino

That way you'll remember us and wanna come back, even if it's just for the beans. (*Elisa laughs*) ya know, I also tend to remember places through my belly (*laughs*) Sometimes Manuela says: Do ya remember that place?... The one that's over by the Rodriguez's Street? No, I don't remember-I say- The place where we had graded peach palms! -Ah, of course! Now I remember! (*Laughing*) So then, Manuela says: Now you remember! Ya see, you keep your memory in your stomach!

Elisa (*Smiles and then a beat*)

Hey, speaking of stomachs, how is your little kiddo doing after the scare she gave us with the herbicide she drank?...

Severino

Oh, really good... I always tell Manuela that it was thanks to ya the young'un is alive. It's just that there aren't any doctors nearby, and by the time we'd have arrived downtown, the young'un would've died. Good thing ya know something about medicine. Where did ya learn all that?

Elisa

My boyfriend is going to be a doctor, and we study together sometimes. Some of it has to stick.

Severino

Hey Miss Elisa, why don't ya bring 'im along when you come back? There must be a lot of doctors in San José, and there is a great need for one here.

Elisa

We'll see, Don Severino. We'll see later... For now, what I want to do is finish school and come back.

Severino

Well, we're very happy to have you back! (*Pause*)

OK... I'm going now, I'll leave the little kidney beans in the kitchen if you want...

Elisa (*Returning the bag*)

Yes, thank you...

Severino

Goodbye Miss Elisa... (*Her holds out his hand, she gives him hers*)

Elisa

Goodbye Don Severino...

(Don Severino exits from where he came in. The lighting changes, the music stops. At that moment, she is left alone contemplating the dream zone)

.....

(Alberto comes in through the back, he has taken his suit jacket off and places it on her shoulders. They hug.)

Elisa

Why didn't you leave?

Alberto

Because I need you, because I placed all my hopes in us.

Because I believed in you... because now I have nowhere to go...

Elisa

Let's go together...

Alberto

I can't...

Elisa

I can't stay either... (*Pause*)

Why are things this way sometimes... Why!?

Alberto

And you're asking me?

Elisa

Yes, you! I don't have all the answers...

Alberto

You know something, Elisa... I couldn't go with you. I don't have your disposition. We're so different...

Elisa

Yes.

Alberto

I love my career.

Elisa

Me too.

Alberto (*very sincere*)

But mine is different... I fought so much to be where I am, I don't want to risk anything. Do you understand me!?

Elisa

I understand.

Alberto

I don't have guts to undertake on something I don't know anything about... I'm a man who looks for security: a practice, a house, a car, a wife. I don't see anything wrong with that.

Elisa

No, it's not wrong...but there has to be something more!

Alberto

Of course, there's something more. I want to be my generation's best doctor. I want a specialty practice abroad, new goals, new challenges. I want a decent life; I want to be comfortable. I'm not a monster for wanting all those things.

Elisa

Of course not!

Alberto

Then, where's the difference!?

Elisa

In our neighbor, in that life is too short that we can't go through this world only thinking of ourselves. Each of us in our own niche, inside our own personal cocoon!

Alberto

But I can't change those things, it's how it is. This is the world we live in!

Elisa

And where is this world we live in going?

Alberto

I don't know...nobody knows.

Elisa

Human beings of this century will go on conquering the universe, the seas, the stars. But they will get further and further away of conquering their own hearts. Jesus, son of God, walked this earth to teach us about love and we didn't listen! We're so stubborn that we didn't listen! How is it possible that a woman in India who picked up people from the garbage is still the exception but not the standard? How many books have been written about love? And love still does not rule the world! Human beings today only think of progress and power. Power, to crush whom? Progress, to get where!?... Don Severino, who takes beans through impassable roads is still waiting for that progress! Young people all over the world are killing each other to defend their progressive and powerful countries. It sickens me! Let's get out of here Alberto, let's get off the world now while there's still time!

(Elisa begins to get up and prepares her things to leave. She takes the suitcase, walks forward as if she were waiting for the bus to arrive)

Let's go to Villa Jilguero my love, let's go!

Alberto

No, I can't.... I'm on this side of the world. My conquest is here!

Elisa

I feel like what I have to do, I must do now, not tomorrow. Because there might not be a tomorrow...

Alberto

So, you're leaving?... I'm obviously not in your plans. Am I not your neighbor?

Elisa

Of course, you are! Let's go, we'll get married there I promise!

Alberto

No, I can't... I can't...

Elisa

I can't stay either...

(The sound of an approaching bus makes the lovers' hearts race. A strong light begins to illuminate the scene. She signals for it to stop. Alberto freezes up. She goes to him and gives him a tender kiss. They hug one last time)

Alberto

Goodbye, Elisa. And I hope people like you can change the world!

Elisa

Thank you, Alberto. But I don't intend to change the world. I only want to change myself, who is a small piece of the world.

(The bus sounds closer and closer, the lighting changes and is more intense now. She runs toward the dream zone)

Voiceover in soundtrack

Passengers to Villa Jilguero, let's go!

(The bus starts again and pulls out. Alberto takes a couple of steps toward that direction and then stops. He says goodbye to Elisa. The sound of the bus fades, and combines with some music while we get to blackout)

THE END

.....

“Terminal del Sueño”/ Melvin Mendez/ Written in 1999. Translated by Mario H. Roa.

Chapter V

Data Analysis

After the translation work is done, the analysis becomes a pivotal pillar in the investigator's research. The following chapter will discuss the data analysis of the work done above. In this section, a follow-up is explored on what the investigator has been working on the last few weeks, checking back and exploring data about the translated text. Here, one will find a detailed analysis of the source text regarding text type and other categories. One will also find the implementation of the instruments mentioned in chapter three, meaning the color-coding analysis and the glossary.

5.1 Analysis and interpretation of the results

The results presented in this section of the work include the color-coding of the text, which highlights the different translation procedures; the text analysis proposed by Peter Newmark; and the glossary of pertinent words and phrases within the text.

5.1.1 Text Analysis.

Text analysis element	Terminal del Sueño
Text style	Dialogue
Stylistic scale of Formality	Informal
Stylistic scale of Generality	Popular
Stylistic scale of Emotional Tone	Warm

Text Function	Expressive
Type of Translation	Semantic/ Communicative

*Table 5. Text Analysis of the translated document.
Source: Researcher's own creation.*

5.1.2 Color Coding.

Procedure	Example	Explanation
Transposition	Transposition	Highlighted in yellow
Modulation	Modulation	Highlighted in blue with white font
Omission	<u>Omission</u>	Underlined in the ST
Amplification	(Amplification)	Dark red font in parenthesis
Explicitation	Explicitation	Highlighted in teal with white font
Adaptation	<u>Adaptation</u>	Black double underline
Compensation	<u>Compensation</u>	Underline Orange
Equivalence	Equivalence	Highlighted in bright green
Literal Translation	Literal Translation	Green font

*Table 6 illustrates the color used during the color-coding.
Source: Researcher's own creation.*

Paragraph 1

ESPACIO

La acción de estas tres piezas cortas: "La joven y el Rey", "Ciega fortuna" y "Un pedacito del mundo", suceden en una antigua terminal en desuso. Un lugar de paso, de descanso. Un rincón de cualquier ciudad, en el que se encuentran nuestros personajes para desnudar su alma. En escena: Una pared de la antigua estación con la marca de los años. Delante de esta una banca para tres personas muy gastada por el uso. A un lado un teléfono público. En otro sector un postecito de luz. En el piso del escenario se insinúan viejas baldosas de piedra. En el fondo atrás, un espacio con mucha luz que llamaremos la zona de los sueños.

(THE) PLACE

These three short plays, "The girl and the King," "Blind Fortune," and "A Small Piece of the World," take place in an old unused bus terminal. A place of passing, of rest. A corner of any city in which our characters bear their souls. On stage: A weathered wall of an old bus station. In front of it, a three-person bench worn-out by the passing of time. To the side, a public phone. In another place, a light post. On the stage's floor, a hint of old cobble stones. In the back, a space filled with light which (we) will call: The dream zone.

Paragraph 2

Personajes:

Oldemar: Hombre viejo

Coralia: Joven estudiante universitaria

En el escenario luz de tarde. Desde la zona de los sueños entra un hombre a escena, es Oldemar, trae un carrito para la basura, escoba y demás utensilios de su quehacer como trabajador de aseo. Su uniforme luce "ajado". Es un hombre maduro, más bien entrado en años, con una vida llena de pequeños triunfos pero también de grandes dolores. Padre de una gran familia pero ahora muy solo. Ha trabajado toda su vida en oficios menores por no tener estudios formales. Sin embargo es autodidacta y un muy buen lector, con una memoria de elefante y aficionado al gran teatro y al cine de su tiempo. Él inicia su acción cotidiana de barrer.

Characters:

Oldemar: *(An) old man*

Coralia: *(A) young university student*

On stage, afternoon lighting. A man enters the stage from the dream zone. (It) is Oldemar. (He) brings a garbage cart, broom, and other supplies for his cleaning job. His uniform looks tattered. (He) is a mature man, well into years, with a life filled with small triumphs and great pain. (The) father of a big family (who is) now forlorn. (He) has worked all his life in menial jobs due to (a) lack (of) formal studies. However, (he) is self-taught, and a very good reader with the memory of (an) elephant. (He is) fond of the great theater and film of his time. He begins his daily sweeping.

Paragraph 3**Coralia**

Aló ¿se encuentra Mabel...? dígame qué es de parte de Coralia

Sí, yo espero muchas gracias...

(El viejo que está limpiando pasa cerca de la banca y se queda mirando el libro. Con una señal de su cabeza le pregunta a la joven si puede mirar el libro, ella le hace un gesto vago, él se limpia las manos antes de tomarlo, con el consentimiento de ella lo toma y lo mira como un niño a una bolsa de dulces.

Ella observa al viejo un tanto extrañada por el interés que él ha demostrado en el libro. Él lo continúa mirando con detenimiento...)

Oldemar

(Leyendo la portada) (Apenas adivinamos lo que dice por el movimiento de los labios)

Shakespeare...tragedias...

(La conversación de ella lo trae de nuevo a la realidad y cambia retomando su oficio)

Coralia

Hello, is Mabel there? Tell (her) it's Coralia.

Yes, I('ll) wait, thanks...

(While cleaning, the man comes close to the bench and stares (at) the book. With a gesture of his head, (he) asks the girl if (he) could take a look (at) the book. She makes a vague gesture, and with her permission, he wipes his hands before taking (it). (He) looks at it like a boy (looks at) a bag of candy.

She looks at the man, a bit weirded out by his interest in the book. He continues to gaze (the book))

Oldemar

(Reading the cover) ((We) barely guess what (he) is saying by the movement of his lips)

Shakespearian...tragedies...

(Her conversation brings him back to reality, and (he) resumes his work.)

Paragraph 4

Coralia

Mabel...soy Coralia... me fue muy bien, ¿y a vos?... ¿¡ pintura !?,qué bueno...¡ no !,
yo matriculé teatro... no mujer , a mí el teatro no me gusta, pero a que no me adivinás
¿quién se matriculó en teatro...?

Roberto , el de los ojitos achinados...¡Sí, ese!

El cupo estaba agotado pero yo le mentí al profe, le dije que el teatro era para mí
importantísimo y que si él me dejaba por fuera yo iba a ser una actriz frustrada y le lloré como
media hora hasta que me matriculó... ¡ Ay ,es que ese hombre me mata, es gaupísimo! Y hoy fue

con una camisita pegada al cuerpo que ni te cuento, y aquel cuerpo que tiene...sí. Mirá, cuando el profe dijo que íbamos a empezar con unas escenas de Shakespeare yo dije: ¡zas ! esta mi oportunidad, escogemos una escena de “Romeo y Julieta” y yo pido ser la Julieta de Roberto digo de Ro-merto... ¡Coralietta y Romerto! ¿cómo te suena? (Ríe)

Coralia

Mabel... it's Coralia... I did very well, and you? Painting! That('s) good...No! I enrolled theater... Girl no, I don't like theater, but you'll never guess who (else) enrolled in theater...Roberto, (the guy) with the (cute), slanted eyes. Yes, him!

They weren't letting anymore people to enroll, but I lied to the professor. (I) said that theater was very important to me, and that if he didn't let me join the class, I would always wonder about the road not taken, and (I) begged (for) like half an hour until (he) signed me up...God, that guy drives me crazy, (he)'s so handsome! He was wearing a tight t-shirt today, I can't even, and that body...yeah. Listen, when the professor mentioned that (we)'d start with some Shakespeare scenes I was like: Bingo! This is my chance! (We'll) choose a scene from “Romeo and Juliet,” and I('ll) ask to be Roberto's Juliet- I mean Ro-merto... Coralieta and Romerto! How does that sound? (Laughs)

Paragraph 5**Coralia**

Tengo tantas cosas que contarte , pero mejor hablamos mañana...sí mujer hasta luego...¡Ay que sí Mabelita, Claudio te ama, él me lo dijo; pero cuando yo le conté que vos roncabas y que te olían los sobacos se puso a pensarlo ...¡No, no , es una broma !; Si ese novio tuyo es perfecto !...(cambia) Bueno, bueno hasta luego que ya se va a cortar la llamada ¡adiós, adiós !

(Coralia se sienta en la banca con la intención de leer. Toma el libro y lo ojea. Hace una mueca de desaprobación y lo pone a un lado. Saca un cepillo y comienza a cepillarse el cabello, lo vuelve a tomar y lee a regañadientes, luego de unos instantes lo cierra con desgano y lo deja nuevamente)

Coralia

(I) have **so many** things to tell (you), but (let's) talk tomorrow... **girl yes, talk to you later...** God yes, Mabel, (**my dear**), Claudio loves you! He told me; but when I told him that you snore and your **armpits** stink, (**he**) thought about it for a second... No, no, **I'm kidding!** Yeah, that boyfriend (of) yours is perfect!... **(Beat)** **Ok, ok,** the call's going to cut off. **I'll talk to you later.** **Bye-bye!**

*(Coralia sits on the bench **to read.** (She) **picks up** the book and **takes a glance.** (She) makes a disapproving face and **puts it aside.** (She) takes out a comb and begins brushing **her** hair. (She) grabs (the book) again and reads **apprehensively.** After **a few seconds,** (she) **puts it down** **reluctantly** and leaves it again)*

Paragraph 6**Coralia**

Pues si... como te decía mujer, las ganas que tenía yo era que escogieran Romeo y Julieta pero el aburrido del profe dijo:

(Imitándolo) Comenzaremos por una de las obras más importantes de este gran autor "El rey Lear", léanselo todos para la próxima semana y escojan una escena para representar con algún compañero.

¡Profe más aburrido! A quien le interesa la historia de un anciano medio loco que pierde su reino...

(Oldemar detiene su acción y la mira)

Si mujer...todos mis planes de enamorar a Roberto se esfumaron. Yo tengo ganas de dejar el curso pero como le dije al profe que para mi era importantísimo no me puedo ir tan rápido... tal vez vaya a dos o tres clases más y después no vuelvo... Total, a Roberto lo puedo ver en la soda y en otros cursos...

Coralia

So...as (I) was saying, girl. I really wanted to do Romeo and Juliet, but the professor was lame (and) said: (*mocking (him)*) (We'll) start with one of the most important plays by this great playwright: "King Lear." Everyone, read (it) by next week, and chose a scene to share with a partner.

(That) professor (is) so boring! Who cares (about) the story of a crazy old man who loses his kingdom?

(Oldemar stops his action and looks at her)

Yeah girl... there go my plans (to make) Roberto fall in love with me. I want to drop out (of) the class, but since (I) told the professor it was really important to me, I can't just leave now...maybe (I'll) go to two or three classes and then (I) won't go back... Anyway, I can see Roberto at the cafeteria and in other classes...

Paragraph 7

Cecilia (entre el público, sin querer golpea levemente a un espectador)

¿Perdón... me podría decir si es esta la terminal...? Según mis cálculos estoy a pocos metros , hace tanto que no vengo ...Eh...¿ no la (o) estoy molestando , verdad?...algunas personas se ponen incómodas cuando les habla una extraña ...¡Claro, es que en San José ya nadie puede andar tranquilo !¡Pero no se preocupe yo no le voy a hacer nada !...eh, ¿por allá me dijo...?

¡Muy bien! (Camina unos pasos, le habla a otro espectador) ¿Puedo pedirle un favor...?

¿Quiero saber si este reloj es bonito?

Le pedí a la señorita de la tienda un reloj barato pero bonito. A Mario le encantaban los relojes...

¿es bonito!?...Yo se lo compré. También le compre flores, pero mejor las devolví porque a

Mario no le gusta que le traigan flores...El reloj es una sorpresa... porque hoy estamos

cumpliendo quince años de casados...

Cecilia (*In the audience, bumps into an audience member unintentionally*)

Excuse me... could you tell me if this is the terminal?... According (to) my calculations, (I)'m a few meters away. (It)'s been so long since (I)'ve been here... Uh... (I)'m not bothering you, am I? Some people are uncomfortable talking to a stranger... (Well) of course! No one can walk quietly in San José anymore! But don't worry, I('m) not going to do anything to you!... Uh... you said that way?... OK! (Walks a (few) steps, speaks (to) another audience member) May (I) ask a favor?... (I) want (to) know if this is a nice watch.

(I) asked the lady at the store (for) a cheap but nice watch. Mario loved watches... Is (it) nice!? I bought it for him. (I) also got flowers, but (I) returned them because Mario doesn't like getting flowers... The watch is a surprise... today (we) are celebrating fifteen years of marriage...

Paragraph 8

Yo vengo cada vez que me siento sola... Pero como padezco de artritis me cuesta venir más seguido ..."viera" que cuando estoy fregada de las coyunturas, no puedo tocar el acordeón y entonces me quedo en la casa. Mario decía que yo me enfermaba al propio para quedarme con los güilas y chinearlos. ¡Va usted a creer! Se ponía furioso y me regañaba, pero cuando yo le enseñaba las manos, entonces él se daba cuenta que era verdad... Es que las manos se me doblan pa`dentro como hojas secas de guarumo...

Aunque le voy a decir la verdad...No hay mal que por bien no venga, no es que a mí me guste enfermarme, pero cuando me enfermo le doy gracias a Dios porque puedo pasar más rato con los

güilas y esperarlos con alguitode comida caliente cuando vienen de la escuela... ¿; Usted tiene güilas en la escuela !?

I come every time I feel lonely... but since (I) have arthritis, it's hard (to) come more often...

See, I can't play the accordion when my joints are aching, so I stay at home. Mario used to say I got sick on purpose so (I could) stay home with the young'uns and spoil (them). Would you believe (it)!? (He) would get furious and scold me, but when I'd show him my hands, then he'd see it was true... it's just that my hands bend inwards like dried up snakewood leaves...

(I)'ll tell you the truth though... it's an ill wind that blows nobody any good. (It)'s not that I like getting sick, but when (I) get sick, (I) thank God because (I) can spend more time with the young'uns, and wait (for them) with some warm food after school... (Do) you have young'uns in school?

Paragraph 9

(La ciega termina de cantar y con un cambio de luz desde el fondo de la escena aparece Mario en la zona de los sueños. Trae un maletincillo gastado y una cajilla de lustrar zapatos bajo el brazo)

Mario

¿;Cecilia...Cecilia ! Pero Cecilia mi amor, qué está haciendo. ¡Venga para acá!

(Ella acepta y coloca su brazo derecho sobre el hombro de

Mario, llegan hasta la banca y comienza a alistarse)

Mejor cante algo que valga la pena; usté` últimamente solo canta canciones tristes. ¡El negocio es complacer al público!

Cecilia

Ay Mario es que vos tenés el gusto en los zapatos...Esa canción es muy linda, es una canción de amor

Mario (*Que no la escuchó*)

¡Acuérdese que aquí hay que cantar lo que a la gente le cuadra, para que caiga la plata!

(The blind lady finishes the song, and with a change in lighting, Mario appears in the dream zone onstage. (He) has a small, weathered briefcase and a little shoe polish box under his arm.)

Mario

Cecilia... Cecilia! Cecilia **darling,** what are (you) doing? Come over here!

(She accepts and places her right arm on Mario's shoulder. (They) head toward the bench and begin to get ready)

You better sing something worth listening; lately ya've only been signing sad songs. The business is to please the audience!

Cecilia

Oh Mario, it's just that your taste is dirtier than your shoes ... This song is **beautiful,** (it)'s a love song.

Mario (*Did not listen (to) her*)

Remember, (we) have to sing what people like, so that money comes in!

Paragraph 10

Mario

(Terminada la canción Mario aplaude y anima a que el público les aplauda, dice lo que sigue mecánicamente, tose en medio de las palabras)

¡Muy bien , muchas gracias, muchas gracias por sus aplausos! Pero no solo de aplausos viven (tos) los artistas, sino de su generosa colaboración. Recibimos dólares, billetes, monedas, anillos, relojes, cadenas -¡pero no la del perro! - (tos) Colabore con los artistas nacionales.

¡Cantamos salsa, cumbia, ranchera, bolero... ballenato, mambo , baladas románticas y rock !

(Pasa el tarro)(cantadito) ¡No se vaya sin su colaboración !

(Sigue tosiendo mientras recoge monedas entre los espectadores reales, luego se pierde en el fondo del escenario hacia la zona de los sueños)

Mario

((When) the song (is) over, Mario applauds and encourages the audience to applaud- (he) says what follows mechanically (and) coughs in between words.)

Alright! Thank you so much! Thank you for your applause! But no artist (coughs) lives on applause alone, but rather of your generous contribution. (We) take dollars, bills, coins, rings, watches, pearls-no oysters! - (coughs) Support national artists. (We) sing salsa, cumbia, ranchera,

bolero...ballenato, mambo, romantic ballads, and rock! (*Passes the tip jar (around)*) (*singing*)

Don't leave without your contribution!

(*Continues coughing while (he) collects coins from real audience members. Then, (he) disappears upstage toward the dream zone.*)

Paragraph 11

Mario

¡De los dos! (*Más tierno, convenciéndola*) Compraremos una casita pura vida en un barrio de ricos , ya no más trabajar en la calle. ¡Esa vara se acabó!;Se acabó ! (*La abraza*) Vamos a conseguir el mejor médico para que te cure esa condenada artritis y a mí estos jodidos pulmones...

Ceci

¡Ay no sé Mario, ¿no será todo esto un sueño?

Mario

¡No Cecilia, es realidad! Se acabó el trabajo en la calle, se acabó este pellejo que se lo come el sol, no más hambre, frío, ni lluvia, ni insultos, se acabó toda esta mierda. ¡Somos libres ,carajo ! (*grita*) ¡ Somos libres porque ahora SOMOS RICOOOOS!

Mario

Ours! (Sweeter, persuading) (We'll) buy a little house (real) pura vida in a rich neighborhood.

No more working in the street. That thing's over! Over! (Hugs her) (We)'ll get the best doctor to heal that damned arthritis, and my goddamn lungs...

Cecilia

Oh, (I) don't know Mario! Is this all a dream?

Mario

No Cecilia, (it)'s real! No more working in the street. No more sun on this hide, no more hunger, cold, nor rain, nor insults, (we're) done with all this shit! (We)'re free, damnit! (screams) (We)'re free because now (WE) ARE RIIIIIIICH!

Paragraph 12

(En la terminal, luz de tarde de verano. Por un costado entra corriendo Elisa, es una mujer que trae puesto su vestido de novia. Toda ella: peinado, maquillaje y accesorios denotan que se encaminaba hacia el altar. Se dirige a la banca y se sienta colocando su cabeza entre las manos. Casi al mismo tiempo escuchamos la bocina de un carro que insiste en llamarla. Durante el drama empieza a caer la noche)

Alberto (a gritos ,fuera de escena)

¡Elisa ! ¡Elisaaaaaa !

(Ella mueve la cabeza en señal de negación)

Alberto

¡Elisa, no hagás bromas !¡ Elisa, vamos a llegar tarde,¡ Elisa !

Ella continua igual. Nuevamente la bocina (pausa) Entra Alberto que también viene trajeado para la boda. La toma por el brazo imaginando que todo es una broma y la intenta llevar consigo... ella se suelta de su mano con cierta violencia.

(At the terminal, a summer afternoon lighting. Elisa (comes) running in from the side. (She)'s a woman wearing her wedding dress. Her appearance: hair, makeup, and accessories indicate (she) was on her way to the altar. (She) goes toward the bench and sits (down). (She) brings her hands to her face. At that moment, (we) hear the insisting honking of a car calling (her). Throughout the drama night begins to fall)

Alberto (Yelling off the stage)

Elisa! Elisaaaaaa!

(She shakes her head in negation)

Alberto

Stop kidding around Elisa! Elisa, (we're) going to be late! Elisa!

(She remains (the) same. The honking starts again. (Pause) Alberto enters. (He) is also dolled up for the wedding. (He) takes her by the arm thinking (it)'s all a joke, and tries to take her with him... She frees herself with some violence)

Paragraph 13

Alberto (retirándose un poco, pausa incómoda)

...Bueno yo sé que en esto de las bodas siempre hay algo de nerviosismo... claro... uno no se casa todos los días... yo mismo me siento un poco nervioso... Ayer en la joyería, cuando

estábamos escogiendo los anillos, me agarró un temblor en las manos, ¿te acordás ? Yo te dije que era el frío, pero no, eran los nervios...

Elisa (*lo interrumpe muy segura*)

Tampoco es cuestión de nervios ... ¡querés dejarme respirar tranquila un momento !

Alberto (*desesperado, mira su reloj*)

¿Respirar un momento !?... Elisa todo el mundo está esperándonos, la iglesia está llena, nos casamos hoy (*con énfasis*) ... ¡dentro de media hora!

Alberto (*Taking a step back, awkward pause*)

... **Well**, I know that in weddings there is always a bit of nervousness... **Sure**... it's not every day you get married... I feel a **bit nervous** myself... **Yesterday**, when (**we**) were choosing the rings at the **jeweler's**, **my hands began to shake**. (**Do**) you remember? I **told you I was cold**, but I wasn't, I **was nervous**...

Elisa (*Interrupts assertively*)

It's not about being nervous either... **Could (you)** let (**me**) breathe **in peace** (**for**) a moment!

Alberto (*desperate, looks (at) his wristwatch*)

Breathe (**for**) a moment!?... Elisa, **everyone** is waiting! The church is filled **with people**, **we(re)** getting married today (*Emphasizing*)... **In** half an hour!

Paragraph 14**Alberto**

A ver si entiendo...Elisa y Alberto se aman profundamente, se comprometen en matrimonio, fijan la fecha de la boda, realizan los preparativos. Y esa fecha tan esperada llega. Y cuando se dirigen al templo y pasan por la terminal, Elisa decide bajarse y sin ninguna explicación se niega a volver al carro... ¿Hasta allí vamos bien ...?

Elisa (*mueve la cabeza*)

Ummmmmhú ...

Alberto

Elisa por favor, decime que todo esto es una broma. No te ...

estarás arrepintiéndote...Eso solo se ve en las telenovelas mejicanas...

vos no me vas a dejar plantado, ¿verdad?

Elisa (*mirando a Alberto a los ojos*)

Alberto ... no sé qué me pasa... ¡pero no quiero seguir!

Alberto

¡Elisa, miráme bien a los ojos! Dentro de media hora vas a ser ser mi esposa, ¿cómo que no querés seguir?

Alberto

Let me see if I'm getting this right... Elisa **and** Alberto love each other deeply, **(they)** get engaged, set a wedding date, make the arrangements. The awaited date arrives. **And on their way**

to the church, when (they) pass by the terminal, Elisa decides (to) get off without any explanation, (she) refuses to get back in the car... Are we good so far?...

Elisa (*Moves her head*)

Ummmmhmmm...

Alberto

Elisa, please tell (me) all this is a joke. Are you... regretting this?... That only happens in Mexican soap operas... You're not going to stand me up, are you?

Elisa (*Looking Alberto in the eyes*)

Alberto... (I) don't know what('s) going on with me... but (I) don't want to go on!

Alberto

Look me in the eye, Elisa! In a half hour, (you)'re going to be my wife. What do you mean you don't want to go on?

Paragraph 15

Elisa

Porque yo te amo pero...

Alberto

"Yo te amo", "yo te amo"... ¿qué clase de amor es ese que cambia de la noche a la mañana y dispara al corazón del otro sin previo aviso!?

Elisa

Aunque no me lo creás, yo te amo... pero creo que amo más mis sueños!!

Alberto

No te entiendo Elisa, no te entiendo... ¿¡qué carajos salió mal!? ¿Por qué me haces esto ahora ...? No te das cuenta la vergüenza que voy a pasar delante de todos los invitados :(se imita a si mismo) "... Este... vieran que Elisa... eh, se bajó en la estación y bueno yo vine a decirles. ..que ya no hay boda... que pueden irse para la casa... muchas gracias ..." (se quita el saco);Por favor Elisa, seamos razonables ...!

Elisa

Because I love you, but...

Alberto

"I love you; I love you" ... What kind of love is one that changes overnight and shoots (you) in the heart without any warning!?

Elisa

I love you, even (if you) don't believe me... but (I) think (I) love my dreams more!!

Alberto

(I) don't understand, Elisa, (I) don't understand... what the hell went wrong!? Why are you doing this to me now?... Don't you realize how embarrassed I'll be in front of our guests: (Mocking himself) "..." ...Ummm... you see Elisa...uhh... got off at the station, and well, I came to tell

you...that **the wedding is off**... that (you) **may go home**... **thank you**..." (**takes his suit jacket off**)

Elisa, please, (let's) be reasonable!...

Paragraph 16

Elisa

Alberto... Hace algunos meses, no se si te acordás, teníamos un "cajón" entre las dos y las cuatro de la tarde y fuimos al cafecito de siempre, conversamos largo rato sobre nuestros sueños y yo te comenté de mi trabajo en la comunidad de Villa Jilguero, cuando fui maestra voluntaria en ese lugar ...

Alberto

Algo recuerdo...

Elisa

¡No, no recordás nada porque no era importante para vos! La conversación siguió, vos desviaste el tema, tal vez inconscientemente, pero yo lo retomé y abrí mi corazón y te dije que lo que más deseaba en la vida era volver...

¡Pero vos no le diste importancia !

Elisa

Alberto... I don't know if you remember, a few months ago, (we) had some free time between two and four in the afternoon. (We) went to the usual café, and (we) talked (for a) long time

about our dreams. I told you about my work in the community of Villa Jilguero, when I volunteered as a teacher there...

Alberto

I somewhat remember...

Elisa

No, (you) don't remember anything because (it) wasn't important to you! The conversation continued, you changed the topic, unconsciously maybe, but I took it up again and I opened my heart, and I told you what I wanted most in life was to go back... But you didn't think it was important!

Paragraph 17

Alberto

Perdonáme Elisa si en ese momento no te escuché, pero, no sé, tal vez más adelante podamos hacer un viaje juntos a Villa Jilguero, ¿por qué no?

Elisa

Un viaje... turístico, ¿estás diciendo?

Alberto

Bueno, no exactamente, puede ser una semana, quince días...

Elisa

Alberto yo quiero volver pero para trabajar ; Vámonos juntos, vos trabajás como médico y yo como maestra...; vámonos !

Alberto (*evadiéndola*)

Elisa, sos demasiado impulsiva. No podemos el día de nuestra boda salir corriendo a perseguir nuestros sueños

Elisa

¿;Por qué no !?

Alberto (*levantando el tono*)

¿;Porque no ! Porque las personas ya no son así, el mundo cambió , evolucionó , esas filosofías redentoras son cosa del pasado. ; Esas tonterías no sirven para nada!

Alberto

Elisa. I'm sorry if at that moment (I) didn't listen to you, but (I) don't know, maybe later (we) could take a trip to Villa Jilguero together. Why not?

Elisa

A trip... are you talking about a vacation?

Alberto

Well, not exactly. Maybe a week, fifteen days...

Elisa

I want to go back and work, Alberto. Let's go together, you('ll) work as (a) doctor, and I('ll work) as (a) teacher... let's go!

Alberto (*Avoiding (her)*)

(You)'re too impulsive, Elisa. (We) can't go out, on our wedding day, chasing after our dreams.

Elisa

Why not!?

Alberto (*Raising his tone*)

Because (we) can't! Because people are not like that anymore! The world (has) changed, evolved. That redemptive philosophy is (a) thing of the past. That nonsense is worthless!

Paragraph 18

Elisa

Alberto, ahora te empiezo a conocer...

¿Por qué ese día en el café no hablaste así...?

Alberto

Ummn , no sé...

Elisa

¿Querés que te diga por qué...? Porque estabas demasiado preocupado en conquistarme...

(*cambia*)

Alberto

¡Estoy empezando a dudar de mi capacidad de conquista !...

Elisa

No seas así... yo te amo (*le dan un beso tierno*) Lo que pasa es que pensamos y queremos cosas distintas... Yo quiero avanzar en esa dirección con vos (*señala un extremo*) y vos querés avanzar en aquella dirección conmigo.

Alberto (*entre broma y serio*)

¿¡Por qué entre todas las mujeres me tenía que tocar a mí una que cree en las utopías, por qué!? (rie)

Elisa

Now (I'm) beginning to know who you really are. Alberto...

Why didn't you speak like that at the café that day?...

Alberto

Umm, (I) don't know...

Elisa

(You) want (me) to tell you why?... Because (you) were too busy trying to woo (me)... (*Beat*)

Alberto

(I)'m starting to doubt my wooing abilities!...

Elisa

Don't be like that... I love you (Gives him a tender kiss) What happens is that (we both) think and want different things... I want to move forward in that direction with you (points to one end)
(Do) you want to move in that direction (along) with me?

Alberto (half kidding, half seriously)

Why among all women (did) I have to be with one who believes in utopias. Why!?! (*Laughs*)

Paragraph 19

Severino

Venía a dejale esta bolsa e' frijoles nuevos que a usté tanto le gustan, pa' que los cocine cuando llegue a San José...

Elisa

¡Frijoles nuevos! ¡Qué rico, muchas gracias !

Don Severino

Así se acuerda de nosotros y le agarran ganas de volver, aunque sea por los frijolitos. (*Elisa se ríe*) Viera que yo también recuerdo los lugares por la panza (*ríe*)
Manuela me dice a veces: ¿Te acordás de aquel lugar...? ¿Aquel que queda por el bajo e' los Rodriguez ? No, no me acuerdo -le digo yo-. ¡Aquel lugar 'onde comimos pejivalles rayados! -¡Ah claro, ahora sí me acuerdo! (*riendo*) Y entonces Manuela me dice: ¿¡Ya te acordaste !? ¡Ves, es que vos tenés la memoria en la barriga!

Severino

(I) wanted to stop by and give ya this 'ere bag of kidney beans that ya like so much, so (ya) can cook 'em when ya get to San José...

Elisa

Kidney beans! Delicious, thank you so much!

Severino

That way (you'll) remember us and wanna come back, even (if it)'s just for the beans. (*Elisa laughs*) ya know, I also (tend to) remember places through my belly (laughs) Sometimes

Manuela says: (Do) ya remember that place?... The one that's over by the Rodriguez's Street?

Manuela says: (Do) ya remember that place?... The one that's over by the Rodriguez's Street?

No, I don't remember-I say- The place wheres (we) had graded peach palms! -Ah, of course!

Now (I) remember! (Laughing) So then, Manuela says: Now you remember! (Ya) see, you keep your memory in your stomach!

Paragraph 20

Los seres humanos de este siglo seguirán conquistando el universo, los mares, las estrellas; pero se alejarán cada vez más de conquistar su propio corazón. Jesús, el hijo de Dios, caminó por esta tierra para enseñarnos el amor y no aprendimos. ¡Somos tan jupones que no aprendimos ! ¿Cómo es posible que una mujer que recogía personas en los basureros de la india, siga siendo la excepción y no la regla? ¿Cuántos libros se han escrito sobre el amor !? ¡Y el amor aún no gobierna el mundo ! Los seres humanos de hoy solo piensan en el progreso y

en el poder ¿Poder, para aplastar a quién ? ¿¡Progreso para llegar adónde !?... ¡Don Severino, que saca los frijoles por caminos intransitables todavía está esperando ese progreso! Los jóvenes del mundo se matan entre ellos para defender a sus países progresistas y poderosos. ¡Me da asco! ¡Vámonos de aquí Alberto, bajémonos del mundo ahora que estamos a tiempo!

Human beings of this century (will) go on conquering the universe, the seas, the stars. But (they) will get further and further away of conquering their own hearts. Jesus, son of God, walked this earth to teach (us about) love and (we) didn't listen! (We)'re so stubborn that (we) didn't listen! How is (it) possible that a woman in India who picked up people from the garbage is still the exception but not the standard? How many books have been written about love? And love still (does) not rule the world! Human beings today only think of progress and power. Power, to crush whom? Progress, to get where!?... Don Severino, who takes beans through impassable roads is still waiting (for) that progress! Young people all over the world (are) killing each other to defend their progressive and powerful countries. (It) sickens me! Let('s) get out of here Alberto, let('s) get off the world now while there's still time!

5.1.3 Glossary.

English term	Spanish term	Grammatical Category	Definition
Anguish	Congoja	Noun	Extreme pain, distress, or anxiety
Bash	Pelón	Noun	A party, a festive social gathering
Beat	Cambia	Noun	<i>In theater:</i> a moment, represents a pause, hesitation, or silence within the scene
Belly	Panza	Noun	The stomach and its adjuncts

Buff	Aficionado	Noun	Someone who has a strong, special interest in something; a fan
Canvas	Lona	Noun	A firm closely woven cloth usually of linen, hemp, or cotton used for clothing and formerly much used for tents and sails
Cash/Money	Plata	Noun	Money or its equivalent (such as a check) paid for goods or services at the time of purchase or delivery
Chewing gum	Chicle	Noun	A sweetened and flavored insoluble plastic material (such as a preparation of chicle) used for chewing
Disposition	Temperamento	Noun	Temperamental makeup, prevailing tendency, mood, or inclination, the tendency of something to act in a certain manner under given circumstances
Dolled up	Trajeado	Intransitive Verb	To dress elegantly or extravagantly
Drug Trafficking	Narco tráfico	Noun	A global illicit trade involving the cultivation, manufacture, distribution and sale of substances which are subject to drug prohibition laws.
Exit	Mutis	Verb	Used in theater to indicate that a character leaves the stage
Farmer	Campefino	Noun	A person from the countryside, a person who cultivates land or crops or raises animals
Fortune	Fortuna	Noun	Prosperity attained partly through luck, a hypothetical force or personified power that unpredictably determines events and issues favorably or unfavorably
Gigs	Camarones	Plural Noun	A job, usually for a specified time
Gig	Chamba	Noun	A job

Hem	Ruedo	Noun	A border of a cloth article doubled back and stitched down, rim, margin
Hide	Pellejo	Noun	The skin of an animal whether raw or prepared for use —used especially of large heavy skins
Janitor	Misceláneo	Noun	a person employed in an apartment house, office building, school, etc., to clean the public areas, remove garbage, and do minor repairs
Kids	Chacalines	Plural noun	A young human being, a child
Mishap	Percanse	Noun	An unfortunate accident, bad luck
Miss	Niña	Noun	A title of a teacher in elementary school, used as a title prefixed to the name of an unmarried woman or girl
Neighbor	Prójimo	Noun	Fellow man
Party	Pachanga	Noun	A lively social gathering
Pharmacy	Botica	Noun	A place where medicines are compounded or dispensed
Reluctantly	Con desgano	Adverb	Feeling or showing aversion, hesitation, or unwillingness
Shimmy-shakes	Contoneos	Noun	A jazz dance characterized by a shaking of the body from the shoulders down
Small Hut	Ranchito	Noun	an often small and temporary dwelling of simple construction
Snakewood tree	Guarumo	Noun	A <i>Cecropia obtusifolia</i> , a species of plant in the family Urticaceae. It is found in Colombia, Costa Rica, Nicaragua, Mexico and Panama.
Some Free time	Cajón	Noun	A segment of time of leisure, time when you do not have to work, study, etc; and can do what you want
Soundtrack	Banda Sonora	Noun	a track (as on a motion-picture film or television videotape) that carries the sound record
Stubborn	Jupón	Adjective	Unreasonably or perversely unyielding, performed or carried on in an unyielding, obstinate, or persistent manner

Tattered	Ajado	Adjective	Torn into shreds, wearing ragged clothes
The clinic	El seguro	Noun	A facility that offers professional services or consultation usually at discounted rates
Thing	Vara	Noun	An object or entity not precisely designated or capable of being designated, a separate and distinct individual quality, fact, idea, or usually entity
To Calm down	Sosegar	Phrasal Verb	To rest, to be calm, to stop movement or agitation, to begin to feel more relaxed and less emotional
To Polish	Lustrar	Verb	To make smooth and glossy usually by friction
To Woo	Conquistar	Verb	To sue for the affection of and usually marriage with, to court
To like it	Cuadra	Verb	To feel attraction toward or take pleasure in, to feel inclined, choose, prefer
Trunk	Baúl	Noun	a large rigid piece of luggage used usually for transporting clothing and personal effects
Undertake	Emprender	Verb	To take upon oneself, set about, attempt, to put oneself under obligation to perform, to accept as a charge or responsibility
Vivid	Pintona	Adjective	<i>Of a color:</i> very strong: very high in chroma
Young'un	Güila	Noun	a young human being, a child

*Table 7. Glossary that contains the most relevant terms found in the document.
Source: Researcher's own creation.*

Chapter VI

Conclusions and Recommendations

6.1 Purpose of the Conclusion

The conclusion aims to re-evaluate the investigator's objectives and how each objective was achieved. Further assessment will occur in this chapter to highlight the complex process in which the investigator took part to convey meaning, tone, and cultural elements accurately from the SL to the TL. Furthermore, in this section, one will find a restatement of the research question provided in the very first chapter, an analysis of unexpected results found while engaging in this research and work, as well as recommendations the investigator will provide to help the process and realization of future works similar to this one.

6.2 Conclusions

6.2.1 To translate the play “Terminal del Sueño” by playwright Melvin Mendez from Spanish into English.

One of the many objectives of this work is the translation of the play by Mendez and the analysis that is required to create a good quality translation. Several techniques and systematic processes were applied to the texts for analytical purposes. In addition to the analysis of translation procedures and the color-coded chart used to achieve it, it is important to accentuate the initial analysis of the ST. However, the careful reading of the text is a step to be done before. Three separate readings will solidify a general understanding of the text, the author's intent, and

any special requirements the translator may need to increase accuracy, clarity, and style. It is a most crucial part of the process, especially in a literary text, as there are specific aspects of said texts one has to be familiar with to avoid mistakes in style, intent, grammar structures, and worst of all, translation errors that emerge from a lack of any of the translation competences. The plunge into the text will shed light on such potential issues because it will expose the text's soul, which is what an artistic text has. It is what the one attempting said translation has to understand to be able to do work appropriately completely. This can be further upgraded by reading various plays, both in Spanish and English, to acquire a greater comprehension of these specific literary texts and their particular characteristics as one learns vocabulary and spelling as a young student growing up.

The investigator paid close attention to text-type theory in the expressive function as connotation took center stage in most cases rather than denotation. Daniel Gile's sequential translation model was used to accomplish this objective. As mentioned before, the various readings of different plays supported and expanded the investigator's knowledge base before tackling the task of translating. Adhering to a systematic approach begins with a meaning hypothesis of a translation unit, followed by a plausibility test to make sure there is a sense in the translation attempt. Continuing with target language reformulation, this leads to a faithfulness or acceptability test, which comprises the accurate transfer of the text and the natural or idiomatic aspect of said transfer. The process is repeated until finally arriving at an aggregate faithfulness/acceptability test, a full-text application of the previous step, resulting in a translation from one language to another.

6.2.2 To apply various translation techniques to the documents to achieve a natural, cohesive, and accurate text.

Many of the available techniques were applied to the dramatic text to produce a translation. Unlike the translation methods for the entirety of a text, translation techniques refer to the individual techniques the translator uses for isolated words, phrases, or segments within the text. When used in combination, it provides a more conversational tone and prevents the text from sounding awkward or stilted. In an inverse translation, omission plays an important role, like in the case of prepositions and the cultural clash between the SL and the TL. An omission is when the translator leaves elements of a sentence out of the TT from the ST. This procedure correlates with how English is more concise and straightforward than Spanish. This, in turn, makes the translated version shorter than the Spanish ST as several elements were left out and in keeping with the principle of language economy. While the use of omission is noted throughout the text, it is in subtitling more so than in literary translation where this particular procedure reaches its peak.

One of the main findings of the instrument of the color-coding chart is that the technique of equivalence was greatly used in the text of "Terminal del Sueño." The message or idea here is linked to the situation and formulates naturalness otherwise lost if not used when appropriate. This technique aims to transmit the same situation through different stylistic elements and structures from the ST. In Mendez's play, many phrases and ideas had to be changed from the original text's forms simply because this technique allows the translator to keep the meaning of the ST in the TT. Equivalence was sometimes used in a single word and sometimes in a phrase or sentence which had a similar meaning in the TL. This will allow the meaning and intent of the author to travel into the TL. If the translator, for example, used another method like a more literal technique, the meaning would be completely lost, and hence a capital sin in translation would happen.

Transposition was rarely used within the translation. It was mainly due to the authority of the text. However, it was applied when appropriate. This technique happens when there is a change in the grammatical category from one language to the other. It is called for based on how the languages function. An example from the text includes a change from indefinite articles in Spanish to pronouns in English.

On the other hand, modulation deals with a change in perspective or a variation of the message from one language to another without changing grammatical categories. In non-specialists' terms, this technique allowed the investigator to say the same thing in a different way but preserving comprehension and the intent of the author. This technique was also consistently present throughout the text and allowed the translator to express the same idea while preserving meaning. The TT now presents natural patterns with the help of this technique to convey said translation units from the ST.

Amplification was also prevalent in the translated text. This technique can be quickly identified in the color-coding section of the work, and it is used when there is an addition not found in the ST. In the case of an inverted translation, Spanish uses morphemes in verbs that are added to the lexemes and are not used in the TL, English. Therefore, due to the nature of the TL, amplification was used to provide the explicit subject of sentences at times when there was needed for the text to have an accurate transfer of meaning from the ST. If this is left out of the TT, there would be missing parts of the ST message, resulting in another grave translation sin. This technique was also used to put in additional words like pronouns and conjunctions needed to achieve naturalness.

This technique deals with explaining certain concepts that are ambiguous or that are understood within the culture of the SL. The explicitation technique was rarely used as the ST was fairly straightforward and to the point to a certain extent. When it came to cultural words or terminology, other techniques were used to express better what was needed. Hence explicitation remained left behind a bit.

Adaptation

is another good technique to solve this important issue to expand on what was previously mentioned in terms of differences in cultural words or concepts from one language to another. Contrary to other aforementioned techniques, adaptation aims to resolve socio-cultural terminology with terminology specific to the TL. That is to say. It replaces a situation in the SL with an analogous situation in the TL. In "Terminal del Sueño," Mendez uses some jokes that would be completely lost if translated by any other technique; likewise, several situations do not exist in the TL, so the adaptation was implemented. Notably, within the text, several songs were incredibly difficult to translate. This was needed to create another situation equivalent to what the playwright presented. Therefore, the use of adaptation aided in the proper transfer of the messages and ideas.

Regarding the compensation technique, if one looks at technical texts, one might not see as much of this technique used. However, with non-technical texts such as literary texts, as in the play "Terminal del Sueño," compensation played a pivotal role and was used throughout the text. The rearrangement of the ST in the TT directly results from using this technique. In these cases, there is a reformulation of the order of segments from one language to another. There is a playful game of reduction and expansion that compensates for a part of a sentence in another place. This

was done to achieve a proper formulation of structures in the TL and a more natural and accurate way to present the message. This technique was one of the main techniques used in work and sometimes combined with other techniques, as seen in the color-coding section.

Lastly, literal translation was another of the main techniques used throughout the text. As this is an authoritative text, this technique was used to reflect similar grammatical structures of the ST into the TT. Even though it did not apply to entire sentences or paragraphs, it was heavily used in the process of translation. Its application was used to translate each word directly corresponding with one in the TL while maintaining idiomatic sense. As Spanish and English are somewhat close in terms of language structures, the use of this technique was possible. Moreover, this was not the only technique used, of course, as this technique tends to lose some nuances and may result in awkward and unnatural language.

6.2.3 To evaluate the effect of the translation techniques applied to the document.

The aforementioned translation techniques were more than helpful in achieving a good quality translation. Nevertheless, the appropriate combination and use of said techniques create accuracy and naturalness. The translator has to have a complete understanding of translation techniques and all the translator competencies and mastery of both languages to avoid linguistic transference and translation errors. In this work, several challenges and linguistic issues were successfully resolved by using translation techniques. The ST had many colloquial terms, specifically to Central America and Costa Rica, which had to be transferred to a language and

audience in North America, the United States. That presented a lofty task. However, this was surmountable thanks to various procedures applied. In a further application of the localization technique, the text read even more naturally. It almost feels as though it has been produced for precisely the audience of the TL. Of course, with all the intent and authority of the playwright, just as it is presented in the ST.

It is worth mentioning that most translators the investigator have talked to apply these techniques almost intuitively and may have a hard time pinning down each technique on the work that they do. Similarly, while the investigator of this work thoroughly studied and practiced each technique and decided which technique to use, he had a surprisingly tough time flagging each one. The task, however, proved to be incredibly useful to guarantee further faithfulness, naturalness, and a cohesive result as it added an extra layer of review. Overall, translation techniques had a positive effect on the translated text. It allowed the investigator to identify weak points in his work, create an idiomatic text, and stay accurate to the source material to transfer the play's soul to a new audience.

6.2.4 To create a glossary with the most relevant terminology found in the text.

Glossaries play an important part in a translation because they provide exact definitions of words and concepts one will find in a text. The glossary made for this work contains some of the most interesting and important terminology and phrases within the ST, which are pivotal in the result of the translation and its goals.

For the glossary, the investigator searched several online resources like dictionaries, slang sites, and colloquial dictionaries of Costa Rican idioms and archaic words. A couple of such dictionaries are the "Diccionario de Costarriqueñismos" by Carlos Gagini and the Merriam-

Webster dictionary. This objective helped guarantee an accurate translation of difficult terms. It hastened the process, making it easier for the investigator to go back and look at those terms when needed. The creation of a glossary will also help in future translations where colloquial or similar terminology is used.

In addition, the investigator searched and consulted with theater experts, actors, and different plays to acquire specific terminology regarding this type of artistic text.

6.3 Restatement of the Research Question

At the beginning of this work, an important question was presented as the kernel for the entirety of the investigation. What are the procedures and methods used to translate the play "Terminal del Sueño" by playwright Melvin Mendez from Spanish to English and take it to the American Musical and Dramatic Academy in New York City during the first quarter of 2022? Thus, after going through the investigation, one may conclude that several procedures and two methods were used to acquire a good quality literary translation that is accurate, natural, and cohesive.

The translation procedures needed to translate an artistic text such as a theater play include compensation, transposition, modulation, omission, amplification, explication, adaptation, equivalence, and literal translation. They all played an important part in the process and helped the investigator produce an artistic translation worthy of the demanding task. The compensation allowed the rearrangement of segments in a sentence to prevent loss of meaning, transposition permitted the transfer of different grammatical categories, modulation allowed changes in semantics and points of view to convey the same idea, omission assisted in leaving behind segments or words not needed, amplification restored clarity to segments in the TT that

were needed, explicitation. At the same time, it briefly helped explain certain understood concepts not readily comprehensible in the TL, adaptation provided a way to transfer communicative situations difficult to understand in the TL, equivalence provided substitutes to TL words or phrases for SL words or phrases which exist even without semantic or formal correspondence, and literal translation gave a way to remain faithful to the author's authority because the two languages are not too different in structures. Moreover, localization assisted in addressing cultural and non-textual elements for a specific local, in this case, the "big apple," New York City.

A translation is a series of decisions taken by the translator. Throughout the text, these procedures or techniques were used to amplify quality, reflect faithfulness, and guarantee coherence and naturalness in the translated text. They were used when the investigator saw fit and corresponded to what the literature and theory suggest and explain. Consequently, the time and place these procedures are used greatly depend on the translator's communicative situation.

Likewise, the methods used were chosen by the type of text, language function, and stylistic idiosyncrasies of the original text. The semantic translation method was mainly used in the text. Nevertheless, the communicative translation method was also somewhat applied due to the nature of the artistic text. The investigator used these methods in the translation to take into account the aesthetic value the text demanded while considering contextual meaning (the real meaning), creating a higher level of translation and precision.

To conclude, AMDA's library in New York City is eagerly awaiting the translation of the play "Terminal del Sueño" by Melvin Mendez, translated by the investigator. Contact has been made with director Sarah White through a series of e-mails, and parameters for the play have

been sent to add the dramatic text to their ranks. A letter from the playwright and a PDF format was requested alongside a physical copy. Ms. White has been nothing but helpful in this process, and it is with great excitement that this little play from Costa Rica will walk among great works of art accessible to a new North American audience.

6.4 Unexpected Results

Translation studies have undergone many phases, which include interdisciplinary changes and skills needed to continue to render good, accurate translation. Therefore, translation studies have reached a phase where it has almost a chameleon quality, changing its color and shape, translating into many different things (Bassnett, Lefevere, 1988). Consequently, lines that were once defined and clear are now blurred and difficult to make out. It is even more so when dealing with a literary text and attempting a literary theater translation.

Skopos theory, for example, implements that the result of translation of any text, including literary, depends not on the characteristics of the text itself but rather on the purpose for which the translation will serve; thus, the genetic markers of drama, such as they might be identified, may well be ignored, downplayed, modified, exaggerated or otherwise altered to suit the needs or desires of the TT consumer (Racz, 2019). In theater translation, even text-type theory, which analyses source texts, acting as a guide to aid in the translation itself, encompasses this type of text with all literature-type texts. Theater translation should not be generalized in such away.

In a genre-based argument, theater translation could be categorized as a special subset of translation. Amassing questions such as what are the skills needed to translate theater? What is the best way to go about this type of work? What are the cultural differences in audience

expectations? Should the translator stay strictly faithful to the text, or should they engage more in adaptation? These types of questions haunted the investigator as well. In the data collection section of this work, two methods listed were used to translate the ST. It is unusual to see a communicative method applied to a definitive text, especially when reviewing the literature and different authors' opinions and guidance.

Nonetheless, it was applied to the play's translation *because* of the specific type of literary text the investigator was dealing with and had to resolve. Once again, the act of translating is one full of decisions made by the translator. This was one of them. While a conscious effort was made to remain authoritative with the author's intent and text, there had to be some concessions made to produce the very concept being somewhat overruled, the author's authority, in order to transfer the exact contextual meaning of the message given, wrapped in a silk bag of naturalness. This was made clear, once again, looking at the color-coding section of this work, where one can see heavy use of the author's forms, and even in some cases, hits of foreignization while using adaptation equivalence and compensation to add the finishing touches.

A theater translation involves more than a readable text. It involves a performable script. An unnatural speech onstage may not be well received by audiences universally. The need to handle the knowledge of the oral communication technique is indispensable for some authors. As with other types of literary translation, prose or poetry, for example, the translator should be well-versed in the work they are engaged to lead to better results. However, a translator not well-versed in such topics should not shy away from such works but should keep this in mind throughout the process. Hence, to know that theater translation is meant to be heard and not read is to know the difference between choices A and B when translating.

Furthermore, it is not very reasonable to believe that a translator can reproduce an identical equivalent text in another language. What happens is that the signs of the translator's involvement in the process of interlingual transfer will always be present, and those signs can be decoded by any reader examining the translation process (Bassnett, Lefevere, 1988).

Interpretation is the nature of a dramatic text such as a play, which also affects its process of translation and result. In a literary translation, more so in a theater translation, the translator becomes a type of substitute director, like an interpreter of the text, highlighting certain themes and trying to draw out others. A director has to interpret a text or script to stage said script.

Likewise, this happens to a certain degree with the translator. The natural flow of the text then goes from the playwright's hands to the translator's, to the director of the play, and even further into the hands of the actors.

6.5 Recommendations

The following are some recommendations to provide aid and suggestions to future translation projects of this kind. This is done with the idea that future generations understand certain aspects and concepts pertinent to literary translations.

Firstly, a complete understanding of the basic literature of translation studies is required. The ability to discern, compare and decide what to utilize and when is pivotal to the process. Make a summary of each procedure and its literature so that the investigator does not have to backtrack. This will also help not to lose focus or a train of thought, not to mention it will aid in landing comprehension of complicated concepts. Thorough text analysis is necessary to plan ahead of the actual translation and what will be required. Likewise, if the translator is not familiar with the

kind of text they will deal with, they need to read as much of that kind of text to familiarize themselves with the style, structures, and overall feel that particular text has. Incidentally, reading all kinds of texts is crucial to the skillset of a translator.

Secondly, while one does not need to be a proper playwright to translate a play, one must have an almost poetic soul and delve a little into creative or dramatic writing. Understanding how these types of texts are created and developed will greatly increase the quality of the work. Furthermore, the ability to successfully transfer the author's message and style are essential to protect the authoritative characteristics of this type of text. Composition in the creative field will provide the translator with creative solutions to challenges when engaging in literary translation.

Finally, it is never a bad thing to ask for help. Suppose one is not completely sure about the idiomatic expression of a certain phrase, the semantic characteristic of a certain word, or an idiom that comes from the investigator's native language. In that case, it is more than licit to ask for a second opinion from a reputable source. This could be a professor, a classmate, your tutor, the internet, a book, or any other information form. This is to ensure the best work possible using all the knowledge available.

As an additional recommendation, the continued practice, study, and reading of translation studies are extremely important to further one's skills and prospects. There is always something one can improve.

References

- Haddley, F. J. (2020, December 8). Localization in Literary Translation. Yes or No? Retrieved January 20, 2022, from <https://fjhaddley.com/blog/localization-in-literary-translation-yes-or-no>.
- About. AMDA. (2022). Retrieved January 20, 2022, from <https://www.amda.edu/about#history>
- Anderman, G., & Rogers, M. (2003). *Translation Today: Trends and Perspectives*. MPG Books Ltd.
- Baker, M. (1998). *Routledge Encyclopedia of Translation Studies*. Routledge 11 New Fetter Lane, London.
- Bell, R. T. (1991). *Translation and Translating: Theory and Practice*. Longman, New York and London.
- Bassnett, S., & Lefevere, A. (1988). *Constructing Cultures: Essays on Literary Translation*. Multilingual Matters Ltd.
- Borg, C. (2017). *A Literary Translation In The Making An in-depth investigation into the process of a literary translation from French into Maltese* (thesis). <https://research.aston.ac.uk/>, Birmingham.
- Cabré, M. T. (2004). *La Terminologia En La Traduccin Especializada*. Academia.edu. Retrieved January 21, 2022, from https://www.academia.edu/19489332/LA_TERMINOLOGIA_EN_LA_TRADUCCIN_ESPECIALIZADA
- Childcare and early education research connections*. Descriptive Research Studies | Research Connections. (2022). Retrieved January 21, 2022, from <https://www.researchconnections.org/research-tools/study-design-and-analysis/descriptive-research-studies>
- English dictionary, translations & thesaurus*. Cambridge Dictionary. (2022). Retrieved January 20, 2022, from <https://dictionary.cambridge.org/>
- Gapper, S. E. (2008). *Manual de gestión terminológica*. Editorial Universidad Nacional de Costa Rica.
- Hayen, N. (2020). *Primary, secondary and tertiary sources: Source definitions & examples*. ULibraries Research Guides. Retrieved January 21, 2022, from <https://campusguides.lib.utah.edu/PrimarySecondaryAndTertiarySources>
- Hervey, S., & Higgins, I. (1992). *Thinking French Translation: A course in translation method French to English* (2nd ed.). Routledge 11 New Fetter Lane.

- Jimenez Valverde, N., & Torres Granados, G. (2013). Techniques for the Translation of Costa Rican Folkloric Literature Addressed to English-speaking Readers. Heredia. Retrieved January 20, 2022, from <https://repositorio.una.ac.cr/handle/11056/19081>.
- Koh, E. T., & Owen, W. L. (2000). *Introduction to Nutrition and Health Research*. Springer.
- Lebert, M. (2021, October 12). *A short history of translation and translators*. marielebert.wordpress.com. Retrieved January 20, 2022, from <https://marielebert.wordpress.com/2016/11/02/translation/>
- López Guix, J. G., & Minnet Wilkinson, J. (1997). *Manual de traducción: inglés-castellano : teoría y práctica*. Gedisa.
- Matamoro, B. (1987). *La Traducción Literaria*. EUT Edizioni Università di Trieste.
- McLeod, S. (2019). *Qualitative vs quantitative research*. Qualitative vs Quantitative Research | Simply Psychology. Retrieved January 21, 2022, from <https://www.simplypsychology.org/qualitative-quantitative.html>
- Melvin Méndez. *Dramatología*. (2022). Retrieved January 20, 2022, from <https://dramatologia.com/melvin-mendez/>
- Newmark, P. (1981). *Approaches to Translation*. Elsevier Science & Technology.
- Newmark, P. (1988). *A Textbook of Translation*. Prentice HaH International.
- Nida, E. A. (1964). *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. E. J. Brill.
- Nida, E. A., & Taber, C. R. (1982). *The Theory and Practice of Translation* (Vol. VIII). J. Brill, Leiden .
- Orellana, M. (2005). *La Traducción del Inglés al Castellano: Guía para el traductor* (3rd). Universitaria, S.A.
- Primary, secondary, and tertiary sources: Madonna library*. Primary, Secondary, and Tertiary Sources | Madonna Library. (2021). Retrieved January 21, 2022, from <https://library.madonna.edu/research/primary-secondary-and-tertiary-sources>
- Racz, G. J. (2019). Theater. In K. Washbourne & B. Van Wyke (Eds.), *The Routledge Handbook of Literary Translation* (pp. 298–312). essay, Routedge.
- Sin-Wai Chan. (2015). *Routledge Encyclopedia of Translation Technology*. Routledge.
- Torres, P. (2013, June 4). *Literary translation*. Colegio Nacional de Licenciados en Traducción e Interpretación. Retrieved January 21, 2022, from <https://conalti.org/en/literary-translation/>

- van Doorslaer, L., & Gambier, Y. (2010). *Handbook for Translation Studies* (Vol. 1). John Benjamins Publishing Company.
- Vargas Gómez, F. J. (2018). La traducción del cuento literario costarricense en estados unidos: Producción, Selección e Imagen. *Meta*, 63(2), 342–364. <https://doi.org/10.7202/1055143ar>
- Vázquez Ayora, G. (1977). *Introducción a la Traductología: Curso básico de Traducción*. Georgetown University Press.
- Zakhir, M., Gross, A., Massey, N., Hodges, P., Dorry, E. R., Karoubi, B., Shi, A., Mizani, S., Zasyekin, S., Golestany, G., Tianmin, J., Ferrer Méndez, R., & Ordudari, M. (2009). *The Theories of Translation: From History to Procedures*. Directory and Translation Journal.

Annexes

Annex 1

San José Costa Rica

Jueves 5 de mayo de 2022

Señores/as
U I A
Universidad Internacional de las Américas

Muy estimados señores y señoras.

Con gran satisfacción he recibido la traducción de mi obra TERMINAL DEL SUEÑO (TERMINAL OF DREAMS) realizada por el estudiante Mario Humberto Araya Roa, cédula de identidad 206510554.

Su trabajo de traducción es bastante acertado ya que logra transmitir en el idioma inglés todos los mundos y conflictos que viven los personajes en las tres obras cortas que componen la trilogía TERMINAL DEL SUEÑO.

Le agradezco a él este trabajo tan serio de traducción y a ustedes les envío mi más caluroso saludo.

Melvin Méndez Chinchilla
Autor teatral costarricense
Ced: 104960734

Annex 2

Terminal del Sueño

De: Melvin Méndez

A Eunice, mi musa de siempre

Obra ganadora del premio Aquileo Echeverría en la rama de Teatro año 2000

ESPACIO

La acción de estas tres piezas cortas: "La joven y el Rey", "Ciega fortuna" y "Un pedacito del mundo", suceden en una antigua terminal en desuso. Un lugar de paso, de descanso. Un rincón de cualquier ciudad, en el que se encuentran nuestros personajes para desnudar su alma. En escena: Una pared de la antigua estación con la marca de los años. Delante de esta una banca para tres personas muy gastada por el uso. A un lado un teléfono público. En otro sector un postecito de luz. En el piso del escenario se insinúan viejas baldosas de piedra. En el fondo atrás, un espacio con mucha luz que llamaremos la zona de los sueños.

La joven y el rey

Personajes:

Oldemar: *Hombre viejo*

Coralia: *Joven estudiante universitaria*

En el escenario luz de tarde. Desde la zona de los sueños entra un hombre a escena, es Oldemar, trae un carrito para la basura, escoba y demás utensilios de su quehacer como trabajador de aseo. Su uniforme luce "ajado". Es un hombre maduro, más bien entrado en años, con una vida llena de pequeños triunfos pero también de grandes dolores. Padre de una gran familia pero ahora muy solo. Ha trabajado toda su vida en oficios menores por no tener estudios formales. Sin embargo es autodidacta y un muy buen lector, con una memoria de elefante y aficionado al gran teatro y al cine de su tiempo. Él inicia su acción cotidiana de barrer.

La joven Coralia entra a llamar por teléfono, pone sus cuadernos y libros sobre la banca, luego se dirige al teléfono para intentar comunicarse con una amiga. Es una muchacha dinámica, enamoradiza, un tanto alocada, con una vida social activa, sin grandes cuestionamientos existenciales, pero sensible.

Coralia

Aló ¿se encuentra Mabel...? dígame qué es de parte de Coralia

Sí, yo espero muchas gracias...

(El viejo que está limpiando pasa cerca de la banca y se queda mirando el libro. Con una señal de su cabeza le pregunta a la joven si puede mirar el libro, ella le hace un gesto vago, él se limpia las manos antes de tomarlo, con el consentimiento de ella lo toma y lo mira como un niño a una bolsa de dulces. Ella observa al viejo un tanto extrañada por el interés que él ha demostrado en el libro. Él lo continúa mirando con detenimiento...)

Oldemar

(Leyendo la portada)(Apenas adivinamos lo que dice por el movimiento de los labios)

Shakespeare...tragedias...

(La conversación de ella lo trae de nuevo a la realidad y cambia retomando su oficio)

Coralia

Mabel...soy Coralia... me fue muy bien, ¿ y a vos ?...¿i pintura !?,qué bueno...i no !, yo matriculé teatro... no mujer , a mí el teatro no me gusta, pero a que no me adivinás ¿quién se matriculó en teatro...?

Roberto , el de los ojitos achinados...¡Sí, ese!

El cupo estaba agotado pero yo le mentí al profe, le dije que el teatro era para mí importantísimo y que si él me dejaba por fuera yo iba a ser una actriz frustrada y le lloré como media hora hasta que me matriculó... ¡ Ay ,es que ese hombre me mata, es gaupísimo! Y hoy fue con una camisita pegada al cuerpo que ni te cuento, y aquel cuerpo que tiene...sí. Mirá, cuando el profe dijo que íbamos a empezar con unas escenas de Shakespeare yo dije: ¡zas ! esta mi oportunidad, escogemos una escena de "Romeo y Julieta" y yo pido ser la Julieta de Roberto digo de Ro-merto ... ¡Coralieta y Romerto! ¿cómo te suena? (Ríe)

(El sonido del teléfono que pide más monedas la interrumpe)

¡Ay, ay, se corta la llamada! el número es 22702020, ah no esperá yo creo que tengo más monedas, ya casi te llamo...

(Va hasta su cartera que ha dejado en la banca y busca más monedas)

Oldemar *(citando a Shakespeare)*

"Se ríe de las cicatrices quien nunca ha sentido una herida...pero

¡calla! ¿Qué luz se abre paso por aquella ventana? es el Oriente y Julieta es el sol. Levántate, bello sol y mata a la envidiosa luna, que ya está enferma y pálida de dolor porque tú, oh doncella, eres más hermosa aún..." *(pausa)*

¡Romeo y Julieta, Segundo acto ,segunda escena !

(Extiende su mano y le entrega una moneda)

¡Aquí esta lo que busca Señorita !

Coralia (*Un tanto confundida*)

¡Gracias !

(Oldemar sigue en su oficio, ella va hasta el teléfono y continúa su conversación)

Coralia

Pues si... como te decía mujer, las ganas que tenía yo era que escogieran Romeo y Julieta pero el aburrido del profe dijo:

(Imitándolo) Comenzaremos por una de las obras más importantes de

este gran autor "El rey Lear", léanselo todos para la próxima semana y escojan una escena para representar con algún compañero.

¡Profe más aburrido! A quien le interesa la historia de un anciano medio loco que pierde su reino...

(Oldemar detiene su acción y la mira)

Si mujer... todos mis planes de enamorar a Roberto se esfumaron. Yo tengo ganas de dejar el curso pero como le dije al profe que para mi era importantísimo no me puedo ir tan rápido... tal vez vaya a dos o tres clases más y después no vuelvo... Total, a Roberto lo puedo ver en la soda y en otros cursos...

Oldemar (*para sí*)

Pero, a Shakespeare no...

Coralia

Tengo tantas cosas que contarte , pero mejor hablamos mañana...sí mujer hasta luego...¡Ay que sí Mabelita, Claudio te ama, él me lo dijo; pero cuando yo le conté que vos roncabas y que te olían los sobacos se puso a pensarlo ...¡No, no , es una broma !¡ Si ese novio tuyo es perfecto !...*(cambia)* Bueno, bueno hasta luegoito que ya se va a cortar la llamada ¡adiós, adiós !

(Coralia se sienta en la banca con la intención de leer. Toma el libro y lo ojea. Hace una mueca de desaprobación y lo pone a un lado. Saca un cepillo y comienza a cepillarse el cabello, lo vuelve a tomar y lee a regañadientes, luego de unos instantes lo cierra con desgano y lo deja nuevamente)

Oldemar

Veo que le gusta el teatro Señorita...

Coralia *(Lo mira de arriba a abajo mientras se coloca una "cola de caballo")*

¿Ummmh ?

Oldemar *(señalando el libro)*

El teatro, ¿le gusta el teatro?

Coralia

Ah, lo dice por el libro... no es mío, es de la biblioteca.

Oldemar

Claro...

Coralia

Tengo una tarea y ni modo. Pero Shakespeare me aburre.

Oldemar

No diga eso por favor... Shakespeare es el más grande !

Coralia *(muy curiosa)*

Perdón si le parezco grosera pero usted conoce a Shakespeare...

Oldemar

Las apariencias siempre engañan señorita... un simple barredor de aceras puede ser un hombre culto. Así como un senador de la República puede ser un perfecto... imbécil, ¿no le parece?

Coralia (*sonriendo*)

Bueno, sí...puede ser...

Oldemar

Las personas no siempre son lo que parecen. Usted por ejemplo parece una mujer inteligente y sin embargo no le gusta Shakespeare

Coralia (*Busca argumentos para salir del apuro*)

Bueno, sí me gusta. Me encanta "Romeo y Julieta", ¡vi la película !

Oldemar

¡Yo también !

Coralia

¿De verdad ?

Oldemar

¡Soy aficionado al cine! ¿Qué fue lo que más le gustó...?

Coralia (*Ingenuamente sincera*)

¡Ay, el muchacho que hacía Romeo!

Oldemar

Bueno... sí, pero de la trama... ¿qué parte le gustó más?

Coralia

Ay lloré mucho cuando él la encuentra y cree que está muerta y
se envenena. Luego ella despierta y se clava un puñal...

Oldemar

(Recitando de memoria y tomando la escoba para disfrazarla con el paño de limpiar como si fuera Julieta. Se conmueve hasta el llanto)

"¡Ojos, mirad por última vez !¡ Brazos dad vuestro último abrazo ! ¡Y vosotros, labios, puertas del aliento, sellad con legítimo beso una concesión sin término a la muerte rapaz! ¡Vamos, amargo conductor, vamos repugnante guía! ¡Piloto desesperado, estrella contra las destructoras rocas tu barca fatigada y mareada !¡ Brindo por mi amor ...!

(Lo hace con algún objeto de limpieza que porta consigo)

¡Ah veraz boticario ! Tu droga es rápida: así muero... con un beso "

(Oldemar cae al suelo como si se hubiera muerto, Coralia se queda con la boca abierta , no atina a responder nada. Oldemar sale de su personaje y cambia de golpe)

¡Acto quinto, última escena... búsquela , allí esta !

Coralia *(Se sobresalta por la sorpresa)(luego se repone)*

Oiga, usted no es un misceláneo... ¿iquién es usted !?

Oldemar

Tal vez soy un enviado de los tiempos. O una franja de su sueño que no quiere abandonarla...

Coralia

No en serio, ¿i quién es usted !?

Oldemar

Sí. Soy un misceláneo como dice usted,, mis papás me pusieron nombre raro, pero no soy quién para juzgarlos. ¿Y usted ?

Oldemar, un

Coralia

Coralia...mucho gusto

Oldemar

¡Coralia! suena parecido a Cordelia

Coralia

¿A quién ?...

Oldemar

Cordelia, la hija menor del rey Lear

Coralia

Ah sí... eh, pero, ¿usted no ha respondido a mi pregunta?

Oldemar

¿Cuál?

Coralia

¿Quién es usted ? ¿Cómo sabe tanto de este libro, por qué se sabe partes de memoria...? Dígame la verdad, porque sino voy a creer que me están tomando

el pelo en uno de esos programas de cámara escondida...(*Grita muy incómoda*)¿¡Dónde está la cámara !?

Oldemar (*sonriente*)

No, no, ninguna cámara ... simplemente un hombre que nunca pudo realizar su mayor deseo... solo eso.

Coralia

Hábleme de usted, me intriga mucho, hable por favor ...

Oldemar

¿De verdad? Pensé que solo le interesaban los jóvenes con camisetas pegadas al cuerpo...

Coralia (*bromeando*)

Pues se equivoca...Recuerde que las apariencias engañan. ¡También me interesan los locos! (*cambia*) No, en serio, hábleme sobre usted .

Las personas con las que yo me relaciono son muy diferentes

Oldemar

Le repito que puedo ser solo parte de su sueño

Coralia

No me importa. ¡quiero vivirlo intensamente antes de despertar!

Oldemar (*Se entusiasma porque alguien le pone atención, saca de su vieja billetera una foto de su padre*)

Este es mi papá...

Coralia (*Visiblemente interesada*)

¿Su papá? ¡ qué ropa tan curiosa...!

Oldemar

Tiene puesto un vestuario... él fue uno de los primeros aficionados al teatro en este país...

Coralia

La foto es como de cine mudo...

Oldemar

Bueno sí, era un teatro antiguo...En el tiempo que llegaron las viejas compañías españolas a San José, mi papa era empleado de una botica y en todos los montajes que buscaran actores para el coro, él se metía. Extras le llaman ahora.

Coralia

Sí, creo que sí...

Oldemar

Sin permiso de los abuelos comenzó a hacer teatro...Después del trabajo agarraba su chaqueta y se iba caminando desde la Botica Solera hasta el Teatro Nacional. Tiempo después trabajó en el viejo teatro Arlequín como boletero. Papá se pasaba horas enteras contemplando los ensayos y haciendo su partecita en el coro. No sé si alguna vez hizo un gran papel, ¡pero amaba el teatro!. Guardó todos los libretos en un baúl que después me regaló. Yo era un niño en aquella época, un niño pequeño y asmático...

Coralia (*Tiene una pequeña reacción*)

Pero no crea usted que me lamento de esta enfermedad, al contrario le doy gracias a Dios por haberla tenido...

Coralia

No entiendo...

Oldemar

Como yo era tan enfermizo pasaba noches enteras sin poder dormir y el viejo con una paciencia Franciscana se levantaba a darme una cucharada de miel de abeja con limón y se quedaba a mi lado toda la noche; siempre tenía un libreto que estudiar y para que yo no me sintiera mal de que él tampoco podía dormir, me decía: ¡Tranquilo Oldemar, cuando me muera voy a dormir todo lo que no he dormido hoy ! Además tengo que aprenderme el papel, decía. El viejo recitaba párrafos enteros de las obras Shakespeare como un genio Y yo solo lo escuchaba haciéndole coro involuntario con un sonido de gato en mis pulmones.

Coralia

Ahora entiendo por qué le da gracias a la enfermedad...

Oldemar

Sentado en esa cama, con dos grandes almohadas en mi espalda aprendí a amar el teatro...*(Toma el libro en sus manos)El teléfono público interrumpe la conversación, Oldemar se levanta del banco y contesta.*

Oldemar

¿Aló...? Sí, un momento señorita... *(A Coralia)* Es para usted... Dice que es de parte de Mabel...

Coralia *(Se levanta para contestar y le hace señas Oldemar para que no se vaya, este reanuda su limpieza)*

Aló...¿ Mabel?, diay mujer cómo me encontraste, que bruta vos parecés el FBI, ah yo te di el número... es cierto. ¿Para qué me llamás ?...¡full pelón! ¿¡dónde, dónde es la fiesta !? ¡En casa de Yamileth!... ¡Okey ,en diez minutos caigo por allá !

(Ella cuelga y se dirige a recoger sus pertenencias. Sin embargo no se puede ir, siente que algo en ese encuentro está inconcluso)

Oldemar

Señorita Coralia, adiós... despídase de su sueño...

Coralia *(Se debate entre su deseo y su promesa)*

Ummh... La fiesta puede esperar, ¡siga contando, por favor...!

Oldemar

Muy sencillo, mi padre murió, mi madre se hizo cargo de nosotros lavando ajeno y dándonos una educación básica. Este joven creció y empezó a ganarse la vida y a llevar el sustento a la casa como cualquier hijo de vecino y aunque me picaban las ganas de hacer teatro, muy en el fondo sabía que no lo iba a lograr. Mi único refugio fue el cine...esta pared perteneció a un viejo cine al que yo venía de jovencito... *(Se acerca a la pared y la acaricia)*

“Quo Vadis” “Ben Hur” “Casa Blanca” “ Los diez mandamientos” “Una Eva y dos adanes”, Chaplin, Richard Burton, Elizabeth Taylor...

Coralia

¿En ese entonces no se podía soñar con ser actor...?

Oldemar

No, eso era una utopía para los de poca plata. Solo los jóvenes acomodados podían hacer teatro en mi tiempo. ¡Yo me quedé con un sueño apretado en aquel baúl ! Después llegó el matrimonio y nacieron mis tres hijas, por las que

entregué lo mejor de mi vida. Después de muchos años de trabajo construimos una casa grande y éramos un reino feliz. Luego las dos mayores se casaron y junto con sus esposos falsificaron documentos y se quedaron con la propiedad.

De la noche a la mañana nos tiraron a la calle, dejándonos a mi esposa, mi hija menor y a mi en la más absoluta miseria. Construimos un ranchito a la orilla de un potente río y ... las últimas

lluvias que lo inundaron todo se llevaron mi segunda casa y con ella a mis tres tesoros :¡mi esposa, mi hija y mi baúl !(llora suavemente) Y colorín colorado este rey está acabado...

(El teléfono suena, Coralia sabe que es su amiga que insiste en la fiesta y no haya como decirle al viejo que se quiere ir. Él le hace una seña muy vaga de que se sienta libre para irse. Finalmente ella espontáneamente se acerca a él y le entrega un beso. El viejo responde arrodillándose y dándole un beso en la mano como a una reina. El teléfono deja de sonar y ella sale) (Comienza a sonar la lluvia en la banda sonora y el viejo se dirige a sus objetos de limpieza y muy naturalmente y con toda la carga emocional de los recuerdos que acaba de traer a su memoria se coloca dichos implementos como si fuera el

Rey Lear, se pone de pie sobre la banca y comienza a decir el siguiente texto...)

Oldemar (en Rey)

"¡Soplad, vientos, hasta romperos las mejillas! ¡Enfureceos, soplad! ¡Cataratas y huracanes, verteos , hasta que hayáis sumergido nuestros campanarios, ahogando sus gallos !¡ Vosotros fuegos sulfurosos, rápidos como el pensamiento, heraldos de los rayos que parten los robles, abrazad mi cabeza cana! ¡Y tú , trueno que todo lo sacudes, golpea la rotundidad espesa del mundo, rompe los moldes de la naturaleza, y vierte a la vez todos los gérmenes que engendran al hombre ingrato !

(Coralia ha vuelto. Cuando el viejo termina este parlamento, ella se acerca a la banca con una gran sombrilla en una mano y en la otra el libro de Shakespeare, busca la página. El viejo le hace un gesto de que lea y ella lo hace)

Coralia

" Oh tío el agua mansa en una casa seca es mejor que esta agua de lluvia al descubierta. Buen tío, adentro, pide la bendición a tu hija. Esta es una noche que no tiene piedad ni de los cuerdos ni de los locos "

Rey

"Retumba con todo lo de tu panza, escupe fuego, chorrea lluvia: ni la lluvia, ni el viento, ni el trueno , ni el fuego son mis hijas. No os acuso elemento, de ingratitud; nunca os di un reino, ni os llamé hijos; no me debéis obediencia. Entonces dejad caer vuestro horrible deseo. Aquí estoy, esclavo vuestro, un pobre viejo, enfermo, débil y despreciado: pero sin embargo os llamo ministros serviles, porque habéis aliado con dos perversas hijas vuestros ejércitos engendrados en lo alto, contra una cabeza tan anciana y tan blanca como ésta. ¡Ah esto es vil !"

Coralia (*Invitándolo a cubrirse bajo la sombrilla*)

El que tenga casa en que meter la cabeza, tiene buena montera

(El lo hace , la luz se concentra sobre esta imagen lentamente)

Coralia

¡Gracias por el sueño!

Oldemar

¡No hay de que princesa, gracias a usted por soñarlo!

(La luz se centra sobre la imagen de ella con su gran sombrilla. A un golpe de trueno se apagan las luces. El hombre sale. Al volver esta ella sola con las últimas gotas de lluvia y con la sensación de no saber si lo que acaba de pasar fue un sueño o realidad. Una música llena el espacio. Ella toma el libro con gran emoción y lo estrecha contra su pecho, mientras la única luz que la baña va lentamente hasta el apagón final)

.....

Ciega fortuna

Personajes :

Cecilia Mujer de mediana edad, ciega, toca el acordeón

Mario Hombre maduro, "limpiabotas", esposo de Cecilia

Un Guardia de seguridad de un Banco

Un repartidor de pizza

.....

(Mientras en el escenario se realizan los pequeños cambios para esta segunda pieza , por algún rincón de la zona del público se empieza a sentir una melodía de acordeón que antecede la entrada de Cecilia)

Cecilia (entre el público, sin querer golpea levemente a un espectador)

¿Perdón... me podría decir si es esta la terminal...? Según mis cálculos estoy a pocos metros , hace tanto que no vengo ...Eh..¿ no la (o) estoy molestando , verdad?...algunas personas se ponen incómodas cuando les habla una extraña ...¡Claro, es que en San José ya nadie puede andar tranquilo !¡Pero no se preocupe yo no le voy a hacer nada !...eh, ¿por allá me dijo...? ¡Muy bien! *(Camina unos pasos, le habla a otro espectador)* ¿Puedo pedirle un favor...? ¿Quiero saber si este reloj es bonito?

Le pedí a la señorita de la tienda un reloj barato pero bonito. A Mario le encantaban los relojes... ¿jes bonito!?...Yo se lo compré. También le compre flores, pero mejor las devolví porque a Mario no le gusta que le traigan flores...El reloj es una sorpresa... porque hoy estamos cumpliendo quince años de casados...

(Pausa, llega hasta la banca)

Mario es mi esposo, trabajamos aquí en la terminal todos los días, - bueno hasta que él se fue- Bailamos, cantamos y entretenemos a la gente por unas monedas. A veces nos va bien, a veces mal...la mejor época es el verano; en el invierno hay que buscar otros "camarones". Yo vendo periódicos y él limpia zapatos. ¿No lo estoy cansando? Sabe usted, ese es mi defecto, Mario decía que yo hablo demasiado... Y yo le decía: ¡Ay ya, dejáme hablar Mario ,que soy ciega pero no sorda !*(Ríe)* Y él se reía... todavía tengo su risa grabada en mi memoria ...

(En la banda sonora se escucha lejana la risa de Mario)

Es que a mí con las palabras me pasa algo muy raro, que cuando no digo todo lo que pienso, las palabras se me amontonan en el cerebro y me acompañan todo el día... Y por las noches las palabras que nunca dije me revuelven los pensamientos y entonces tengo sueños con palabras sueltas... un día soñé que

yo era un terrón de azúcar -¡sí, un terrón de azúcar-! ¡y que estaban a punto de arrojarme a una taza de leche caliente !(*Ríe*)... ¿Usted nunca tiene pesadillas...?

(*Pausa*)

Otro día soñé que me ponían a desenredar una pelota de alambre de púas .Después, en sueños, alguien me puso a contar todos los granitos de arena de la playa ... ¡Casi me vuelvo loca !(*Pausa*) Cuando empecé a vivir con él ,se me fueron las pesadillas...

(*Cambia*)

Podría usted , si es tan amable , ayudarme con este chunche...?(*se saca con ayuda del espectador el acordeón*) es que padezco de artritis ... "viera" que yo a veces me enfermo de la artritis y me duelen mucho las manos y me cuesta trabajar ... ¡ gracias...!

(*Pausa*)

Oiga, usted también vino a buscar un recuerdo aquí a la estación, ¿o solo vino a pasar el rato ?

(*Pausa*)

Yo vengo cada vez que me siento sola... Pero como padezco de artritis me cuesta venir más seguido ..."viera" que cuando estoy fregada de las coyunturas, no puedo tocar el acordeón y entonces me quedo en la casa. Mario decía que yo me enfermaba al propio para quedarme con los güilas y chinearlos. ¡Va usted a creer! Se ponía furioso y me regañaba, pero cuando yo le enseñaba las manos, entonces él se daba cuenta que era verdad... Es que las manos se me doblan pa`dentro como hojas secas de guarumo...

Aunque le voy a decir la verdad...No hay mal que por bien no venga , no es que a mí me guste enfermarme , pero cuando me enfermo le doy gracias a Dios porque puedo pasar más rato con los güilas y esperarlos con alquitode comida caliente cuando vienen de la escuela... ¿i Usted tiene güilas en la escuela !?

(*Pausa*)

Yo tengo dos en la Escuela...Maiquel y Dianita . A Maiquel le pusimos así por Maiquel Yordan el de Estados Unidos y a Dianita por la princesa, la que se mató... ..Usted tiene que acordarse "della" ...una señora muy buena, decía Mario que ella siempre salía retratada con los niños pobres. (*Cambia*)

Vea , le voy a decir la verdad, yo aunque he tenido que criar dos hijos, no la he pasado tan mal ...allí poco a poco la vamos pasando como todo el mundo... Claro cuando estaba Mario todo era más fácil...Con permiso... gusto en conocerlo ...

(A otro)

¿Usted va de viaje, o nada más vino a distraerse a la estación ...?

Aquí llegan muchas personas a esperar un bus que no es, subirse a un tren que nunca pasa ... O traen flores para un amor que nunca llega ...

(La invade la nostalgia, busca el acordeón, y empieza a cantar)

*"Se va, se va, la barca se va con el
pescador y en esa barca que lleva el mar
se va, se va mi amor ...!!
Se va, se va la barca...*

A Mario nunca le gustaron las canciones tristes...

(La ciega termina de cantar y con un cambio de luz desde el fondo de la escena aparece Mario en la zona de los sueños. Trae un maletincillo gastado y una cajilla de lustrar zapatos bajo el brazo)

Mario

¡Cecilia...Cecilia ! Pero Cecilia mi amor, qué está haciendo. ¡Venga para acá!

(Ella acepta y coloca su brazo derecho sobre el hombro de Mario, llegan hasta la banca y comienza a alistarse)

Mejor cante algo que valga la pena; usté` últimamente solo canta canciones tristes. ¡El negocio es complacer al público!

Cecilia

Ay Mario es que vos tenés el gusto en los zapatos...Esa canción es muy linda, es una canción de amor

Mario (Que no la escuchó)

¡Acuérdese que aquí hay que cantar lo que a la gente le cuadra, para que caiga la plata !

Cecilia

¿Por qué tiene que ser así?

Mario

¡Porque es así , si la gente paga por la pachanga, démosle pachanga! (*Tiene un*

acceso de tos)

Cecilia

Ay otra vez esa tos, usted no esta bien Mario, esos pulmones suyos...

Mario

Estoy bien, estoy bien...

Cecilia

Por qué no ha querido ir al seguro, es solo una mañana la que se ocupa...

Mario

No se puede, hay que trabajar, ya se me pasará...(*Tose de nuevo*)

Cecilia

¿Se esta tomando la miel de abeja?

Mario

Sí, sí, sí esto no es nada serio... vamos, empecemos. Pero ya sabe, nada de canciones tristes...

Cecilia

¿Por qué no? A la gente podemos darle otro tipo de canciones...

Mario (*Preparándose*)

¡Ya viene el discurso otra vez! Cecilia, Cecilita , tenemos que comer. Guárdese sus pensamientos para escribir un libro , ¡porque aquí venimos a trabajar ! ¡Empecemos!

Cecilia (*Mientras se prepara*)

Yo sé que va a llegar un día en que alguien en una esquina va cantar lo que le nace del alma y la gente le va a aplaudir mucho y le van a llover monedas de oro, y entonces el arte ...

Mario

¡Sí, claro! Bla, bla , bla , bla , bla..., palabras, puras palabras que no llenan la panza. La panza no se llena con palabras, vos hablás demasiado.

Cecilia

Mario soy ciega pero no sorda.

Mario (Ríe)

Bueno ...¡hablá !

Cecilia

Escuchá mi último pensamiento, me lo aprendí de memoria, ¡escuchá! "Va a llegar un día Mario , en que el hijo de Dios va a acomodar el mundo y entonces una mujer poeta será presidente, y un artista sabio su consejero de gobierno. Y ese hermoso día ya no habrán más mujeres grises por las calles violentas , ni casas de cartón , ni pequeños con espaldas de lata . Y las abuelas tranquilas en un banquito de su casa esperarán a sus nietos con un plato de comida y una canción pequeñita en el ruedo de su falda" Ese es mi último pensamiento, ¿te gusta?

Mario

¡Muy bien poeta! ¿ya se desahogó, ya tiró todas las palabras ? ¡Ahora, a trabajar !

¡Empecemos!

(Cecilia se coloca una falda del mismo color que la camisa de Mario y un sombrero de colores muy "guapachoso" se disponen a tocar y cantar una canción muy popular, Mario lleva una camisa pintona con vuelos grandes en los puños. De su maletincillo saca también dos sombreros, se pone uno y otro se lo coloca a la ciega. Ambos bailan y cantan, él realiza algunos contoneos muy simpáticos para ganarse al público...)

*“Una mañana señor, cuando el camino crucé Allí muy cerca
encontré, mi florecilla de amor Al mirarla yo sentí, una corriente señor Y desde
entonces mi amor, mi vida yo le ofrecí Ella me dijo que no, no, no que no quería
aceptar Y yo le dije por Dios, quiero tu boca besar...”*

Mario

(Terminada la canción Mario aplaude y anima a que el público les aplauda, dice lo que sigue mecánicamente, tose en medio de las palabras)

¡Muy bien , muchas gracias, muchas gracias por sus aplausos! Pero no solo de aplausos viven (tos) los artistas, sino de su generosa colaboración. Recibimos dólares, billetes, monedas, anillos, relojes, cadenas -¡pero no la del perro! - (tos) Colabore con los artistas nacionales. ¡Cantamos salsa, cumbia, ranchera, bolero... ballenato, mambo , baladas románticas y rock ! (Pasa el tarro)(cantadito) ¡No se vaya sin su colaboración !

(Sigue tosiendo mientras recoge monedas entre los espectadores reales, luego se pierde en el fondo del escenario hacia la zona de los sueños)

Cecilia

Mario tenía gracia para el arte, era muy cómico y la gente pasaba un buen rato con nosotros. El negocio iba muy bien, empezaba a levantarse. ¡Pero un día nos pasó algo increíble !

.....

(Mario regresa nuevamente desde la zona de los sueños, es la tarde, viene con una camisa diferente y trae un paquete en sus manos que protege misteriosamente)

Mario

¡Cecilia !... ¡Cecilia!...¡Cecilita! ¡Lo que acabo de encontrar, lo que acabo de encontrar!

Cecilia

¿¡Qué's la bulla Mario!?

Mario (*La lleva a un lado , habla un poco más bajo para que no lo oiga nadie*)

¡Cecilia somos millonarios, somos ricos Cecilia ! ¡Somos ricos!

(*La abraza, y demuestra toda su euforia con ella*)

Cecilia

¡Sosegate Mario! ¿Qué estás diciendo?

Mario

Dejaron este paquete en el teléfono, está repleto de billetes, son miles de billetes, ¡millones de colones! ¡Sentilos, tocálos, somos ricos, somos ricos !

Cecilia

Pero un momento Mario. Nadie deja perdida tanta plata así como así en una cabina telefónica, ¡pueden ser falsificados!

Mario

¡No, Cecilia, son billetes verdaderos!, un poquito usados pero son de verdad, son de verdad. ¡Somos ricos, Cecilita! ¡Somos ricos!

Cecilia (*Tratando de creerlo*)

¡No lo puedo creer...!

Mario

¡Tóquelos, tóquelos ! (*ella lo hace*)...¡eh, no tanto que los puede romper!. Huelen a billetes, ¡son billetes de verdad!

Cecilia

No será dinero del narcotráfico y nos estaremos metiendo en problemas

Mario

¡Te digo que no! ¡La fortuna nos sonrió! ¿Por qué te cuesta tanto creer que dos pelados como nosotros no puedan ser favorecidos por la suerte de la noche a la mañana?

Cecilia

¡Ay Mario, no sé qué pensar! ¡Es que es tanto dinero!

Mario

¡Sí, sí, sí, es mucho, mucho dinero! (*Eufórico baila*)

Cecilia

Mario, tranquilo, no podemos ilusionarnos, esa plata de seguro tiene dueño.

Mario

¡Tenía dueño, porque ahora es de nosotros dos!

Cecilia

Ay Mario no sé qué pensar.

Mario

Por favor Cecilia, a muchas personas les ha pasado lo mismo, encuentran oro, se pegan la lotería o la fortuna les pone delante un paquete con dinero. ¡Así es la suerte, no hay que pensarlo tanto!

Cecilia

Pero Mario es que eso debe ser de alguien. Y lo mejor es que lo llevemos a la policía para devolverlo.

Mario

¿Qué, estás loca Cecilia? ¡Por primera vez en mi vida tengo la posibilidad de salir de pobre! ¿y vos querés que lo devuelva a la policía... ?

Cecilia

¡Siento que en cualquier momento va a pasar algo!

Mario

¿Sabe qué es lo mejor que nos puede pasar con ese dinero?, que se acaben los sufrimientos, las congojas...

Cecilia

A mí me da mucho miedo, como decía mi abuela: "lo que por agua viene por agua se va"

Mario (*Casi amenazante*)

Cecilia, ¡escuchame ! ¡Esta plata es nuestra y punto ! ¿De quién es esta plata !?

Cecilia

¡Tuya!

Mario

¡De los dos! (*Más tierno, convenciéndola*) Compraremos una casita pura vida en un barrio de ricos , ya no más trabajar en la calle. ¡Esa vara se acabó! ¡Se acabó ! (*La abraza*) Vamos a conseguir el mejor médico para que te cure esa condenada artritis y a mí estos jodidos pulmones...

Ceci

¡Ay no sé Mario, ¿no será todo esto un sueño?

Mario

¡No Cecilia, es realidad! Se acabó el trabajo en la calle, se acabó este pellejo que se lo come el sol, no más hambre, frío, ni lluvia, ni insultos, se acabó toda esta mierda. ¡Somos libres ,carajo ! (*grita*) ¡ Somos libres porque ahora SOMOS RICOOOOS!

Cecilia (*Entre feliz y preocupada*)

¡Por favor Mario, te van a oír y nos van a robar todo!

Mario

¡Es que estoy loco, estoy feliz... ! (*Agarra su reloj de pulsera y lo arroja a muchos metros de distancia*) ¡Allá va el reloj! ¡Me compraré uno de oro, con agujas de plata y un diamante en el centro del tiempo!

Cecilia

¿Qué estás haciendo Mario?

Mario

Lo que ves. Cambiaremos todo lo antiguo, todo lo viejo se va de nuestras vidas.

(Le toma el collar del cuello y lo arroja también)

¡Este collar de fantasía, fuera! ¡Te compraré el mejor, el collar de las princesas!

Cecilia

¡Pero Mario... !

Mario (*Cada vez más eufórico*)

¡Estos zapatos míos no son los mejores para un caballero millonario, fuera!

(Los arroja también)

Cecilia

¡Estás loco!

Mario

¡Sí, estoy loco, pero loco de felicidad! ¡Quiero que nos olvidemos de lo que éramos ¡Que nos despidamos de estos cuerpos de lata, de cartón, de humo! ¡No más ropas gastadas, no más huecos en el alma! (*Arroja su chaqueta lullida y toma la sueta de ella y la arroja también*) (*Saca el termo de la comida y lo estrella contra el suelo, quebrándolo*) ¡Comeremos la mejor comida cocinada en casa. O cenaremos en los más finos restaurantes!

Cecilia

Pero el termo...

Mario

¡No más comida en termo Cecilia, no te das cuenta que somos ricos. ¡Podemos comprar lo que se nos dé la gana! ¡Este acordeón ...!

(Cecilia se aferra a ella)

Cecilia

¡No Mario, estás loco, el acordeón era de Papá!

Mario

Es una broma, el acordeón jamás, pero este cajoncillo de limpiar zapatos, sí *(Lo toma y lo arroja lejos)* ¡Nunca más Mario Porrás va a estar a los pies de alguien, eso se acabó, ¡se acabó!
(Cambia)

Quédese aquí princesa, voy a llamar a la “piczería”, ¡hoy almorzaremos picza!. Nos vamos para la casa a celebrarlo con los niños. ¿Cómo se van a poner los güilas cuando les contemos? Maiquel de seguro me pedirá una bicicleta y a Dianita le voy a comprar por fin el oso que ella tanto quiere, es un oso como de este tamaño que vimos el otro día en una tienda... *(la imita)* “Papi, cómpreme ese oso”. Y los ojitos de ella se me clavaron en el alma como dos puñales...Algún día, algún día pensé ¡Y hoy ha llegado ese día! Cuide bien el paquete mi amor... ¡Voy a encargar las piczas!

(Cuando Mario sale desde el recuerdo aparece un oficial de seguridad de un Banco. Mira hacia la cabina de teléfono, observa con detenimiento a la ciega y luego se dirige a ella)

Oficial

Disculpe que la moleste Señorita... Soy oficial de seguridad del Banco Estatal ...

Cecilia (como un acto reflejo de defensa)

¡Yo no he visto nada oficial, soy ciega !

Oficial

Tranquila...solo quería saber si usted o alguna persona encontró un paquete en este teléfono, ¿un paquete que pertenece al Banco...?

Cecilia

Yo ni me he arrimado a ese teléfono *(aferra su bolso, el oficial observa)*

Oficial

Es un paquete con muchos billetes ...

Cecilia *(se arrepiente)*

No... no sé nada oficial ...

Oficial *(que se huele que ella sabe algo)*

Si escucha que alguien en este sector lo ha encontrado, por favor dígame que se dirija al Banco Estatal. Son billetes muy viejos, sin valor. Los llevábamos para su destrucción, tuvimos un percance mecánico y alguien sacó uno de los paquetes de nuestro carro. Nos informaron que vieron a la persona dejarlo en este teléfono... probablemente al sacarlos y descubrir la verdad sencillamente los dejó allí y se fue...

Cecilia *(desencantada)*

Ah, ya entiendo. Sí, si yo escucho algo les informo... está bien

(Mario regresa de encargar las pizzas y se acerca un tanto nervioso hasta donde están ellos)

Mario

Hay algún problema Señor oficial, nosotros, eh, bueno, solo cantamos una canción más y nos vamos...

Oficial *(muestra su credencial)*

Tranquilo , no soy oficial de policía. Soy oficial de Seguridad del Banco Estatal y le decía a la Señorita que tuvimos un percance y nos sacaron un paquete de billetes que después alguien dejó en este teléfono...

Mario *(rápido)*

No, no , sabemos nada, no hemos visto nada

Oficial *(haciendo énfasis nuevamente)*

Sí, sí , ya me lo dijo la Señorita. Solo estaba aclarándole a ella que se trata de billetes sin valor, billetes viejos, que transportábamos para ser destruidos, son iguales a este *(saca uno)* Ve, en la parte de abajo tienen una leyenda, véala usted mismo...

Mario *(que ve derrumbarse su sueño)*

Eh... no sé leer...

Oficial

Aquí dice: "Billetes vencidos, sin valor" (*pausa*) Por favor si escuchan que alguien en este sector los ha encontrado , pídanle que se dirija al Banco Estatal, ¿de acuerdo?

Mario

Sí, claro, con mucho gusto...

(*El oficial les da la espalda y camina*)

(*Cecilia se acerca a Mario y lo codea con la intención que devuelvan el paquete*) (*Lo saca de su bolso o cartera y se lo pone en las manos a Mario*)

Cecilia

Señor oficial, él tiene algo para usted !?

Oficial (*devolviéndose*)

¿Sí? ...

Mario (*con un dolor intenso le extendiéndole el
paquete al oficial*)

Por favor Señor oficial , tome , arránqueme este sueño de las manos. Antes que me vuelva loco !!

Oficial

Muchas gracias, muchas gracias, son ustedes muy pero muy amables ... (*El oficial hace mutis*)

(*Mario inicia una caminata lenta hacia el banco de la estación, cae derrumbado, está a punto de brotar el llanto de sus ojos y dice con sorna.*)

Mario

¡De por si esos billetes estaban viejos y olían muy feo ! (*sonríe*)

Cecilia

¡Mario nuestra fortuna somos nosotros mismos... vos sos mi tesoro y yo tu tesorito! (*se dan un abrazo largo y solidario*)

Cecilia

¡Mario, Mario... no te vayás Mario! , tengo algo para vos... es un reloj bonito, la señorita de la tienda me lo escogió, dice que es muy elegante, claro , no es de oro , ni sus agujas son de plata , tampoco tiene un diamante en el centro del tiempo pero es el más bonito del mundo porque te lo compré yo ...

(Ella llega hasta Mario, este toma el reloj, se abrazan y besan tiernamente)

Cecilia

Adios Mario...creo que no voy a volver más a la estación, la artitris me está matando y además ya conseguí otra chambita en la escuela de Maiquel, voy a dar clases de música...así que no creo que vuelva por aquí... solo vine a dejarte el reloj y a despedirme ...

(Finalmente sin palabras él se va de sus brazos lentamente, ella queda solita, luego de una pausa toma el acordeón y canta ...mientras la figura de Mario se aleja hasta perderse nuevamente en el fondo de la escena).

*Si mi vida fuera un muelle vos serías mi
mar, mi barco, mi sol Si mi vida fuera
un mar vos serías mi agua, mi cielo, mi
son Si mi vida fuera un barco Vos
serías mi vela, mi norte, mi amor ! Pero
vos sabés lo que es mi vida mi vida es
ganarme la vida con esta canción !!"*

Un pedacito del mundo

Personajes

Elisa mujer entre veinticinco- treinta años, soñadora

Alberto hombre maduro, treinta y dos años

Severino hombre mayor, campesino de Villa Jilguero

(En la terminal, luz de tarde de verano. Por un costado entra corriendo Elisa, es una mujer que trae puesto su vestido de novia. Toda ella: peinado, maquillaje y accesorios denotan que se encaminaba hacia el altar. Se dirige a la banca y se sienta colocando su cabeza entre las manos. Casi al mismo tiempo escuchamos la bocina de un carro que insiste en llamarla. Durante el drama empieza a caer la noche)

Alberto *(a gritos ,fuera de escena)*

¡Elisa ! ¡Elisaaaaaa !

(Ella mueve la cabeza en señal de negación)

Alberto

¡Elisa, no hagás bromas !¡ Elisa, vamos a llegar tarde,i Elisa !

Ella continua igual. Nuevamente la bocina (pausa)Entra Alberto que también viene trajeado para la boda. La toma por el brazo imaginando que todo es una broma y la intenta llevar consigo... ella se suelta de su mano con cierta violencia.

Alberto *(entre sonriente y desconcertado)*

Elisa ...mi

amor... ¿ qué te pasa... ?

Elisa sigue igual

Elisa *(sin levantar la cabeza)*

No sé qué me pasa... ¡dejáme sola Alberto, por favor !

Alberto

¿¡Elisa, te sentís bien !? ... ¿Te duele algo... la cabeza... el estómago... yo tengo algunos medicamentos en el carro ...? Podemos ir a una farmacia... pero por favor decime ¿qué es lo qué te está pasando?...

Elisa

No son problemas de salud Alberto... dejáme sola un instante...

Alberto (*retirándose un poco, pausa incómoda*)

...Bueno yo sé que en esto de las bodas siempre hay algo de nerviosismo... claro... uno no se casa todos los días... yo mismo me siento un poco nervioso... Ayer en la joyería, cuando estábamos escogiendo los anillos, me agarró un temblor en las manos, ¿te acordás ? Yo te dije que era el frío, pero no, eran los nervios...

Elisa (*lo interrumpe muy segura*)

Tampoco es cuestión de nervios ... ¡quierés dejarme respirar tranquila un momento !

Alberto (*desesperado, mira su reloj*)

¿¡Respirar un momento !?... Elisa todo el mundo está esperándonos, la iglesia está llena, nos casamos hoy (*con énfasis*)... ¡dentro de media hora !

Elisa

Ya lo sé. ¿¡Pero te cuesta tanto darme un minuto Alberto!?

Alberto

¡Elisa, por favor ahora no, después de la boda, te prometo que te dejo en paz todos los minutos que te dé la gana , pero ahora no !¡Vamos Elisa, por favor!

(*La toma de un brazo nuevamente intentando llevarla a la fuerza*)

Elisa (*violenta*)

¡No quiero !

(*Pausa muy incómoda. El se retira un poco, saca un chicle y se lo lleva a la boca, o se come las uñas o juega con un llavero, sin quitarle la mirada a ella*)

(*Acercándose nuevamente, más suave*)

Alberto

A ver si entiendo...Elisa y Alberto se aman profundamente, se comprometen en matrimonio , fijan la fecha de la boda, realizan los preparativos . Y esa fecha tan

esperada llega . Y cuando se dirigen al templo y pasan por la terminal, Elisa decide bajarse y sin ninguna explicación se niega a volver al carro... ¿Hasta allí vamos bien ... ?

Elisa (*mueve la cabeza*) Ummmmhú ...

Alberto

Elisa por favor, decime que todo esto es una broma. No te ...

estarás arrepintiéndote...Eso solo se ve en las telenovelas mejicanas...

vos no me vas a dejar plantado, ¿verdad ?

Elisa (*mirando a Alberto a los ojos*)

Alberto ... no sé qué me pasa... ¡pero no quiero seguir !

Alberto

¡Elisa, miráme bien a los ojos ! Dentro de media hora vas a ser
¿cómo que no querés seguir?

ser mi esposa,

Elisa (*muy sincera*)

Alberto... ¡me quiero bajar del mundo !

Alberto

¿¡Qué !?

Elisa

¡Me quiero bajar del mundo!

Alberto

No me hablés en difícil Elisa, yo soy una persona práctica, ¿qué es lo que estás diciendo?

Elisa (*muy sincera*) Alberto... no

sé si quiero casarme ...

Alberto

¿¡Cómo !?

Elisa

Alberto yo te amo... pero no sé si quiero casarme...

Alberto

Elisa... ¿¡ Te das cuenta de lo que estas diciendo, y en el momento en que lo estás diciendo!?

Elisa

Sí...

Alberto*(herido en su amor propio)*

¿Por qué no lo dijiste antes...? Esta fue una decisión que tomamos los dos, ¿o me equivoco !?...

(Elisa asiente)

Elisa, mi amor ... si no estabas segura de tus sentimientos ¿por qué dejaste que las cosas llegaran hasta este punto ...?

Elisa

Porque yo te amo pero...

Alberto

"Yo te amo", "yo te amo"... ¿¡qué clase de amor es ese que cambia de la noche a la mañana y dispara al corazón del otro sin previo aviso!?

Elisa

Aunque no me lo creás, yo te amo... pero creo que amo más mis sueños !!

Alberto

No te entiendo Elisa, no te entiendo... ¿¡qué carajos salió mal!? ¿ Por qué me haces esto ahora ...? No te das cuenta la vergüenza que voy a pasar delante de todos los invitados :(se imita a si mismo) "... Este... vieran que Elisa... eh , se bajó en la estación y bueno yo vine a decirles. ..que ya no hay boda... que pueden irse para la casa... muchas gracias ...” (se quita el saco)¡Por favor Elisa, seamos razonables ...!

Elisa

Entendéme, yo quiero casarme con vos, pero hay algo más fuerte en mí que me grita por dentro. Vas a perder tus sueños Elisa. ¡Vas a perder tus sueños!

Alberto

¿Por qué decís, tus sueños. Siempre pensé que a partir de hoy serían nuestros sueños... ?

Elisa

Alberto... Hace algunos meses, no se si te acordás, teníamos un "cajón" entre las dos y las cuatro de la tarde y fuimos al cafecito de siempre, conversamos largo rato sobre nuestros sueños y yo te comenté de mi trabajo en la comunidad de Villa Jilguero, cuando fui maestra voluntaria en ese lugar ...

Alberto

Algo recuerdo...

Elisa

¡No, no recordás nada porque no era importante para vos ! La conversación siguió , vos desviaste el tema, tal vez inconscientemente, pero yo lo retomé y abrí mi corazón y te dije que lo que más deseaba en la vida era volver...

¡Pero vos no le diste importancia !

Alberto

Perdonáme Elisa si en ese momento no te escuché, pero, no sé, tal vez más adelante podamos hacer un viaje juntos a Villa Jilguero, ¿ por qué no ?

Elisa

Un viaje... turístico, ¿estás diciendo?

Alberto

Bueno, no exactamente, puede ser una semana, quince días...

Elisa

Alberto yo quiero volver pero para trabajar ¡ Vámonos juntos, vos trabajás como médico y yo como maestra...¡ vámonos !

Alberto (*evadiéndola*)

Elisa, sos demasiado impulsiva. No podemos el día de nuestra boda salir corriendo a perseguir nuestros sueños

Elisa

¿¡Por qué no !?

Alberto (*levantando el tono*)

¡Porque no ! Porque las personas ya no son así, el mundo cambió , evolucionó , esas filosofías redentoras son cosa del pasado. ¡ Esas tonterías no sirven para nada !

Elisa

Alberto, ahora te empiezo a conocer...

¿Por qué ese día en el café no hablaste así...?

Alberto

Umnn , no sé...

Elisa

¿Querés que te diga por qué...? Porque estabas demasiado preocupado en conquistarme...
(*cambia*)

Alberto

¡Estoy empezando a dudar de mi capacidad de conquista !...

Elisa

No seas así... yo te amo (*le dan un beso tierno*) Lo que pasa es que pensamos y queremos cosas distintas... Yo quiero avanzar en esa dirección con vos (*señala un extremo*) y vos querés avanzar en aquella dirección conmigo.

Alberto (*entre broma y serio*)

¿¡Por qué entre todas las mujeres me tenía que tocar a mí una que cree en las utopías, por qué!? (rie)

Elisa

Hacerle bien al prójimo no es una utopía Alberto, es una obligación... ¡Vámonos, vámonos a Villa Jilguero, allá nos necesitan más !

Alberto

No puedo Elisa... ¡no me nace, de verdad ! No está en mis planes, mis planes son como los de cualquier persona: ejercer mi profesión honradamente, tener mi casa, hijos, una esposa, un carro... lo de todo el mundo ... Yo le pido poco a la vida .(*pausa incómoda*) ... Mirá la hora que es... la gente debe estar muy preocupada... Voy un momento al carro a llamar para que no se preocupen, ya vuelvo.

(Ella se levanta y camina por la estación . Una música campesina ejecutada con mandolina se escucha de fondo, la luz cambia. Don Severino, un viejo campesino aparece desde la "zona de los sueños" y se dirige a Elisa, se quita el sombrero de lona para hablar con ella)

Severino

Niña Elisa , pues viera que tuvimos una reunión los de la junta de Padres de la Escuela y bueno ...yo venía a ofrecerle un campito que tenemos allá en la parte de atrás de la casa de nosotros... Ya lo hablé con Manuela y a ella le pareció bien, es el cuartito que dejó m`hijo mayor, está limpio no vaya usted a creer!...

Elisa

Yo sé que esta limpio...!

Severino

Es que viera que ya nos da pena que siga uste' durmiente en la dirección ... la verda' es que los chacalines la estiman mucho y bueno es una manera de agradece'le todo su esjuerzo...

Elisa

Gracias Don Severino, muchas gracias...

Seberino

Aquí tiene las llaves... *(ella las toma)* Que conste que es un lugar muy sencillo, tal vez uste' allá en San José viva con más comodidades pero...

Elisa

No, no piense en eso... Yo estoy feliz de que me reciban en su casa, para mí va a ser un honor. Y muchas gracias por la confianza ...

Severino De nada... buen .. eso era todo niña Elisa...

eh... hasta luego...

(Severino se desaparece por donde entró- la música también cesa, la luz cambia nuevamente)

Elisa *(apretando la llave)*

Hasta luego ...

(Alberto vuelve a entrar nuevamente ofuscado por el tiempo)

Alberto

Elisa... todo el mundo esta esperándonos. ¿qué hacemos ?

Elisa *(como si no lo escuchara)*

Un día cualquiera de esta misma estación salí rumbo a Villa Jilguero, han pasado seis años desde que les prometí volver. Voy a terminar mis estudios

-les dije- cuando sea una profesional regreso. Ya tengo el título, ya soy una profesional y tal parece que no voy a cumplir mi promesa.

Alberto

¿iTe hice una pregunta !?

Elisa (*igual*)

Bienvenida Elisa al club de los mentirosos, de los que hoy dicen una cosa y mañana otra, de los que cambian sus ideales por una vajilla de plata.

Alberto (*levantando el tono*)

¡Elisa ! ¿¡Me vas a contestar !?

Elisa

¡Alberto es ahora o nunca!

Alberto (*Furioso*)

¡Elisa ! Tenés que tomar una decisión, ya no podemos esperar más

Elisa

¡Por favor traéme mi maleta , quiero cambiarme esta ropa !

(Comienza a deshacerse el peinado, se quita los zapatos, y desabrocha su vestido de novia)

Alberto ¡Vos

estás loca !

(Alberto abandona la escena y vuelve inmediatamente con la maleta de Elisa)

Sabés lo que pienso Elisa ... que sos una ingenua; no te das cuenta que

el cuentito del bien común, la igualdad y la solidaridad son solo palabrería... ¡El socialismo está muerto por si no lo sabías ... todo era una farsa !

Elisa (*sin ironia, con interés real*) ¿Y qué

mas... ?

Alberto

¡Date cuenta que las estatuas cayeron! El mundo ya no necesita "revolucionarios" (pausa) Yo también fuí uno de esos, yo también quería cambiar el mundo. Pero con el tiempo me di cuenta que lo mejor que podemos hacer por los demás es tratar de ser feliz sin molestar a nadie.

*Elisa ha sacado de la maleta un abrigo que él le ayuda a ponerse sobre el vestido de novia.
En esta acción se evidencia el cariño que se tienen ambos a pesar de que piensan distinto)*

Elisa

¿Tanto te cuesta despegarte de tu mundo...?

Alberto

¿Pero qué tiene de malo mi mundo...? No soy un monstruo Elisa, anhelar una vida mejor no es un mal sueño. Es más, mi trabajo de médico es un trabajo que me permite hacer el bien, ¿ qué diferencia hay entre los campesinos de Villa Jilguero y una persona humilde de la capital?

Elisa

Ninguna, tenés razón. Y ojalá dentro de cinco años sigás pensando lo mismo.

Alberto

¡Ya apareció la heroína queriendo cambiar el mundo!

Elisa (un tanto molesta)

No Alberto , yo no pretendo cambiar el mundo, ni tampoco quiero jugar de heroína . No, no creas que yo soy tan ingenua de pensar que Villa Jilguero no va a caer en la modernidad y entonces me van a hacer un monumento.

Es más, creo que muchas de las niñas y jovencitos que me pidieron que regrese, con el tiempo se convertirán en personas que sueñen con salir corriendo de allí

Alberto

Entonces si sabés eso, ¿¡por qué te querés ir !?

Elisa

Porque soy yo la que necesita volver, no lo hago por ellos Alberto, lo hago por mí

Alberto

¡No te entiendo Elisa, no te entiendo!

Elisa

Alberto... hace unos años si queríamos cambiar el mundo, a esa edad todo era cierto.
Gritábamos de verdad, luchábamos de verdad, soñábamos de verdad !!...

Mientras ella habla de fondo se escucha un sonido de manifestación.

Participábamos en cuanta manifestación se hacía: ¡ revolución en

Nicaragüa! ¡ paz en el salvador! ¡ no a la contaminación! ¡ los desaparecidos! ¡ tierra para el campesino! Todo lo que atentaba contra el ser humano y su dignidad era nuestra bandera. El mundo nos parecía una olla de injusticias. ¡ Y allí estábamos nosotros gritando, pataleando, soñando con cambiarlo!

Alberto

¡Éramos tontos útiles Elisa...! ¡ Payasos de un circo que desapareció ! ¡ El mundo perfecto no existe, nunca ha existido!

Elisa

¡Entonces dejemos las cosas como están , verdad ! ¡Vámonos a trabajar, comer, dormir, divertir, hacer hijos y estos hijos vuelta a trabajar , comer,

dormir, y divertir! ¡Vengan los bautizos, graduaciones, bodas, funerales...

y otra vez se repite el ciclo interminable hasta el final de nuestros días...! ¡Siempre lo mismo, lo mismo, lo mismo! ¿Y nuestros sueños de un mundo mejor Alberto, ¿dónde están nuestros sueños , adónde los dejamos, adónde los

enterramos , carajo!?

*(Fuera de escena se escuchan bocinas de autos . Voces que los llaman, con urgencia.
Alberto se levanta y decide ir hacia ello)*

Alberto

Allí están... nuestras familias, vienen por nosotros... *(con un hilo de esperanza)* ¿entonces ... no hay boda ... estas segura... ?

Nuevamente las bocinas y los reclamos de los familiares e invitados .(pausa)

Elisa

Estoy segura...!

(Pausa incómoda entre ellos Alberto se aleja de ella lentamente. Los sonidos de afuera se calman... acto seguido escuchamos los autos que se marchan. Elisa se queda sola. Piensa que Alberto se fue con ellos...)

.....

(Música campesina y de la zona de los sueños aparece Don Severino.

Don Severino

¿Niña Elisa, está usted muy ocupada? Con permiso.

Elisa

Pase don Severino, pase, no se preocupe.

Don Severino

Venía a dejarte esta bolsa de frijoles nuevos que a usted tanto le gustan, para que los cocine cuando llegue a San José...

Elisa

¡Frijoles nuevos! ¡Qué rico, muchas gracias !

Don Severino

Así se acuerda de nosotros y le agarran ganas de volver, aunque sea por los frijolitos. *(Elisa se ríe)* Viera que yo también recuerdo los lugares por la panza *(ríe)* Manuela me dice a veces: ¿Te acordás de aquel lugar...? ¿Aquel que queda por el bajo de los Rodríguez? No, no me acuerdo

-le digo yo-. ¡Aquel lugar donde comimos pejívalles rayados! -¡Ah claro, ahora sí me acuerdo! *(riendo)* Y entonces Manuela me dice: ¿¡Ya te acordaste!?! ¡Ves, es que vos tenés la memoria en la barriga!

Elisa *(sonríe y luego cambia)*

Oiga, a propósito de estómago, ¿cómo siguió su chacalincita después del susto aquel con el hervicida que se tomó...?

Don Severino

Ah de lo más bien... Yo siempre le digo a Manuela que fué gracias a usted que esa güila se salvó. Es que aquí cerquita no hay doctor y mientras llegábamos al centro, la güila se nos hubiera muerto. Por dicha usted sabe leer inglés y conoce algo de medicina. ¿De dónde aprendió usted todo eso?

Elisa

Tengo un novio que va ser médico y estudiamos juntos, algo se le pega a una.

Don Severino

Oiga niña Elisa, por qué cuando usted vuelve no se lo trae también a él. De por sí allá en San José deben haber muchos doctores y aquí hace mucha falta uno.

Elisa

Ya veremos don Severino, ya veremos más adelante... por ahora lo que yo quiero es terminar mi carrera y volver

Don Severino

¡Pues nosotros estamos felicísimos de que vuelva! (*pausa*)

Bueno... ya me voy , si quiere le dejo los frijolititos nuevos ahí en la cocina...

Elisa (*devolviéndole la bolsa*)

Sí, gracias...

Don Severino

Hasta luego niña Elisa...(*le extiende la mano, ella le da la suya*)

Elisa

Hasta luego don Severino...

(Don Severino sale por donde entró, la luz cambia, cesa la música. En ese momento se queda por un momento sola contemplando la zona de los sueños)

.....
(Llega por detrás Alberto que se ha quitado su saco y se lo coloca a ella en los hombros. Se abrazan)

Elisa

¿Por qué no te fuiste?

Alberto

Porque te necesito, porque puse todas mis ilusiones en lo nuestro.

Porque creí en vos... porque ahora no tengo adónde ir...

Elisa

Vámonos juntos...

Alberto

No puedo

Elisa

Yo tampoco me puedo quedar...*(pausa)*

Por qué las cosas tienen que ser así a veces... ¿¡por qué !?

Alberto

¿Y me lo preguntás a mí ?

Elisa

¡Sí, a vos ! Yo no tengo todas las respuestas...

Alberto

Sabés una cosa Elisa... yo no podría irme con vos, no tengo tu temperamento. Somos tan distintos...

Elisa

Si.

Alberto

Amo mi carrera.

Elisa

Yo también.

Alberto (*muy sincero*)

Pero lo mío es diferente ... me ha costado tanto llegar adonde estoy que no pienso arriesgar nada, ¿ime entendés !?

Elisa

Te entiendo

Alberto

No tengo las agallas para emprender algo que desconozco... Soy un hombre que busca seguridades: un consultorio , una casa , un carro, una esposa. Yo no veo nada de malo en eso.

Elisa

No, no es malo... ¿ipero tiene que haber algo más !?

Alberto

Claro que hay algo más, quiero ser el mejor médico de mi generación. Quiero una especialidad en el extranjero, nuevas metas, nuevos retos. Quiero una vida decente, quiero comodidad. Y no soy un monstruo por desear todo eso.

Elisa

¡Claro que no!

Alberto

Entonces. ¿¿dónde está la diferencia !?

Elisa

En el prójimo, en que la vida es tan corta que no podemos pasar por este mundo pensando solo en nosotros mismos. ¡Cada uno en su propio nicho, metido en su capullo personal !

Alberto

Pero esas cosas yo no las puedo cambiar, son así. ¡Este es el mundo que nos tocó vivir!

Elisa

¿Y hacia dónde va este mundo que nos tocó vivir Alberto... ?

Alberto

Yo no lo sé... nadie lo sabe.

Elisa

Los seres humanos de este siglo seguirán conquistando el universo, los mares, las estrellas; pero se alejarán cada vez más de conquistar su propio corazón. Jesús, el hijo de Dios, caminó por esta tierra para enseñarnos el amor y no aprendimos. ¡Somos tan jupones que no aprendimos ! ¿Cómo es posible que una mujer que recogía personas en los basureros de la india, siga siendo la excepción y no la regla? ¿Cuántos libros se han escrito sobre el amor !? ¡Y el amor aún no gobierna el mundo ! Los seres humanos de hoy solo piensan en el progreso y en el poder ¿Poder, para aplastar a quién ? ¿¡Progreso para llegar adónde !?... ¡Don Severino, que saca los frijoles por caminos intransitables todavía está esperando ese progreso! Los jóvenes del mundo se matan entre ellos para defender a sus países progresistas y poderosos. ¡Me da asco! ¡Vámonos de aquí Alberto, bajémonos del mundo ahora que estamos a tiempo!

(Elisa comienza a levantarse y a preparar sus cosas para irse. Toma la maleta, se adelanta hacia un lugar como quien mira venir un bus)

¡Vámonos para Villa Jilguero mi amor, vámonos!

Alberto

No , no puedo...de este lado está mi mundo. ¡Aquí esta mi conquista !

Elisa

Yo siento que lo que tengo que hacer, lo debo hacer ahora, no mañana, ¡porque tal vez no haya mañana...

Alberto

¿Entonces te vas...? Obviamente yo no estoy en tus planes. ¿No soy tu prójimo ?

Elisa

¡Claro que sí! ¡Vámonos , allá te prometo que nos casamos !

Alberto

No , no puedo... no puedo...

Elisa

Yo tampoco me puedo quedar...

(El sonido de un Bus que se acerca acelera el pulso de los enamorados. Una luz fuerte empieza a invadir la escena. Ella le hace señas para que se detenga. Alberto se queda congelado, ella avanza hasta él y con todo cariño le da un beso, se dan un último abrazo)

Alberto

Adiós Elisa. ¡Y ojalá que gente como vos puedan transformar el mundo !

Elisa

Gracias Alberto, pero no pretendo transformar el mundo, tan solo quiero cambiar yo, que soy un pedacito del mundo.

(El sonido del bus se acerca cada vez más, la luz cambia y es ahora más intensa, ella corre hacia la zona del sueño)

Voz en la banda sonora

¡Pasajeros a Villa Jilguero, vámonos!

(El bus arranca de nuevo y parte. Alberto camina unos pasos hacia esa dirección y se detiene. Se despide de Elisa. El sonido del bus se pierde y se combina con una música mientras llegamos al apagón)

FIN

.....

Terminal del sueño/de melvin méndez/escrita en el año 1999.