



**UNIVERSITY OF EL SALVADOR
SCHOOL OF ARTS AND SCIENCES
POSTGRADUATE SCHOOL**



PROGRAM:

MASTER'S DEGREE IN TRANSLATION ENGLISH-SPANISH / SPANISH-ENGLISH

TOPIC:

TRANSLATABILITY OF ANAPHORA, CATAPHORA, AND ELLIPSIS IN ORDER TO
KEEP THE ORIGINAL MEANING IN THE TRANSLATION OF THE BOOK *EL
ACARREO* FROM SPANISH INTO ENGLISH.

RESEARCHERS:

CLAUDIA ELIZABETH OSORIO CRUZ

OC06005

CRISTIAN ALEXANDER TORRES MELENDEZ

TM08015

TO OBTAIN THE DEGREE OF:

MAESTRÍA EN TRADUCCIÓN INGLÉS ESPAÑOL- ESPAÑOL INGLÉS

ADVISOR:

M.A. JOSE RICARDO GAMERO ORTIZ

UNIVERSITY CAMPUS, JUNE 2020

UNIVERSITY OF EL SALVADOR

ACADEMIC AUTHORITIES

MSC. ROGER ARMANDO ARIAS ALVARADO
PRESIDENT

PhD RAÚL ERNESTO AZCÚNAGA LÓPEZ
ACADEMIC VICE PRESIDENT

Ing. JUAN ROSA QUINTANILLA
ADMINISTRATIVE VICE PRESIDENT

MSC. FRANCISCO ANTONIO ALARCÓN SANDOVAL
SECRETARY GENERAL

Lic. RAFAEL HUMBERTO PEÑA MARIN
FISCAL OF THE UNIVERSITY

MsD. OSCAR WUILMAN HERRERA RAMOS
DEAN

MsD. SANDRA LORENA BENAVIDES DE SERRANO
VICE DEAN

MSC. JUAN CARLOS CRUZ CUBÍAS
SECRETARY

Dr. RAFAEL PAZ NARVAEZ
DIRECTOR OF THE POSTGRADUATE SCHOOL

MsT. VICTOR MANUEL GONZALEZ RIVERA
COORDINATOR OF THE MASTER'S IN TRANSLATION ENGLISH-SPANISH /
SPANISH-ENGLISH

MsT. JOSÉ RICARDO GAMERO ORTÍZ
THESIS ADVISOR

Acknowledgments

To God:

Firstly, we want to thank God for his guidance throughout the process of this research. His almighty power was our strength in difficult times. We thank you for the wisdom supplied in the process.

To our families:

We also want to thank our relatives for their support and their pieces of advice that were always helpful and encouraging at the right time. They were key elements in the pursuit of this dream.

To Ivonne and Rafael:

Thanks for the love, the support, and for being always there.

Table of Figures

Figure 1 Resolution of Anaphora in the Translation Field	48
Figure 2 Process of the Work.....	71

Table of Annexes

ANNEX 1: *El Acarreo* – Source Language: Spanish 124

ANNEX 2: *El Acarreo* – Target Language: English 136

ANNEX 3: Biography of Carlos Roberto Paz Manzano149

Table of Contents

Authorization	¡Error! Marcador no definido.
Acknowledgments	3
Table of Figures	4
Table of Annexes	5
Table of Contents	6
Executive Summary	9
Introduction	12
CHAPTER I	14
1.0 Introduction	14
1.1 Rationale	14
1.2 Statement of the Problem	17
1.3 Objectives	18
1.3.1 General Objective:	18
1.3.2 Specific Objectives:	18
1.4 Research Questions	18
1.4.1 Main Question	18
1.4.2 Subsidiary Questions	18
1.5 Definitions	19
CHAPTER II	21
2.0 Literature Review	21
2.1 Relationship between Translation and Meaning	22
2.2 Importance of Considering Cultural Components in Literary Translation	23
2.3 Translator's Creativeness in Literary Translation	28
2.4 Characteristics of Literary Translation	32
2.5 Anaphora and its Linguistic Definition	33
2.5.1 Anaphora in the Linguistic Field	35
2.5.2 Elements of Anaphora	35
2.5.3. Anaphora based on a Grammatical Point of View	36
2.5.4 Adjective Anaphora	40

2.5.5 Verb Anaphora	40
2.5.6. Anaphora based on Antecedent’s Nature	41
2.5.7. Anaphora based on the Framework it Occurs	41
2.5.8. Anaphora based on the Type of Reference.....	42
2.5.9. Anaphora based on the Accessibility of the Antecedent	42
2.5.10 Anaphora and its Rhetoric Definition.....	43
2.5.11. Anaphora in the Book “ <i>El Acarreo</i> ”.....	45
2.5.12 Levels of Co-Reference Resolution (Anaphora)	46
2.5.13 Resolution of Anaphora in the Translation Field	47
2.6 Generalities and Definition of Cataphora.....	48
2.6.1 Types of Cataphora.....	50
2.6.2 Perspectives of Cataphora	51
2.6.3 Cataphora in the Book “ <i>El Acarreo</i> ”	51
2.7 Definitions of Ellipsis.....	52
2.7.1 Types of Ellipsis in Spanish	52
2.7.2 Types of Ellipsis in English.....	53
2.7.3 Gapping	54
2.7.4 Verb Phrase Ellipsis	54
2.7.5 Pseudo gapping.....	55
2.7.6 Stripping	55
2.7.7 Sluicing.....	56
2.7.8 Ellipsis and Translation	56
2.8 Translation and its Approaches	57
2.9 The Types of Translation and Translation Techniques	58
CHAPTER III.....	66
3.0 METHODOLOGY	66
3.1 Introduction	66
3.2 Materials	66
3.3 Measurement Instruments	67
3.4 Reliability and Validity	68
3.5 Procedure	68

3.6 Sampling.....	69
3.7 Data Analysis.....	69
Process of the Work:	70
CHAPTER IV: Results.....	71
Codification and Recurrence of Devices	94
Translatability and Meaning.....	95
CHAPTER V	114
5.0 Conclusions and Recommendations.....	114
5.1 Conclusions	114
5.2 Recommendations	116
Bibliography	117
Chronogram	119
Budget.....	121
Annexes	122

Executive Summary

Currently, translation has become an essential practice in different areas due to the need for studying, working, or living in another country. It seems that translation is seen as an economic activity, however, there are many other fields where it becomes an essential element to successfully achieve some objectives, specifically, the translation of texts. This paper focused on the translatability of three devices anaphora, cataphora, and ellipsis to keep the original meaning in a book named “*El Acarreo*”.

First, it is necessary to mention the definition of meaning and translation; once defined, they are framed in the context of the book being studied because they are broad concepts that need to be specific to conduct this research. So, both concepts were clarified to continue the research.

Then, cultural components are inherent in translation. This is because translators need to be knowledgeable about the culture of both source language and target language, which is necessary for the translation of texts like books, poems, or any kind of literary translation- The idea is to transmit the mystery, organization, ideas and the nuances of the original text. In this sense, sometimes the risk of becoming too creative and losing the original meaning is present. The translator must avoid loss of meaning. Original ideas must be kept instead. In this part, it has to be stated that creativeness in translation is not bad, as long as the faithfulness of meaning is preserved by adapting and matching the elements from one culture to the other.

The next element is creativeness in translation which has to be combined with accuracy. Using just creativity is not enough since the real purpose of the translation can be

lost because preserving the meaning of the SL (Source Language) is mandatory. In literary translation, culture and sense are indispensable.

To continue, the definition of anaphora has to be carefully developed from different approaches. In the linguistic approach, translators need to adapt the translation methods according to the type of anaphora they are dealing with to keep the meaning. In the grammatical point of view of the anaphora, the analysis is based on its antecedent's nature, the framework it occurs, the type of reference, the accessibility, and rhetoric. All of this helped to define the role of the anaphora in the translation and preservation of the meaning in the mentioned book.

Moreover, the importance of cataphora is evident because it characterizes the author's style. Due to that fact, careful attention must be paid during the translation process to fulfill the expectations in terms of meaning and originality that has to be kept in the target language. It is also imperative to mention the types of cataphora to apply the most appropriate translation techniques and of preserving the meaning in the translation of *El Acarreo*.

Further, the ellipsis has been defined and classified according to its types. This is an interesting device to be treated in the translation process for its structure in both source and target language. Throughout the research, it was demonstrated how ellipsis behave in both languages and how translators have to deal with it to preserve the original meaning and the natural structure in the target language.

Finally, it is fundamental to mention the approaches of translation. Those approaches help translators to select the most accurate technique when handling literary

translation. Techniques help to configure the ideas properly by using different translation processes. Of course, this is a research proposal that can be improved, however, *El Acarreo* has made its way to the English version and many other people will have access to it through the bridge built by translators again.

Introduction

Literary devices are resources that are important in texts such as articles, stories, research papers, newspaper articles, etc. According to Quizlet's definition (2017), a literary device is a set of literary resources that help to keep one single thematic in a text. These resources are applied by any writer. The use of these devices might vary from one language to another, but in the case of translators' work, it is essential to keep the main idea of the source text. For that reason, these professionals have to know what literary figures stand for and their use.

Besides, it is necessary to question some aspects of translating literary devices. How are these literary resources translated into the target language? Did these devices maintain or lose the main idea of the original text? To what extent the translation of these resources keeps the same meaning of the original text into the target language? All those questions emerge from the fact that every language has a different vision of the world and translators have to deal with a variety of situations that include the treatment of literary devices in the translation practice.

The translation is a process whose goal is to produce a text in a target language with the same idea of the source text. The process to apply depends on the field. For instance, fields like Law might need to translate literally. Nonetheless, in the literary field, devices play an important role to comprehend the ideas. This is due to the message the author wants to transmit. During the translation process, the translator has to do a lot of research to avoid mistakes. The investigation includes the consult of other authors and translators; they also need to interview the authors; sometimes they need to check grammar, literary books, and other resources. Thus, the translation process leads to the production of an accurate text in

the target language, to succeed in this task, the translator's role is crucial to preserve the literary resources, especially in texts that include literary devices that contain the main ideas or meanings.

There are several literary devices to study in translation, in this particular case, this research was focused on anaphora, cataphora, and ellipsis in the book *El Acarreo* (Paz Manzano, 2013) since they are the three most recurrent literary devices in this writing. The success of the version in the target language probably depended on the handling of these three devices. Translators normally pay attention to specific literary resources because not only the style, the main, but also the meaning of the text are traditionally based on them. As a reference, the case of *Tales of Clay* by Salarrué (Rojas N, 2011), *One Hundred Years of Solitude* (Marquez, G. 1971) and *Like Water for Chocolate* (Esquivel, L. 1994) are emblematic; the preservation of certain literary devices helped the reader to perceive the author's main idea. The analysis of some examples in those texts has been taken into account to give the reader a broader idea of what has been done with *El Acarreo*, in terms of translation concerning anaphora, cataphora, and ellipsis, to keep the accuracy of the original text.

CHAPTER I

1.0 Introduction

1.1 Rationale

The translation is a practice that has evolved over the time. In the past, when translating, culture was not as important as it is now; this is preponderant because text originality and culture are usually transmitted through literary devices like cataphora, anaphora, simile, comparison, and others. Before, translation was based on just translating word by word. Nowadays, what is important is the message. It has to be as close as the original one. Literary devices, more specifically, anaphora, cataphora, and ellipsis keep a big percentage of the meaning of a text. Those devices, in the past, did not have the relevance they should have had because they were “just translated”. Due to that phenomenon, in many translations, the meaning changed. Translators know that “meaning” is the most important thing in this field. Originality and meaning of a text depend on how good devices are translated. The better a translator knows the target and source language, the better the quality of translation is.

First, it has been already stated that an anaphora is a word that refers back to other ideas in the text. In literature, anaphora has been treated in different ways. For instance, in *Tales of Clay* (Nelson Rojas, 2016), specifically in the tale "*Semos Malos*", We're evil, to refer to "*Goyo Cuestas*" many devices were used: (anaphora): "*su*", his, possessive adjective; "*el viejo*", The old man, noun group. Moreover, the term "*cipote*", child, has been linked with the anaphoric device "*el muchacho*", the kid. Another example can be found in “One Hundred Years of Solitude” (Rabassa, 1970), where *Melquíades* is referred as "*sus*", his, possessive adjective; "*este*", he, personal pronoun; "*el gitano*", the gypsy, a common noun. As well as the noun "*caballo*", horse, has been referred to as "*agarrándolo*", in this

case, the enclitic “*its*” in the source text has suffered a transformation in the translation into the target text: *its* is a possessive pronoun. Such a structure does not exist in English. In the previous examples, it is possible to identify how translators have dealt with anaphoric references. In the Spanish versions, there is a wider range of words used to refer to something already mentioned; on the other hand, in English, it is simpler. The translators have adapted the references to the target language, and this is not accurate all the time; it seems that to keep the original meaning, it is necessary to have a wider knowledge of the source text, which means knowing the culture, the vocabulary, the register, idioms, and other linguistic elements.

Second, cataphora is a word that refers to another part later in a text (British Council, 2008). This device is generally used to foresee an idea. This device is indeed included either intentionally or unintentionally by writers. If it is English, Spanish, German, or another language, they are included with a purpose: 1) transmit a specific idea 2) transmit that specific idea in a particular way. But, what is the behavior of this device in translation? To answer this question, there is an example in the book “Like Water for Chocolate” (Christensen, 1995), those translators took care of cataphoric devices because they kept the “mystery” when presenting a person, place or a situation in the story of the book. For instance: “the only one who resisted [...] the only one who said the word [...] was Tita”. In the previous fragment, the expression “the only one” has a cataphoric function because, until the end of the sentence, the translator refers to Tita. It is exactly as it is in the original text. Cataphora succeeded! Similarly, “Tales of Clay” supplies examples of cataphora in which the translator used repetitions to keep the originality of the text, even though some translations are not as accurate as expected, it is vital to say that most of the mistranslations are not related to cataphora.

Finally, the ellipsis is the omission of a fundamental element of the phrase (subject or verb) that is self-explanatory (Martín Vivaldi, 2000). It is widely known that in translation, the context plays an important role because it helps the reader to understand the main idea by paying attention to the surrounding words; this is especially true when processing ellipsis. This is a resource that authors use to avoid unnecessary repetitions as well as monotony in the text. Purpose? maintain the text's cohesion; at this point, it is compulsory to explain that: due to the language structure in English, in some cases ellipsis is transformed to maintain the English style, for example, in "Like Water for Chocolate", there is the case of a null subject in the phrase "*Suspendió la batida y tomó el huevo entre sus manos*", in English, it was translated as "Tita stopped beating the cake and took the egg in her hand", this is because some languages (such as Russian, Spanish, and Chinese) "permit sentences without subjects, and they are called 'pro-drop' languages. English, French, and German do not permit sentences without subjects. They are called 'non-pro-drop'" (Perspectives on Pedagogical Grammar, 1994). The same case is presented in "One Hundred Years of Solitude": "*Exploró*", with no subject in Spanish, has been translated into "He explored". However, it is possible to use this structure in English. This is especially useful when translating ellipsis.

Literary devices (anaphora, cataphora, and ellipsis) are words that behave distinctly in translation. Historically, translators have happened to transmit the same idea or message from the original, nevertheless, in the textual environment, they have mistaken. The strategies and processes applied by the translator of some books have been efficient, though. However, there are a lot of details related to culture and style to take into consideration when translating those devices.

1.2 Statement of the Problem

All translator seeks to configure properly the message in another language. This is what professional translators around the world are taking care of because what they have to reach is accuracy and faithfulness regarding the source text. Moreover, being able to get to that point requires a demanding knowledge of both source and target language. Accuracy and faithfulness are reached by putting into practice the translation techniques learned in his/her professional formation. A translation that does not transmit the same idea(s) from the source text IS NOT a translation!

One of the aspects that does not produce the desired message in a translation is the relationship that the text has itself. When translating, it is crucial to understand the text in its totality. Writers use specific ways of setting their ideas, which makes the text more difficult to understand. Three examples of those types of configuration are anaphora, cataphora, and ellipsis. Understanding and translating these three resources (anaphora, cataphora, and ellipsis) could make a big difference in a translation. In this field, these specific resources have to be translated properly and wisely by using the most appropriate translation technique. Many translations of books, articles, etc. have been done; however, they do not transmit the same idea of the original text since the translator did not consider that the devices previously mentioned are crucial when configuring the ideas in the target language, causing an extremely lack of accuracy.

In response to this “meaning” problem, this research proposed to find the best “treatment” of those devices as a tool to be closer to accuracy and faithfulness. Also, finding out the proper translation technique is the key to success. Consequently, translations like “*coche-control*” (self-control) would be avoided. The need of researching

this topic arises due to the necessity of professionalizing, even more, the translation field and for suggesting translation tools to reach the always-desired perfectionism in translation.

1.3 Objectives

1.3.1 General Objective:

- To propose the use of translation techniques in order to maintain faithfulness of the anaphora, cataphora, and ellipsis in the translation from Spanish into English of the book *El Acarreo*.

1.3.2 Specific Objectives:

- To establish the translation techniques that should be used to translate anaphora in order to keep the original meaning in the book *El Acarreo*.
- To determine the translation techniques that should be used to translate cataphora to keep the original meaning in the book *El Acarreo*.
- To find out the translation techniques that should be used to translate ellipsis to keep the original meaning in the book *El Acarreo*.

1.4 Research Questions

1.4.1 Main Question

How should anaphoric, cataphoric, and elliptic expressions be translated to maintain faithfulness in the translation of the book *El Acarreo*?

1.4.2 Subsidiary Questions

1. What translation techniques should be used to translate anaphoric expressions to keep the original meaning of the book *El Acarreo*?

2. What are the translation techniques that have to be applied for the cataphora to maintain the original meaning of the book *El Acarreo*?
3. What are the translation techniques that have to be applied for the ellipsis to maintain the original meaning of the book *El Acarreo*?

1.5 Definitions

To provide the reader with information about some terms used during the entire study, here are some definitions.

- **Anaphora:** it is a device used to refer to an idea or to an element that has been mentioned before in the text.
- **Cataphora:** it is a device used to refer to an idea or an element that takes the reader forward in the text.
- **Ellipsis:** it is a device in charge of omitting a part in a sentence, which is not necessary or it can carry a tacit meaning.
- **Language:** it is a set of symbols, both oral and written, with which people belonging to a determined community can communicate each other.
- **Linguistic devices:** they are resources that are used to call the reader's attention, to emphasize a specific part in the text, or just to beautify the writing.
- **Originality:** Characteristic of a text that makes it unique. It can be its structure, linguistic resources, and/or message configuration, by using different literary devices.

- **Source language:** language from which a document will be translated.
- **Target language:** language to which a document will be translated.
- **Translatability:** the degree of easiness of a text to be translated into another language, by considering grammar, syntax, vocabulary, and semantics.
- **Configuration:** a particular process and system of an author to express ideas in the text for having a particular effect.
- **Resolution:** manner of solving a translation difficulty to get to a specific purpose either an effect or configuration.
- **Treatment:** a process the researchers followed to translate a word, phrase, sentence, or idea to maintain the original meaning.
- **Original meaning:** the main idea of a text that has to be respected in the target language.

CHAPTER II

2.0 Literature Review

So far, it has been discussed how important it is to apply the appropriate techniques to translate linguistic devices. If the translator is not accurate in the translation process, meaning configurations may be lost and there might be interference in the transmission of the ideas or it can be manipulated, which is not acceptable in a translation. The study has been focused on three specific literary devices, plus a description of translation techniques. The linguistic devices that were studied in this research are anaphora, cataphora, and ellipsis. These configurations have been selected since they are the most frequent devices in the book *El Acarreo*.

After careful observation, it was discovered that these three devices provide the text with a special meaning that has to be preserved in an English version of the book. Of course, there are always losses or gains during translation, however, in the case of *El Acarreo*, it is mandatory to maintain a higher level of fidelity regarding anaphora, cataphora, and ellipsis. Those configurations contain the bases of the ideas that the author wants to transmit in Spanish, so the translator has to look for a way to preserve the ideas even if the devices are not used in the same way as in English.

The literature review was focused on the three areas chosen to study the translatability of anaphora, cataphora, and ellipsis to preserve the original meaning in the translation of the book *El Acarreo* from Spanish into English. The first section was addressed research-oriented to the importance of meaning in translation. The second part was a description of the three units of analysis of the research: anaphora, cataphora, and ellipsis. And the last part was related to translation techniques regarding meaning.

2.1 Relationship between Translation and Meaning

Translation and semantics are closely related. First, having a clear definition of translation and semantics is the starting point for understanding the reason for this research. The importance of defining translation and meaning lies in the fact that having a wide concept of these terms can provide a better vision of the purpose of this research.

The Routledge Translation Studies portal website states that translation is

“The product – that is, the text that has been translated.”

Another definition regarding translation is given by Eugene Nida (2009), he states that translation is

“a communication between humans; however, unlike most human literary communication, it is tied to communication between two parties that do not understand one another without the mediation of a middleman – a translator.”

The previous definitions explain that a translation is a product of a complex process and that the mediator between two cultures is the translator. This specialist has the competences to create communication between two cultures that do not speak the same language.

The definition of semantics may vary depending on the focus they are studied; it can be studied from the literary or the translational approach. Some general concepts of this term are:

“Semantics is the study of meaning communicated through language”, (Saeed, 1997).

Similarly, according to Löbner (2002), semantics is the part of linguistics that is concerned with meaning. Lyons (1977) states that semantics is the study of meaning. It is clear that semantics is “MEANING”, but at this point, what is the relationship between translation and semantics? The answer is simple. They are related because semantics, studied from the translational focus, is to get the same meaning that has been inserted in the original text. Words have to be selected in such a way they belong to the same semantic field; for instance, the translation of the word “*cerdo*” into English may have many different ways of translating it. In Spanish, that word might refer to 1) the living animal or 2) the meat of the animal. The thing is that the context can help us to decide what English word is going to be used. It would be “pig” if it is the animal or “pork” if it is the meat of the animal. Semantics applied to translation makes the difference between translating properly, with the correct words, or mistranslating.

Based on the previous statements of some professionals, it can be said that semantics in translation is essential because what translators are looking for in their texts is to keep or maintain the original “meaning”, keep it coherent and faithful to the original text. That is the main purpose of the translation field.

2.2 Importance of Considering Cultural Components in Literary Translation

When translating literary texts like books, poems, etc. the translator is forced to know the mystery, organization, and sense of the configured ideas inside it. Translators many times, forget about the faithfulness to the original text and they end up being so creative that the translation is far away from the original meaning. Being able to “rescue” the original ideas in the translation is what a translator has to bear in mind all the time. Creativeness and faithfulness, in translation, are not the same. They are opposite terms.

Creativeness is just to make sound better a text, but how about the meaning? Including words, explaining, and expanding can be dangerous in terms of meaning because other ideas can emerge. On the other hand, faithfulness is to say what the original text states by doing the corresponding adaptation and getting the fluency permitted by the language that it is translated to (Jandova, 2017). The translator's task would be, in the end, to figure out the elements that contain the structure of the text. Those elements that will permit the text to have the esthetic object in a new cultural context (Jandova, 2017). No translator is allowed to make arbitrary changes in a translation to make the text "more beautiful" or to "make it better" (Jandova, 2017). The first step in the standard process of translation is to read and understand the text (García Yebra, *En torno 127*), reading does not mean that the translation has been done, it is just the first step of the process of translation. All in all, being creative means to make fit the original text in the target language by doing the necessary changes to maintain the same meaning.

Literary translation is an essential mechanism to bridge cultures, however, this is not an easy task because it is known that a faithful and perfect message in the target language and multicultural texts are impossible (Fernández 2012). At this point, the translator has to work and face the challenges to produce an accurate translation and accomplish the main task: be the bridge between two cultures. This activity can pose several problems for the translator. First, most of the elements conforming to literary texts are strictly related to the source culture. They are so unique that there is no equivalent in the target culture. Second, "differences between cultures may cause more severe complications for the translator than do differences in language structure (Nida, 1982)" (Fernández Guerra, 2012). Finally, another difficulty that translators face when working on literary translation is the untranslatability.

To begin with, literary texts are characterized by the use of terms that are exclusively part of the source culture. In the beginning, the term *realia*, applied in 1970 by Vlahnov and Florin, (as cited in Fernández G. 2012) was used to refer to cultural terms, nowadays, according to Cerdá Massó, this word has been used to refer to objects, customs, habits, and other cultural and material aspects, and those uses have an impact in shaping a certain language (Fernández G. 2012). In this sense, the translator has to overthink what the most appropriate technique is to come up with an accurate translation that reflects successfully the author's idea. In *El Acarreo*, this is especially true because there are some terms used exclusively in the Salvadoran culture. For example, the term "*gallina india*" which refers to a hen raised in the countryside without following strict quality control practices what calls the attention is the fact that the egg used to take off the evil eye has to be from a "*gallina india*", this is due to the belief in its curative effects; this is a cultural fact that the translator only gets to know by having a good knowledge of the Salvadoran culture and way of thinking. If the same situation is studied from a grammatical approach, the difficulty varies. In the first one, the adjective is most of the times after the noun: "*gallina india*" (gallina = noun + india = adjective), while in the target language is the other way around "free-range hen" (free-range = adjective + hen = noun), this does not represent the difficulty level of the cultural differences. Grammatical structures are already defined by a given set of rules. Trying to shape cultural background in a phrase means a deep study and knowledge of the culture, which not necessarily mean being successful in accomplishing the task. Some translators prefer to leave words in the original language to make the reader notice that the reading is part of a foreign culture, this is the case of *One Hundred Years of Solitude* by Gregory Rabassa in 1970. A valid solution is when the

translator wants to produce an accurate translation without neglecting neither the cultural component nor the grammatical aspects.

To continue, in literary translation, configurations happen to be unique in the target language, in this case, translators have to find an appropriate translation procedure or technique to transmit the author's idea effectively. For some authors, there are procedures and techniques to solve a translation case, for instance, translators can follow some strategies based on comparative stylistics (Vinay y Darbelnet, Malblanc, Intravaia and Scavée, Vázquez Ayora, Newmark, ...), they can also follow some techniques proposed by Bible translators (Nida, Nida and Taber, Margot), intended to propose a metalanguage and to catalog possible solutions in the task of translation. In the case of procedures, they do not follow a specific pattern. They go mostly with finding a solution not only after careful research but also by putting into practice cultural expertise, experience, and other elements that translators acquire in life. Techniques, on the other hand, offer a specific solution because they are part of the translation process. Besides, there are precise categories that make it easier to select the most appropriate technique. Based on those definitions, in *El Acarreo*, the translator has to decide whether to use a procedure or technique, it is all about the part of the text that has been translated. For example, in the phrase "*iunais estate quietos*" there is a cultural gap since in Spanish, it can be funny for readers due to the word game and also due to the ironic sense that can be appreciated by Salvadorans. For Americans, this can be offensive because they have a different perception of humor, especially if the joke is about their country or their national symbols. In that case, the translator has to be aware of this fact to keep the original meaning and transmit the idea properly. Now, the dilemma is what to use: a procedure or a technique? the answer is "it depends"; if the translator had used a technique, this should have solved the difficulty of

looking for the meaning in the target language, besides, to spare the research needed to obtain the expected results. Differently, by using a procedure, research is imperative considering the importance of knowing both the source culture and the target culture. First, in this specific example, the translator analyzes the meaning of the phrase and determines if it is a word game. Second, in English, people do not make fun of the name of their nation because they are very proud of their country and it would be considered disrespectful.

It was determined that using a technique might lead to loss of meaning or sense of the phrase, for the reason that the only technique that could be successfully applied was the literal translation, which means word by word. As a result of this research, the translator came up with the idea of keeping the phrase and leaving a footnote explaining that it is an expression understandable in Salvadoran Spanish, not interpreted as offensive but funny.

To finish, when working on literary translation, untranslatability might appear on the map. It is necessary to understand what can be considered as untranslatability. According to Santoyo, García Yebra, and Yifeng, untranslatability is when we work on texts with terms that are so culture-bound and culture-specific as to defy translation (as cited in Fernández G. 2012). In texts such as poetry, narration, tales, legends, and other documents expressing oral tradition, it is common to appreciate terms that are unique and typical from the culture in which they have been originally written. When facing these situations, translators have to look for a way to transmit the author's idea, even if the term does not exist. In other words, they have to deal with the untranslatability so that the original message is understood, in this sense, translators can apply different techniques such as equivalence, calque, borrowing, and others, however, they might need to "invent" the term. It is a decision that has to be carefully made since it is not about writing a random term, it is about creating a word by putting into practice a body of knowledge including

word formation, understanding of the target culture, grammatical expertise, and, of course, literature studies. When translating *El Acarreo*, people realized that even though it is widely known that proper nouns are generally not translated, there are some examples where culture plays an important role to keep proper names in its original, for example, the name "Guazapa". If the translator looks for an exact translation in English, he will not find any, furthermore, the term is strictly bound to Salvadoran culture, since it means "río de los guauces" (river of Black-crowned night herons), a term that is widely used by people living in that place. Another reason why the translator kept the original name is that, culturally, this place is very important because, during the Salvadoran Civil War, this place was emblematic for both guerrilla and military forces, in other words, it represents Salvadoran history. Finally, due to the Salvadoran origin of the book, the public needs to be aware of the original writing because Salvadoran writers are not frequently translated into English and this is an excellent opportunity to let people know Salvadoran literature by conserving an eye-catching word that reflects the origin of the book.

2.3 Translator's Creativeness in Literary Translation

Creativity is an interesting character that is widely appreciated in the working environment, however, when translating, being creative is not enough. Even though this characteristic is important for translators, it cannot be applied by itself to produce a good translation: it has to be combined with other elements such as accuracy. Also, it is necessary to take into account that literary translation goes beyond the traditional process of transmitting a message from the source language to the target language. Translators have to be able to fully understand and transmit language, culture, and sense. It is the purpose of

identifying the "master" meaning which will provide the translator with the most accurate idea of the text.

First, language is the basic unit of translation because the translator has to understand the text as an artistic fact (Jandová, 2017). The importance of knowing both the source and the target language is not only to prevent the public from having a distorted idea of the author but also to avoid them a lack of essential ideas when acquiring necessary theoretical-literary knowledge. Mastering both source and target language is also to be aware of the variety of meanings of a word. This is because, as defined by Levý "*translation mistakes can be caused due to the polysemy of the words or due to different erratic associations provoked by the linguistic material*" (as cited in Jandová, 2017). Another point here is research, for example, in the book *El Acarreo* the translator finds the word "*lumpen*"; if the word is unknown for the translator, they could be tempted to translate to something related to light due to the similarity with the Latin root "lux". At this point, it is needed to double-check meaning and do research to avoid a translation mistake. In this specific case, what the translator considers the most appropriate research method is to talk to the author, by doing so, the translator makes sure that the term "*lumpen*" has the same meaning in both Spanish and English.

Another point to consider in literary translation is culture. It is important to mention that reading the text from the beginning is essential to fully understand the text to be translated. This is obvious since it is part of the translation process, but as stated by de la Cuesta, L. the aim of reading carefully the text is to adjust linguistically and culturally the text taking into consideration its final recipient and also to keep as much as possible both the ideas expressed and the way they have been expressed (as cited in Barahona, 2017). Culture is all that men do, this gives the translation a wide action field which the researchers, in this case, have reduced to literature. In general, translation plays an important role in bridging the

gaps between different cultures and nations. Literary translations in particular help reach a universal culture on common ground (A. Hassan, 2011); that is why reading means to understand the author's ideas, then to understand the way they express them, of course, it implies the knowledge and fluency in both source and target languages because it allows translators to get the finest details about the sense of the writing. It means phrases, colloquialisms, configurations, and other elements that characterize the style of the author. Furthermore, it helps to deal with the register since this is an important element that shows the culture of a nation, for instance, if it has been written or targeted to a formal or an informal context, it is necessary because the beauty of a text can be completely lost or misunderstood as a result of an inappropriate translation. The main purpose is to keep the original meaning and style as much as possible. The social context in the time the text has been written is also another detail to consider because as a translator of evolving languages, words have different meanings as time goes by, for example, in the 30s, the word "mouse" probably had the common meaning of an animal while nowadays people know that it is also a technological device. In fifty years the term will probably have another connotation because that device is not widely used anymore, it has been substituted by pads, touchscreens.

In El Salvador, books written in the subsequent years to the 30s and 80s are expected to talk about war since a civil war occurred in this country. As a result in *El Acarreo*, it can be appreciated a context in which people lived in poverty due to the migration caused by the social conflict. Another mark is the names and expressions used to refer to some places like in the case of "*lucha de clases*" (class struggle) referring to the terms used in the University of El Salvador. Especially, during the 80s to refer to the fighting of injustice toward people with no privileges due to their belonging to the working class (another term widely used at that time).

Finally, when talking about sense, it is mandatory to see the text as a piece of literary art, to do that, the translator has to read the text repeatedly, but this time they have to pay attention to its structure. The possibility of a literary translation depends on the possibility of understanding the work to be translated. García Yebra states that comprehension is not translation yet, but it is the first step, the previous step of the translator (as cited in Jandová, 2017). That is the case of *El Acarreo*, the translator read the text and identified how anaphora, cataphora, and ellipsis are the three configurations the author used the most. On this basis, the translator has to be careful to apply the appropriate technique, allowing to preserve the meaning contained in the original text. Another element the author used in the book to highlight the sense is the type of register. According to Reid et al., the language varies with its function led to descriptions of "varieties of language use", referred to as registers (as cited in Trosborg, n.d.) In this context, Halliday, McIntosh, and Strevens mentioned that registers refer to a set of styles that are typically used in occupational fields, like religion, legal documents, newspaper reporting, medical language, technical language, etc. Here the literary language can be included and it can be also said that it varies depending on the author. This leads to the relationship existing between grammatical choices and rhetorical functions because when the translator works on the text once, it has been properly understood, they are going to be able to choose the appropriate register and word to transmit the original message. In *El Acarreo*, the author used an informal register due to the cultural component. They are stories that took place in El Salvador and they express experiences between families and friends, so an informal register is a must to catch this part of the Salvadoran's folklore.

In short, creativity is characteristic translators have to develop when translating literary texts, however, it is important to combine it with deep knowledge of the literary field. To get to that point, translators have to take into account the language, mastering both the

source and the target language. Then, they have to take into account the culture, because the misunderstanding of the cultural components leads to an "illusion of a translation" (Jandová, 2017). To finish, the sense plays the main role in terms of literary translation to get to understand the sense of a literary work, the translator has to read it carefully and look for elements such as configurations, style, and register so that the grammatical choices are appropriate to preserve the original idea of the author. By putting into practice those principles together with their creativity, translators will accomplish their task of being a bridge between different cultures.

2.4 Characteristics of Literary Translation

Literary translation is a type of translation that is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual, and intuitive writing of the author. Literature is differentiated by its aesthetics.

The “aesthetics” in translation has been little studied. Consequently, this aspect has not been taken into account because professional translators consider those configurations as unoriginal.

According to Belhaag (1997), there is a set of characteristics of literary translations, these characteristics are oriented to explain the function of words or expressions in a text:

1. Expressive
2. Connotative
3. Symbolic
4. Focusing on both form and content
5. Subjective
6. Allowing multiple interpretations

7. Timeless and universal
8. Using special devices to 'heighten' communicative effect
9. The tendency to deviate from the language norms
10. Anaphoric reference
11. Cataphoric reference

Moreover, literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech, etc. (Riffaterre, 1992). The tenth and the eleventh categories were created by the researchers due to the lack of a characteristic describing the phenomena in the analysis of the text.

2.5 Anaphora and its Linguistic Definition

Anaphora is a device that is used by writers consciously or unconsciously in a written composition, it comes from Greek and it means *-ana*: back; *-pherein*: to carry. It is needful to have the support of experts' opinions and/or studies they have carried out regarding anaphora to know and understand its meaning. To have a general notion from different perspectives will help to have a clearer and wider idea of the device in question. In translation, the message is configured by the author in such a way (linguistically or literally) every detail count to have the expected effect. Finally, distinguishing and determining the dimensions of this device will supply an advantageous panorama of anaphora. Nevertheless, definitions from experts are the starting point of the research process.

A lot of experts have a different definition of this device, but anaphora is defined as a device that permits to go back to a term or idea that has been already mentioned in the

text. Thus, it is possible to relate ideas and add coherence to the message. These experts state that this device has mostly a referential function. Furthermore, they consider that anaphora has some unique properties; three of them are background dependence (relation of ideas in the text), sort of antecedent (linguistic expressions, pronouns, etc.), and placement of antecedent (always before).

Similarly, Gardelle L. (2012) states that anaphora is a correlational link that the text has. That element leads to an understanding of other linguistic resources. In other words, there is always a set of previous elements, also known as antecedents. Gardelle L. (2012) considers that there are types of anaphora: “coreferentiality, association, resumption, and involve nominal, verbal or adverbial elements”.

Likewise, Levinson S. (1987) describes anaphora as:

“ A phenomenon whereby one linguistic element, lacking clear independent reference, can pick up reference through connection with another linguistic element. Stated thus it is obvious that anaphora is perhaps primarily a semantic and pragmatic matter [...] “

Again, Levinson S. (1987) insists on the referential part as a linguistic mechanism of connection between ideas. This author adds that this is applied to keep one single semantic sphere, to not to bounce in different concepts in one single text. Not only that but also, he recognizes that there is a dependence between elements. This dependence makes more coherent the written discourse.

Finally, anaphora is defined as a link between the “referentially dependent element” and the “antecedent” from where the dependent part takes the meaning from. For example, in the following sentence: “**The teachers** left because **they** were so exhausted!” “**They**” has a specific meaning because “**they**” takes the reader back in the text.

All in all, the authors cited previously have supplied definitions of anaphora in the linguistic sphere. There are similar aspects, definitions, and descriptions about anaphora. These linguistic experts share some elements, but what is notorious is the classification of anaphora because every author has adapted the meaning of this device to their field. What can be inferred is that the four of them see this device as a referential linguistic resource to take the reader back in the text.

2.5.1 Anaphora in the Linguistic Field

The concept of anaphora is wide; it is even more in the linguistic field. Peral J. (2001) presents, in his doctoral work, a categorization of anaphora. The aforementioned classification has been included in this research because the author presents details of anaphora that are not commonly explained by translators or writers in general.

There are surely mechanisms to translate this linguistic configuration. The translation methods to apply depend on the type of anaphora the translator is exposed to. Another important aspect is to identify the type of anaphora in the source text to keep the same meaning and to get a good quality in translation.

2.5.2 Elements of Anaphora

Anaphora is not just a single word; it is composed of elements. Its elements are two: “referent” and “antecedent”. Each of them refers to different dimensions in the text. For instance, According to Brown and Jule (1983), a *referent* is the mental image that people have of things, that is to say, elements that evoke something or someone inside the text. Then, the *antecedent* is the linguistic illustration of things, in other words, it is the word itself. These two elements are important because anaphora is about “reference” so that a referent and antecedent are needed for anaphora to occur in a text.

Martinez-Barco (2001) explains that reference or co-reference has to do with a symbolic relationship regarding the object it represents, but Barco divides the co-reference into two: endophora and exophora. The former is divided into anaphora and cataphora, depending on the relationship in the text, backward (anaphora) or forward (cataphora). And the latter refers to an extra-linguistic object. In this subdivision, culture has an important role because the reference may vary depending on the cultural knowledge of the reader more than the text's characteristics.

2.5.3. Anaphora based on a Grammatical Point of View

Peral categorizes anaphora in pronominal anaphora, adjective anaphora, and verb anaphora. The previous categorization belongs to a grammatical point of view. The pronominal anaphora is divided into subject, object, reflexive, reciprocal, demonstrative, and possessive pronominal anaphora.

Pronominal anaphora as a subject represents a person, animal, or object, this is the simplest form of this device. The element with this function can be identified easily because generally, the linguistic resources of pronominal anaphora are: *I, you, he, she, we, and they*. In English, they are personal pronouns, undoubtedly, these words have the function of subjects in sentences because of their position. Pronominal anaphora goes beyond; the subject refers to another element, or in some cases, a proposition.

Example 1:

1.a "Robert es muy impredecible cuando toma sus decisiones. Cuando está estresado, debe dormir para reducir el estrés."

*1.b "Robert is very unpredictable when making his own decisions. When **he** is stressed, **he** must take a rest to cope with stress."*

In example 1, in the translation, the personal pronoun “*he*” appears twice, even though in Spanish appeared only once. The reference is clear, because “*he*” refers to the subject “*Robert*”. Pronominal anaphora is the easiest one to treat. When translating from Spanish into English, the translator has to identify the antecedent because there must always be a subject in the English language.

The second type of pronominal anaphora is *object anaphora*. Grammar divides “object” into two types; direct and indirect object. Both of them can be represented by people, animals, and objects. Similarly, in the case of anaphora, the most common linguistic resources to represent (direct and indirect) objects are object pronouns: *me, you, him, her, it, us, them*. Object pronouns in some languages are placed before or after a verb. If they appear after a verb, they are called “**enclisis**”. On the other hand, if they appear before a verb, they are “**proclisis**”. The proclisis phenomenon does not happen in English, because objects, either direct or indirect, are placed generally after verbs. For instance:

Example 2:

2.a “*voy a repararla [la computadora] mañana por la tarde*”

2.b *Tomorrow afternoon, I’m going to fix **IT** [the computer].*

In the previous example, it is notorious that between English and Spanish there is an equivalence of enclisis. Nevertheless, according to Shlonski, U (2003), proclisis is a grammatical phenomenon that occurs commonly in Spanish, not in English. Proclisis becomes an enclisis in English which is sometimes a challenge for translators.

Example 3:

3.a “***La** [canción] cantaré para que **le** guste*”

3.b “*I will sing **it** [a song] for **her** to like **it**”*

In example 3, the antecedent “*la*” refers to “a song”. In Spanish, the antecedent was placed before the verb “*cantar*”. On the other hand, in the translation, the sentence was grammatically modified because the proclisis (*la and le*) was undone. This structure remains exclusively for the Spanish language. Finally, in example 3.b “her” appears due to the strict grammar rules that English has; the subject is a part of speech that cannot be omitted. Moreover, “*le*” in Spanish can refer to a boy or girl, however, in English, it must be specified to whom or what that linguistic resource refers to.

The third type of pronominal anaphora is *reflexive anaphora*. English and Spanish do not share the same type of linguistic resources, but similar. Reflexive pronouns in Spanish are “*me, te, se, nos, se*”. On the other hand, reflexive pronouns in English are *myself, yourself, himself, herself, themselves, yourselves, and ourselves*. There is a level of equivalence between the two languages. However, in both languages, these resources do not have the same use. For instance:

Example 4:

4.a. “*Me levanto muy temprano todos los días*”

4.b “*Every day, I get up very early*”

For example 4.a, *me* is a reflexive pronoun, but in English any reflexive pronoun has been used because the verb *wake up* contains the pronominal meaning, that is why in this case no reflexive pronoun is used.

Example 5:

5.a. “*Ella se hirió con el cuchillo cuando cocinaba*”

5.b. “*She cut herself with a knife when she was cooking*”

Reflexive anaphora in Spanish tends to be a linguistic configuration more common than in English, but there is always a referent that sends the reader back in the text. In example 5.b. *Herself* refers to the personal pronoun *she*, but in Spanish, *se* refers to *ella*.

Demonstrative pronouns are other resources of anaphora. In Spanish, there are many demonstrative pronouns like *este, esta, estas, ese, esa esos, esas, aquel, aquella, eso, aquello*. These words are vital to refer to something or someone that was mentioned before in a text. Spanish has been privileged with several demonstrative pronouns. English has only four of these pronouns *this, that, those, and these*. The use of these pronouns in both languages is similar. They indicate proximity or distance or they can take back an idea in a paragraph.

Example 6:

6.a. “*Estudiar es esencial en la vida. Ésto nos hace grandes*”

6.b. “*Studying is essential in life. This makes us big*”

The previous example illustrates how demonstrative pronouns work as a reference, with these elements, anaphora emerges one more time. This type of pronoun is a resource to go backward in a reading.

Possessive pronouns are those elements that express possession, to whom something belongs to. Since they are pronouns, they replace an element in the text. This could be a challenge in the translation field because in Spanish “*los suyos*” can refer to *he, she, you, they*. English is not that ambiguous; grammatical rules must be respected.

Example 7:

7.a. “*Esas maletas son las suyas*”

7.b. “*Those suitcases are his/hers/yours/theirs*”

In example 7.b., there are many possibilities because it is OBLIGATORY in English to define to whom the suitcases belong to. It must also be specified in Spanish to avoid ambiguity. It would be necessary to go back in the text to understand the idea properly, in that way, the correct option would be chosen to keep the same meaning.

2.5.4 Adjective Anaphora

According to Peral, anaphora can be found in adjective phrases. This type of anaphora occurs when a noun is omitted and an adjective is used instead of it. Undoubtedly, the adjective refers to something or someone aforementioned. When translating, adjective anaphora is replaced by *one-anaphora* in English.

Example:

“Yo quería comprar la camisa roja, pero mi papá me compró la verde”

“I wanted to buy the red shirt, but my father bought me the green one”

One anaphora is the “resolution” when dealing, in translation, with adjective anaphora. *The resolution* gives the same effect in meaning and probably style in both languages.

One-anaphora can also be used when having a *number anaphora*. For example:

“La primera nota fue mala aunque la segunda fue la peor”

“The first grade was bad, but the second one was worse”

2.5.5 Verb anaphora

Peral in his categorization defines verb anaphora as a substitution of an element or group of elements by a verb, referring to the replaced part. The author also differentiates this type of anaphora with ellipsis because **it is a simple omission that does not refer to anything, and verb anaphora refers to something in the text.**

Example:

*“Debo justificar mi ausencia. Para **hacerlo**, debo presentar un documento.”*

*“I must justify my absence. **To do so**, I must hand in a document.”*

2.5.6. Anaphora based on Antecedent’s Nature

Asher (1993) categorizes anaphora into two: individual anaphora and abstract anaphora. This categorization is based on the type of antecedent it occurs. Usher proposes these two types of anaphora because, according to him, this resource could refer to a visible or invisible element inside the text, or either out from it.

Individual anaphora is a type of reference whose element is a concrete object. The antecedent corresponds syntactically to a noun phrase. This occurs in concrete objects like chair, table, car, building, computer, etc.

Abstract anaphora is simply a reference to an object, events, facts, or propositions (a complete idea). For instance, love, truth, lies, friendship, pain, cold, badness, anxiety, nervousness, kindness, etc. The referent can be a verb phrase. It is important to remark that it can be a *verb phrase*, not a single verb. A verb accompanied by other words is needed.

2.5.7. Anaphora based on the Framework it Occurs

The framework where anaphora occurs is defined by the specific micro-place where anaphora appears. According to Peral J. (2001) states that anaphora can appear in two places: within a sentence and between sentences. This type of grouping analyzes anaphora strictly inside the text because it focuses on its position.

Anaphora within a sentence is when the anaphora (referent and antecedent) are in a single sentence. On the other hand, when *anaphora is between sentences*, it is considered as

a “mechanism” of text cohesion (linguistic instrument). It contributes to preserving the importance of a part in the text previously established through connectors.

2.5.8. Anaphora based on the Type of Reference

According to Allen (1995), he divides anaphora in two: *profound* and *superficial anaphora*. Each of them refers to totally different aspects. The first, profound anaphora is a reference to an object that has been already mentioned previously in the text. The second one, *superficial anaphora* is a partial reference aside from the “real” antecedent. A new object, that has not been explicitly presented before, appears and that element is related to other elements already mentioned in the text.

2.5.9. Anaphora based on the Accessibility of the Antecedent

Rico (1994) states that anaphora can be divided by taking into consideration the easiness with which the antecedent can be accessed. This division is a linguistic-centered approach since this anaphora can be described as morphosyntactically, semantically, and pragmatically.

Morphosyntactic Anaphora is a textual relationship whose antecedents can be noun phrases, verbs, verb phrases, and sentences. This type of anaphora includes “micro” and “macro” linguistic structures. That is to say, it can be in a simple verb or in one complete idea expressed in a phrase or sentence depending on how the author configured the anaphora in the written discourse.

Semantic Anaphora is a method that dips into strategies to have a cohesive text. These strategies are a) **synonymy**: words having a similar meaning; b) **hyponymy**: words

referring to a general category; c) **meronymy**: part-to-whole relationship (Nordquist, 2018); d) **holonymy**: whole-to-part relationship.

Pragmatic Anaphora is another type of textual relationship, but in this case, the reader can link the antecedent with objects or ideas out from the context. In other words, it is mostly linked with the reader or speaker rather than sentence meaning. The reference and meaning can be determined by the use of the language of the reader.

All in all, this categorization of anaphora presented by Rico (1994) is the answer to the following question: *how easy is to access the antecedent in a text?* As Reco explains, this grouping is linked to morfosyntaxis, semantics, and pragmatics.

2.5.10 Anaphora and its Rhetoric Definition

The second viewpoint where anaphora can be studied is literature. The literary perspective is different from linguistic focalization. Translating literature is one of the biggest challenges a translator has because finding a way to translate this specific device and maintain the original meaning, at the same time, is a hard and time-consuming task. However, to deepen into this specific affair, the first step is to define how anaphora works in the literary field.

Almost all dictionaries, writers, and websites define literary anaphora as a repetition of a word or expression at the beginning of a verse. The following examples contain literary anaphora, a sort of repetition:

Example 1:

Green Eggs and Ham

By: Dr. Seuss

I do not like them in a box.

I do not like them with a fox.

I do not like them in a house.

I do not like them with a mouse [...]

(Retrieved from: writeprofessionally.org/portfolio/wp.../3059_A3_example.pdf)

Example 2:

Tintern Abbey (By William Wordsworth)

“Five years have passed;

Five summers, with the length of

Five long winters! and again I hear these waters...”

Example 3:

I have a Dream

(By Martin Luther King Jr.)

“Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.”

In the previous examples, there is a repetition of a word or phrase at the beginning of every verse. In literature, anaphora provides the text of rhythm to make the writing more readable and easier to retain. In addition, anaphora furnishes the reading of creative and magical effects, which is a special characteristic of literature.

2.5.11. Anaphora in the Book “*El Acarreo*”

It is mandatory to mention that anaphora is the deliberate repetition of the first part of the sentence to achieve an artistic effect (Literary Devices, 2017). This is especially true in *El Acarreo* because this device allows the author to keep a particular style throughout the writing. According to Edward L. Keenan (1993) in his article *Identifying Anaphors*, mentions that not in all languages is possible to identify anaphora at a simple glance, nevertheless, he proposes that some “affixes” can be helpful to do that because in general there are no changes of those “affixes” with the noun class. He calls them *theta affixes*, so the distribution of anaphors and their antecedents is conditioned by the presence of *theta affixes*.

In *El Acarreo*, one of the main characteristics of the book is that there are unknown people, but as the texts continue, the reader does not find the same person with the same name, what the reader finds is references (anaphora) to the original person. What makes people understand what the author is talking about is precisely the “affixes” used to state whether the person is a masculine or feminine character, singular or plural, etc.

In the case of the book, *El Acarreo* belongs to Salvadoran literature. The author, Paz Manzano, has a particular way of putting ideas together by using anaphora. The literary devices found in the book are several. In all the chapters, anaphora plays an important role because in almost all the paragraphs there are anaphoras. For instance, an extract of chapter I: *The Profession*.

... Se llama **Delmy** y tiene año y medio, ayúdel**a** por favor. Después del tratamiento médico, **la** remitió al hospital donde **le** harían más exámenes. La madre agregó: — No será que **le** hicieron ojo...

Example, taken from chapter IV: *The Barrel*:

...Cuando **Marielos** le quitaba el musgo, acostaba el barril y le decía a **Delmy**, quien siempre observó el oficio de la casa: Metete **hija** y pasá el paste al final. **Ella** dirige a **la niña**: de este lado **hija**, y **le** tocaba el hombro izquierdo. Ahora de éste, tocándole el hombro derecho. A **sus** tres años, juega y ayuda a **su madre**...

Example, taken from chapter XII: Matilde's Family:

... **Matilde** hizo historia en *La Esperanza*. Rosa la segunda hija, y la nieta universitaria **la** acompañaron en la casa ampliada con la ayuda de **sus** hijas lejanas. En esa casa murió **su** madre, doña **Juana**, **la mujer** valiente...

As presented in the previous examples, anaphora appears in almost every paragraph in the book. Also, in some cases, the author refers to people or situations that were mentioned in chapter 1 or 2. To understand the stories, it is crucial to know to what or whom a single “la”, “le” refers to. Not only to understand but also to translate because if the translator does not get the idea properly, the product might be a translation with a lot of inconsistencies.

Finally, sometimes, some paragraphs introduce not only one referent but several. That phenomenon represents the most difficult part when translating. Confusions may emerge due to the abundance of characters in the chapters. The book *El Acarreo* contains a countless number of anaphoras, in which the meaning lays down.

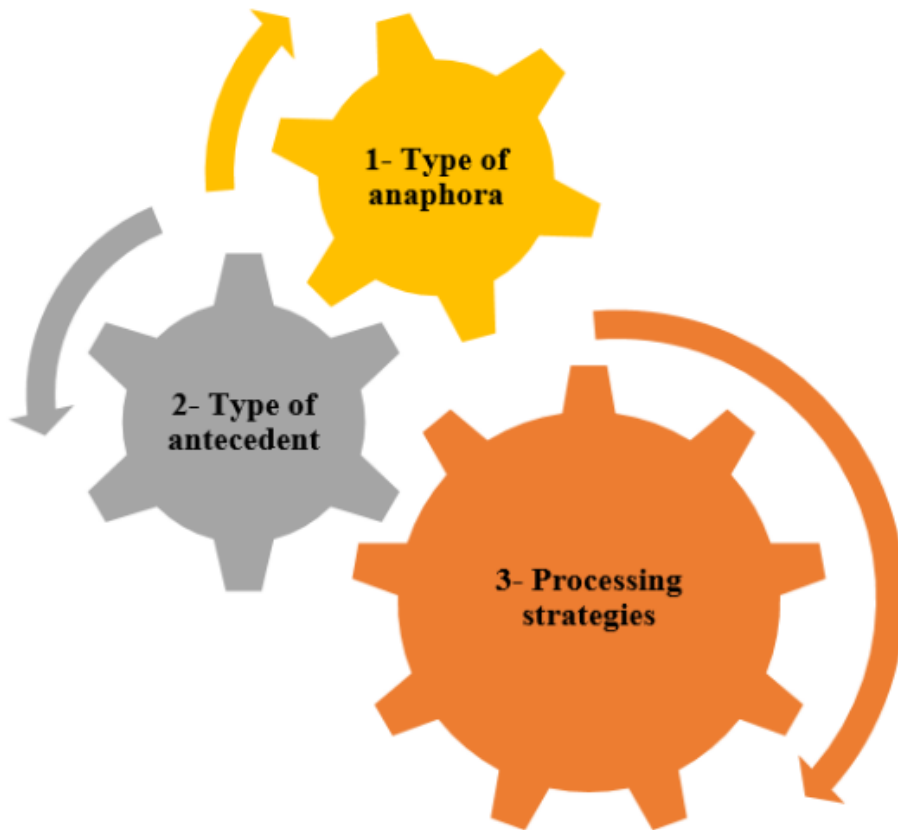
2.5.12 Levels of Co-Reference Resolution (Anaphora)

Garrod (1994) proposed that co-reference resolution may happen in two levels: 1) bonding and 2) resolution. Each level occurs in different environments. Bonding happens when there is a

relationship between a pronoun and one or more possible antecedents in the text. Resolution may happen when a reference is properly made and it is accurate in terms of meaning.

2.5.13 Resolution of Anaphora in the Translation Field

Based on Rocha's probabilistic theory of antecedents, a resolution process to translate anaphora has been proposed as a solution to keep original meaning when translating:



In the previous chart, a process to take into account when translating anaphora is presented. It comprises 3 steps that are detailed below:

1- Type of anaphora: in this step, the translator has to classify the anaphora he/she is dealing with. For instance, pronominal anaphora, adjectival anaphora, verbal anaphora, etc.

2- Type of antecedent: in this step, the translator has to determine if the antecedent is implicit or explicit. Implicit means that the antecedent is easy to detect in the text, the linguistic resource is represented physically in the writing.

3- Processing strategy: this is the third step. This is the time when the translator has to find a way to “heal” the “illness” of anaphora, of course, anaphora is not considered as a problem, but as a challenge to treat wisely to keep the meaning of the original text. A translator can find the “cure” of anaphora in translation techniques like adaptation, transposition, modulation, naturalization, etc.

2.6 Generalities and Definition of Cataphora

It is important to study cataphora and its implications in translation. Cataphora is the co-reference of one idea with another expression that follows it, the next sentence provides the needed information for the interpretation of the preceding one (Abdellah, 2007). Based on the previous definition, it is simple to determine the function of cataphora in a text. In translation, it is compulsory to determine the function it has. For sure, it is considered a complement that translations need to preserve the meaning of the source language to be faithful to the ideas. Cataphora supplies a big degree of originality because it is part of the writer’s style. The way this device is treated gives the product (translation) the reliability it needs to fulfill the expectations regarding meaning and originality in the target language.

The function of cataphora is to announce something coming in the reading to give the audience a little mystery and engagement in the text. For instance, in the sentence:

*If you need **one**, there's a towel in the top drawer,*

The translation into Spanish would be:

*Si **la** necesitas, está **una toalla** en la primera gaveta.*

In addition, Radoslava (2015) explains in her study called “Cataphora, backgrounding and accessibility in discourse”, cataphora cannot be restricted to backgrounded parts of texts. Another study done by Belhabib (2003) reviewed the fronted structural elements, including fronted pronouns (cataphora) in the language of poetry in Arabic. He found out that the language of poetry is more restricted than prose. Most of the cohesion and coherence devices used in prose can be used in poetry; cataphora occurs more in poetry than in prose because this device provides some of the rhetorical purposes in poetry. In translation, that cohesion and coherence are important when putting a message in the target language.

The characteristics of cataphora in translation are important to be discussed. Cataphora seems to be an insignificant part of a text, nevertheless, it is a device that supplies meaning and style. Translation becomes more reliable when this device is treated properly. Now, the main purpose is to know how to translate this linguistic configuration to maintain the originality of the text. Harris and Bates (2002) proposed that: “backgrounding enables writing to deviate its predetermined function of getting back to a stated discourse.”

The previous statement explains that cataphora could be considered as a deviation in the text. That idea is not completely true because a “deviation” in translation would be the introduction of a new topic or something that has not been stated previously in the source text. Consequently, cataphora is more than that because, in the text, it has been configured

to make the message more understandable. The role of cataphora in the translation field is prominent because more than a deviation or a device (according to some authors), it is a way to connect a specific idea in a pool of ideas inside a text.

2.6.1 Types of Cataphora

Cataphora, as explained before, is a reference to something that will be mentioned in the text. However, Moreno J. (1986) divides this linguistic device into two types: *within sentences and between sentences*.

Within sentences is when the reference is inside a single set of words or propositions. This means that there is a linguistic element that links one part of the sentence with another in the same proposition. For instance, in the example given by Moreno J. (1986):

*They expect **it** of you that **you cooperate**.*

*I take **it** upon myself to **fix the lamp**.*

In both examples, *it* notices that something else is coming. Undoubtedly, there is a co-reference between *it* and *you cooperate*. The main characteristic of this type of cataphora is that it occurs in one single sentence.

Between sentences is the same type of reference (forward), but the difference is the environment where it occurs. This type of cataphora is found in a wider field between sentences. Propositions that sometimes are connected by resources of coordination, subordination, or sometimes just by punctuation. For example:

*I would never have believed **it**. They've **accepted the whole scheme**.*

The example illustrates anaphora between sentences because it has a forward referent and it is not one single sentence, it is split into two by a period.

2.6.2 Perspectives of Cataphora

Cataphora can be studied from a specific perspective. Gordon and Hendrick (1998) have proposed a theory of discourse in which it is stated that some linguistic elements like pronouns and proper names have distinct characteristics. For instance, if the reader finds a linguistic element that introduces a new element in the text, probably, the first thing he/she will do is to look for a proper or common noun in the next lines, to link the ideas for them to be coherent. In addition, pronouns are the linguistic elements that are commonly used to construct cataphora. They have the “power” of moving forward the sequence in the text.

The cataphoric effect pretends to make the reader link the cataphoric element with a noun or proper noun.

Example:

When **she** wakes up, **Marjory** prepares her breakfast.

After **they** run, **Paul and Fabiola** drink a lot of water.

2.6.3 Cataphora in the Book “*El Acarreo*”

This cataphoric resource is one of the most applied in the stories of the book “*El Acarreo*”. After having analyzed story by story, the recurrence of anaphora is evident even in every paragraph. Containing, in many cases, a complete idea or ideas to comprehend the whole story, this is the reason why it is positioned in the top three of the most important linguistic resources.

An example of this phenomenon is the chapter 1: The Profession.

“... Marielos no tuvo palabra contra el doctor el día que le dijo: ya ves que solo la ciencia puede curar...”

The cataphoric reference is found in “que le dijo”, plus column (:). The message uses two resources to configure the cataphora.

2.7 Definitions of Ellipsis

Ellipsis is a device that consists on omitting a part in a sentence because this part is redundant or unnecessary in the text to express an idea in a phrase or sentence. The parts that can be omitted can be nouns, verbs, and clauses. Even though there are grammar omissions, sentences are grammatically and semantically correct; they are called *Elliptical Sentences* (López, S., Gómez F., & Nieva, S. (2009)).

Phillip, C. & Parker, D. (2013) defines ellipsis as information that normally should be included in a sentence, but it IS NOT explicitly included. However, that lack of information is recovered semantically or syntactically in the sentence itself. These authors consider the surface meaning elided but it is adhered to in a profound perspective.

Finally, Johnson, K. (2008) states that ellipsis is a phenomenon that has to do with backward reference (anaphora). The author explains that ellipsis looks for an antecedent in the sentence, and it finds it inside the text. That statement is not true, because anaphora and ellipsis are two completely different devices; anaphora gets the reader back in the text, and ellipsis, in general terms, is just an omission.

2.7.1 Types of Ellipsis in Spanish

Spanish is a language that is rich in structure, grammar, and vocabulary. The number of linguistic resources Spanish has is broad. Those resources include linguistic and literary devices. However, ellipsis in Spanish is understood as the absence of a part in a sentence. By deleting such a part, the message does not lose meaning. In Spanish, there are two types of ellipsis: nominal and verbal ellipsis.

Nominal ellipsis is the absence of a noun or pronoun in a sentence without leaving behind any semantic detail. In Spanish is very common to delete the personal pronoun. In that sense, English is not easy to leave behind personal pronouns, it is obligatory to include them.

Example:

a- *El gusto por la música* Δ *lo combinó con las emociones.* (No personal pronoun or noun).

b- *En las madrugadas,* Δ *acarreó agua todos los días.* (No personal pronoun or noun)

c- Δ *Abrió las persianas...* (the personal pronoun “she”, referring to “secretary”, was omitted).

Verbal ellipsis is the absence of a verb or verbal phrase into a sentence. This type of ellipsis is as common as nominal ellipsis, but its use depends on the type of text. In the case of books, it depends on the author and the thematic.

2.7.2 Types of Ellipsis in English

Ellipsis is a natural phenomenon in languages, but they differ from language to language. Translators need to pay ellipsis a lot of attention because it hosts meaning and if the author uses a lot this device, important content lays on this device. That is why the importance of ellipsis in translation. In general terms, there are types of ellipsis: verb, noun, and clausal ellipsis. Each of them supplies a specific “taste” to the text, in terms of semantics and syntax.

The first type is verb ellipsis. It consists of omitting the verb or a phrase whose core is a verb. In translation, it contains meaning because verbs can express actions (run, walk, swim, etc.), states (agree, love, hate, etc.) or events (die, to be born, arrive, etc.). Verbs provide sense or meaning; the core of phrases or sentences is in the verb, the translator has

to link the ideas properly to avoid mismatches. Brown, K. (2006) supplies the following set of examples in his article Ellipsis to explain the types of verb ellipsis:

- a. Manny plays the piano and Anna _ the flute. (Gapping)
- b. They play the piano but Anna doesn't _. (VP Ellipsis)
- c. They play the piano better than Anna does _ the flute. (Pseudogapping)
- d. Manny plays the piano and Anna _, too. (Stripping)
- e. Someone's playing the piano but I don't know who _. (Sluicing)

2.7.3 Gapping

In elliptical resources, gapping refers to a deletion of a finite element in a coordinated sentence. It includes the elimination of a verb, auxiliaries, and past participles of verbs (Toosarvandani, M. 2013). Most of the time, the elliptical phenomenon lies in verbs maintaining the direct object. Gapping keeps two or even more elements.

Example:

Some people have seen the statues, and others Δ the paintings.

Boys preferred to drink water, and girls Δ orange juice.

My parents were playing soccer, and my uncles Δ baseball.

2.7.4 Verb Phrase Ellipsis

A verb phrase ellipsis consists on deleting a verb and a possible complement added after it. This type of ellipsis keeps the auxiliary but not the phrase containing a set of words, including a verb (not the auxiliary). For instance, the verb to be in the present continuous; have in present perfect and past perfect; will in future perfect, etc. Also, it includes modal auxiliaries like can, would, should, could, may, might, etc.

Example:

He can go to Hawaii, but she can't Δ.

We have gone to Paris, but he hasn't Δ.

I was sleeping, but my father wasn't Δ.

They would like to go to the movies, but Roger wouldn't Δ.

2.7.5 Pseudo gapping

This type of ellipsis involves the deletion of a verb. This particular ellipsis, substitutes a part of the sentence and it is replaced by an auxiliary either: do, does, have, has, will, won't, etc. Eventually, the direct object does not have to be deleted.

Examples:

They like potatoes more than they do Δ onions.

Ryan will eat hamburgers, but she won't Δ.

Men in Europe drink more beer than they do Δ vodka.

2.7.6 Stripping

Stripping refers to the deletion of elements from which one single element remains. On the contrary, gapping keeps two or more elements. This type of ellipsis can be seen in the following examples:

Should I throw away the garbage? or should you throw it away?

They asked the students to work in groups, and they asked the teachers to work in groups too

Marvin cleans his room every weekend, and Rachel cleans her room too.

2.7.7 Sluicing

This type of ellipsis consists on having in a wh- word the meaning of a complete meaningful statement (Norquist, R. 2017). They can occur generally in questions and embedded questions. Some examples of sluicing are:

*She is talking to someone, but I don't know **to whom**.*

*Claudia paid for something really expensive, but I don't know **what**.*

*My father went out one hour ago but I don't know **where**.*

2.7.8 Ellipsis and Translation

Ellipsis plays an important role in translation from Spanish into English. Ellipsis is a structure in which words are left out of a sentence but the sentence can still be understood (Cambridge University Press, 2017). In this case, the ellipsis is an omission. In many cases, the author considers the element either unnecessary or redundant, and this is precisely the difficulty of translating from Spanish into English because both languages have different structures and as a result, it is necessary to find a way to translate faithfully and not to lose the original meaning. In English, it is normal to repeat a determinate word to clarify exactly about whom the writer is talking about, this is not the case in Spanish because redundancy is something to be avoided, otherwise, it would be an unnatural and hard-to-read text, that is why these redundancies are suppressed.

The most frequent cases of redundancy in English are the personal and possessive pronouns because that “repetition” is essential to the clearness and precision of the English language, but Spanish syntax does not submit to such encumbrances, and they are, therefore, generally suppressed. In other words, ellipsis occurs when some expressions are

peculiar to the English language, which are not admissible in Spanish; the ellipses must, in such cases, be filled up (De Tornos, 1869). To study how translators deal with ellipsis is important because keeping the same meaning in both source and target languages have a real importance.

2.8 Translation and its Approaches

According to Wilss (1994) In fact, there are no "universally applicable criteria" to determine "what does and does not belong to context" but the original meaning of a text depends partly on the context. That is why the translator has to observe how a symbol, idea or representation is seen in the target and source language. If that is not the case, two main problems can emerge: 1) the difficulty of preserving the force of the speech, 2) translating implicit meaning. The translator's role is to maintain the same meaning, but sometimes they are faithful without being beautiful or beautiful without being faithful (A. Hassan, 2011). In the previous statement, the first is more acceptable than the second because it is better to be loyal to the meaning than making it up. By doing that, meaning can be modified, the worst thing that can happen to a translator.

Translation has different approaches to be studied and according to Neubert (1991), four approaches of translation can be distinguished out of seven:

- 1- Literary
- 2- Communicative/functional
- 3- Psycho-literary
- 4- Sociocultural

On the other hand Abdel-Hafiz (2003) differentiates 3 approaches:

- 1- Literary
- 2- Pragmatic
- 3- Cultural

Empirical and professional translators have to avoid literality. This modality of translation was used in the past, but nowadays literality is considered a mistake because when translating word by word, the meaning is completely out of context regarding the original text. That is why translation techniques were created. Speaking English or other language does not mean that someone will be able to translate by respecting all the elements in a text. For instance, register, syntax, style, meaning, among other aspects. What most people do is just passing words from one language into another: that is not accuracy!

2.9 The Types of Translation and Translation Techniques

There are a variety of elements to consider when translating. Research is an essential element for translators. The frequent reading of all kinds of texts, the knowledge of the culture of both the source language and the target language, and of course, it is important to consider the type of translation that will be carried out. Another important decision that has to be made is the technique the translator will use to transfer the message from the source language to the target language. In this sense, it can be stated that each type of translation requires a particular work process that will be adapted according to the objective that is being pursued. Two types of translation will be addressed to explain their definition and their fields of application.

First, it is necessary to mention the translation of songs. There is a difference between rewriting and translating a song. Rewriting is the fact of changing words or the meaning of the lyrics of a melody to adapt it to the target language while the translation remains true to the meaning, although, this implies difficulties when adapting the music. It is quite complicated to make a song singable in translation since the translated text has to fit with the original music (Serra, 2017). Moreover, you also need to have the basics about singing. In addition, the contents of the melody, the text, and the meaning of the word should not be left aside. This kind of translation has its field of application, mainly in the music industry and cinema.

Second, literary translation is a type of work that has recently come in decline due to the changes from technology. However, it is one of the most important types of translation because without it, literary jewels of recognized authors such as William Shakespeare, Miguel de Cervantes, Gabriel García Márquez, Ernest Hemingway, to name a few, would not have been released. Literary translation requires the translator to not only dominate both the original and the target languages but also to have consistent knowledge of writing and stylistics. The difficulty of this type of translation lies in the fact that the translator must "get inside the author's mind" to express the original ideas with perfect assertiveness, in order not only to maintain the fidelity of the translation but also to keep the beauty of the composition. The field of application of this type of translation is in editorials, for academic purposes like to study an author's production.

Concerning the translation techniques, there are two that are broadly used: literal translation and oblique translation, this last one is divided into seven types: transposition, modulation, equivalence, adaptation, amplification, and omission. Initially, literal translation can be defined as the simplest translation process in which both sentences in the

original and in the target language coincide precisely in structure and "meaning". Hence, when translating from Spanish into English and vice versa, this poses a problem since there is a lack of coincidence between the structure of both languages and this can lead to serious translation mistakes. According to Vinay and Darbelnet (2016), there are five reasons why literal translation could be unacceptable:

1. Literal translation produces a change in meaning: this is due to reasons like false friends, word order, and semantics itself.
2. Literal translation by itself does not make sense at all: since it is a word-by-word translation, it comes to be just an amount of senseless words, with no structure and no meaning in the target language.
3. Literal translation does not occur due to structural reasons: Spanish is one of the richest languages in terms of linguistic resources, while English's main characteristic is its structural simplicity, as a result, if literal translation is applied, the structure will rarely coincide.
4. Literal translation cannot be used due to the lack of metalinguistic concordance: because of cultural differences between languages, translators cannot just transfer phrases from a language to another, they need to be aware of the nuances to transmit an accurate sense.
5. Literal translation can lead to a change in the register: even if sometimes the register can be changed due to the public the translation is addressing. It is not a common situation because when changing the register, sense can also change causing loss of meaning. (Vinay & Darbelnet, 2016)

Secondly, oblique translation is divided into six styles:

1. Transposition
2. Modulation

3. Equivalence
4. Adaptation
5. Amplification
- 6 Omission

To begin with, **transposition** consists of an analysis of both languages and replace a part of speech or a grammatical category for another one, but keeping the original idea in a natural-sounding way for the target language.

Second, **modulation** goes beyond grammatical structures: it is a contrast analysis between both languages and it takes into consideration the point of view from both cultures.

Third, **equivalence** is transmitting the same message through different styles or structures, which is to take into account expressions having the same meaning but not necessarily the same grammar structure.

Another technique is **adaptation**, when something natural to one language culture is expressed differently in another, the translator has to find a way of making sound familiar or appropriate in the target language culture (Grassilli, 2015).

To continue, **amplification** is the technique that avoids ambiguity produced by some elements in the original texts; generally, it is about adding some words to clarify and explain elements that do not appear in the original text.

To finish, **omission** leads to avoid repetitions that could be ambiguous in the translation. It is a deletion of elements that do not add meaning to the text.

The translator must investigate the field or area of the text he is translating, for being as successful as possible, and to maximize the information he can provide to a potential client through his translation.

To conclude, translation is a vast field that requires the development of different competencies. The professional translator must remain in a continuous training process to identify the type of translation and technique he will use to succeed and to offer a high-quality product to the client.

In the case of literary translation, the complexity is much bigger because it is not the same compared with prose. The author's style is easier to put it into a target language, there are no specific and complex rules to follow. Conversely, in literary translation, there is a metric that, sometimes, has to be respected to maintain either the original meaning, sonority, and/or style of the author.

Style, rhythm, structure, vocabulary are not the only features that make literary texts different but also the literary devices used inside the text, coining specific ideas. Anaphora, cataphora, and ellipsis are three of the most important devices used by authors. All types of writing either literary or not are configured by using devices to refer backward or forward. In those specific textual arrangements, sometimes, the "essence" of the text is hidden. What translators need to know is:

- a) the resources applied by the authors.
- b) the way of treating those devices properly to maintain the meaning in the translation.

To do so, most of the translators use translation techniques like:

- 1- **Adaptation:** this technique consists in substituting a cultural element of the source language into another cultural element from the target language. Those elements have to be known by the audience in the target language.
- 2- **Amplification:** This technique consists on adding elements or information that is not in the source language, but in the target language, that information is useful to understand with ease the meaning of something.
- 3- **Elision:** by applying this technique, the translator suppresses a small part of the information in the target language text. It happens when the information is considered irrelevant to understand the main idea.
- 4- **Borrowing:** it consists on taking a word from the source language without translating it.
- 5- **Calque:** it consists on translating literally a word in the target language.
- 6- **Compensation:** this technique consists on adding information in a part that was omitted in another. This happens when in the source language, there is a simple way to say something complex. The objective is to compensate for the losses related to semantics in the text.
- 7- **Equivalence:** it consists on using a word or expression syntactically, grammatically, or pragmatically different from the source text, but it has to have the same meaning.
- 8- **Explicitation:** it consists on explaining a term or expression that does not probably exist in the target language. It is a sort of paraphrase that the translator uses to translate a difficult part in the target text.

9- **Transposition:** this technique consists on substituting a specific word and that word changes its grammatical category; for instance, a verb into an adjective, and verb into a noun, and so on.

a- Noun - verb

b- Verb - noun

c- Adjective - verb

d- Verb - adjective

e- adjective - adverb

f- Adverb - adjective

g- Adjective noun

h- Noun - adjective

10- **Modulation:** this technique consists on translating a text by changing the point of view. The translator can go from the general into specific or all the way around.

a- Term inversion

b- Change of point of view

c- Negated contrary

d- Part of the whole

e- Concrete by abstract / particular by general

f- Change of symbol

Naturalization: it consists on adapting a grammatical or syntactical structure that is commonly used in the source language in order to make it sound natural in the target language.

11- **Literal:** this is a technique that consists on translating a sentence, phrases, or paragraph word by word. When translating literally, cultural aspects are generally not taken into account.

CHAPTER III

3.0 METHODOLOGY

3.1 Introduction

The importance of studying the translatability of anaphora, cataphora, and ellipsis in translation and the way they influence to keep the meaning of the original text in the translation of the book *El Acarreo* is that making mistakes, especially semantics' mistakes is not an option. To study this phenomenon, first of all, it was necessary to read the book; later, it came the necessity of analyzing how anaphora, cataphora, and ellipsis had been handled by translators in different times and literary genres to have a clearer idea of the importance of the meaning; moreover, a drafting translation of some chapters was essential to see how those literary configurations were to be handled to preserve the original meaning. Once the translation was ready, the researchers presented it to the author through a sight translation, at this point it was evident that in many cases, if possible, it is necessary to talk to the author to clarify doubts about some terms. If they are not translated properly, they can alter the original meaning which means losing an important idea.

3.2 Materials

In this investigation, the materials that the researchers used to gather the information were three. The first was a literary analysis of the book *El Acarreo* by creating *referential webs* that consisted on drawing lines to link the concepts and find the reference among them in the reading. It was essential to get the most recurrent literary devices to choose the three more important ones in the book. By doing that, it was possible to determine the unit of analysis of the investigation. Second, the translation of the book *El Acarreo* into English. This included some interviews with the author and professionals in the translation field.

This was developed by the researchers to analyze the meaning and the characteristics of the literary devices. By doing that, it was possible to determine not only the importance but also the characteristics of anaphora, cataphora and ellipsis inside the text. Finally, the selection of samples was done based on the recurrence. The linguistic devices were codified by colors and counted per chapter. The chapter that got the greater number of devices was taken to be applied the analysis. It was done because it helped to analyze and get the results in a trustful way. Of course, based on professionals' opinions too. The material used in this research was developed by the researchers, this aimed to elaborate the instruments to the gathering of the final results.

3.3 Measurement Instruments

In this investigation, to get the results and answer the research questions, it was necessary to create a comparative chart designed by the researchers to determine the device, translation approach, based on Neubert's (1991) categorization. He supplies a set of categories of translation focus. This set of elements can tell us if the translation leads to the same idea of the source text or not. The measurement instrument used in this study was researcher-made because it was vital to categorize the behavior of the three devices concerning the translation techniques applied in every case. Moreover, since the objective of the study is to determine the translation techniques used in the book *El Acarreo*, it was necessary to identify the translation technique and the effect it provoked in the transferring of the meaning from this book. In other words, to know if the meaning is the same or not, it was necessary to find a way to determine it and through this chart, it was possible to compare the original text in Spanish and the English version. Also, coloring and numbering was a must to identify the treatment of the devices in the translation. The way how these

devices were translated was crucial because the technique used can either help to be loyal to the original idea or not; comparing led to the final results.

3.4 Reliability and Validity

The reliability and validity of the instrument lay on the analysis procedure through the chart that is proved by applying it to other Salvadoran texts, this set a reference for future researchers to use this kind of scale to analysis these devices in the translation into English. Besides, the revision of an expert in research contributed to verify the validity of the process followed throughout the study and this was helpful to create a reliable database regarding the translatability of anaphora, cataphora, and ellipsis to preserve the original meaning in the translation from Spanish into English.

3.5 Procedure

The data collection was a process that included several phases to obtain a faithful result. The first part was about looking for references about the three literary features studied: anaphora, cataphora, and ellipsis. To do this part, it was required to consult translations from books like *Cuentos de Barro* by Salarrué (Tales of Clay), *Cien Años de Soledad* by Gabriel García Márquez (One Hundred Years of Solitude) and *Como Agua para Chocolate* by Laura Esquivel (Like Water for Chocolate) in which the preservation of certain literary devices helped the reader to keep the author's original idea, for them to have been translated from Spanish into English. Second, in the original text, it was a must to create web analysis to identify the most recurrent literary devices since Spanish has a particular way to refer to subjects during writing. These configurations can be lost in the translation, however, it is the translator's responsibility to maintain the author's style and original idea. That is why the analysis of these literary resources within the source text was

important. Third, after having identified the characteristic of anaphora, cataphora, and ellipsis in the original text, the next step was to translate the text from Spanish into English; by doing this, the researchers were able to identify the behavior of the literary features when translated into English, as well as determine their specific characteristics in the original version and the translation to maintain the original meaning. Fourth, as well as in the source text, it was required to examine the web analysis to determine the translation techniques to check whether the original meaning was kept or not. To do so, all the devices in the book (anaphora, cataphora, and ellipsis) were colored and numbered to have a better landscape of the devices. Finally, they were put in a chart where the translation techniques were identified and then the level of meaning regarding the source text,

3.6 Sampling

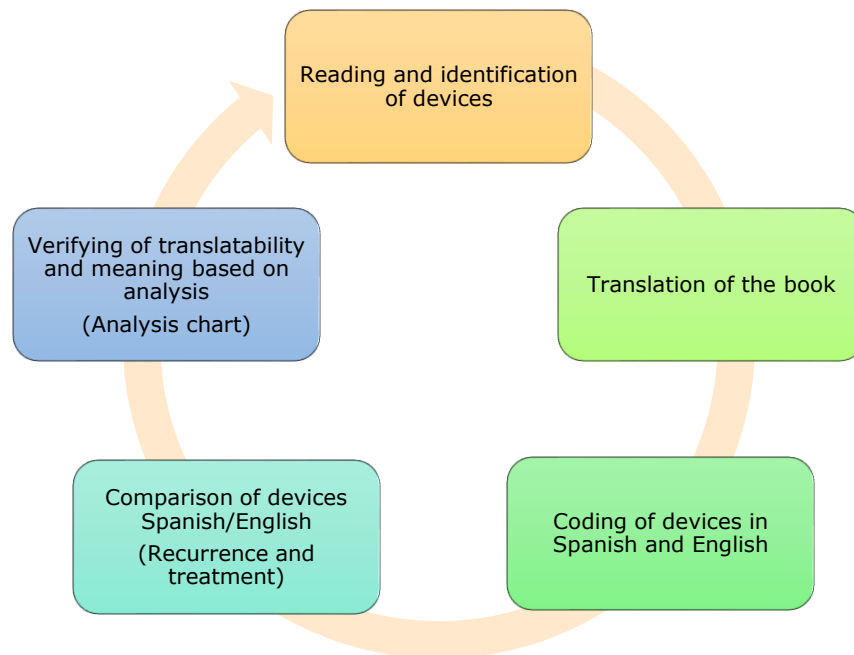
To choose the chapters of the book, because it was not mandatory to study all of them, the research group used the recurrence principle. In the book, the literary devices were identified in the whole book. Then, the three most used devices were chosen to be studied. Three chapters were chosen because one simple chapter is enough to supply the samples to gather the needed information to determine how close the translation is from the main idea of the original text.

3.7 Data Analysis

The collected data were analyzed by applying a comparative chart with samples of anaphora, cataphora, and ellipsis. The analysis was done separately, every literary device represents a different chart. In these charts, the translation techniques had to be identified because the meaning depended on the way the devices were translated.

Based on Neubert's (1991) categories of translation approaches they can indicate to what level the devices had to be put in the target language, either literary, functional, or sociocultural. It was determined what anaphora, cataphora, and ellipsis referred to in the text, then, how these devices were put in the target language (translation technique) and finally, it was compared the category in Spanish and English to determine if the meaning or idea was the same or not.

Process of the Work:



CHAPTER IV: Results

SPANISH	ENGLISH
<p style="text-align: center;">I- LA PROFESIÓN</p> <p>¹Abrió las persianas y la luz del día se coló por las ventanas. En la pared sobrevivían veinte años de academia que respaldaban los diagnósticos del doctor. ¹La secretaria, joven y elegante, difundió una sonrisa agradable a los niños que, atraídos por la buena vibra, iban gustosos a la clínica, pensando en los abrazos de ¹la bella asistente.</p> <p>La fila de sillas en la sala de espera connotó el interés financiero. ²La consulta, onerosa para los pobres, respondía a la zona de privilegio y a la experiencia médica. ²Esa intención de servicio profesional no fue abuso, si no calidad. Pero ³el doctor, turbado por el pecado de lujuria que ³lo llevó a la confesión, cumplió la penitencia de llevar auxilio a La Esperanza.</p>	<p style="text-align: center;">I- The Profession</p> <p>¹The blinds were opened and the day-light slipped through the windows. Twenty years of instruction, that supported doctor's prescriptions, hanging on the wall. ¹The young and elegant secretary smiled pleasantly at kids who were attracted by positive vibes and who arrived willingly to the clinic, thinking of the ¹beautiful assistant's hugs.</p> <p>The chair lines in the waiting room disclosed the financial interest. ²Consultation, onerous for underprivileged people, was according to the luxurious zone and to the medical experience. Taking advantage was not the ²intention of the professional service, it was quality. ³The doctor, disturbed by the luxury sin that took ³him to confess, carried out the penance of taking help to <i>La Esperanza</i>.</p>
<p>Corrió la noticia y la gente asistió a la clínica, improvisada bajo una carpa blanca de la alcaldía. Lo común era la gripe, la infección renal y la amigdalitis. Pero el cuadro de disentería demandó hospitalización y el doctor siguió el procedimiento, incluso en los casos difíciles de diagnosticar, como el de ⁴la hija de ⁵Marielos. ⁴Se llama Delmy y tiene año y medio, ayúde ⁴la por favor.</p> <p>Después del tratamiento médico, ⁴la remitió al hospital, donde ⁴le harían más exámenes. ^{5/1}La madre alegó:</p> <ul style="list-style-type: none"> - ¹No será que ⁴le hicieron ojo. - Esas son supersticiones, esto se resuelve con la ciencia; respondió ³el galeno. <p>⁶La beba no comía y absorbió la fiebre. En cuestión de horas, ⁶le faltó vitalidad, los ojos se ⁶le entristecieron, los labios y las uñas perdieron el color normal, y un día ²no despertó. En ese estado, ⁶le aplicaron suero, pero las sospechas del mal de ojo se acrecentaron y ⁵la madre ⁶la sacó del hospital. De vuelta en la comunidad, ²Matilde ⁵le dijo: ²ya encontré a la ⁷curandera.</p>	<p>The news spread and people got to the clinic, improvised under a city hall's white canopy. The most common illnesses were flu, renal infection, and tonsillitis. The clinical picture of dysentery required hospitalization, so the doctor followed the procedure, even in the most complex cases to diagnose, for example, the case of ⁵Marielos' ⁴daughter.</p> <p>⁴Her name is Delmy, she is one and a half years old, help ⁴her, please.</p> <p>After the medical treatment, he referred her to the hospital, where she was going under further examination. ⁵The mother ¹pleaded:</p> <ul style="list-style-type: none"> - ¹Isn't it possible ⁴she got evil eye? - Those are superstitions, it has to be solved through science, ³the doctor said. <p>⁶The baby did not eat and got a fever. In a few hours, ⁶she was out of vitality, ⁶her eyes saddened, lips and nails lost their normal color, and one day, ²she did not wake up. In that condition, serum was applied to ⁶her, but the suspicions of evil eye raised and ⁵the mother took ⁶her out of the hospital. Back in their community, ²Matilde said to ⁵her: ²I found the ⁷healer.</p>

¿A dónde llevó a ⁸la niña? Indagó ⁷la respetada mujer. Entonces, ³cogió ⁹un huevo de gallina india y ⁹lo pasó varias veces sobre ⁸la niña. Voy a quebrar ⁹el huevo y si aparece un ojo se confirman las sospechas. Echó el contenido en un plato y una pequeña mancha ovalada en forma de ojo se observó en la yema. Es ojo, dijeron las presentes. Durante seis horas ⁴practicó el ritual. ⁷La mujer colocó el ungüento especial en el cuerpo y pasó ⁹el huevo de gallina en repetidas ocasiones, al final del proceso ⁹lo quebró y de nuevo apareció la figura del ojo, pero esta vez era menos oscuro, y así se fue aclarando hasta que ⁵desapareció. En cada ritual ⁸la niña fue mejorando y al recuperar la vitalidad llamó a ⁵su madre. ⁷La curandera recibió un millón de gracias y muchas frutas, varias libras de cuajada y frijoles.

Los depredadores no contuvieron los ataques contra las curanderas, pero ⁵Marielos fue una más entre los congéneres que creían en la pulsera roja, la semilla de ojo de venado y, cuando salía de la casa, ³le ponía una camisa roja a ³la niña. El día que ⁶fueron a la feria sin el amuleto fue peligroso, y no ⁶se percataron de las envidias de ⁴María Jimena, ^{9/4}la abuela que miró a ⁸la beba con rencor, pensando que ⁹su ⁸nieta era la competencia de cara al futuro. Cuando ¹⁰la niña creció, ⁵su madre ¹⁰le contó ¹¹la historia del mal de ojo. ¹¹Esos son inventos de la gente ⁵mamá. Sin embargo, un viernes festivo, ⁷cambió de opinión al ver que los patos pequeños de la vecina fueron fulminados por una orla de energía. Sin saber ⁵lo, ⁵había descargado los temores que ¹⁰le afectaban en ¹⁰su niñez, y las criaturas no soportaron la presión. Según la sabiduría popular, el mal de ojo se combate con otra célula viva que absorba la energía negativa.

Where did you take the ⁸little girl? Asked the ⁷respected woman. Then, ³she took ⁹a free-range hen's egg and passed ⁹it over ⁸the girl repeatedly. ⁹MISSING(VOY A QUEBRAR EL HUEVO, I'M GONNA CRACK THE EGG AND IF IT APPEARS AN EYE-LIKE FORM, THE SUSPICIONS ARE CONFIRMED)She put the content in a dish and a little oval-eye-like stain could be observed in the yolk. It is evil eye, said all females present. During six hours ⁴she performed the ritual. ⁷The woman applied the special ointment to the body and passed ⁹the egg over and over again, at the end of the process, she broke ⁹it and again the eye-like figure appeared, but this time it was lighter, and so it became clearer until ⁵vanishing. In every ritual, the ⁸little girl got better and when she recovered vitality called ⁵her mother. ⁷The healer received a million thanks and many fruits, several pounds of *cuajada* and beans.

Predators did not restrain the attacks against the female healers, but ⁵Marielos was one more of the million women who believed in the red bracelet, the deer's eye charm and, whenever they were going out, she put ³(MISSING LE)a red shirt on ³the little girl. The day ⁶they went to the fair without the lucky charm was dangerous, ⁶they did not notice of ⁴María Jimena's envy, ^{9/4}the grandmother that look at ⁸the baby with rancor, thinking ⁹her ⁸granddaughter was a competition for the future. When ¹⁰the girl grew older, ⁵her mother told ¹⁰her ¹¹the story about evil eye. ¹¹Those are people's rumors, ⁵mom. However, on a festive Friday, ⁷she changed her mind when seeing her neighbor's duckling being killed by a beam of energy. ⁵Unconsciously, ⁵she had discharged the fears that affected ¹⁰her ¹⁰as a child and the creatures could not stand the pressure. According to popular wisdom, evil eye can be repelled with another living cell that absorbs negative energy.

<p>Algo de ciencia podría tener el ritual, pero ⁵Marielos no tuvo palabras contra ³el doctor el día que ⁵le ⁶dijo: ⁶ya ves que solo la ciencia podía curar a ¹⁰la niña, por eso ³me alegro de la profesión que ³me trajo a La Esperanza.</p>	<p>The ritual might have its scientific component, but ⁵Marielos was speechless against ³the doctor the day he ⁶said to ⁵her: ⁶“You see, only science could heal ¹⁰the girl, that is why ³I am glad to the profession that ³brought me to La Esperanza.”</p>
--	--

<p>II- LOS PASOS</p> <p>¹El gusto por la música ^{1/1}lo combinó con las buenas emociones. ¹Llegó a casa y, a buena hora, ²la niña corrió a ¹sus pies y estiró los brazos. Eran pasos de dos años sobre los pasos de juventud del ^{3/1}padre. La risa era un abrazo de ternura que compensó todos ³sus esfuerzos.</p> <p>Las trenzas se combinaron con el clima de pobreza y ²ella se dejó llevar por los movimientos y voló como una hoja en otoño. Los pantalones acampanados también bailaron y ²la protegieron de los zancudos y del polvo. La motricidad ²le provocó pequeñas filas de sudor que ²la mandaría a dormir antes de la hora habitual.</p>	<p>II- The Steps</p> <p>¹The taste for music ^{1/1}was combined with good emotions. ¹Getting home and, in a good time, ²the little girl ran to ¹his feet and stretched her arms to be lifted. Those were the steps of a two-years-old on the ^{3/1}father youth steps. Laughing was like a hug full of tenderness that compensated all ³his effort.</p> <p>The braids combined with the poverty ambiance and ²she got carried away by the movements so she flew like a leaf during fall.</p> <p>The flared trousers also danced to the wind and protected ²her from mosquitoes and dust. The movements provoked ²her tiny sweat rows that sent ²her to sleep before the usual time.</p>
<p>En la casa, junto a la cama matrimonial, había un viejo equipo de sonido. ¹A un lado estaba la sala de los recuerdos. Un paso por acá, otro por allá, y los sábados se habituaron a la órbita musical.</p> <p>⁴La madre se incorporó y bailaron los clásicos del canto y la música. ⁴Ella volvía a la cocina para voltear las tortillas y ³él animaba a ²la niña. El ritmo cobró vida y se internó en la conciencia.</p> <p>De vez en cuando la tristeza se reflejó en el rostro de ⁴la madre. El baile, a veces, salía de la casa y no ⁴la invitaba. Ausente ³el padre, ²la niña pedía la música y, así, ⁴madre e ²hija se acompañaron reforzando la vida.</p>	<p>At home, next to the marriage bed, there was an old stereo system. The living room plenty of memories was ¹next to it. A dance step here and there, the Saturdays got used to the musical orbit.</p> <p>⁴The mother raised up and they danced to the classical songs and the music.</p> <p>⁴She came back to the kitchen to flip the tortillas and the father cheered ²the little girl. The rhythm came alive and got into the consciousness.</p> <p>From time to time sadness was reflected on ⁴the mother's face.</p> <p>Dancing, sometimes, went out from the house and it didn't invite ⁴her. Without ³the father ²the little girl asked for music and so ⁴mother and ⁴daughter kept company to each other, reinforcing life.</p>

III- EL ESCORPIÓN

Vivir supone alzar el vuelo. Si unos empujan hacia el fondo, ¹otros tiran hacia arriba. Y la familia era de los ¹otros. Había amenazas y conflictos. ¹Conformismo y actitudes de cambio, pero no era fácil superar los patrones de conducta. Esa noche, ²Juan, ²hijo de la realidad, no resistió las adulaciones y la invitación del grupo ²lo dobló. Arriba de la puerta se leía el nombre del ¹lugar: ^{3/1}.El Escorpión, ubicado al sur de la comunidad, y en ³su interior ²se decía: ^{2/2}.Este hombre sabe de bebidas, veamos quién aguanta más con el tequila que trae nuestro amigo. Beber es de hombres.

³En el local había una mesa, ocupada por tres mujeres treintañeras; y ²otra, a la orilla de la calle, donde se llevaban a cabo las apuestas. Separados de este grupo, a unos metros de la cantina, dos borrachos consuetudinarios pedían dinero a los pocos transeúntes que aceleraban el paso. ³El escorpión, en cierta forma, simboliza la ciudad y tarde o temprano sería invadido por la locura. ³Alardeando de macho, un ^{4/3}.bebedor que perdió en las apuestas sacó la pistola y comenzó a disparar a ciegas. Las balas perforaron las paredes y destrozaron las ventanas. El estruendo del cañón atrajo de inmediato a los policías que pasaban por la zona y reaccionaron. ⁴El pistolero de ³la cantina se tambaleó, dio unos pasos y cayó sobre una de las mujeres que intentó protegerse debajo de la mesa. En el suelo ³dio su último hálito. En el alboroto, ²Juan y dos amigos burlaron el cerco policial y se internaron en La Esperanza. Unos minutos después, la pérdida de aliento detuvo a ²Juan. Los dos amigos ²le vieron una herida de bala en el estómago y, azorados, ²lo condujeron a ²su casa, dieron tres toques en la puerta de lámina y se marcharon.

III - The Scorpion

To live implies to take flight. If some people push down, ¹others push up; the group of ¹“the others” is the one the family belongs to. ¹There were threatens, arguments, conformism, and attitudes of change, however, behavior patterns were not gotten past with ease.

That night, ²Juan, ²son of reality, did not resist those adulations. The invite of the group of friends broke ²his will. Above the door, the name of the ¹bar was read: ^{3/1}.The Scorpion, located in the south of the community. Inside ³the place, ²people murmured: ^{2/2}.this man knows about drinks. Let’s see who lasts the longest drinking the tequila that our friend brought; drinking is a men’s affair!

³In that place, three women in their thirties occupied a table; ²another lady was in the edge of the street, specifically where people gambled. Isolated from that group, at some meters away from the bar, two drunk men, who were always there, asked for money to the few passers-by who hurried when walking near the bar. In a way, ³The Scorpion, represented the community. Sooner or later, the mess would rule. ³.Bragging of being a macho, a ^{4/3}.drunkard, who lost the bets, took a gun out and shot blind. The projectiles drilled the walls and broke the windows. Immediately, the policemen noticed the sound of the shots, since they were passing by near. Then, they opened fire. ⁴The gunman of ³the bar staggered, but he did not fall down. He walked some steps forward, and fell down on one of the women that tried to shelter under a table. Lying on the floor, ³he gave his last breath. In the chaos, ²Juan and two of his friends dodged the police blockade. After, they got into La Esperanza. Some minutes later, the shortness of breath stopped ²Juan. His friends realized ²he had a gunshot wound in the stomach. They were startled and immediately took ²him ²(MISSING SU) home. When arriving to the house, they knocked the corrugated metal door three times, then, his friends left.

⁵Marielos, cabizbaja y adormitada, enciende una vela y se dirige a la puerta. ⁴Es prudente y, a través de una pequeña abertura en la lámina, ⁴expulsa la luz de la lámpara que ⁴conserva en la pared. En el suelo, junto a las gradas, está ⁵su esposo, borracho e inconsciente. Poco ⁵le falta para volver a la cama. ⁴Dispara la luz nuevamente y ⁴ve sangre en el lugar. ⁴Abre la puerta y con dificultad ⁴baja las gradas. ²Juan no responde. A quién llamar, al vecino enemigo de ⁵su esposo o a los amigos, pero qué amigos si ⁶lo han dejado tirado. En la casa no hay teléfono y ⁴tiene que actuar. ⁵Sus ⁷hijas quedarán solas.

⁴Entra a la casa y ⁴agarrar una de las tablas que sirven de mesa. ⁴Sale al patio y ⁴rompe la cuerda de la ropa. ⁴Procura el silencio para que ⁷las niñas no se despierten. ⁴Voltea al ⁶hombre sobre la tabla, lo ⁴envuelve con una sábana y ⁶lo ⁴amarra en posición boca arriba. ⁴Cierra la puerta con sigilo y ⁴utiliza una sábana para halar.

⁴Avanza unos metros y ⁴se dirige a la pendiente. ⁴Debe recorrer doscientos metros para alcanzar la salida. ⁵Su cuerpo clama por un descanso. El dolor no existe, el cuerpo resiste cuando se tiene voluntad. En quince minutos ⁴llega a la calle de los ricos. ⁴Deja a ⁶Juan en la acera, ⁴camina una cuadra y ⁴espera un taxi. La calle conduce a la zona de discotecas y restaurantes. Por eso, los taxis son frecuentes, aunque pasan de largo cuando ⁵la ven manchada de sangre. ⁵Mortificada, ⁴no deja de llamar un taxi. ⁵Sus ⁷hijas solas, ⁸el marido baleado, la herida del parto ⁵le sangra y ⁵ella clama por un taxi. Han pasado cinco minutos que parecen eternidad. Luego, un poco de suerte, ³un taxista que vive en La Esperanza ⁵la reconoce y detiene el carro. Su nombre es ^{9/3}Ángel. El ángel de la guarda. En un instante ⁵se dirigen al hospital del seguro social.

Feeling drowsy and downcast, ⁵Marielos lit a candle and goes to the door; ⁴she is careful. Through a crack in the door, ⁴she lights up with the lamp that ⁴she keeps on the wall. Next to the entrance steps, she sees ⁵her drunk and unconscious husband on the floor. When ⁵the woman is about to get back to bed, ⁴she lights up again outside and ⁴realizes there is blood. ⁴She opens the door and ⁴goes down the steps with difficulty. ²Juan does not answer.

Who will she call to? Their neighbor? Enemy of ⁵her husband? His friends? Not possible because they left ⁶him on the floor. There is no phone in the house and ⁴she has to do something. By doing so, ⁵her ⁷daughters will be alone.

⁴Marielos gets into the house, ⁴takes one of the wood boards used as table, ⁴(MISSING SALE AL PATIO) and ⁴brakes the clothesline cable. ⁴She tries to do it silently to not to wake up the ⁷little girls. ⁴She lays down the ⁶man on the wood board, ⁴covers him with a bed sheet, ⁴ties ⁶him up, and lays him down on his back. Then, ⁴the wife closes the door discreetly and ⁴uses a bed sheet to pull.

⁴She moves forward and ⁴goes towards the slope. ⁴She must go through two hundred meters to get to the way out. ⁵She really needs to take a rest. Pain does not exist, the body resists when having willpower. In fifteen minutes, ⁴she will get to the neighborhood of rich people. ⁴Marielos leaves ⁶Juan on the sidewalk, ⁴walks a block and ⁴waits for a taxi. The street leads to the disco and restaurant area; that is why, taxis travel frequently, but none of taxi drivers stop when they see ⁵her bloodstained cloths, nonetheless, ^{5/4}she, feeling mortified, does not stop trying to catch a taxi. ⁵Her ⁷little girls are alone at home, ⁸her husband was shot, the injure of the cesarean section ⁵(MISSING LE) bleeds, besides that, ⁵she claims for a taxi. Five minutes has elapsed, they seem to be an eternity. Luckily, ³a taxi driver, who lives in La Esperanza, recognized her and stopped the car; the driver's name

Dios ⁹se lo pague, ⁹usted sabe dónde vivo. Está bien ⁵señora, dice ⁹Ángel. Las enfermeras llevan a ⁸Juan a la sala de operaciones. Y ⁹el ángel de la guarda busca ayuda para ⁵ella. El doctor ⁵la atiende. ⁵Su caso no es grave, pero la hemorragia interna requiere de cuidado y ⁵le drenan la herida.

is ^{9/3}.Angel; The Guardian Angel. Right away, ⁵they go to the Social Security Hospital.

May God return it to ⁹you! ⁹You know where I live. It is O.K. ⁵lady, ⁹Angel said. ⁸Juan is taken to the operating room by the nurses, meanwhile, the man, ⁹the Guardian Angel, asks for help for ⁵Marielos. The doctor took care of ⁵her.

⁵Your problem is not serious; however, the internal bleeding requires special care, ⁵(MISSING LE) it has to be drained.

⁴Despierta en el área de pacientes. ⁷Mis hijas están solas. Son las seis de la mañana. ⁴Vestida con la ropa blanca del hospital, ⁴pone cuidado y ⁴ejercita el andar. ⁴Llega a la salida y ⁴pide un taxi. Esta vez es de día. En ⁵su casa están ⁷las bebas, todavía en dulces sueños.

⁴She wakes up in the patient room and the wife says: ⁷my daughters are alone; it is 6:00 A.M. ⁴wearing the white cloths of the hospital, she ⁴tried to walk, hurried, ⁴got to the exit and ⁴called a taxi. By now, it is not night. ⁷The little girls are still sleeping in ⁵her house.

Después de dos horas, ⁴se levanta a cuidar a ³la beba. ^{10/3}.Delmy se sienta a ⁴su lado y ⁵pregunta: ^{5/4}.Mamá, ⁵y ese vestido es nuevo. Sí ¹⁰hija, es solo para dormir. ⁴Se cambia de ropa y ⁴sale a buscar a ⁴una amiga. La herida ⁵le duele pero caminar despacio y por poco tiempo ⁵le viene bien. Además, ya ⁴superó la prueba en la noche anterior. Al regreso, ⁴Guadalupe ⁵le ayuda con ⁷las niñas y dialogan sobre el reciente evento.

After two hours, ⁴Marielos gets up to take care of ³the baby. ^{10/3}.Delmy sits down by ⁴her side and ³asks: ^{5/4}.Mom, ⁵is that dress new? Yes, it is, ¹⁰sweetie. It is only for sleeping. ⁴Mom changes her clothes and ⁴goes out to look for ⁴a friend. The injure hurts ⁵(MISSING LE) a lot, but walking slowly helps ⁵(MISSING LE); ⁴she could even overcome the problem that happened last night. When getting back home, ⁴Guadalupe helps ⁵Marielos to take care of the ⁷little girls. They talk about what happened last night.

⁻⁵.Que desconsiderado ⁵tu marido, ⁶hombre tenía que ser. ⁵Tirate en la cama, yo voy a lavar la sangre de las gradas.

⁵.What an inconsiderate ⁵husband you have! It had to be a ⁶man. ⁵Nod off! (MISSING TE / MISTRANSLATED) I'm gonna to take off the blood from the steps.

- Pero ⁵tengo que ir al hospital.
- No jodás, ⁵vos ⁵te querés morir o qué.
Bueno, mañana será otro día, pero en ese momento apenas son las nueve. ^{11/6}.Juan acaba de despertar.

- ⁵I gotta go to the hospital.
- Go to hell! ⁵You ⁵(MISSING TE) wanna die or what?

Tomorrow is another day. At that moment, it is barely 9:00. ^{11/6}.Juan has just opened his eyes.

⁶Recuerda la balacera de la cantina y ⁶los pocos pasos cuando ⁶se internó en la comunidad. De cómo ⁶llegó al hospital ⁶no sabe nada, pero ⁶está agradecido con sus amigos. ¿Quién más podría ¹¹llevarlo al hospital? Una de las enfermeras ¹¹lo saca

⁶He recalls the shooting at the bar, ⁶the few steps he gave when ⁶he got into the neighborhood. Nevertheless, ⁶he does not remember how ⁶he got to the hospital. ⁶He is thankful with his friends. Who could have taken ¹¹him to the hospital? One of the

de la bruma: ¹²Su mujer ¹¹lo trajo y también ¹²la operaron porque la herida del parto se ¹²le reventó. Vaya ¹²mujer, pensó ¹¹Juan, después va decir que ¹²ella sola ¹¹me cargó, pero a uno de hombre así le toca cuando ⁷se sube al barco.

nurses clarifies ¹¹his doubts: ¹¹your wife took ¹¹you here; ¹²she was operated because the childbirth injure ¹²(MISSING LE) burst. Wow! Now this ¹²woman will say ¹¹(MISSING JUAN) that ¹²she took ¹¹me, with no help, to this place, but that is the way it is, **that is the way it is when ⁷you lead the boat in the right direction.**

CAPÍTULO IV- EL BARRIL

Doce años de ¹acarreo se multiplican en la vida. Si la madre acarrea, ¹lo harán las hijas. El agua es más importante que los años. Más que la luz en la conciencia. ²El barril es familia y cálculo perfecto. Cientos de viajes, miles de latidos, millones de esperanzas dependen de ²su existencia. El barril es fe y orientación espacial: izquierda y derecha, arriba y abajo se desbordan. ¹Es vida sin prejuicio. ¹Es motricidad, juego y travesura.

El agua en el barril es justicia, hidratación, aplauso. La bendición y el trabajo dependen del barril. Si hay voluntad habrá sabiduría.

Si hay amor habrá futuro y permanencia. Sin vida, el barril pierde el sentido. El barril no tiene género, pero ²tiene nombre.

Chapter IV-The Barrel

Twelve years of ¹carrying multiply in life. If the mother carries, ¹so will the daughters. Water is more important than the elapsed time, **even more than knowledge in consciousness.** ²The barrel is part of the family and perfect measurement. Hundreds of trips, thousands of beats, millions of hopes depend on ²its existence. The barrel represents faith and spatial orientation, left and right, up and down, they overflow. ¹It represents life without prejudice. ¹It is mobility, gaming and mischief.

Water in the barrel is justice, hydration, applause. Blessings and work depend on the barrel; if there is goodwill, there will be wisdom; if there is love, there will be future and permanence.

With no life, the barrel loses its sense. The barrel has no gender, but ¹it has a name.

³Separa y aprieta. ³Aprieta y separa. Marielos ¹alza la voz: ^{3/1}Juan, otra vez se está saliendo el agua. ³El esposo acelera el paso, comienza a sacar ⁴el agua del barril y ⁴la deposita en los recipientes de carga. ²Hija, apártese. ²La niña tiene tres años y juega en el barril, tapando el agujero con el índice y soltándolo. Separando y apretando, y el chorrito de agua escapa del barril. ³Juan cubre el agujero con cemento y revisa si hay más salidas. El material no era efectivo en las paredes de lata, la presión del agua y la que caía cuando lo llenaban debilitaba el cemento. En el fondo, la argamasa resistía, pero agregaba peso al ⁵barril. ⁵Moverlo implicaba sudor. Cuando ⁶Marielos ³le quitaba el musgo, acostaba ³el barril

³The little girl puts one finger in the hole to stop the leaking then she releases it (MISSING SEPARA Y APRIETA APRIETA Y SEPARA). Marielos ¹raises her voice: ^{3/1}Juan, water is flowing out again! ³The husband quickens the pace, he begins to remove ⁴the water from the barrel and pours ⁴it in the containers. ²Daughter, step aside! ²The girl is three years old and plays in the barrel, closing the leak with the index finger and then releasing it. Separating and tightening, the leak of water comes out of the barrel. ³Juan closes the leak with cement and checks if the barrel has more cracks. The material was not effective in the tin walls, the pressure of the water and the water that flew when filling the barrel up weakened the cement. At the

y ⁴le ⁵decía a ⁴Delmy, quien siempre observó el oficio de la casa: Metete ⁵hija y pasá el paste al final.

⁶Ella dirige a ⁶la niña: De este lado ^{7/6}hija, y ⁷le tocaba el hombro izquierdo. Ahora de éste, ⁷tocándole el hombro derecho. A sus tres años, ⁴juega y ⁴ayuda a ⁷su madre.

⁸Delmy tenía un delantal celeste en cuyas bolsas echaba las tapas de botellas, imitando las monedas. A la hora del oficio, ⁴ponía dos ladrillos al pie del barril, ⁴se paraba en ellos, ⁴estiraba su brazo derecho y con un huacal ⁴sacaba el agua para lavar los trastes de juguete.

El barril era más viejo que la casa, y la pobreza no ⁵les permitía comprar uno nuevo, por eso ⁵utilizaban cemento en los remiendos, y si este material de construcción no era efectivo, ⁹Marielos cubría una piedra pequeña con goma de mascar y ⁹tapaba los pequeños agujeros.

La técnica la ⁹perfeccionó y así ⁹protegia el ¹⁰agua y el esfuerzo que implicaba ¹⁰acarrearla. El aseo de la casa, la ropa, los alimentos y las plantas dependían del barril. Solo el ¹⁰agua para beber ¹⁰la conservaban en los cántaros.

En las madrugadas, ⁶acarreó agua todos los días. Las filas duraban más de tres horas y el servicio de agua era impredecible. Hacer cola para nada suponía desvelo y decepción. En la casa, una gota de agua fue una gota de sudor. Sólo ¹¹los hombres que no ¹¹acarreaban ¹¹se bañaban a placer. Para los asalariados ⁷era un derecho, y Juan, el jefe de la familia, no era la excepción. Ese ¹²trabajo de la niñez no ¹²lo repetiría, y como ¹³adulto nunca acarreó, pues no ¹³se involucraba en tareas de mujer.

bottom, the mortar resisted, but it made the ⁵barrel heavier. Moving ⁵it implied a lot of effort. When ⁶Marielos ³(MISSING LE) took away the moss, she laid down ³the barrel and ⁴(MISSING LE) ⁵said to ⁴Delmy, who always observed the chores to be done: get in, ⁵girl! and pass the loofah sponge at the bottom. ⁶She guided ⁶the girl by touching ⁷her left shoulder: on this side ^{7/6}laughter. Now, from this one, by touching ⁷her right shoulder. Aged of only three years old, ⁴she plays and ⁴helps ⁷her mother at the same time.

⁸Delmy had a light-blue apron in whose bags she stored the bottle caps, **imitating coins**. At the time of the chores, ⁴she put two bricks at the foot of the barrel, ⁴stood in them, ⁴stretched her right arm and with a small plastic basin ⁴took the water to wash the toy dishes.

The barrel was older than the house, poverty did not allow ⁵them to buy a new one, so they ⁵used cement for patching, and if this building material was not effective, ⁹Marielos covered a small pebble with chewing gum to ⁹cover the small leaks.

⁹She mastered the technique; by doing so, ⁹she protected the ¹⁰water and the required effort to ¹⁰carry it. The housecleaning, laundry, food and plants depended on the barrel. Only the ¹⁰drinking water was ¹⁰(MISSING LA) kept in **plastic vessels**.

In the very early morning, ⁶she carried water every day. The long lines lasted more than three hours and the water service was unpredictable. Waiting in line, not at all, comprised sleeplessness and disappointment. In the House, a drop of water was a drop of sweat. Only ¹¹men, who did not ¹¹carry water, ¹¹took a shower for pleasure. For salaried employees, ⁷it was a right, and Juan, the head of the family, was not the exception. The ¹²work that Juan had done when he was a kid, he would not do ¹²it again. As an ¹³adult, he never carried water because ¹³he did not engage in “female” chores.

<p>El invierno era felicidad para ¹³las niñas. La diosa de las precipitaciones llenaba los barriles de La Esperanza y ¹³las niñas cantaban y hacían la danza de la lluvia: “Que llueva, que llueva, la virgen de la cueva, los pajaritos cantan, la lluvia se levanta, que sí, que no, que caiga el chaparrón”.</p>	<p>Winter was happiness for ¹³the girls. "The goddess of precipitation filled the barrels of La Esperanza and ¹³the girls sang and did the Dance of the Rain: "let it rain, let it rain, Virgin Mary of the cave, the little birds are singing, the clouds rise up. Oh yes! Oh no! Let there be a downpour!"</p>
---	--

<p>V- LA GAVETA ¹Doña Juana prefirió la carreta por temor al serpenteo y a los precipicios. El viaje fue lento y ¹tardó medio día en llegar al Río Sumpul, en dirección al sur. En la frontera ¹compró dos boletos de bus y el cambio de transporte dio la impresión de que el viaje era seguro, a pesar de los constantes barrancos. Al llegar a San Salvador, ¹se instaló en la comunidad La Esperanza. Durante el trayecto a ¹su nuevo país, ¹cuidó con lienzos tibios a Marielos, quien sufría la gripe. A ¹su lado, también viajó ¹otra hija de trece años. En ¹su larga trayectoria de madre abnegada, ¹tuvo once partos, pero solo siete de los recién nacidos sobrevivieron.</p>	<p>V- The Drawer ¹Juana preferred the bullock cart due to her fear to the snaking roads and the precipices. The trip was slow. ¹It took her half a day to get to Sumpul River, southbound. In the border, ¹she bought two bus tickets. The change of mean of transport seemed to be safety, perhaps the continuous precipices. When getting to San Salvador, ¹she settled down in La Esperanza neighborhood. During the trip to her new country, ¹she took care of Marielos by putting warm water cotton bands on her forehead; Marielos had the flu. Next to ¹her, ¹another daughter, aged of thirteen years old, travelled with them. In ¹her long experience of selfless mother, ¹she gave birth to eleven children. Only seven of the newborns survived.</p>
<p>En la víspera del viaje de doña Juana y de sus hijas menores, Bernardo, acostado en la hamaca, disfrutó del aire fresco del cerro. El viento empujó bolas de neblina y arrastró el olor a milpa y a tierra mojada. Las mazorcas rechinaron en la casa vecina, a unos veinte metros, donde cuatro paisanos hacían el desgrano. Eran las 5:30 cuando uno de los caballos del atardecer relinchó al ver una culebra que salía del monte y se ocultaba entre las rocas del sendero. ^{2/1}Matilde recién conocía la pubertad, pero ²su cuerpo esbelto estimulaba las fantasías y el ansia de locura de los hombres. Ese día, luego del baño matutino, ²resbaló en el piso mojado y ²soltó la manta, dejando al descubierto ²su cuerpo por un par de segundos, suficiente para el instinto de animal salvaje de Bernardo. Una semana después, mientras los hijastros trabajaban en los alrededores y doña Juana iba al</p>	<p>The day before Juana’s trip and her three younger daughters, Bernardo, laying down on a hammock, enjoyed the fresh air of the hill. The wind brought clouds of fog, bringing with it not only the smell of corn plantations but also the smell of wet land. The ear of corn grinded in the neighbors’ house, located at about twenty meters away; there, four peasants cut the kernels off. It was 5:30, one of the horses neighed when it saw a snake coming out from the rocks of the path. ^{2/1}Matilde’s adolescence had just started. However, ²her slender body stimulated the fantasies and yearning of madness of men. That day, after taking a morning shower, Matilde ²slipped on the wet floor. The towel ²flew away uncovering ²her body for a couple of seconds; time enough to awaken ³Bernardo’s wild animal instinct. One week later, when the stepchildren were at work in the surroundings and Juana was at the market,</p>

<p>mercado, ³Bernardo aprovechó la presencia de ⁴Matilde, ocupada en el aseo de los platos, y ³se dirigió a ⁴ella como una lava candente. ⁴La prensó con ³sus brazos de gorila y ⁴la ciñó contra ³sus piernas.</p> <p>Luego, con ³su mano derecha usurpó la gracia de ⁴la adolescente, bendecida por la frescura de las horas, mientras ⁴ella luchaba por liberar ⁴sus gritos de auxilio.</p>	<p>³Bernardo took advantage of ⁴Matilde's aloneness. She was busy doing the dishes. ³He addressed to ⁴her with extreme desire. He tyed ⁴her up with ³his strong arms holding ⁴her with ³his legs. Then, with ³his right hand, he ouched her, stealing the innocence of ⁴the teenager, at that moment, ⁴she struggled ⁴(MISSING SUS) to scream to ask for help.</p>
<p>²Exaltado, ^{5/2}Bernardo frenó el atropello al escuchar la voz de ³un hijastro que volvía por el tecomate. ⁶La joven aprovechó el descuido y mordió con furia la mano izquierda de ⁶su padrastro, quien disimuló el ataque. ⁶Convertida en huracán sin freno, ⁶corrió y saltó el cerco en dirección a cualquier parte. Al recuperar el control, ⁶bordeó una quebrada y ⁶se dirigió al mercado. Para ⁷los hombres ¹fue a un acontecimiento irrelevante. Volver del trabajo y recibir el café y los frijoles fritos con tortilla de ⁷su madre no era poca cosa, pero la fuerza del machismo determinó ⁷su postura. ⁸Doña Juana, en cambio, conocía bien a ⁸su marido y en ⁸su mente incidió la pregunta: ¿Y si le pasa lo mismo a Marielos? ¿y si ³Luis no hubiera vuelto por el tecomate, que sería de Matilde? Y ⁸decidida ⁸se le plantó al ⁵marido: O te vas de la casa o me voy yo.</p> <p>⁹Bernardo, apoyado por el silencio de ⁹sus ⁷hijastros, ⁹se resistió a dar un giro brusco a ⁹su vida y ⁹atacó: Yo traigo el dinero a esta casa y aquí mandan los hombres.</p>	<p>²(MISSING EXALTADO) ^{5/2}Bernardo stopped the molestation when he listened to the voice of ³one stepchild, who got back to pick his tecomate. ⁶The girl took advantage of the moment; she bit strongly ⁶her ⁵stepfather's left hand, who disguised the attack. ⁶She rushed out as a hurricane, ⁶ran, and jumped over the fence, going wherever. When Matilde calmed down ⁶she bordered a ravine, then, ⁶she went to the market. For ⁷men, ¹it was an irrelevant event. Getting back from work, being served the coffee and fried beans with tortillas, made by ⁷their mom, was something big. Hence, the force of chauvinism determined ⁷their opinion about the incident. On the other hand, ⁸Doña Juana knew very well ⁸her ⁵husband, but ⁸(MISSING SU MENTE) she wondered: How about if Marielos got through the same? What about if ³Luis didn't get back for the tecomate, what would have happened to Matilde? Completely ⁸determined, ⁸the woman confronted her ⁵husband, and she said: go away from home! If not I will do! ⁹Bernardo, supported by the silence of ⁹his ⁷stepchildren, ⁹resisted the fact of turning ⁹his life around and ⁹attacked: I supply the money here. The ones who rule are men.</p>
<p>¹⁰Doña Juana bajó la cabeza y ¹⁰se fue a la cocina a preparar la cena.</p> <p>En la mañana del día siguiente, los hombres se fueron a la milpa y las hijas mayores madrugaron hacia el puesto en el mercado. ¹⁰Ella, en cambio, agarró el poco dinero que tenía alzado, ¹⁰hizo su matata y ¹⁰metió un par de mudadas para ¹¹las niñas en la bolsa. ²Desayunaron y ³salieron a dar una</p>	<p>¹⁰Juana, looking downwards, ¹⁰went directly to the kitchen to make dinner.</p> <p>Next day in the morning, men went to work to the corn plantations and the oldest daughters got up very early to go to the market stand. ¹⁰Juana, instead, took the little money she had kept, ¹⁰arranged her matata and ¹⁰put inside of a bag a couple of cloths for ¹¹the girls. ²They had breakfast and ³went out. In the suburbs of</p>

vuelta. En las afueras del pueblo ⁴encontraron una carreta cargada de café y ⁵dijo: ¿En cuánto ⁶nos lleva al río? El arriero terminó de descargar el café, tiró unos sacos extras a la carretera y pegó la vuelta hacia el Sumpul.

En la carretera sólo se escuchó el ruido de las ruedas al chocar con las piedras. ¹¹Las niñas dormían protegidas por la pobreza y ¹²doña Juana comenzó a ver el futuro: no tenía casa y en San Salvador sólo contaba con ¹²su amiga de infancia. Pasaron los años y la opción fue recolectar café o vender periódicos en las calles más transitadas de la zona. Así ⁷reunieron algo de dinero y ⁸construyeron una habitación de adobe.

¹³Marielos se acompañó a los diecinueve e inició la carrera de esposa abnegada, repitiendo la historia del cautiverio social de su madre. ¹³Era hacendosa y un viernes ¹³terminó a las once de la noche de revisar la gaveta de ¹³sus secretos. En una esquina ¹³ubicaba las fotografías y de vez en cuando les pasaba revista. ¹³Entretenida en los pequeños objetos, ¹³reaccionó al llamado de ¹⁴Delmy, quien se levantó para ir al escusado. Afuera, la luz de la vela orientó la marcha y bajaron las gradas en dirección a la fosa. Al fondo, se veía la copa oscura de los árboles. ¹⁵Marielos movió la cortina de plástico y con una hoja de periódico ¹⁵espantó las cucarachas. De regreso en la casa, ¹⁴la niña observó el cuidado que ¹⁴su ¹⁵madre ponía a las fotos. Días después, en una mañana furtiva, ¹⁴introdujo su brazo izquierdo detrás del ropero, ¹⁴sacó la llave de una rendija y exploró el pasado de ¹⁴su ¹⁵madre. Las fotografías eran un trozo de la historia familiar. Recién ⁴llegadas de Honduras, ¹⁶doña Juana sólo contó con ¹⁷María José, una mujer indigente que ¹⁶le había enviado una carta, sin explicar ¹⁷sus condiciones de vida.

the village, ⁴they run into a bullock cart full of coffee and ⁵she said: How much money does it cost to take ⁶us to the river? The muleteer finished unloading the sacks of coffee, threw some extra sacks of coffee beans and headed for El Sumpul.

In the bullock cart, they just heard the noise of the wood wheels spinning around on the stones. ¹¹The girls, protected by poverty, were sleeping. ¹²Juana started to forefeel the future: she didn't have a house; in San Salvador, ¹²she only had a childhood friend. Years passed by, the only option was to collect coffee grains or sell newspapers in the most crowded streets of the area. ⁷They got some money, so ⁸they had an adobe room built.

¹³Marielos started to live in a free union at the age of nineteen and became a selfless partner, repeating the same self-sacrificing social stereotype her mother had to undergo. ¹³She was a hard-working woman. One Friday at eleven PM, ¹³she finished checking the drawer where she kept ¹³her secrets. In one of the corners of the drawer, ¹³she had the pictures, from time to time, she took a look at them. ¹³Distracted by small objects, ¹³she attended ¹⁴Delmy's call, who got up to go to the septic tank. Outside, the candle light illuminated the path. Then, they went down the steps to go to the tank. Far away, the dark top of trees could be seen. ¹³Marielos moved the plastic curtain, ¹⁵shooing away the cockroaches with a newspaper sheet. Back home, ¹⁴the girl realized how attentively ¹⁴her ¹⁵mother took a look at the pictures. Some days later, in a furtive morning, ¹⁴(MISSING INTRODUCED) ¹⁴she took out a key from a slit at back of the drawer with her left arm and explored ¹⁴her ¹⁵mother's past.

The pictures were a piece of the family's history. When ⁴Juana had just arrived from Honduras, ¹⁶she counted only on ¹⁷Maria Jose; homeless woman that had sent ¹⁶Juana a letter, without explaining ¹⁷her life conditions.

¹⁷Ella ⁴las recibió y condujo a un predio baldío, cerca de las faldas del volcán, donde ⁵se congregaron ⁵otros emigrantes. ¹⁸María José sufría la enfermedad de Parkinson y dos años después ¹⁸falleció. ⁴Doña Juana y sus hijas se hicieron varias fotografías y las conservaron para no olvidar su pasado.

¹⁹Delmy veía la imagen de ¹⁹su madre y la inocencia ¹⁹la hizo solidaria. ¹⁹Se quitaba las chanclas, imitando las imágenes, y sólo ¹⁹comprendió que debía usarlas cuando ¹⁹le propinaron un par de nalgadas. La descendencia no sufriría los secretos de la pobreza extrema.

¹⁷She received ⁴them and went to a vacant lot near to the foothill. Place where ⁵other immigrants ⁵were settled. ¹⁸Maria Jose suffered from Parkinson's disease, two years later, ¹⁸she passed away. ⁴Juana and her daughters took some pictures so as not to forget their past.

¹⁹Delmy watched the picture of ¹⁹her mother and the innocence made ¹⁹her to be supportive: ¹⁹she took off the flip flops, imitating the pictures where her mother appeared barefoot, recalling how, after ¹⁹(MISSING LE) being spanked, ¹⁹she understood she had to wear them. Descenders wouldn't suffer extreme poverty secrets.

CAPÍTULO VI- LA CURACIÓN

Eran las diez de la noche y ¹respondió: Es una tarea de la escuela. ¹Su madre esperó, revisó la mochila y las palabras prohibidas se desbordaron. Las flores de colores primarios encerraban un corazón y dos vocablos en inglés: kiss me. ¹La niña tenía un plan, entregar la tarjeta al día siguiente, durante la clausura de fin de año, y recibir un beso. Después del desayuno, ²se dispuso a salir en dirección a la escuela, pero ²su ¹padre ²le dijo: ¿Adónde vas? ¹Él era un gendarme empedernido y ¹veía los indicios de desarrollo de ¹su ²hija. ³Sentado en el viejo sofá, ³tenía el corvo sobre ³sus piernas.

⁴Ella miró a ⁴su madre, quien se dirigió a la cocina, en señal de rechazo. ³Él se levantó y con tono elevado ⁴la reprendió: Ya que buscás marido ⁴te voy a dar una vergueada para que se ⁴te olviden los hombres. ⁴Estaba de rodillas y, ⁴dominada por el miedo, ⁴repetía: No ^{3/3}papá, con el corvo no. ³Puso el corvo en el piso y ³golpeó ⁴su mano izquierda con la vaina de cuero y ³susurró: ⁴vas a sentir el dolor de la curación en todo ⁴tu cuerpo. El

VI-The Healing

It was ten o'clock in the evening and ¹she answered: it is a school task. ¹Her mother waited, checked the backpack and the forbidden words overflowed. The flowers in primary colors enclosed a heart and two words in English: Kiss me. ¹The girl had a plan: to deliver the card the next day, during the year-end closing ceremony, and receive a kiss.

After breakfast, ²she got ready to leave for school, but ²her ¹father said to ²her: Where are you going? ¹He was an inveterate gendarme and ¹was aware of ¹his ²daughter's teenage signs. ³Sitting on the old couch, ³he had the machete on ³his legs.

⁴She looked at ⁴her mother, who went to the kitchen, in a sign of rejection. ³He stood up and raised his ⁴(MISSING LA REPRENDIÓ) voice: "since you're looking for a fella, I'm gonna give ⁴you a wallop for ⁴you to forget to think men. ⁴She was on her knees and, ⁴terrified, ⁴repeated: No ^{3/3}dad! Please don't hit me with the machete. ³He put the machete on the floor and ³hit ⁴her left hand with the leather machete scabbard and ³whispered: ⁴you're gonna feel the pain

cuero golpeó las piernas, los glúteos, la espalda y los brazos de ³su ^{4/4}primogénita.

Fueron quince golpes, pero el castigo apenas iniciaba: Ahora que ⁴te duele el cuerpo, ⁴vas a lavar y a planchar la ropa de la familia, a preparar el desayuno, el almuerzo y la cena, para que ⁴sepás lo que significa tener marido. Y ⁵llamó a su esposa y le ⁵dijo: Ponele a ⁴esta la canasta de ropa y ⁴que comience a lavar. ⁴Humillada y adolorida, no pudo detener las lágrimas y ⁴comenzó a lavar. Fue un trabajo manual de seis horas y el llanto duró todo el día. Mientras tanto, ⁵el padre repetía: Imaginate a ⁴esta, diez años tiene y ⁴anda buscando marido.

of healing all over ⁴your body. The leather hit the legs, buttocks, back and arms of ³his ^{4/4}firstborn.

They were fifteen hits, but the punishment just started: Now that ⁴your body hurts, ⁴you will do the laundry and iron the family clothing; prepare breakfast, lunch and dinner, so ⁴you know what it means to have a man. ⁵He called his wife and ⁵said to her, give ⁴this gal the laundry basket ⁴for her to start doing laundry. ⁴Humiliated and in pain, she could not stop crying and ⁴began to do the laundry. It was a six-hour task and the crying lasted all day. Meanwhile, ⁵the father repeated: Imagine ⁴this gal, she is only ten years old and ⁴she is already looking for a man.

Cuerpo y espíritu ⁴le dolían. ⁴Confundida, pensó que los hombres no valían la pena y los desterró de ⁴su mente. Entonces, como ⁴su ⁵padre era hombre, también ⁵lo ⁴desconoció, porque siendo hombre ⁵era peligroso.

Ese repudio se consolidó ya que pasaron cinco años y ⁴su ⁵padre no levantó el castigo. ⁴Convertida en sirvienta, ⁴se inhibió en el silencio. En la casa no se habló de asuntos propios y los diálogos fueron convencionales. Una palabra podía implicar la reacción salvaje del progenitor. Los juegos de infancia terminaron ese día de golpiza y, sólo después de un lustro, la rebeldía sería resistencia y liberación.

⁴Her body and spirit ached. ⁴Confused, she thought that men were not worth the grief and banished them from ⁴her mind. Then, as ⁴her ⁵father was a man, she also ⁴disregarded ⁵him, because since he was a man, ⁵he was dangerous.

That disregarding was consolidated because after five years, ⁴her ⁵father did not lift the punishment. ⁴Turned into a servant, ⁴she inhibited in silence. In the house, people did not talk about their own affairs and the conversations were conventional. A word said could provoke a father's wild reaction. That beating day ended the childhood games, it was only after a luster, rebellion would become resistance and liberation.

CAPÍTULO VII- NOVIEMBRE

El trote fue lento y prevenido. ¹Los milicianos improvisaron la camilla y ¹lo cargaron en una colcha. ¹El rostro del ^{2/1}herido, pálido y desesperanzador, anunció ²su último viaje bajo las estrellas, mientras el goteo de la manta se congració con el olor a sangre del pasaje. Al llegar a la esquina ¹doblaron a la derecha, y una voz de mando se escuchó: ²Apostate en el muro y ²cubri¹nos. A diez metros del lugar impactaban las balas del ²helicóptero que rondaba en la zona, ²uno de tantos,

VII-November

The running was slow and careful. ¹The militiamen improvised the stretcher and carried ¹him into a quilt. ¹The face of the woun^{2/1}ded man, pale and hopeless, announced his last voyage under the stars, while the leaking of the blanket merged with the smell of blood already permeated in the ambience of the passage. When they got to the corner, they ¹turned right, and a commanding voice was heard: ²post on the wall and ²cover ¹us! Ten meters away from the place, the bullets hit from the ²copter, that hovered the zone, one

<p>porque la guerra llegó a las principales ciudades de El Salvador. ²Los helicópteros dispararon a las trincheras y bombardearon las vías de escape.</p>	<p>out of many, because the war reached the main cities of El Salvador. ²The copters shot the trenches and bombed the escaping routes.</p>
<p>³Hombres y mujeres de aspecto adolescente cubrían ³sus rostros con pañuelos rojos y sitiaban la capital.</p> <p>Ese noviembre de 1989, ⁴las fuerzas guerrilleras bajaron de las montañas, invadieron la retaguardia del ⁵ejército nacional y paralizaron el país. Los carros de combate, luego de quedar destruidas ⁴sus primeras unidades, esperaron el bombardeo ⁵de la fuerza aérea. ⁶La consigna revolución o muerte nadie ⁶la subestimó, a pesar de la propaganda ⁷del gobierno que vendía ⁴la imagen de una guerrilla sin capacidad de ataque. ⁸La gente veía otra cosa. Por primera vez, ⁸los ciudadanos sentían la guerra en ⁸sus narices, y el miedo provocó ⁹estampidas de civiles que cargaban banderas blancas para que los soldados no dispararan. En un principio, ⁹esas marchas en fuga parecían seguras, pero al tercer día los combates arreciaron y ⁸la gente se encerró en las casas. Las zonas de calles abundantes y populosas se convirtieron en trincheras y en vías de escape. ²Los helicópteros atacaron de día y noche, hostigando sin respiro a la guerrilla y aterrorizando a la población.</p>	<p>³Adolescent-looking men and women covered ³their faces with red handkerchiefs and prepared to siege the city.</p> <p>In November 1989, ⁴the guerrilla forces came down from the mountains, invaded the rearguard of the national ⁵army and paralyzed the country. The battle tanks, after ⁴their first units were destroyed, awaited ⁵the air force bombardment. ⁶The slogan “revolution or death” was not ⁶underestimated by no one, in spite of the propaganda ⁷of the government that sold ⁴the image of a guerrilla without attack capability. ⁸People saw something different. For the first time, ⁸city dwellers felt the war under ⁸their noses, and the fear provoked ⁹stampedes of civilians carrying white flags so that the soldiers would not shoot. At the beginning, ⁹those fleeing marches seemed to be safe, but on the third day, fightings intensified and ⁸people locked themselves in the houses. The areas of abundant and populous streets became trenches and escape routes. ²The copters attacked by day and night, harassing with no stop the guerrilla members and terrorizing the population.</p>
<p>En los primeros días, ⁸cientos de civiles se incorporaron a los frentes guerrilleros y participaron en la construcción de trincheras y en la preparación de alimentos. Las mujeres combatientes eran la novedad e infundían respeto y admiración. No faltaron los universitarios aguerridos, orientando con fusil en mano ¹a las cuadrillas para evitar que ¹se extraviaran y ¹fueran a dar al hocico del ejército.</p> <p>Los combates enrudecieron y, después de cinco días, ¹la guerrilla siguió defendiendo posiciones. ⁹Los camiones del ejército enrudecieron y, después de cinco días, ¹la guerrilla</p>	<p>During the first days, ⁸hundreds of civilians joined the guerrilla fronts and participated in trenching and preparing food. The combatant women were novelty and imposed respect and admiration. There was no shortage of brave university students, orienting, with rifle in hand, ¹the squads to prevent them from ¹getting lost and from ¹ending up in the lion’s den: the national army.</p> <p>The fighting worsened and, after five days, ¹the guerrilla continued to defend positions. ⁹The army trucks came loaded with recruits and returned full of dead people. Therefore, the bombs were more constant and ¹the militiamen, belonging to the Frente,</p>

siguió defendiendo posiciones. ⁹Los camiones del ejército llegaban cargados de reclutas y regresaban llenos de muertos. Por eso, las bombas fueron más constantes y ¹los milicianos del Frente comenzaron a replegarse, y mientras ²unas columnas se movían a la retaguardia, ²otras atacaron en grupos pequeños bajo la sombra del ejército. Cuando ²se encontraban a unos metros, entre muertos y escombros, los ultrajes y los gritos se convertían en proyectiles.

⁸La sociedad estaba en guerra, pero el odio era la diferencia: ⁵el ejército magnificó la crueldad cuando abatía a las combatientes.

¹El Frente, en cambio, haciendo historia con fusiles y determinación, ganó credibilidad y el discurso del gobierno se despeñó entre las balas de ¹un ejército revolucionario. El contexto internacional había cambiado y tronaba la noticia de la caída del muro de Berlín. Adiós a la guerra fría.

¹El Frente vio el camino despejado y se clavó en las garras del negocio de la guerra. Esa mística, esa energía revolucionaria provenía ⁸del pueblo y ⁸éste luchaba por quitarse el monstruo que ⁸lo carcomía.

Las casas temblaron y los niños se protegían debajo de las mesas. Papá, están cayendo balas en el patio. Los resentimientos en la familia eran secundarios. Si había enojo y ausencia de diálogo, ahora había ⁹miedo, y ⁹ese miedo era nuevo, anormal para ⁸ciudadinos. En la familia todos colaboraron de forma sistemática. Y el diálogo entre ^{10/4}hija y ^{3/4}padre no era tregua ni reconciliación, era sobrevivencia. ¹⁰Hija, cuando ²el helicóptero se retire, tenemos diez minutos para salir a recoger ladrillos, ³dijo ¹⁰Juan.

Los adoquines servían para ¹¹las trincheras y ¹⁰Juan se ingenió ¹¹una para la casa. Reforzaron las patas ³de la mesa y colocaron dos filas de adoquines ³encima. La mesa fue plafón y cuando ²el helicóptero sobrevolaba ⁴se protegían debajo de la mesa.

began to retreat, and while ²some columns moved to the rearguard, ²others attacked in small groups under the shadow of the army. When ²they were a few meters away, between dead and rubble, the insults and screams became projectiles.

⁸The society was at war, but hatred was the difference: ⁵the Army magnified cruelty when shooting at the woman combatants.

¹The Frente, on the other hand, making history with rifles and determination, gained credibility and the government's discourse spiraled among the bullets of ¹a revolutionary army. The international context had changed and the news of the fall of the Berlin Wall boomed. Goodbye Cold War. ¹The Frente saw the path cleared and **stuck in the claws of the war business**. That mysticism, that revolutionary energy came from ⁸the people and ⁸they struggled to remove the monster that rot ⁸them away.

The houses trembled and the children protected themselves under the tables. Dad, bullets are dropping in the yard. Resentments in the family were secondary. If there was anger and absence of dialogue, there was now ⁹fear, and ⁹that fear was new, abnormal for ⁸city dwellers. In the family everyone collaborated in a systematic way. And the dialogue between ^{10/4}daughter and ^{3/4}father was not truce or reconciliation, it was survival. ¹⁰Daughter, when ²the copter withdraw, we have ten minutes to go out to pick up bricks, ³said ¹⁰Juan.

The cobblestones served for the ¹¹trenches, and ¹⁰Juan contrived ¹¹one for the house. They reinforced ³the table legs and placed two rows of cobblestones ³on top. The table became ceiling and when ²the copter flew over, they ⁴protected themselves under the table.

Varios proyectiles impactaron sobre ¹⁰sus hombros y el plafón resistió. Al séptimo día, ¹la guerrilla que combatió en las cercanías del cerro de San Jacinto comenzó a replegarse y ¹¹las bajas que no tuvieron en los combates ¹¹las tuvieron bajo los bombardeos. Al retirarse el helicóptero, ⁸la gente salió. En uno de los pasajes quedaron ^{5/12}dos cuerpos con las cabezas destrozadas. ⁵Vestían pantalón negro vaquero y camiseta camuflada. El helicóptero ¹²los sorprendió y ⁵murieron en el cambio de posta. Enterrémos¹²los antes de que lleguen los soldados, dijo uno de los vecinos. Y el grupo comenzó a cavar. Después de diez minutos ⁸tiraron la última palada de tierra y ⁴alguien dijo: **Vámonos, ya viene el helicóptero.** El último en retirarse fue ^{13/6}el universitario que había participado en la logística. Durante dos días ⁶combatió, pero al sentir que arreciaban los bombazos ⁶se encargó del traslado de las municiones.

Al comenzar el repliegue, ⁶ocultó la ropa de guerra y ⁶se ubicó en una casa de seguridad, según lo planeado. ⁶Había conocido a ¹²los dos guerrilleros sin saber ¹²sus nombres.

Antes de apresurar el paso, ⁵dijo: "Cuando sepas que ¹³he muerto no pronuncies ¹³mi nombre, porque se detendría la muerte y el reposo". Los versos del poeta revolucionario hicieron honor a los combatientes.

Entonces ⁶corrió y ⁶e perdió entre los pasajes. ⁶Los ⁷soldados llegaron y gritaban: **Si ayudan a la guerrilla ⁷no respondemos.** ⁷Iban a trote, ⁷persiguiendo a ¹las milicias del pueblo.

Hacia el cerro de Guazapa se dirigieron las columnas que combatieron en Soyapango.

El cuidado era extremo y los combates continuaron. ¹La guerrilla se dividió para protegerse de la superioridad numérica y logística ⁵del ejército. Pero ²un helicóptero que volvía de descargar una

Several projectiles hit ¹⁰over them and the ceiling withstood. On the seventh day, ¹the guerrilla who fought in the surroundings of *Cerro de San Jacinto* began to retreat and ¹¹the casualties they did not have in the fighting, they did have ¹¹them under bombardment. When the copter withdrew, ⁸the people came out. In one of the passageways there were ^{5/12}two bodies with their heads shattered. ⁵They wore black jeans and camouflaged shirts. The copter surprised ¹²them and died while changing magazines. Let's bury ¹²them before the soldiers arrive, said one of the neighbors. And the group started digging. After ten minutes they ⁸threw the last shovelful and ⁴someone said: **Let's go, the copter's coming.** The last to leave was the ^{13/6}university guy that had participated in the logistics. For two days ⁶he fought, but when the bombing intensified, ⁶he took care of the transfer of ammo.

At the beginning of the retreat, ⁶he hid the war clothes and ⁶placed himself in a safe house, as planned. ⁶He had met the ¹²two guerrillas without knowing ¹²their names.

Before hastening the steps, ⁵he said: "When you know ¹³that I have died do not pronounce ¹³my name, because death and repose would stop." The verses of the revolutionary poet honored the combatants. Then ⁶he ran and ⁶slipped away among the passageways. ⁷The soldiers ⁶came and shouted: **If you help the guerrillas, ⁷we don't take responsibility.**

⁷They were trotting, ⁷chasing ¹the army formed by the people.

The columns that fought in *Soyapango* headed towards *El Cerro de Guazapa*.

Cautiousness was extreme and combats continued. ¹The guerrillas were divided to protect themselves from the numerical and logistical superiority ⁵of the army, but ²a copter that returned from unloading a

<p>lluvia de proyectiles perdió altura y fue el blanco del ataque de fusilería de ¹una escuadra guerrillera que tenía la misión de proteger a retirada y ²la máquina se estrelló a trescientos metros de ²su posición. ¹Los combatientes inspeccionaron y vieron a dos extranjeros en agonía, y ⁷alguien expresó: Así que éste es tío caimán. Era la voz del estudiante.</p> <p>⁸El jefe observó la escena y dijo: Sí, éste es. Esto traerá consecuencias, expresó, pero ¹nosotros no olvidamos ¹a nuestros muertos.</p>	<p>barrage of projectiles lost height and was the target of the rifle attack of ¹a guerrilla group that had the mission of protecting the retreat and ²the aircraft crashed three hundred meters away from ²their position. ¹The combatants inspected and saw two foreigners in agony, and ⁷someone said, so this is tío caimán. It was the student's voice.</p> <p>⁸The chief observed the scene and said: Yes, that's him.</p> <p>This will bring consequences, he said, but ¹we do not forget ¹our dead people.</p>
<p>Se escuchó una ráfaga y la escuadra inició la marcha. Cada paso era el nombre de una de las víctimas ²del helicóptero. Y esto es por ⁹mi hermana, dijo ⁹el último de la fila. ¹⁰Y luego hablaron los venados: Esto es por el árbol que nos dio sombra. ¹¹Y los conejos también hablaron: Esto es por el nacimiento de agua. ¹²Y la tierra, las aves y las estrellas agregaron: También es por nosotras.</p>	<p>A burst was heard and the group began to march. Every step was the name of one of the victims ²of the copter. This is for ⁹my sister, said ⁹the last in line. ¹⁰Then, they spoke the deer: this is because of the tree that gave us shade. ¹¹And the rabbits also spoke: this is because of the water spring. ¹²And the earth, the birds and the stars added: It's also for us.</p>

<p>VIII- ASÍ FUE LA U</p> <p>¹Tímida y nerviosa, entró a la cafetería y ¹revisó el periódico. ¹No tenía los centavos para comprar el café y ¹pidió permiso para ver la nómina de aspirantes seleccionados. Sí, ¹su nombre le dijo aquí estoy, ¹ya eres universitaria. Era el último año de la guerra y miles de bachilleres caían bajo el dominio ideológico: ¹En la nacional ¹no estudiés porque ¹está llena de guerrilleros.</p> <p>Pero ese no era ¹su problema, a nadie ²le importaba ¹su ²futuro, la orden era buscar trabajo. A fin de cuenta, ¹tuvo éxito y ¹la benefició el ingreso masivo. ¹Su ideal era estudiar medicina y vestir gabacha blanca en los hospitales.</p>	<p>VIII – That was the “U” (Abbreviation to refer to universities, in this cases to UES in an informal spoken language).</p> <p>¹Shy and nervous, she entered into the cafeteria and ¹scanned the newspaper. ¹She did not have money to buy coffee; she asked for permission to see the list of selected candidates. ¹Her name talked to her and said: Yes, I’m here, you are a university student now. It was the last year of the civil war. A lot of high school students came under ideological control. Don’t study at the *Nacional because there are a lot of guerrilla members, however, that was not her problem, ¹her ²future was not important to anybody, her mission was to look for work. After all, ¹she succeeded and benefited from the massive student admission. ¹Her dream was to study medicine and wear the white doctor’s coat in a hospital.</p>
<p>En el alma máter ¹descubrió el mundo, ²la ideología, ²la que siempre ¹tuvo sin enterarse.</p>	<p>In the alma mater, ¹she became aware of the world and ²the ideology that ²she always had without noticing.</p>

¹ Caminó por los pasillos de las estructuras a medio quemar. ¹ Los jardines eran silvestres, ¹ llenos de mozotes y hierbas que disfrutaban de la naturaleza. Hubo callejones donde rebotaba el olor a marihuana o salía a flote el bramido del sexo pedestre. Lo mejor eran las ardillas y los árboles de treinta metros. Y no faltaban ³ los mangos y las piedras para hacer ³ los caer.

² Las palabras extrañas como lumpen, patriarcado, superestructura se integraron al glosario universitario. ¹ Le ¹ gustó la conciencia de clase y la movilización social. ¹ Descubrió, al fin, el laboratorio de anatomía y la filosofía de la verdad: medicina no era ¹ su profesión, o acaso ¹ la distrajo el hambre y el entusiasmo por los mangos. Luego llegó la exigencia de los libros que ¹ no tenía y ¹ comenzó la proscripción de ¹ su ideal académico. No duró seis meses, pero en ese período ¹ conoció el aliento pasajero del noviazgo. De algo sirve la universidad, dijo, y ¹ tomó un descanso que ¹ le permitiera ahorrar para el pasaje. ¹ Tenía varias amistades y corrió la voz que ¹ buscaba trabajo.

She walked by the halls of the half-burnt buildings: gardens were wild, full of *mozote* and herbs that enjoyed nature. There were alleys where the smell of marijuana was felt and the roaring of wild sex was also heard. The best of the best was the squirrels and the 30-meter-high trees. Indispensably, there were ³ mangoes and small rocks to make ³ them fall from the tree.

² Strange words like lumpen, patriarchy, and superstructure were coined to the university glossary. ¹ She liked the class consciousness and social mobilization. ¹ She finally found out anatomy laboratory and philosophy of truth; she realized that medicine was not ¹ her true call, or is it that ¹ she was sidetracked by hunger and enthusiasm for mangoes? Then, the exigency of the books, ¹ she didn't have, ¹ came up and the proscriptions of ¹ her academic ideals started. She didn't even resist six months, time enough ¹ to know what the illusion of fleeting courtship was. She said: it is worth to be at the university. ¹ She stopped studying, which would allow her to save money to pay for transportation. She had a lot of friends and passed the word ¹ she was looking for a job.

Era miércoles, el día predilecto, y ¹ subió las escaleras en dirección a la Asociación de Estudiantes de Letras.

- Hola ⁴ Yaneth.
- ^{5/1./2} ¡Delmy! A tiempo ² venís. Ya ⁵ te encontré trabajo.
- ¿Qué? ¿Adónde?
- Aquí ⁴ conmigo.
- Y eso.
- En esa máquina que ⁵ ves ahí. Es de ³ mi amigo, ^{6/3} el poeta.
- ¿Y cómo es ⁶ él?
- ¡Ya ⁵ estás como la canción! Esto es en serio. ⁶ Mi amigo dice que necesita una muchacha bonita que ⁶ le traiga clientes.
- Ah, vaya, creo que ² no cumplo los requisitos.

It was Wednesday, the right day, she ¹ went up the stairs heading for the *Asociacion de Estudiantes de Letras*.

- Hi, ⁴ Yaneth!
- ^{5/1./2} Delmy! ² You arrived on time. I got a job for ⁵ you!
- Are you serious? Where?
- Here, ⁴ with me.
- How's that?
- You'll work in that machine ⁵ you see right there. It belongs to ³ my friend, ^{6/3} the poet.
- What's is he like?
- What's he like? ⁵ Like the song? This is serious! ⁶ My friend says he needs a young beautiful gal ⁶ to attract new clients.
- Oh! I think I don't fulfill the requirements.

<p>- Bueno, ⁴yo digo que sí, cualquier tonto cae en ⁵tu sonrisa coqueta.</p> <p>- O sea que ⁶él es tonto.</p> <p>- Todos ⁷los hombres son tontos para el amor ¿no ⁷lo sabías?</p> <p>- ¡Vaya! ¡ ⁴Mujer de experiencia!</p> <p>²Cumplió los veintiuno y las celebraciones fueron extinguidas por la pobreza.</p>	<p>— Well, ⁴I do. Any silly man likes ⁵your flirty smiling.</p> <p>— That means ⁶he's silly.</p> <p>— Didn't you know ⁷that ⁷all men are silly when it comes to love?</p> <p>— Wow! ⁴What an experienced woman!</p> <p>²She was twenty-one, poverty stopped her from celebrating birthday parties.</p>
<p>Con las monedas exactas, ²programó los viajes claves y ²disimuló la emergencia. Esos hábitos femeninos e inevitables ²tenía que costearlos.</p> <p>²Volvió el siguiente miércoles al local y ²entró con ⁵su alarmante sonrisa. ²Expresó un tímido ¡hola! Y ²pasó de largo, con gesto de sorpresa. ⁴Yaneth hizo un movimiento de labios, en respuesta a la inquietud de la visita.</p> <p>⁶Era un hombre joven que vestía una camiseta negra con el rostro del Che Guevara y un pantalón formal, verde y desteñido que desentonaba con los zapatos negros All Star. ³Rostro redondo y nariz africana que acumulaba el fervor revolucionario de la esclavitud. Delgado y fornido, imponía respeto con ⁶su rostro barbado y juvenil.</p> <p>³Dobló la mirada y ³encontró el silencio de ⁵ella.</p> <p>⁴Con jactancia, expresó: Me cuentan que ²busca trabajo, venga, ⁵le ³voy a mostrar ⁷la fotocopiadora.</p> <p>³No perdió tiempo en descubrir las fortalezas y debilidades de ⁵la joven célibe. ⁵Le ³pareció apropiada para atender a los clientes, aunque predominó el interés por la sonrisa y el espíritu.</p>	<p>Having the exact amount of money, ²she programmed essential trips, ²disguise the urgency of finding a job. ²She had to afford the inevitable girls needs, especially in certain time of the month. Next Wednesday, ²she was back at work with ⁵her lovely smiling. ²She passed by and ²pronounced a timid hello, feeling surprised by the stranger she saw. ⁴Yaneth lip pointed as a response to the curiosity the stranger provoked.</p> <p>⁶It was a young man wearing a black T-shirt with the Che Guevara's face stamped and green formal pants. Those faded pants didn't go together with the All Stars black shoes. ³He had round face and snub nose that kept the revolutionary fervor of slavery. Thin and well-built, he imposed respect with ⁶his bearded chin and young face. He turned his head and noticed ⁵Delmy's silence. ⁴He said arrogantly: I was told ²you were looking for a job, come with me! ³I'll show ⁵you ⁷the photocopier.</p> <p>³He immediately found out the single ⁵girl's strength and weakness. ³He considered ⁵she was the right person to serve clients, nevertheless, his interest for her smiling and spirit prevailed.</p>
<p>⁴Yaneth tenía razón, los clientes eran el pretexto; ⁶él era calculador y astuto, pero no ³se salvaría de la famosa expresión del viejo Aniceto: “Uno de cipote es tonto”, y ³fue dúctil con el balance financiero.</p> <p>⁵Ella seguía el movimiento ⁷de la máquina.</p> <p>²Era optimista y parca de las palabras en cuanto a la universidad. Unas pocas preguntas sin responder revelaron ⁵su confusión. ³Veó que ⁵le gusta la música en inglés. ⁵Le ⁵conviene cambiar de carrera</p>	<p>⁴Yaneth was right, serving clients was just an excuse; ⁶he was shrewd and smart, but ³he won't escape from the old Aniceto's famous expression: When you're a kid, you're dumb! ³He was indulgent with financial balance.</p> <p>⁵She followed the movement of ⁷the machine; ³she was optimistic and she didn't talk that much about the University. A few questions with no answer revealed ⁵her confusion. ⁶The poet said: ³I realized ⁵you like</p>

y reorientar sus hábitos académicos, recomendó ⁶el poeta.

⁵Ella ganó ⁵sus primeros pagos y vivió la emoción de las compras, junto a ⁵su madre. ⁶Él era un académico potencial, pero en un par de meses ³empezó a descuidar los compromisos. ³Tenía mucho trabajo en el negocio, ³decía a los colegas. ^{5/6}Ambos se desbordaron. ⁶Él tenía el método y la experiencia. ⁵Ella ⁴, el entusiasmo y la certeza. Los temores de la infancia disminuyeron y ²optó por ⁸la enseñanza. ⁸Otra forma de llegar a los pobres, con cuaderno y lápiz a los albores de la juventud.

music in English. ⁵You ⁵should change your major and reorient your academic habits.

⁵She received ⁵her first salaries and experienced the emotion of shopping with ⁵her mother. ⁶He was a potential academic. In a few months, ³she started to neglect her duties. ³She said to her colleagues that ³she had a lot of work in the copy center. ^{5/6}Both of them were overwhelmed; ⁶he had the method and experience and ⁵she had ⁴enthusiasm and certainty. Childhood's fears dwindled away, so she ²preferred ⁸to teach young poor people, ⁸which is another way of getting closer to them with paper and pencil.

IX-LA FAMILIA DE MATILDE

El cielo amaneció nublado y relampagueante. En unos minutos, la lluvia caería a cantaradas y, una vez más, la ciudad sería testigo de la fuerza indomable de las correntadas. Pero esta mañana, al cielo se ¹le terminó ¹la bravura y la tormenta fue condescendiente. Entonces, entre charcos, lloviznas y nubarrones, ²llegó la noticia en boca de Matilde: Acababan de llegar unos policías vestidos de civil y se llevaron a ¹Pedro. ¿Y qué pasó, ¹se emborrachó otra vez?; no ²vos, ¹lo acusaron de robar el carro que está en la esquina de la calle. Ummm, ¹éste no va a salir rápido de la cárcel, ³yo me voy, ^{2/4}mama; y para dónde ³hija; para el norte.

³La Paty, ni lenta ni perezosa, preparó ³su maleta, hizo ⁴una colecta con las primas y ⁴lo unió al dinero prestado. Una semana después, ⁴embarazada de ocho meses, ²cometió la locura ⁵de agarrar viaje a los iunai estate quietos. ²Se despidió de ²su madre sin tanta palabra: Cuando ³llegue ²le enviaré dólares, dijo, y con la misma ²subió al taxi, rumbo a la estación de buses. ⁵Esa decisión tempestiva no era de extrañar. ²Marielos solo recordó el cambio brusco que ²la hizo

IX - Matilde's family

The sky dawned cloudy and the lightning was flashing constantly. In a few minutes, the rain would fall as if it rained cats and dogs (*would never stop*) and, once again, the city would witness the indomitable force of the floods. But that morning, the sky **calmed down** (*falta le*) and the storm diminished. Then, between puddles, drizzles and clouds, ²Matilde passed the word: some policemen, dressed in civilian clothes, had just arrived and took ¹Pedro away. So what happened? ¹he got drunk again? No, (*falta vos*) they accused ¹him of stealing the car on the street corner. Hmm, ¹he's not going to get out of jail fast, ¹I'm leaving, ^{2/4}mom; where to ³daughter? To the States.

³Paty, without putting it off, packed ³her suitcase, ⁴collected money from her cousins and put ⁴it together with the borrowed money. A week later, ⁴eight months pregnant, ²she committed the folly ⁵of taking a trip to the *iunai estate quietos*. ²She said goodbye to ²her mother without saying so much: "when ³I get there I will send ²you dollars" she said, and with it ²she got into the taxi, heading for the bus station. ⁵That tempestuous decision was no surprise. ²Marielos just recalled the abrupt change that made ²her Salvadoran,

<p>salvadoreña, cuando ⁶doña Juana dejó ⁶su casa en Honduras para evitar los abusos de ⁷Bernardo. Lo mismo hizo ²mi mamá cuando ²nos trajo a la pobreza, expresó a ²su ³hermana mayor. Pero a ^{2/3}Matilde se ⁸le partía el alma y no dejaba de rezar todas las noches para que Diosito ⁴le cuidara a ²su ⁴hija. ³Paty, en cambio, no se amedrentó con los peligros que podrían tragarse ³su esperanza. ²Llegó a Chiapas y ²se dirigió a un templo evangélico, ²presentó una carta al pastor y ²fue bien ³recibida. Dos semanas duró ³su estadía en Chiapas y justo cuando ²cumplió los nueve meses ²tuvo ³su parto en un hospital de Houston. Unos peregrinos ³le ayudaron, incluso a buscar trabajo. ³Su locura se convirtió en solidaridad planificada.</p>	<p>when ⁶Doña Juana left ⁶her home in Honduras to avoid ⁷Bernardo's abuses. So did ²my mom when she brought ²us into poverty, she said to ²her ³older sister. But ^{2/3}Matilde was heartbroken (<i>falta le</i>) and kept praying every night so that God would take care of ²her ⁴daughter. ³Paty, on the other hand, was not intimidated by the dangers that might end ³her hope. ²She arrived in Chiapas and ²went to an evangelical temple, ²presented a letter to the pastor and was ³welcomed. ³He spent two weeks in Chiapas and just as she ²was nine months pregnant ²she gave birth (<i>falta su</i>) in a hospital in Houston. Some pilgrims helped her, even looking for work. ³Her madness became planned solidarity.</p>
<p>Los hijos quedaron en la casa de Matilde, quien todavía sentía los garrotazos de la pobreza. ³Paty no soportó la idea de pasar hambre. Esperar a que ⁴su marido saliera de la cárcel era una locura peor. Dos años habían pasado cuando ^{9/4}Pedro salió de la cárcel de Mariona. ³Volvió a La Esperanza y ³se comunicó vía teléfono para exigir²le el regreso: ³Yo aquí tengo trabajo y ⁵allá ⁹vos no sos garantía. Pero ³soy ³tú ⁹marido y ⁸el papá de ³tú hijo, ³te ³voy a denunciar. No ²me ²importa, aquí ²estoy bien y el niño es americano, además si de marido se trata, ⁵aquí ²me voy a conseguir ⁴otro, y ²cortó la llamada. A ⁹Pedro no ⁹le tocó otra y ³se tragó las putiadas que ⁹le colgaban de la lengua.</p> <p>Iniciaba el siglo XXI y ²Matilde tuvo un suspiro económico con la remesa de dólares que ⁵recibía. El trabajo en las casas gringas generaba beneficios. Yani y el mayor de los nietos, motivados por el billete verde, se aventuraron a viajar. ³Paty aprovechó y envió dinero para que ⁵le llevaran a ⁵los hijos. ²La madre compensaba la ausencia de ²sus ^{2/3/10}hijas con dólares, aunque no era suficiente para evitar que la depresión entrara por la ventana de ²su cuarto.</p>	<p>The children stayed in Matilde's house, who still remembered how hard poverty was. ³Paty couldn't stand the thought of starving. Waiting for ⁴her husband to get out of jail was even crazier. Two years had passed when ^{9/4}Pedro got out of <i>Mariona</i> prison. ³He returned to <i>La Esperanza</i> and ³contacted her by phone to demand ²her return: ³I have a job here and ⁹you are no guarantee ⁵there. But ³I'm ³your ⁹husband and ⁸your son's dad, ³I'm gonna denounce ³you. ²I ²don't care, ²I'm fine ⁵here and the kid's American, plus if it's a husband, ⁵here ²I'm gonna get ⁴another one, and ²she hung up. ⁹Pedro had no choice (<i>falta le</i>) and ³bite his tongue to avoid swearing at her. (<i>falta que le colgaban de su boca</i>)</p> <p>It was the beginning of the 21st century and ²Matilde had an economic relieve with the remittance of dollars ⁵she received. Work in the gringo houses generated profits. Yani and the eldest of the grandchildren, motivated by greenbacks, ventured to travel. ³Paty took advantage and sent (<i>falta le</i>) money for her ⁵children. ²The mother compensated her absence from ²her ^{2/3/10}daughters with dollars, although it was not enough to prevent depression from entering ²her room window.</p>

Pero la depre llegó para quedarse el día de la muerte de ¹⁰Miriam, ¹⁰su primogénita. Luego, el drama familiar ²la postró en la cama durante varios meses. Murió ²su primer nieto y, poco después, ¹¹Walter, ¹¹hijo de su tercer parto. ²Marielos tenía ocho años cuando ¹⁰Miriam, recién nacida, aterrizó en la casa de ⁶doña Juana. Habían vivido ¹²un lustro en La Esperanza, ¹²lo suficiente para ver convertida a ²Matilde en mujer de dieciocho años. ²Su ¹³primer marido ¹³lo conoció en los cafetales y procrearon a ¹⁴Miriam, quien nunca tuvo ¹⁵padre, pues ¹⁵éste, incapaz de ser hombre, huyó de sus compromisos a un lugar donde no ¹⁵lo pudieran olfatear. ¹⁴Miriam llegó a este mundo con problemas craneales. ²Matilde, resignada, ⁶recibió el diagnóstico de la partera: La niña tiene blanda la cabeza porque nació con la virtud de adivinar el futuro. ⁶La ¹⁶beba no había cumplido los dos años cuando ⁶pegó un grito que hizo temblar el adobe y ⁶cayó de bruces en el piso de tierra. Había sido el primer ataque de epilepsia, tan fuerte que ¹⁶le fulminó la facultad del habla y redujo al mínimo ¹⁶su capacidad mental.

¹⁶Ella aprendió a gesticular y a gritar cada vez que ⁶recibía un llamado de atención. La vida ⁷le trajo una cruz a ⁷Matilde para que ⁷sintiera otro lado cruel de la pobreza. ²Angustiada, ⁷acudió otra vez a ¹⁷la partera, y ¹⁷ésta hizo un diagnóstico a la altura de ¹⁷su experiencia mítica: Los espíritus ⁸le quitaron la virtud a ^{8/8}la niña. La Esperanza fue ¹⁶su mundo y ⁸deambuló descalza, ¹⁶llevando, a menudo, la misma mudada. Los sábados ⁸estaba pendiente de la visita de la tía y ¹⁶gritaba para dar la noticia a ²su madre. ¹⁴Miriam fue ¹⁴la niña en cuerpo de mujer que dejó un color de tristeza en los ojos de ²Matilde. La tarde de ¹⁴su deceso había llovido y los bordes del barranco eran inestables. ¹⁴Ella se acercó demasiado a la orilla y en el instante de lanzar la basura se derrumbó una porción de tierra.

But the blues came to stay on the day of the death of ¹⁰Miriam, ¹⁰her firstborn. Then, the family drama bedridden ²her for several months. ²Her first grandson died and, shortly after, ¹¹Walter, ¹¹her third son.

²Marielos was eight years old when ¹⁰Miriam, a newborn, came into ⁶Doña Juana's house. They had lived ¹²five years in La Esperanza, (*falta lo*) enough time to see ²Matilde become a young woman of eighteen years old. She met ²her ¹³first husband (*falta lo*) in the coffee plantations and procreated Miriam, who never had a ¹⁵father, because ¹⁵he, unable to be a man, fled from his responsibilities to a place where they could not smell ¹⁵him. ¹⁴Miriam came into this world with cranial problems. ²Matilde, resigned, ⁶received the diagnosis of the midwife: the girl has a soft head because she was born with the virtue of guessing the future. ⁶The ¹⁶baby was not two years old when ⁶she uttered a cry that made the adobe tremble and ⁶fell flat on the dirt floor. It had been the first seizure of epilepsy, so strong that it crushed ¹⁶her ability to speak and minimized ¹⁶her mental capacity.

¹⁶She learned to gesticulate and scream every time she was ⁷scolded. ⁷Matilde shouldered a burden that life had placed on her to make her ⁷feel another cruel side of poverty. Distraught, ⁷she went to the ¹⁷midwife again, and ¹⁷she made a diagnosis to match ¹⁷her mythical experience: the spirits took away the ^{8/8}girl's virtue.

La Esperanza was ¹⁶her world and ⁸wandered barefoot, often ¹⁶wearing the same clothes. On Saturdays, she willingly ⁸awaited her aunt's visit, which she ¹⁶announced to ²her mother. ¹⁴Miriam was ¹⁴the girl in the body of a woman who left a feeling of sadness in ²Matilde's heart. The evening of ¹⁴her death it had rained and the edges of the ravine were vulnerable to collapse. ¹⁴She got too close to the shore and at the moment she threw the trash away a piece of land collapsed.

<p>El río era correntadas y arrastró ¹⁷el cuerpo sin vida. Dos días tardaron en recuperar¹⁷lo, cuatro kilómetros abajo, ¹⁷atrapado entre las ramas y rocas.</p> <p>Cuarenta soles de tristeza marcaron la vida de ¹⁴Miriam. No habían transcurrido tres años cuando dos pandilleros dispararon desde una motocicleta al grupo de jóvenes que jugaba a las cartas en una esquina de la comunidad.</p>	<p>The river was flowing and dragged ¹⁷the lifeless body. It took them two days to get it back, four kilometers down, ¹⁷stuck between the branches and rocks.</p> <p>Forty summers of sadness marked ¹⁴Miriam's life. It had not been three years since two gang members shot from a motorcycle the group of young people playing cards in a corner of the community.</p>
<p>¹⁸El nieto quedó tirado boca abajo en las sombras del almendro.</p> <p>¹⁸Su ⁹padre, ^{19/9}Walter, no superó aquel drama y el dolor ¹⁹lo condujo a las penumbras del alcohol. El hígado no soportó la presión y salió expulsado en los vómitos ¹⁹del padre adolorido. ²Matilde ¹⁹lo llevó de urgencia al Hospital de Zacamil, ¹⁹lo sentó en el piso de la sala de espera y suplicó a las enfermeras que atendieran ¹⁹al hijo, pero ¹⁹Walter yacía con la mirada fija en dirección al volcán.</p> <p>Ya no había dolor en su cuerpo ni señales de vida. ²Matilde levantó ²sus brazos, ¹⁹lo abrazó y palpitó junto al ser que nació de ²su vientre. Que Dios ⁹te bendiga ⁹hijo mío y ¹⁹te abra el camino al reino de los cielos.</p> <p>²Matilde hizo historia en La Esperanza.</p> <p>²⁰Rosa, ²⁰la segunda hija, y ²¹la nieta universitaria ²la acompañaron en la casa, ampliada con la ayuda de ²sus hijas lejanas. En esa casa murió ²su ¹⁰madre, ¹⁰doña Juana, la mujer valiente que decidió atravesar el Sumpul y dejar ⁶sus huellas en la arcilla de Chalatenango, así todos recordarían que la dignidad es más fuerte que la pobreza.</p>	<p>¹⁸The grandson lied facing down in the shadows of an Indian-almond tree.</p> <p>¹⁸His ⁹father, ^{19/9}Walter, did not overcome that drama and the pain led ¹⁹him to the glooms of alcohol. The liver couldn't resist the pressure and got kicked out in the vomit of the ¹⁹aching father. ²Matilda took ¹⁹him to emergency at the <i>Hospital Zacamil</i>, sat ¹⁹him on the floor of the waiting room and begged the nurses to take care of ¹⁹her son, but ¹⁹Walter lay with his eyes fixed in the direction of the volcano.</p> <p>There was no more pain in his body or signs of life. ²Matilde raised ²his arms, hugged ¹⁹him and her heart throbbed next to the being who was born from ²her womb. God bless ⁹you ⁹my son and may He open (<i>falta te</i>) the way to the kingdom of heaven.</p> <p>²⁰Matilde made history in <i>La Esperanza</i>.</p> <p>²⁰Rosa, ²⁰her second daughter, and ²¹the university granddaughter accompanied ²her in the house, enlarged with the help of ²her distant daughters. In that house ²her ¹⁰mother, ¹⁰Doña Juana, died, the brave woman who decided to cross the <i>Sumpul</i> and leave ⁶her footprints in the clay of <i>Chalatenango</i>, so everyone would remember that dignity is stronger than poverty.</p>

Codification and recurrence of devices

CHAPTERS	ANAPHORA	CATAPHORA	ELLIPSIS
I The profession	11	6	7
II The steps	4	1	1
III The scorpion	12	6	7
IV The barrel	13	6	7
V The drawer	19	5	8
VI The healing	5	5	8 <i>SAMPLE</i>
VII November	13	12 <i>SAMPLE</i>	7
VIII That was the “U”	8	5	4
IX Matilde’s family	21 <i>SAMPLE</i>	10	8

The anaphora, cataphora, and ellipsis were identified in both source text and target text through an enumeration as follows:

The enumeration for anaphora has been identified with cardinal numbers only e.g. *I*

The enumeration for cataphora has been identified with cardinal numbers followed by a period e.g. *I.*

The enumeration for ellipsis has been identified with cardinal numbers followed by parentheses e.g. *I)*

Besides, there is a color code to reflect their position in terms of structure within the text once translated: yellow corresponds to the anaphora; green corresponds to the cataphora, and cyan corresponds to the ellipsis.

The recurrence has been mentioned to demonstrate the significance of the sample regarding the extension of the chapters.

Translatability and meaning

Source language sample (SLS) ANAPHORA (YELLOW)	Target language sample (TLS) ANAPHORA (YELLOW)			Meaning preservation in TLS
Sample texts (Spanish)	Translation (English)	Translation Technique	Translation approach (Neubert, 1991)	Semantical analysis
<p>IX-La familia de Matilde</p> <p>El cielo amaneció nublado y relampagueante. En unos minutos, la lluvia caería a cantaradas y, una vez más, la ciudad sería testigo de la fuerza indomable de las correntadas. Pero esta mañana, al cielo se ¹le terminó ¹la bravura y la tormenta fue condescendiente. Entonces, entre charcos, lloviznas y nubarrones, ²llegó la noticia en boca de Matilde: Acababan de llegar unos policías vestidos de civil y se llevaron a ¹Pedro. ¿Y qué pasó, ¹se emborrachó otra vez?; no ²vos, ¹lo acusaron de robar el carro que está en la esquina de la calle. Ummm, ¹éste no va a salir rápido de la cárcel, ³yo me voy, ^{2/4}mama; y para dónde ³hija; para el norte.</p>	<p>IX - Matilde's family</p> <p>The sky dawned cloudy and the lightning was flashing constantly. In a few minutes, the rain would fall as if it rained cats and dogs (<i>would never stop</i>) and, once again, the city would witness the indomitable force of the floods. But that morning, the sky calmed down (<i>falta le</i>) and the storm diminished. Then, between puddles, drizzles and clouds, ²Matilde passed the word: some policemen, dressed in civilian clothes, had just arrived and took ¹Pedro away. So what happened? ¹he got drunk again? No, (<i>falta vos</i>) they accused ¹him of stealing the car on the street corner. Hmm, ¹he's not going to get out of jail fast, ¹I'm leaving, ^{2/4}mom; where to ³daughter? To the States.</p>	<p>1- No translation</p> <p>1- Naturalization</p> <p>1- Naturalization</p> <p>2- Literal</p> <p>3- Literal</p>	<p>Sociocultural</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p>	<p>1. "Pedro" was not translated into Peter, this is because the name "Peter" would not maintain the cultural meaning.</p> <p>1. "lo" is a proclisis in Spanish. In English, it became an enclisis. There is not a difference in meaning.</p> <p>1. "este" is a demonstrative in Spanish to refer in a discriminating to someone. In English "he" does not transmit the same idea</p> <p>-----</p> <p>-----</p>
<p>³La Paty, ni lenta ni perezosa, preparó ³su maleta, hizo ⁴una colecta con las primas y ⁴lo unió al dinero prestado. Una semana después, ⁴embarazada de</p>	<p>³Paty, without putting it off, packed ³her suitcase, ⁴collected money from her cousins and put ⁴it together with the borrowed money. A week later,</p>	<p>3- Naturalization</p> <p>3- Literal</p> <p>4- Transposition</p> <p>4- Naturalization</p> <p>4- Naturalization</p>	<p>Sociocultural</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p>	<p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p>

		<p>3- Omission</p> <p>3- Literal</p>	<p>Communicative / functional</p> <p>Communicative / functional</p>	<p>3- "Su" was omitted due to the verb "give birth". It contains the possession in it.</p> <p>-----</p>
<p>Los hijos quedaron en la casa de Matilde, quien todavía sentía los garrotazos de la pobreza. ³Paty no soportó la idea de pasar hambre. Esperar a que ⁴su marido saliera de la cárcel era una locura peor. Dos años habían pasado cuando ^{9/4}Pedro salió de la cárcel de Mariona. ³Volvió a La Esperanza y ³se comunicó vía teléfono para exigir ²le el regreso: ³Yo aquí tengo trabajo y ⁵allá ⁹vos no sos garantía. Pero ³soy ³tu ⁹marido y ⁸el papá de ³tu hijo, ³te ³voy a denunciar. No ²me ²importa, ⁵aquí ²estoy bien y el niño es americano, además si de marido se trata, ⁵aquí ²me voy a conseguir ⁴otro, y ²cortó la llamada. A ⁹Pedro no ⁹le tocó otra y ³se tragó las putiadas que ⁹le colgaban de la lengua.</p> <p>Iniciaba el siglo XXI y ²Matilde tuvo un suspiro económico con la remesa de dólares que ⁵recibía. El trabajo en las casas gringas generaba beneficios. Yani y el mayor de los nietos, motivados por el billete verde, se aventuraron a viajar. ³Paty aprovechó y envió dinero para que ⁵le llevaran a</p>	<p>The children stayed in Matilde's house, who still remembered how hard poverty was. ³Paty couldn't stand the thought of starving. Waiting for ⁴her husband to get out of jail was even crazier. Two years had passed when ^{9/4}Pedro got out of Mariona prison. ³He returned to La Esperanza and ³contacted her by phone to demand ²her return: ³I have a job here and ⁹you are no guarantee ⁵there. But ³I'm ³your ⁹husband and ⁸your son's dad, ³I'm gonna denounce ³you. ²I ²don't care, ²I'm fine ⁵here and the kid's American, plus if it's a husband, ⁵here ²I'm gonna get ⁴another one, and ²she hung up. ⁹Pedro had no choice (<i>falta le</i>) and ³bite his tongue to avoid swearing at her. (<i>falta que le colgaban de su boca</i>)</p> <p>It was the beginning of the 21st century and ²Matilde had an economic relieve with the remittance of dollars ⁵she received. Work in the gringo houses generated profits. Yani and the eldest of the grandchildren, motivated by greenbacks, ventured to</p>	<p>3- No translation</p> <p>3- No translation</p> <p>2- Literal</p> <p>3- Literal</p> <p>3- Literal</p> <p>9- Adaptation</p> <p>5- Literal</p> <p>3- Literal</p> <p>9- Literal</p> <p>8- Naturalization</p> <p>3- Naturalization</p> <p>2- Naturalization</p> <p>5- Literal</p> <p>5- Literal</p> <p>9- No translation</p> <p>9- Omission</p>	<p>Sociocultural</p> <p>Sociocultural</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Sociocultural</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p> <p>Communicative / functional</p>	<p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>9- "Vos" is a pronoun that people use in Spanish to call someone they trust on. In English, that meaning is lost because "you" is understood differently.</p> <p>-----</p> <p>-----</p> <p>9- "Marido" was translated as "husband". This term is not complete in meaning because "marido" in this context is a pejorative way of calling someone. That sense was not transmitted.</p> <p>-----</p> <p>3- Proclisis "te" became enclisis "him".</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>9- "Pedro" was not translated into Peter, this is because the name "Peter" would not maintain the cultural meaning.</p> <p>9- "le" is absent. It isn't necessary to include it in English because if it is added,</p>

<p>⁵los hijos. ²La madre compensaba la ausencia de ²sus ^{2/3/10}hijas con dólares, aunque no era suficiente para evitar que la depresión entrara por la ventana de ²su cuarto.</p>	<p>travel. ³Paty took advantage and sent (<i>falta le</i>) money for her ⁵children. ²The mother compensated her absence from ²her ^{2/3/10}daughters with dollars, although it was not enough to prevent depression from entering ²her room window.</p>	<p>2- No translation 3- No translation 2- Literal 2- Literal 2- Literal 2- Literal</p>	<p>Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional</p>	<p>it would be redundant or not natural. ----- ----- ----- ----- -----</p>
<p>Pero la depre llegó para quedarse el día de la muerte de ¹⁰Miriam, ¹⁰su primogénita. Luego, el drama familiar ²la postró en la cama durante varios meses. Murió ²su primer nieto y, poco después, ¹¹Walter, ¹¹hijo de su tercer parto. ²Marielos tenía ocho años cuando ¹⁰Miriam, recién nacida, aterrizó en la casa de ⁶doña Juana. Habían vivido ¹²un lustro en La Esperanza, ¹²lo suficiente para ver convertida a ²Matilde en mujer de dieciocho años. ²Su ¹³primer marido ¹³lo conoció en los cafetales y procrearon a ¹⁴Miriam, quien nunca tuvo ¹⁵padre, pues ¹⁵éste, incapaz de ser hombre, huyó de sus compromisos a un lugar dónde no ¹⁵lo pudieran olfatear. ¹⁴Miriam llegó a este mundo con problemas craneales. ²Matilde, resignada, ⁶recibió el diagnóstico de la partera: La niña tiene blanda la cabeza porque nació con la virtud de adivinar el futuro. ⁶La</p>	<p>But the blues came to stay on the day of the death of ¹⁰Miriam, ¹⁰her firstborn. Then, the family drama bedridden ²her for several months. ²Her first grandson died and, shortly after, ¹¹Walter, ¹¹her third son. ²Marielos was eight years old when ¹⁰Miriam, a newborn, came into ⁶Doña Juana's house. They had lived ¹²five years in La Esperanza, (<i>falta lo</i>) enough time to see ²Matilde become a young woman of eighteen years old. She met ²her ¹³first husband (<i>falta lo</i>) in the coffee plantations and procreated Miriam, who never had a ¹⁵father, because ¹⁵he, unable to be a man, fled from his responsibilities to a place where they could not smell ¹⁵him. ¹⁴Miriam came into this world with cranial problems. ²Matilde, resigned, ⁶received the diagnosis of the midwife: the girl has a soft head because she was born with the virtue of guessing the future. ⁶The ¹⁶baby</p>	<p>10- No translation 10- Literal 2- Naturalization 2- Literal 2- Literal 11- Modulation 2- Literal 10- Literal 6- No translation 12- Modulation 2- No translation 2- Literal 13- Naturalization/omission 15- Literal</p>	<p>Sociocultural Sociocultural Communicative / functional Communicative / functional Sociocultural Communicative / functional Sociocultural Sociocultural Sociocultural Communicative / functional Sociocultural Communicative / functional Communicative / functional Communicative / functional</p>	<p>----- ----- 2- Proclisis “la” became enclisis “her”. ----- ----- 11- “su tercer parto”. This expression lost meaning a bit the original meaning because, in Spanish, it refers to the third time the mother gave birth, but in English, it refers to the third child she had. ----- ----- 12- “Un lustro” In this case, the translation was functional because only the idea of five years was just transmitted, but the term equivalent “lustrum” was not used. ----- ----- 13- “Lo” was omitted because it is not necessary to include it to understand of whom we talk about. -----</p>

<p>¹⁶beba no había cumplido los dos años cuando ⁶pegó un grito que hizo temblar el adobe y ⁶cayó de bruces en el piso de tierra. Había sido el primer ataque de epilepsia, tan fuerte que ¹⁶le fulminó la facultad del habla y redujo al mínimo ¹⁶su capacidad mental.</p>	<p>was not two years old when ⁶she uttered a cry that made the adobe tremble and ⁶fell flat on the dirt floor. It had been the first seizure of epilepsy, so strong that it crushed ¹⁶her ability to speak and minimized ¹⁶her mental capacity.</p>	<p>15- Modulation 14- No translation 2- No translation 16- Literal 16- Naturalization 16- Naturalization</p>	<p>Communicative / functional Sociocultural Sociocultural Communicative / functional Communicative / functional Communicative / functional</p>	<p>15- Proclisis “lo” became enclisis “him”. ----- ----- ----- 16- Proclisis “le” and “su” became enclisis “her”.</p>
<p>¹⁶Ella aprendió a gesticular y a gritar cada vez que ⁶recibía un llamado de atención. La vida ⁷le trajo una cruz a ⁷Matilde para que ⁷sintiera otro lado cruel de la pobreza. ²Angustiada, ⁷acudió otra vez a ¹⁷la partera, y ¹⁷ésta hizo un diagnóstico a la altura de ¹⁷su experiencia mítica: Los espíritus ⁸le quitaron la virtud a ⁸la niña. La Esperanza fue ¹⁶su mundo y ⁸deambuló descalza, ¹⁶llevando, a menudo, la misma mudada. Los sábados ⁸estaba pendiente de la visita de la tía y ¹⁶gritaba para dar la noticia a ²su madre. ¹⁴Miriam fue ¹⁴la niña en cuerpo de mujer que dejó un color de tristeza en los ojos de ²Matilde. La tarde de ¹⁴su deceso había llovido y los bordes del barranco eran inestables. ¹⁴Ella se acercó demasiado a la orilla y en el instante de lanzar la basura se derrumbó una porción de tierra. El río era correntadas y arrastró ¹⁷el cuerpo sin vida. Dos días tardaron en</p>	<p>¹⁶She learned to gesticulate and scream every time she was ⁷scolded. ⁷Matilde shouldered a burnden that life had placed on her to make her ⁷feel another cruel side of poverty. ²Distraught, ⁷she went to the ¹⁷midwife again, and ¹⁷she made a diagnosis to match ¹⁷her mythical experience: the spirits took away the ⁸girl's virtue. <i>La Esperanza</i> was ¹⁶her world and ⁸wandered barefoot, often ¹⁶wearing the same clothes. On Saturdays, she willingly ⁸awaited her aunt's visit, which ^{she} ¹⁶announced to ²her mother. ¹⁴Miriam was ¹⁴the girl in the body of a woman who left a feeling of sadness in ²Matilde's heart. The evening of ¹⁴her death it had rained and the edges of the ravine were vulnerable to collapse. ¹⁴She got too close to the shore and at the moment she threw the trash away a piece of land collapsed.</p>	<p>16- Literal 2- Literal 17- Literal 17- Modulation 17- Literal 16- Literal 16- Literal 16- Naturalization 2- Literal 14- No translation 14- Literal 14- No translation 14- Literal 14- Literal 17- Naturalization 17- Literal 14- No translation</p>	<p>Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional Communicative / functional</p>	<p>----- ----- ----- “esta” is a demonstrative in Spanish to refer to “la partera”. In English, a personal pronoun was used to refer to the woman, it has the same function. -----</p>

<p>recuperar¹⁷ lo, cuatro kilómetros abajo, ¹⁷ atrapado entre las ramas y rocas. Cuarenta soles de tristeza marcaron la vida de ¹⁴ Miriam. No habían transcurrido tres años cuando dos pandilleros dispararon desde una motocicleta al grupo de jóvenes que jugaba a las cartas en una esquina de la comunidad.</p>	<p>The river was flowing and dragged ¹⁷ the lifeless body. It took them two days to get it back, four kilometers down, ¹⁷ stuck between the branches and rocks.</p> <p>Forty summers of sadness marked ¹⁴ Miriam's life. It had not been three years since two gang members shot from a motorcycle the group of young people playing cards in a corner of the community.</p>			
<p>¹⁸ El nieto quedó tirado boca abajo en las sombras del almendro. ¹⁸ Su ⁹ padre, ^{19/9} Walter, no superó aquel drama y el dolor ¹⁹ lo condujo a las penumbras del alcohol. El hígado no soportó la presión y salió expulsado en los vómitos ¹⁹ del padre adolorido. ² Matilde ¹⁹ lo llevó de urgencia al Hospital de Zacamil, ¹⁹ lo sentó en el piso de la sala de espera y suplicó a las enfermeras que atendieran ¹⁹ al hijo, pero ¹⁹ Walter yacía con la mirada fija en dirección al volcán. Ya no había dolor en su cuerpo ni señales de vida. ² Matilde levantó ² su brazos, ¹⁹ lo abrazó y palpitó junto al ser que nació de ² su vientre. Que Dios ⁹ te bendiga ⁹ hijo mío y ¹⁹ te abra el camino al reino de los cielos. ² Matilde hizo historia en La Esperanza.</p>	<p>¹⁸ The grandson lied facing down in the shadows of an Indian-almond tree. ¹⁸ His ⁹ father, ^{19/9} Walter, did not overcome that drama and the pain led ¹⁹ him to the glooms of alcohol. The liver couldn't resist the pressure and got kicked out in the vomit of the ¹⁹ aching father. ² Matilda took ¹⁹ him to emergency at the <i>Hospital Zacamil</i>, sat ¹⁹ him on the floor of the waiting room and begged the nurses to take care of ¹⁹ her son, but ¹⁹ Walter lay with his eyes fixed in the direction of the volcano.</p> <p>There was no more pain in his body or signs of life. ² Matilde raised ¹⁹ his arms, hugged ¹⁹ him and her heart throbbed next to the being who was born from ² her womb. God bless ⁹ you ⁹ my son and may He open (<i>falta te</i>) the way to the kingdom of heaven.</p>	<p>18- Literal 18- Literal 19- Literal</p> <p>19- Literal 19- Naturalization 2- No translation 19- Naturalization</p> <p>19- Naturalization 19- Modulation</p> <p>19- Literal 2- Literal 19- Literal 19- Naturalization</p> <p>2- Literal 2- No translation 20- No translation 20- Literal 19- Naturalization 2- Literal</p>	<p>Communicative / functional Communicative / functional Communicative / functional</p> <p>Communicative / functional Communicative / functional Sociocultural Communicative / functional</p> <p>Communicative / functional Communicative / functional</p> <p>Sociocultural Sociocultural Communicative / functional Communicative / functional</p> <p>Communicative / functional Sociocultural Sociocultural Communicative / functional Communicative / functional Communicative / functional</p>	<p>----- ----- -----</p> <p>19- In both languages, the proper name “Walter” is the same.</p> <p>----- ----- -----</p> <p>19- Proclisis “lo” became enclisis “him”.</p> <p>19- The preposition “al” was not translated like “to” because the expression ends by “of”.</p> <p>----- ----- -----</p> <p>19- Proclisis “lo” became enclisis “him”.</p> <p>----- ----- -----</p> <p>2- Proclisis “la” became enclisis “her”.</p>

<p>²⁰Rosa, ²⁰la segunda hija, y ²¹la nieta universitaria ²la acompañaron en la casa, ampliada con la ayuda de ²sus hijas lejanas. En esa casa murió ²su ¹⁰madre, ¹⁰doña Juana, la mujer valiente que decidió atravesar el Sumpul y dejar ⁶sus huellas en la arcilla de Chalatenango, así todos recordarían que la dignidad es más fuerte que la pobreza.</p>	<p>²Matilde made history in <i>La Esperanza</i>. ²⁰Rosa, ²⁰her second daughter, and ²¹the university granddaughter accompanied ²her in the house, enlarged with the help of ²her distant daughters. In that house ²her ¹⁰mother, ¹⁰Doña Juana, died, the brave woman who decided to cross the <i>Sumpul</i> and leave ⁶her footprints in the clay of <i>Chalatenango</i>, so everyone would remember that dignity is stronger than poverty.</p>	<p>2- Literal 2- Literal</p>	<p>Communicative / functional Communicative / functional</p>	<p>----- -----</p>
---	--	----------------------------------	--	------------------------

Source language sample (SLS) CATAPHORA (GREEN)	Target language sample (TLS) CATAPHORA (GREEN)			Meaning preservation in TLS
Sample texts (Spanish)	Translation (English)	Translation Technique	Translation approach (Neubert, 1991)	Semantical analysis
<p>CAPÍTULO VII- NOVIEMBRE El trote fue lento y prevenido. ¹Los milicianos improvisaron la camilla y ¹lo cargaron en una colcha. ¹El rostro del ^{2/1}herido, pálido y desesperanzador, anunció ²su último viaje bajo las estrellas, mientras el goteo de la manta se congració con el olor a sangre del pasaje. Al llegar a la esquina ¹doblaron a la derecha, y una voz de mando se escuchó: ²Apostate en el muro y ²cubri¹nos. A diez</p>	<p>VII-November The running was slow and careful. ¹The militiamen improvised the stretcher and carried ¹him into a quilt. ¹The face of the woun^{2/1}ded man, pale and hopeless, announced his last voyage under the stars, while the leaking of the blanket merged with the smell of blood already permeated in the ambience of the passage. When they got to the corner, they ¹turned right, and a commanding voice was</p>	<p>1. Transposition 1. Literal 2. Naturalization</p>	<p>1. Sociocultural 1. Communicative/functional 2. Communicative/functional</p>	<p>1. In the case of “lo”, in Spanish, it works as a personal pronoun in accusative, which refers to a third person singular different from the one who is talking in the sentence. In English, “him” is an object pronoun, specifically indirect object of the verb “to carry”. ----- While talking about “herido”, in Spanish, it is an adjective that can be also used as a noun while in English it has been used the adjective “wounded” which cannot stand alone, since in this language it is mandatory to follow it by a name: “man”.</p>

<p>metros del lugar impactaban las balas del ²helicóptero que rondaba en la zona, ²uno de tantos, porque la guerra llegó a las principales ciudades de El Salvador. ²Los helicópteros dispararon a las trincheras y bombardearon las vías de escape.</p>	<p>heard: ²post on the wall and ²cover ¹us! Ten meters away from the place, the bullets hit from the ²copter, that hovered the zone, one out of many, because the war reached the main cities of El Salvador. ²The copters shot the trenches and bombed the escaping routes.</p>	<p>2. Literal</p>	<p>2. Communicative/functional</p>	<p>-----</p>
<p>³Hombres y mujeres de aspecto adolescente cubrían ³sus rostros con pañuelos rojos y sitiaban la capital. Ese noviembre de 1989, ⁴las fuerzas guerrilleras bajaron de las montañas, invadieron la retaguardia del ⁵ejército nacional y paralizaron el país. Los carros de combate, luego de quedar destruidas ⁴sus primeras unidades, esperaron el bombardeo ⁵de la fuerza aérea. ⁶La consigna revolución o muerte nadie ⁶la subestimó, a pesar de la propaganda ⁷del gobierno que vendía ⁴la imagen de una guerrilla sin capacidad de ataque. ⁸La gente veía otra cosa. Por primera vez, ⁸los ciudadanos sentían la guerra en ⁸sus narices, y el miedo provocó ⁹estampidas de civiles que cargaban banderas blancas para que los soldados no dispararan. En un principio, ⁹esas marchas en fuga parecían seguras, pero al tercer día los combates arreciaron y ⁸la gente se</p>	<p>³Adolescent-looking men and women covered ³their faces with red handkerchiefs and prepared to siege the city. In November 1989, ⁴the guerrilla forces came down from the mountains, invaded the rearguard of the national ⁵army and paralyzed the country. The battle tanks, after ⁴their first units were destroyed, awaited ⁵the air force bombardment. ⁶The slogan “revolution or death” was not ⁶underestimated by no one, in spite of the propaganda ⁷of the government that sold ⁴the image of a guerrilla without attack capability. ⁸ People saw something different. For the first time, ⁸city dwellers felt the war under ⁸their noses, and the fear provoked ⁹stampedes of civilians carrying white flags so that the soldiers would not shoot. At the beginning, ⁹those fleeing marches seemed to be safe, but on the third day, fightings intensified and</p>			

<p>encerró en las casas. Las zonas de calles abundantes y populosas se convirtieron en trincheras y en vías de escape.</p> <p>²Los helicópteros atacaron de día y noche, hostigando sin respiro a la guerrilla y aterrizando a la población.</p>	<p>⁸people locked themselves in the houses. The areas of abundant and populous streets became trenches and escape routes.</p> <p>²The copters attacked by day and night, harassing with no stop the guerrilla members and terrorizing the population.</p>			
<p>En los primeros días, ⁸cientos de civiles se incorporaron a los frentes guerrilleros y participaron en la construcción de trincheras y en la preparación de alimentos. Las mujeres combatientes eran la novedad e infundían respeto y admiración. No faltaron los universitarios aguerridos, orientando con fusil en mano ¹a las cuadrillas para evitar que ¹se extraviaran y ¹fuera a dar al hocico del ejército.</p> <p>Los combates encrudecieron y, después de cinco días, ¹la guerrilla siguió defendiendo posiciones. ⁹Los camiones del ejército encrudecieron y, después de cinco días, ¹la guerrilla siguió defendiendo posiciones. ⁹Los camiones del ejército llegaban cargados de reclutas y regresaban llenos de muertos. Por eso, las bombas fueron más constantes y ¹los milicianos del Frente comenzaron a replegarse, y mientras ²unas columnas</p>	<p>During the first days, ⁸hundreds of civilians joined the guerrilla fronts and participated in trenching and preparing food. The combatant women were novelty and imposed respect and admiration. There was no shortage of brave university students, orienting, with rifle in hand, ¹the squads to prevent them from ¹getting lost and from ¹ending up in the lion's den: the national army.</p> <p>The fighting worsened and, after five days, ¹the guerrilla continued to defend positions. ⁹The army trucks came loaded with recruits and returned full of dead people. Therefore, the bombs were more constant and ¹the militiamen, belonging to the Frente, began to retreat, and while ²some columns moved to the rearguard, ²others attacked in small groups under the shadow of the army. When ²they were a few meters away, between</p>	<p>1) Naturalization</p> <p>1) Naturalization</p> <p>1) Equivalence 2) Literal 2) Literal 2) Adaptation</p>	<p>1) Communicative/functional</p> <p>1) Communicative/functional</p> <p>1) Sociocultural 2) Communicative/functional 2) Communicative/functional 2) Sociocultural</p>	<p>The expression “A las cuadrillas” in English it loses the preposition “a” because it is not necessary due to the structure of the language in which only an indirect object of a verb is needed.</p> <p>The phrase “fueran a dar al hocico del ejército” in Spanish has the sense of ending up in a situation where the squads would be exposed to a worse situation, this idea can be perfectly transmitted by using a similar expression in English “ending up in the lion’s den” that means to enter into a dangerous or hostile situation.</p> <p>----- ----- -----</p> <p>2- The expression “se encontraban” has been translated as “they were” due to the use of the expression with the same meaning in English “be some meters away”. Besides in English it is necessary to include a subject in the sentence that is why ellipsis is lost because the subject “they” has been added.</p>

<p>se movían a la retaguardia, ²otras atacaron en grupos pequeños bajo la sombra del ejército. Cuando ²se encontraban a unos metros, entre muertos y escombros, los ultrajes y los gritos se convertían en proyectiles.</p> <p>⁸La sociedad estaba en guerra, pero el odio era la diferencia: ⁵el ejército magnificó la crueldad cuando abatía a las combatientes.</p>	<p>dead and rubble, the insults and screams became projectiles.</p> <p>⁸The society was at war, but hatred was the difference: ⁵the Army magnified cruelty when shooting at the woman combatants.</p>			
<p>¹El Frente, en cambio, haciendo historia con fusiles y determinación, ganó credibilidad y el discurso del gobierno se despeñó entre las balas de ¹un ejército revolucionario. El contexto internacional había cambiado y tronaba la noticia de la caída del muro de Berlín. Adiós a la guerra fría. ¹El Frente vio el camino despejado y se clavó en las garras del negocio de la guerra. Esa mística, esa energía revolucionaria provenía ⁸del pueblo y ⁸éste luchaba por quitarse el monstruo que ⁸lo carcomía.</p> <p>Las casas temblaron y los niños se protegían debajo de las mesas. Papá, están cayendo balas en el patio. Los resentimientos en la familia eran secundarios. Si había enojo y ausencia de diálogo, ahora había ⁹miedo, y ⁹ese miedo era nuevo,</p>	<p>¹The Frente, on the other hand, making history with rifles and determination, gained credibility and the government's discourse spiraled among the bullets of ¹a revolutionary army. The international context had changed and the news of the fall of the Berlin Wall boomed. Goodbye Cold War. ¹The Frente saw the path cleared and stuck in the claws of the war business. That mysticism, that revolutionary energy came from ⁸the people and ⁸they struggled to remove the monster that rot ⁸them away. The houses trembled and the children protected themselves under the tables. Dad, bullets are dropping in the yard. Resentments in the family were secondary. If there was anger and absence of dialogue, there was now ⁹fear, and ⁹that fear was new, abnormal for ⁸city dwellers. In the</p>			

<p>anormal para ⁸ciudadinos. En la familia todos colaboraron de forma sistemática. Y el diálogo entre ^{10/4}hija y ^{3./4}padre no era tregua ni reconciliación, era sobrevivencia. ¹⁰Hija, cuando ²el helicóptero se retire, tenemos diez minutos para salir a recoger ladrillos, ³dijo ¹⁰Juan.</p> <p>Los adoquines servían para ¹¹las trincheras y ¹⁰Juan se ingenió ¹¹una para la casa. Reforzaron las patas ³de la mesa y colocaron dos filas de adoquines ³encima. La mesa fue plafón y cuando ²el helicóptero sobrevolaba ⁴se protegían debajo de la mesa.</p>	<p>family everyone collaborated in a systematic way. And the dialogue between ^{10/4}daughter and ^{3./4}father was not truce or reconciliation, it was survival. ¹⁰Daughter, when ²the copter withdraw, we have ten minutes to go out to pick up bricks, ³said ¹⁰Juan.</p> <p>The cobblestones served for the ¹¹trenches, and ¹⁰Juan contrived ¹¹one for the house. They reinforced ³the table legs and placed two rows of cobblestones ³on top. The table became ceiling and when ²the copter flew over, they ⁴protected themselves under the table.</p>	<p>3. Literal 3. Literal</p> <p>3) Literal 4) Modulation</p>	<p>3. Communicative/functional 3. Communicative/functional</p> <p>3) Communicative/functional 4) Communicative/functional</p>	<p>----- -----</p> <p>----- -----</p>
<p>Varios proyectiles impactaron sobre ¹⁰sus hombros y el plafón resistió. Al séptimo día, ¹la guerrilla que combatió en las cercanías del cerro de San Jacinto comenzó a replegarse y ¹¹las bajas que no tuvieron en los combates ¹¹las tuvieron bajo los bombardeos. Al retirarse el helicóptero, ⁸la gente salió. En uno de los pasajes quedaron ^{5/12}dos cuerpos con las cabezas destrozadas. ⁵Vestían pantalón negro vaquero y camiseta camuflada. El helicóptero ¹²los sorprendió y ⁵murieron en el cambio de posta. Enterrémos¹²los antes de que lleguen los soldados, dijo uno de los</p>	<p>Several projectiles hit ¹⁰over them and the ceiling withstood. On the seventh day, ¹the guerrilla who fought in the surroundings of <i>Cerro de San Jacinto</i> began to retreat and ¹¹the casualties they did not have in the fighting, they did have ¹¹them under bombardment. When the copter withdrew, ⁸the people came out. In one of the passageways there were ^{5/12}two bodies with their heads shattered. ⁵They wore black jeans and camouflaged shirts. The copter surprised ¹²them and ⁵they died during the relay. Let's bury ¹²them before the soldiers arrive, said one of</p>	<p>5) Naturalization 5) Naturalization 5) Naturalization 5) Naturalization 6) Naturalization 6) Naturalization 6) Naturalization 6) Naturalization 6) Naturalization 6) Transposition 6) Literal 4. Literal</p>	<p>5) Communicative/functional 5) Communicative/functional 5) Communicative/functional 5) Communicative/functional 6) Communicative/functional 6) Communicative/functional 6) Communicative/functional 6) Communicative/functional 6) Communicative/functional 6) Communicative/functional 6) Communicative/functional 4. Communicative/functional</p>	<p>A in the previous translations of ellipsis, it can be noticed that in English it is not possible to leave a sentence without its subject, they always need to follow the structure subject + verb. There is a particularity in the case of the expression “se encargó” which has been translated as “he took care of” and “se ubicó” whose translation is “placed himself”. In the first case, there is a gain in the translation because the expression in English is more meaningful regarding the sense in the SL because it clearly combines the idea of being in charge of something and be responsible, and this is the intention of the SL. Concerning the second expression, it was possible to transmit the exact meaning in both SL and TL, the only change has been to use a personal</p>

<p>vecinos. Y el grupo comenzó a cavar. Después de diez minutos ⁸tiraron la última palada de tierra y ⁴alguien dijo: Vámonos, ya viene el helicóptero. El último en retirarse fue ^{13/6}el universitario que había participado en la logística. Durante dos días ⁶combatió, pero al sentir que arreciaban los bombazos ⁶se encargó del traslado de las municiones.</p> <p>Al comenzar el repliegue, ⁶ocultó la ropa de guerra y ⁶se ubicó en una casa de seguridad, según lo planeado. ⁶Había conocido a ¹²los dos guerrilleros sin saber ¹²sus nombres.</p>	<p>the neighbors. And the group started digging. After ten minutes they ⁸threw the last shovelful and ⁴someone said: Let's go, the copter's coming. The last to leave was the ^{13/6}university guy that had participated in the logistics. For two days ⁶he fought, but when the bombing intensified, ⁶he took care of the transfer of ammo.</p> <p>At the beginning of the retreat, ⁶he hid the war clothes and ⁶placed himself in a safe house, as planned. ⁶He had met the ¹²two guerrillas without knowing ¹²their names.</p>			<p>pronoun in the SL while it has been changed to a, object pronoun in the TL.</p>
<p>Antes de apresurar el paso, ⁵dijo: "Cuando sepas que ¹³he muerto no pronuncies ¹³mi nombre, porque se detendría la muerte y el reposo" Los versos del poeta revolucionario hicieron honor a los combatientes.</p> <p>Entonces ⁶corrió y ⁶se perdió entre los pasajes. ⁶Los ⁷soldados llegaron y gritaban:</p> <p>Si ayudan a la guerrilla ⁷no respondemos.</p> <p>⁷Iban a trote, ⁷persiguiendo a ¹las milicias del pueblo.</p> <p>Hacia el cerro de Guazapa se dirigieron las columnas que combatieron en Soyapango.</p>	<p>Before hastening the steps, ⁵he said: "When you know ¹³that I have died do not pronounce ¹³my name, because death and repose would stop." The verses of the revolutionary poet honored the combatants.</p> <p>Then ⁶he ran and ⁶slipped away among the passageways. ⁷The soldiers ⁶came and shouted:</p> <p>If you help the guerrillas, ⁷we don't take responsibility.</p> <p>⁷They were trotting, ⁷chasing ¹the army formed by the people.</p> <p>The columns that fought in <i>Soyapango</i> headed towards <i>El Cerro de Guazapa</i>.</p>	<p>5. Naturalization</p> <p>6) Naturalization</p> <p>6) Naturalization</p> <p>6. Literal</p> <p>7) Adaptation</p> <p>7) Naturalization</p> <p>7) Literal</p>	<p>5. Communicative/functional</p> <p>6) Communicative/functional</p> <p>6) Sociocultural</p> <p>6. Sociocultural</p> <p>7) Sociocultural</p> <p>7) Communicative/functional</p> <p>7) Communicative/functional</p>	<p>The expression "guerrilla" in Spanish remains the same in the TL, however the use of plural in English helps to clarify the reference to a group of people and not one person, which is important to transmit the original meaning where it refers to the members of a group.</p>

<p>El cuidado era extremo y los combates continuaron. ¹La guerrilla se dividió para protegerse de la superioridad numérica y logística ⁵del ejército. Pero ²un helicóptero que volvía de descargar una lluvia de proyectiles perdió altura y fue el blanco del ataque de fusilería de ¹una escuadra guerrillera que tenía la misión de proteger a retirada y ²la máquina se estrelló a trescientos metros de ²su posición. ¹Los combatientes inspeccionaron y vieron a dos extranjeros en agonía, y ⁷alguien expresó: Así que éste es tío caimán. Era la voz del estudiante.</p> <p>⁸El jefe observó la escena y dijo: Sí, éste es.</p> <p>Esto traerá consecuencias, expresó, pero ¹nosotros no olvidamos ¹a nuestros muertos.</p>	<p>Cautiousness was extreme and combats continued. ¹The guerrillas were divided to protect themselves from the numerical and logistical superiority ⁵of the army, but ²a copter that returned from unloading a barrage of projectiles lost height and was the target of the rifle attack of ¹a guerrilla group that had the mission of protecting the retreat and ²the aircraft crashed three hundred meters away from ²their position. ¹The combatants inspected and saw two foreigners in agony, and ⁷someone said, so this is tío caimán. It was the student's voice. ⁸The chief observed the scene and said: Yes, that's him.</p> <p>This will bring consequences, he said, but ¹we do not forget ¹our dead people.</p>	<p>7. Literal/Borrowing 8. Adaptation</p>	<p>7. Sociocultural 8. Sociocultural</p>	<p>The expression in the SL “tío caiman” has been preserved on purpose by the translators because it is important to call the reader’s attention in order to indicate that it is not only a foreign term but also has a special meaning which is a critic for the idea of Uncle Sam, since the guerrilla was against any ideology coming from the United States.</p> <p>The expression “Sí, este es” could have been literally translated as “Yes, this is”, but it is necessary to clarify that in the SL the demonstrative pronoun “este” is used not only to show but also to demonstrate a kind of dismissive attitude when referring to someone.</p>
<p>Se escuchó una ráfaga y la escuadra inició la marcha. Cada paso era el nombre de una de las víctimas ²del helicóptero. Y esto es por ⁹mi hermana, dijo ⁹el último de la fila. ¹⁰Y</p>	<p>A burst was heard and the group began to march. Every step was the name of one of the victims ²of the copter. This is for ⁹my sister, said ⁹the last in line. ¹⁰Then, they spoke the</p>	<p>9. Literal</p>	<p>9. Communicative/functional</p>	

<p>luego hablaron los venados: Esto es por el árbol que nos dio sombra.¹¹ Y los conejos también hablaron: Esto es por el nacimiento de agua.¹² Y la tierra, las aves y las estrellas agregaron: También es por nosotras.</p>	<p>deer: this is because of the tree that gave us shade.¹¹ And the rabbits also spoke: this is because of the water spring.¹² And the earth, the birds and the stars added: It's also for us.</p>	<p>9. Literal 10. Naturalization 11. Literal 12. Literal</p>	<p>9. Communicative/functional 10. Literary/Cultural 11. Literary/Cultural 12. Literary/Cultural</p>	<p>The cataphora in 10., 11., and 12. was translated literally in order to preserve the original meaning which is a description of the relationship between the human beings and nature, that is in the context of a war, the conflict affects the harmony of the human beings and the care of the natural elements.</p>
--	---	--	--	--

<p>Source language sample (SLS) ELLIPSIS (CYAN)</p>	<p>Target language sample (TLS) ELLIPSIS (CYAN)</p>			<p>Meaning preservation in TLS</p>
<p>Sample texts (Spanish)</p>	<p>Translation (English)</p>	<p>Translation Technique</p>	<p>Translation approach (Neubert, 1991)</p>	<p>Semantical analysis</p>
<p>V- LA GAVETA ¹Doña Juana prefirió la carreta por temor al serpenteo y a los precipicios. El viaje fue lento y ¹tardó medio día en llegar al Río Sumpul, en dirección al sur. En la frontera ¹compró dos boletos de bus y el cambio de transporte dio la impresión de que el viaje era seguro, a pesar de los constantes barrancos. Al llegar a San Salvador, ¹se instaló en la comunidad La Esperanza. Durante el trayecto a ¹su nuevo país, ¹cuidó con lienzos tibios a Marielos, quien sufría la gripe. A ¹su lado, también viajó ¹otra hija de trece años. En ¹su larga trayectoria de madre abnegada, ¹tuvo once partos,</p>	<p>V- The Drawer ¹Juana preferred the bullock cart due to her fear to the snaking roads and the precipices. The trip was slow. ¹It took her half a day to get to Sumpul River, southbound. In the border, ¹she bought two bus tickets. The change of mean of transport seemed to be safety, perhaps the continuous precipices. When getting to San Salvador, ¹she settled down in La Esperanza neighborhood. During the trip to her new country, ¹she took care of Marielos by putting warm water cotton bands on her forehead; Marielos had the flu. Next to ¹her, ¹another daughter, aged of thirteen years old, travelled with them. In ¹her</p>	<p>1. Modulation</p>	<p>1. Sociocultural</p>	

<p>pero solo siete de los recién nacidos sobrevivieron.</p>	<p>long experience of selfless mother, ¹she gave birth to eleven children. Only seven of the newborns survived.</p>			<p>The expression “de trece años” has been translated as “aged of thirteen years old” because that is the form to express age in English.</p>
<p>En la víspera del viaje de doña Juana y de sus hijas menores, Bernardo, acostado en la hamaca, disfrutó del aire fresco del cerro. El viento empujó bolas de neblina y arrastró el olor a milpa y a tierra mojada. Las mazorcas rechinaron en la casa vecina, a unos veinte metros, donde cuatro paisanos hacían el desgrano. Eran las 5:30 cuando uno de los caballos del atardecer relinchó al ver una culebra que salía del monte y se ocultaba entre las rocas del sendero. ^{2/1}Matilde recién conocía la pubertad, pero ²su cuerpo esbelto estimulaba las fantasías y el ansia de locura de los hombres. Ese día, luego del baño matutino, ²resbaló en el piso mojado y ²soltó la manta, dejando al descubierto ²su cuerpo por un par de segundos, suficiente para el instinto de animal salvaje de Bernardo. Una semana después, mientras los hijastros trabajaban en los alrededores y doña Juana iba al mercado, ³Bernardo aprovechó la presencia de ⁴Matilde, ocupada en el aseo de los platos, y ³se dirigió a ⁴ella como una lava candente. ⁴La prensó con ³sus</p>	<p>The day before Juana’s trip and her three younger daughters, Bernardo, laying down on a hammock, enjoyed the fresh air of the hill. The wind brought clouds of fog, bringing with it not only the smell of corn plantations but also the smell of wet land. The ear of corn grinded in the neighbors’ house, located at about twenty meters away; there, four peasants cut the kernels off. It was 5:30, one of the horses neighed when it saw a snake coming out from the rocks of the path. ^{2/1}Matilde’s adolescence had just started. However, ²her slender body stimulated the fantasies and yearning of madness of men. That day, after taking a morning shower, Matilde ²slipped on the wet floor. The towel ²flew away uncovering ²her body for a couple of seconds; time enough to awaken ³Bernardo’s wild animal instinct. One week later, when the stepchildren were at work in the surroundings and Juana was at the market, ³Bernardo took advantage of ⁴Matilde’s aloneness. She was busy doing the</p>	<p>1. Literal</p>	<p>1. Literary</p>	<p>-----</p>

<p>brazos de gorila y ⁴la ciñó contra ³sus piernas.</p> <p>Luego, con ³su mano derecha usurpó la gracia de ⁴la adolescente, bendecida por la frescura de las horas, mientras ⁴ella luchaba por liberar ⁴sus gritos de auxilio.</p>	<p>dishes. ³He addressed to ⁴her with extreme desire. He tyed ⁴her up with ³his strong arms holding ⁴her with ³his legs. Then, with ³his right hand, he ouched her, stealing the innocence of ⁴the teenager, at that moment, ⁴she struggled ⁴(MISSING SUS) to scream to ask for help.</p>			
<p>²Exaltado, ^{5/2}Bernardo frenó el atropello al escuchar la voz de ³un hijastro que volvía por el tecomate. ⁶La joven aprovechó el descuido y mordió con furia la mano izquierda de ⁶su ⁵padraastro, quien disimuló el ataque. ⁶Convertida en huracán sin freno, ⁶corrió y saltó el cerco en dirección a cualquier parte. Al recuperar el control, ⁶bordeó una quebrada y ⁶se dirigió al mercado. Para ⁷los hombres ¹fue a un acontecimiento irrelevante. Volver del trabajo y recibir el café y los frijoles fritos con tortilla de ⁷su madre no era poca cosa, pero la fuerza del machismo determinó ⁷su postura. ⁸Doña Juana, en cambio, conocía bien a ⁸su ⁵marido y en ⁸su mente incidió la pregunta: ¿Y si le pasa lo mismo a Marielos? ¿y si ³Luis no hubiera vuelto por el tecomate, que sería de Matilde? Y ⁸decidida ⁸se le plantó al</p>	<p>²(MISSING EXALTADO) ^{5/2}Bernardo stopped the molestation when he listened to the voice of ³one stepchild, who got back to pick his tecomate. ⁶The girl took advantage of the moment; she bit strongly ⁶her ⁵stepfather's left hand, who disguised the attack. ⁶She rushed out as a hurricane, ⁶ran, and jumped over the fence, going wherever. When Matilde calmed down ⁶she bordered a ravine, then, ⁶she went to the market. For ⁷men, ¹it was an irrelevant event. Getting back from work, being served the coffee and fried beans with tortillas, made by ⁷their mom, was something big. Hence, the force of chauvinism determined ⁷their opinion about the incident. On the other hand, ⁸Doña Juana knew very well ⁸her ⁵husband, but ⁸(MISSING SU MENTE) she wondered: How about if Marielos got through the same? What about if ³Luis didn't get back for the</p>	<p>2. Omission 2. Literal 3. Literal 1) Naturalization 3. Literal</p>	<p>2. Communicative/functional 2. Literay 3. Communicative/functional 1) Communicative/functional 3. Literary</p>	<p>The expression "Exaltado" in SL has been omitted because in the translation process it is sometimes necessary to eliminate some words in order to smooth the translation and better express the idea.</p> <p>-----</p>

<p>⁵marido: O te vas de la casa o me voy yo.</p> <p>⁹Bernardo, apoyado por el silencio de ⁹sus ⁷hijastros, ⁹se resistió a dar un giro brusco a ⁹su vida y ⁹atacó: Yo traigo el dinero a esta casa y aquí mandan los hombres.</p>	<p>tecomate, what would have happened to Matilde? Completely ⁸determined, ⁸the woman confronted her ⁵husband, and she said: go away from home! If not I will do! ⁹Bernardo, supported by the silence of ⁹his ⁷stepchildren, ⁹resisted the fact of turning ⁹his life around and ⁹attacked: I supply the money here. The ones who rule are men.</p>			<p>-----</p>
<p>¹⁰Doña Juana bajó la cabeza y ¹⁰se fue a la cocina a preparar la cena.</p> <p>En la mañana del día siguiente, los hombres se fueron a la milpa y las hijas mayores madrugaron hacia el puesto en el mercado. ¹⁰Ella, en cambio, agarró el poco dinero que tenía alzado, ¹⁰hizo su matata y ¹⁰metió un par de mudadas para ¹¹las niñas en la bolsa. ²Desayunaron y ³salieron a dar una vuelta. En las afueras del pueblo ⁴encontraron una carreta cargada de café y ⁵dijo: ¿En cuánto ⁶nos lleva al río? El arriero terminó de descargar el café, tiró unos sacos extras a la carretera y pegó la vuelta hacia el Sumpul.</p> <p>En la carretera sólo se escuchó el ruido de las ruedas al chocar con las piedras. ¹¹Las niñas dormían protegidas por la pobreza y ¹²doña Juana comenzó a ver el futuro: no tenía casa y en San</p>	<p>¹⁰Juana, looking downwards, ¹⁰went directly to the kitchen to make dinner. Next day in the morning, men went to work to the corn plantations and the oldest daughters got up very early to go to the market stand. ¹⁰Juana, instead, took the little money she had kept, ¹⁰arranged her matata and ¹⁰put inside of a bag a couple of cloths for ¹¹the girls. ²They had breakfast and ³went out. In the suburbs of the village, ⁴they found a bullock cart full of coffee and ⁵she said: How much money does it cost to take ⁶us to the river? The muleteer finished unloading the sacks of coffee, threw some extra sacks of coffee beans and headed for El Sumpul.</p> <p>In the bullock cart, they just heard the noise of the wood wheels spinning around on the stones. ¹¹The girls, protected by poverty, were sleeping.</p>	<p>2) Naturalization 3) Literal 4) Naturalization 5) Naturalization 6) Transposition</p>	<p>2) Communicative/functional 3) Communicative/functional 4) Communicative/functional 5) Communicative/functional 6) Communicative/functional</p>	<p>The expression “nos” in TL has been translated to “us” where the transposition can be found because in SL it is a personal pronoun in dative form while in TL it is an object pronoun.</p>

<p>Salvador sólo contaba con ¹²su amiga de infancia. Pasaron los años y la opción fue recolectar café o vender periódicos en las calles más transitadas de la zona. Así ⁷⁾reunieron algo de dinero y ⁸⁾construyeron una habitación de adobe.</p>	<p>¹²Juana started to forefeel the future: she didn't have a house; in San Salvador, ¹²she only had a childhood friend. Years passed by, the only option was to collect coffee grains or sell newspapers in the most crowded streets of the area. ⁷⁾They got some money, so ⁸⁾they had an adobe room built.</p>	<p>7) Naturalization 8) Naturalization</p>	<p>7) Communicative/functional 8) Communicative/functional</p>	<p>----- -----</p>
<p>¹³Marielos se acompañó a los diecinueve e inició la carrera de esposa abnegada, repitiendo la historia del cautiverio social de su madre. ¹³Era hacendosa y un viernes ¹³terminó a las once de la noche de revisar la gaveta de ¹³sus secretos. En una esquina ¹³ubicaba las fotografías y de vez en cuando les pasaba revista. ¹³Entretenida en los pequeños objetos, ¹³reaccionó al llamado de ¹⁴Delmy, quien se levantó para ir al escusado. Afuera, la luz de la vela orientó la marcha y bajaron las gradas en dirección a la fosa. Al fondo, se veía la copa oscura de los árboles. ¹⁵Marielos movió la cortina de plástico y con una hoja de periódico ¹⁵espantó las cucarachas. De regreso en la casa, ¹⁴la niña observó el cuidado que ¹⁴su madre ponía a las fotos. Días después, en una mañana furtiva,</p>	<p>¹³Marielos started to live in a free union at the age of nineteen and became a selfless partner, repeating the same self-sacrificing social stereotype her mother had to undergo. ¹³She was a hard-working woman. One Friday at eleven PM, ¹³she finished checking the drawer where she kept ¹³her secrets. In one of the corners of the drawer, ¹³she had the pictures, from time to time, she took a look at them. ¹³Distracted by small objects, ¹³she attended ¹⁴Delmy's call, who got up to go to the septic tank. Outside, the candle light illuminated the path. Then, they went down the steps to go to the tank. Far away, the dark top of trees could be seen. ¹³Marielos moved the plastic curtain, ¹⁵shooing away the cockroaches with a newspaper sheet. Back home, ¹⁴the girl realized how attentively ¹⁴her</p>			

<p>¹⁴introdujo su brazo izquierdo detrás del ropero, ¹⁴sacó la llave de una rendija y exploró el pasado de ¹⁴su ¹⁵madre.</p> <p>Las fotografías eran un trozo de la historia familiar. Recién ⁴llegadas de Honduras, ¹⁶doña Juana sólo contó con ¹⁷María José, una mujer indigente que ¹⁶le había enviado una carta, sin explicar ¹⁷sus condiciones de vida.</p>	<p>¹⁵mother took a look at the pictures. Some days later, in a furtive morning, ¹⁴(MISSING INTRODUCO) ¹⁴she took out a key from a slit at back of the drawer with her left arm and explored ¹⁴her ¹⁵mother's past. The pictures were a piece of the family's history. When ⁴Juana had just arrived from Honduras, ¹⁶she counted only on ¹⁷Maria Jose; homeless woman that had sent ¹⁶Juana a letter, without explaining ¹⁷her life conditions.</p>	<p>4. Modulation</p>	<p>4. Communicative/functional</p>	<p>-----</p>
<p>¹⁷Ella ⁴las recibió y condujo a un predio baldío, cerca de las faldas del volcán, donde ⁵se congregaron ⁵otros emigrantes. ¹⁸María José sufría la enfermedad de Parkinson y dos años después ¹⁸falleció. ⁴Doña Juana y sus hijas se hicieron varias fotografías y las conservaron para no olvidar su pasado.</p> <p>¹⁹Delmy veía la imagen de ¹⁹su madre y la inocencia ¹⁹la hizo solidaria. ¹⁹Se quitaba las chanclas, imitando las imágenes, y sólo ¹⁹comprendió que debía usarlas cuando ¹⁹le propinaron un par de nalgadas. La descendencia no sufriría los secretos de la pobreza extrema.</p>	<p>¹⁷She received ⁴them and went to a vacant lot near to the foothill. Place where ⁵other immigrants ⁵were settled. ¹⁸Maria Jose suffered from Parkinson's disease, two years later, ¹⁸she passed away. ⁴Juana and her daughters took some pictures so as not to forget their past.</p> <p>¹⁹Delmy watched the picture of ¹⁹her mother and the innocence made ¹⁹her to be supportive: ¹⁹she took off the flip flops, imitating the pictures where her mother appeared barefoot, recalling how, after ¹⁹(MISSING LE) being spanked, ¹⁹she understood she had to wear them. Descenders wouldn't suffer extreme poverty secrets.</p>	<p>4. Transposition</p> <p>5. Naturalization 5. Naturalization</p> <p>4. Omission/Literal</p>	<p>4. Communicative/functional</p> <p>5. Communicative/functional 5. Communicative/functional</p> <p>Sociocultural/ Communicative/functional</p>	<p>In SL there is the term "Doña", in TL it has been omitted because it does not exist with the use it has in Spanish: it is a title to refer to a lady usually married, but it goes together with the name while in English there is Mrs. But it has to be used together with the last name.</p>

CHAPTER V

5.0 Conclusions and Recommendations

5.1 Conclusions

Upon completion of this paper including research, the translation process, and analysis, the researchers conclude:

1. The translation of anaphora has been carried out by using mostly three techniques: naturalization, literal translation, and no translation, this is because keeping the same meaning in both source language and target language requires to follow some grammatical structures to sound natural; also, in the case of some common names, the structure does not change at all, that is why literal translation has been applied; finally, when it comes to no translation technique, it has been used for proper names because it is important to catch the reader's attention to the fact that it is a foreign story whose richness can be appreciated even in details like people's names.
2. The translation of cataphora has been made by using frequently the naturalization technique; since cataphora consists on a resource to refer to something that is going to be mentioned later in the text, there is the need of working this path in the target text so that the reference is preserved and understood in the target language.
3. The translation of ellipsis has been worked by using almost exclusively the naturalization technique; the reason of this choice is because in English it is practically impossible not to have a subject in a grammatical structure, which is the main purpose of ellipsis: to eliminate subjects and work with an element called the tacit subject, it is very common in Spanish but not in English; as a result, in the

translation, it was necessary to follow the grammatical structure of the target text to make it sound natural and of course to preserve the meaning of the source text.

4. The sociocultural approach was one of the predominant approaches because the original text contains a lot of folkloric elements, they are unique in Salvadoran Spanish, and consequently, it was important to transmit this particularity to the target language for the readers to appreciate the Salvadoran culture.
5. The communicative/functional approach was another predominant approach in the translation of *El Acarreo* because one important component of translation is to communicate the ideas as faithfully as possible from the source text to the target text; this is only possible by using a structure that is “functional” in the target text so the meaning is preserved.
6. In English, referential elements are used the same as in Spanish however naturalization technique is essential to keep the meaning since equivalences, transpositions, and other translation techniques might not allow that preservation. Besides, throughout this research, it has been proved that sometimes grammar and syntax can be sacrificed but the reward is the meaning preserved or transmitted.

5.2 Recommendations

1. A careful reading of the whole text is highly recommended to have an overview of the kind of text to be translated and the details that will need special attention during the translation process.
2. Literary texts should be analyzed in terms of resources used so that their sense is preserved in the target language. In the case of *El Acarreo*, for instance, this analysis showed to have three main resources: anaphora, cataphora, and ellipsis.
3. Research of cultural elements is suggested for an accurate translation of the ideas to the target language.
4. A database of terms that are not completely clear should be created to clarify doubts with the author if possible or with experts.
5. CAT tools use should be reduced to the minimum strictly necessary in literary translation since they are not able to detect literary resources used by authors in order to express a specific idea that can be literally translated losing its meaning.

Bibliography

- Abdellah, A. S. (2007). *ENGLISH MAJORS' ERRORS IN TRANSLATING ARABIC ENDOPHORA: ANALYSIS AND REMEDY*. Egypt: CDELT.
- Asher, N. (1993). *Reference to Abstract Objects*.
- Barahona, J. v. (2017, Febrero 9). Théorie de la traduction, concept de traduction et d'autres concept. San Salvador.
- Bates, C. L. (2002). Retrieved from Clausal Backgrounding and Pronominal Reference: A Functionalist: <https://crl.ucsd.edu/bates/papers/pdf/pronoun.pdf>
- Belhabeeb, R. (2003).
- Brown, G. Y. (1983). *Discourse Analysis*. New York: Cambridge University Press.
- Christensen, C. (1995). *Como agua para Chocolate - traducción al inglés*. Brisbane : Queensland Braille Writing Association.
- Council, B. (2008). *Cataphoric Reference*. Retrieved from <https://www.teachingenglish.org.uk/article/cataphoric-reference>
- Esquivel, L. (1993). *Como Agua para Chocolate*. Narrativa Mandadori.
- Fernández Guerra, A. (2012, Diciembre). *Translating Culture: Problems, Strategies and Practical Realities*. Retrieved from https://www.researchgate.net/publication/261642137_Translating_Culture_Problems_Strategies_and_Practical_Realities
- Gabriel, G. M. (1971). *Cien años de soledad*. Editorial Alfaguara.
- Gardelle, L. (2012). "ANAPHORA", "ANAPHOR" AND "ANTECEDENT" IN DEFINITIONS AND THEORETICAL IMPLICATIONS. Retrieved from <http://www.cercles.com/n22/gardelle.pdf>
- Garrod, S. (2000). *The Contribution of Lexical and Situational Knowledge to Resolving Discourse Roles: Bonding and Resolution*.
- Grassilli, C. (2015, Octubre 12). *A translator's thought*. Retrieved from ADAPTATION: <https://translathoughts.com/2015/10/adaptation/>
- Hassan, B.-e. A. (2011). *Literary Translation: Aspects of Pragmatic Meaning* . Newcastle: Cambridge Scholars Publishing.
- Hendrick, P. C. (2010). The Representation and Processing of Coreference in Discourse. *Cognitive Science*.
- Jandová, J. (2017). *La creatividad del traductor literario y la ilusión de traducción*. . Universidad Nacional de Colombia, Bogotá, Colombia. : Publicado en línea: 01/07/17.
- Johnson, K. (2009, April 21). *Ellipsis: Anaphora*. Retrieved from http://www.crissp.be/wp-content/uploads/200905_handoutjohnson.pdf
- Johnson, K. (n.d.). *Gapping isn't (VP) Ellipsis*.
- Keenan, E. L. (1993). Identifying Anaphors. *Proceedings of the Nineteenth Annual Meeting of the Berkeley Linguistics*, 503-516.

- Levinson, S. C. (1987, Septiembre). *Pragmatics and the Grammar of Anaphora: A Partial Pragmatic Reduction of Binding and Control Phenomena*. Retrieved from <https://www.jstor.org/stable/4175896>
- Liñán, P. S. (2017, February). *Translating musical texts*:. Retrieved from <https://eprints.ucm.es/41767/3/TFG%20Patricia%20Serra%20Li%C3%B1%C3%A1n%20Febrero%202017%209.5%20MH.pdf>
- Literary Devices*. (n.d.). Retrieved from Definition and Examples of Literary Terms: <https://literarydevices.net/anaphora/>
- Lobner, S. (2002). *Understanding Semantics*. London: Blackwell: Arnold .
- Löbner, S. (2002, January). *Understanding Semantics*. London: Arnold.
- Lyons, J. (1977). *Semantics*. Cambridge:: Cambridge University Press.
- Manzano, C. R. (2013). *El Acarreo*. San Salvador: Cántaro editores.
- Martinez-Barco, P. (2001). An Algorithm for Anaphora Resolution in. *Association for Computational Linguistics*.
- Nordquist, R. (2019, July 03). *Definition and Examples of Meronyms and Holonyms*. Retrieved from <https://www.thoughtco.com/what-is-a-meronym-1691308>
- Parker, C. P. (2013). The psycholinguistics of ellipsis. *ScienceDirect*.
- Partee, B. H. (2008, Marzo 4). *Formal Semantics and Current Problems of Semantics*. Retrieved from http://people.umass.edu/partee/RGGU_2008/RGGU085_2up.pdf
- Peral, J. (2001). An algorithm for anaphora resolution in Spanish texts. *Computational Linguistics*.
- Piwek, E. K. (2000, Junio). *VARIETIES OF ANAPHORA*. Retrieved from https://www.researchgate.net/profile/Paul_Piwek/publication/228712984_ITRI-00-13_Introduction_Varieties_of_Anaphora/links/0fcfd50f9c42d82fc8000000/ITRI-00-13-Introduction-Varieties-of-Anaphora.pdf
- Quizlet. (2017). *Literary & Linguistic Devices*. Retrieved from <https://quizlet.com/33459086/literary-linguistic-devices-flash-cards/>
- Rabassa, G. (1982). *ONE HUNDRED YEARS OF SOLITUDE. Translated from the Spanish by Gregory Rabassa*. The Limited Editions Club.
- Rojas, N. L. (2016). *Tales of Clay (Traducción de cuentos de barro)*. San Salvador, Soyapango: Universidad Don Bosco.
- Shlonsky, U. (2004). *Enclisis and proclisis*. New York: Oxford University Press.
- Terrance, O. (1994). *Perspectives on Pedagogical Grammar*. New York, NY, USA: Cambridge University Press.
- Toosarvandani, M. (2013). *Gapping is VP ellipsis: A repl to Johnson*.
- Trnavac, R. (2015). *Cataphora, backgrounding and accessibility in discourse*.
- Trnavac, R. a. (2015). *Cataphora, backgrounding and accessibility in discourse*.
- Vivaldi, G. M. (2000). *Curso de Redacción*. Madrid: Paraninfo Thomson Learning.
- Yebra, V. G. (1983). *En torno a la traducción: Teoría, Crítica, Historia, Volumen 1*. Gredos Editorial S.V.

Chronogram

ACTIVITIES	MONTHS																																			
	MARCH 2018				APRIL 2018				MAY 2018				JUNE 2018				JULY 2018				AUGUST 2018				SEPTEMBER 2018				OCTOBER 2018				NOVEMBER 2018			
	WEEK																																			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
PHASE I																																				
Elaboration of project previous to the thesis.																																				
Tutor assignation																																				
Gathering of bibliography																																				
PHASE II																																				
Reading of technical, texts, passages, articles, and research papers.																																				
Introduction, objectives, hypothesis, delimitation.																																				

ACTIVITIES	MONTHS																																			
	DECEMBER 2018				JANUARY 2019				FEBRUARY 2019				MARCH 2019				APRIL 2019				MAY 2019				JUNE 2019				JULY 2019				AUGUST 2019			
	WEEK																																			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
PHASE II																																				
Literature review																																				
Design of instruments and revision of quality of instruments.																																				
Data analysis																																				

ACTIVITIES	MONTHS																																				
	SEPTEMBER 2019				OCTOBER 2019				NOVEMBER 2019				DECEMBER 2019				JANUARY 2020				FEBRUARY 2020				MARCH 2020												
	WEEK																																				
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4					
PHASE III																																					
Revision of first draft																																					
Revision of final report																																					
Presentation of the project																																					

Budget

1- EQUIPMENT AND MATERIALS		\$565.00	
a) Printer	\$ 50.00		
c) Paper	\$ 50.00		
d) Pencils	\$ 10.00		
e) Markers	\$ 10.00		
f) Pens	\$ 15.00		
g) Bibliography	\$ 250.00		
f) USB memory	\$ 40.00		
g) Notebooks	\$ 60.00		
h) Other expenses	\$ 80.00		
2- TRANSPORTATION EXPENSES		\$480.00	
a) Gas	\$ 250.00		
b) Transportation fees	\$ 150.00		
c) Other expenses	\$ 80.00		
3- COMMUNICATION		\$270.00	
a) Cell phone calls	\$ 100.00		
b) Internet data	\$ 90.00		
c) Other expenses	\$ 80.00		
4- PRINTS		\$175.00	
a) Ink	\$ 50.00		
b) USB cable	\$ 15.00		
c) Copies	\$ 30.00		
d) Other expenses	\$ 80.00		
5- ADMINISTRATIVE EXPENSES		\$505.00	
b) Software (program to data analysis)	\$ 75.00		
c) Electricity	\$ 200.00		
d) WiFi service	\$ 150.00		
e) Other services	\$ 80.00		
TOTAL (1+2+3+4+5)			\$1,995.00

Annexes

I- LA PROFESIÓN

Abrió las persianas y la luz del día se coló por las ventanas. En la pared sobrevivían veinte años de academia que respaldaban los diagnósticos del doctor. La secretaria, joven y elegante, difundió una sonrisa agradable a los niños que, atraídos por la buena vibra, iban gustosos a la clínica, pensando en los abrazos de la bella asistente.

La fila de sillas en la sala de espera connotó el interés financiero. La consulta, onerosa para los pobres, respondía a la zona de privilegio y a la experiencia médica. Esa intención de servicio profesional no fue abuso, si no calidad. Pero el doctor, turbado por el pecado de lujuria que lo llevó a la confesión, cumplió la penitencia de llevar auxilio a La Esperanza. Corrió la noticia y la gente asistió a la clínica, improvisada bajo una carpa blanca de la alcaldía. Lo común era la gripe, la infección renal y la amigdalitis. Pero el cuadro de disentería demandó hospitalización y el doctor siguió el procedimiento, incluso en los casos difíciles de diagnosticar, como el de la hija de Marielos. Se llama Delmy y tiene año y medio, ayúdela por favor.

Después del tratamiento médico, la remitió al hospital, donde le harían más exámenes. La madre alegó:

- No será que le hicieron ojo.
- Esas son supersticiones, esto se resuelve con la ciencia; respondió el galeno.

La beba no comía y absorbió la fiebre. En cuestión de horas, le faltó vitalidad, los ojos se le entristecieron, los labios y las uñas perdieron el color normal, y un día no despertó. En ese estado, le aplicaron suero, pero las sospechas del mal de ojo se acrecentaron y la madre la sacó del hospital. De vuelta en la comunidad, Matilde le dijo: ya encontré a la curandera. ¿A dónde llevó a la niña? Indagó la respetada mujer. Entonces, cogió un huevo de gallina india y lo pasó varias veces sobre la niña. Voy a quebrar el huevo y si aparece un ojo se confirman las sospechas. Echó el contenido en un plato y una pequeña mancha ovalada en forma de ojo se observó en la yema. Es ojo, dijeron las presentes.

Durante seis horas practicó el ritual. La mujer colocó el ungüento especial en el cuerpo y pasó el huevo de gallina en repetidas ocasiones, al final del proceso lo quebró y de nuevo apareció la figura del ojo, pero esta vez era menos oscuro, y así se fue aclarando hasta que desapareció. En cada ritual la niña fue mejorando y al recuperar la vitalidad llamó a su madre. La curandera recibió un millón de gracias y muchas frutas, varias libras de cuajada y frijoles.

Los depredadores no contuvieron los ataques contra las curanderas, pero Marielos fue una más entre los congéneres que creían en la pulsera roja, la semilla de ojo de venado y, cuando salía de la casa, le ponía una camisa roja a la niña.

El día que fueron a la feria sin el amuleto fue peligroso, y no se percataron de las envidias de María Jimena, la abuela que miró a la beba con rencor, pensando que su nieta era la competencia de cara al futuro.

Cuando la niña creció, su madre le contó la historia del mal de ojo. Esos son inventos de la gente mamá. Sin embargo, un viernes festivo, cambió de opinión al ver que los patos pequeños de la vecina fueron fulminados por una orla de energía. Sin saberlo, había descargado los temores que le afectaban en su niñez, y las criaturas no soportaron la presión.

Según la sabiduría popular, el mal de ojo se combate con otra célula viva que absorba la energía negativa. Algo de ciencia podría tener el ritual, pero Marielos no tuvo palabras contra el doctor el día que le dijo: ya ves que solo la ciencia podía curar a la niña, por eso me alegro de la profesión que me trajo a La Esperanza.

II- LOS PASOS

El gusto por la música lo combinó con las buenas emociones. Llegó a casa y, a buena hora, la niña corrió a sus pies y estiró los brazos. Eran pasos de dos años sobre los pasos de juventud del padre. La risa era un abrazo de ternura que compensó todos sus esfuerzos. Las trenzas se combinaron con el clima de pobreza y ella se dejó llevar por los movimientos y voló como una hoja en otoño. Los pantalones acampanados también bailaron y la protegieron de los zancudos y del polvo. La motricidad le provocó pequeñas filas de sudor que la mandarían a dormir antes de la hora habitual. En la casa, junto a la cama matrimonial, había un viejo equipo de sonido. A un lado estaba la sala de los recuerdos. Un paso por acá, otro por allá, y los sábados se habituaron a la órbita musical.

La madre se incorporó y bailaron los clásicos del canto y la música. Ella volvía a la cocina para voltear las tortillas y él animaba a la niña. El ritmo cobró vida y se internó en la conciencia.

De vez en cuando la tristeza se reflejó en el rostro de la madre. El baile, a veces, salía de la casa y no la invitaba. Ausente el padre, la niña pedía la música y, así, madre e hija se acompañaron reforzando la vida.

III- EL ESCORPIÓN

Vivir supone alzar el vuelo. Si unos empujan hacia el fondo, otros tiran hacia arriba. Y la familia era de los otros. Había amenazas y conflictos. Conformismo y actitudes de cambio, pero no era fácil superar los patrones de conducta. Esa noche, Juan, hijo de la realidad, no resistió las adulaciones y la invitación del grupo lo doblegó. Arriba de la puerta se leía el nombre del lugar: El Escorpión, ubicado al sur de la comunidad, y en su interior decía: Este hombre sabe de bebidas, veamos quién aguanta más con el tequila que trae nuestro amigo. Beber es de hombres.

En el local había una mesa, ocupada por tres mujeres treintañeras; y otra, a la orilla de la calle, donde se llevaban a cabo las apuestas. Separados de este grupo, a unos metros de la cantina, dos borrachos consuetudinarios pedían dinero a los pocos transeúntes que aceleraban el paso.

El escorpión, en cierta forma, simboliza la ciudad y tarde o temprano sería invadido por la locura.

Alardeando de macho, un bebedor que perdió en las apuestas sacó la pistola y comenzó a disparar a ciegas. Las balas perforaron las paredes y destrozaron las ventanas. El estruendo del cañón atrajo de inmediato a los policías que se pasaban por la zona y reaccionaron. El pistolero de la cantina se tambaleó, dio unos pasos y cayó sobre una de las mujeres que intentó protegerse debajo de la mesa. En el suelo dio su último hálito.

En el alboroto, Juan y dos amigos burlaron el cerco policial y se internaron en La Esperanza. Unos minutos después, la pérdida de aliento detuvo a Juan. Los dos amigos le vieron una herida de bala en el estómago y, azorados, lo condujeron a su casa, dieron tres toques en la puerta de lámina y se marcharon.

Marielos, cabizbaja y adormitada, enciende una vela y se dirige a la puerta. Es prudente y, a través de una pequeña abertura en la lámina, expulsa la luz de la lámpara que conserva en la pared. En el suelo, junto a las gradas, está su esposo, borracho e inconsciente. Poco le falta para volver a la cama. Dispara la luz nuevamente y ve sangre en el lugar. Abre la puerta y con dificultad baja las gradas. Juan no responde. A quién llamar, al vecino enemigo de su esposo o a los amigos, pero qué amigos si lo han dejado tirado. En la casa no hay teléfono y tiene que actuar. Sus hijas quedarán solas.

Entra a la casa y agarra una de las tablas que sirven de mesa. Sale al patio y rompe la cuerda de la ropa. Procura el silencio para que las niñas no se despierten. Voltea al hombre sobre la tabla, lo envuelve con una sábana y lo amarra en posición boca arriba. Cierra la puerta con sigilo y utiliza una sábana para halar. Avanza unos metros y se dirige a la pendiente. Debe recorrer doscientos metros para alcanzar la salida. Su cuerpo clama por un descanso. El dolor no existe, el cuerpo resiste cuando se tiene voluntad. En quince minutos llega a la calle de los ricos. Deja a Juan en la acera, camina una cuadra y espera un taxi. La calle conduce a la zona de discotecas y restaurantes. Por eso, los taxis son frecuentes, aunque pasan de largo cuando la ven manchada de sangre. Mortificada, no deja de llamar un taxi. Sus hijas solas, el marido baleado, la herida del parto le sangra y ella clama por un taxi. Han pasado cinco minutos que parecen eternidad. Luego, un poco de suerte, un taxista que vive en La Esperanza la reconoce y detiene el carro. Su nombre es Ángel. El ángel de la guarda. En un instante se dirigen al hospital del seguro social.

Dios se lo pague, usted sabe dónde vivo. Está bien señora, dice Ángel. Las enfermeras llevan a Juan a la sala de operaciones. Y el ángel de la guarda busca ayuda para ella. El doctor la atiende. Su caso no es grave, pero la hemorragia interna requiere de cuidado y le drenan la herida. Despierta en el área de pacientes. Mis hijas están solas. Son las seis de la mañana. Vestida con la ropa blanca del hospital, pone cuidado y ejercita el andar. Llega a la salida y pide un taxi. Esta vez es de día. En su casa están las bebas, todavía en dulces sueños.

Después de dos horas, se levanta a cuidar a la beba. Delmy se sienta a su lado y pregunta: Mamá, y ese vestido es nuevo. Sí hija, es solo para dormir. Se cambia de ropa y sale a buscar a una amiga. La herida le duele pero caminar despacio y por poco tiempo le viene

bien. Además, ya superó la prueba en la noche anterior. Al regreso, Guadalupe le ayuda con las niñas y dialogan sobre el reciente evento.

-Que desconsiderado tu marido, hombre tenía que ser. Tirate en la cama, yo voy a lavar la sangre de las gradas.

- Pero tengo que ir al hospital.

- No jodás, vos te querés morir o qué.

Bueno, mañana será otro día, pero en ese momento apenas son las nueve. Juan acaba de despertar. Recuerda la balacera de la cantina y los pocos pasos cuando se internó en la comunidad. De cómo llegó al hospital no sabe nada, pero está agradecido con sus amigos. ¿Quién más podría llevarlo al hospital? Una de las enfermeras lo saca de la bruma: Su mujer lo trajo y también la operaron porque la herida del parto se le reventó. Vaya mujer, pensó Juan, después va decir que ella sola me cargó, pero a uno de hombre así le toca cuando se sube al barco.

CAPÍTULO IV- EL BARRIL

Doce años de acarreo se multiplican en la vida. Si la madre acarrea, lo harán las hijas. El agua es más importante que los años. Más que la luz en la conciencia. El barril es familia y cálculo perfecto. Cientos de viajes, miles de latidos, millones de esperanzas dependen de su existencia. El barril es familia y cálculo perfecto. Cientos de viajes, miles de latidos, millones de esperanzas dependen de su existencia. El barril es de y orientación espacial: izquierda y derecha, arriba y abajo se desbordan. Es vida sin prejuicio. Es motricidad, juego y travesura.

El agua en el barril es justicia, hidratación, aplauso. La bendición y el trabajo dependen del barril. Si hay voluntad habrá sabiduría.

Si hay amor habrá futuro y permanencia.

Sin vida, el barril pierde el sentido. El barril o tiene género, pero tiene nombre.

Separa y aprieta. Aprieta y separa. Marielos alza la voz: Juan, otra vez se está saliendo el agua. El esposo acelera el paso, comienza a sacar el agua del barril y la deposita en los recipientes de carga. Hija, apártese.

La niña tiene tres años y juega en el barril, tapando el agujero con el índice y soltándolo. Separando y apretando, y el chorrillo de agua escapa del barril. Juan cubre el agujero con cemento y revisa si hay más salidas. El material no era efectivo en las paredes de lata, la presión del agua y las que caía cuando lo llenaban debilitaba el cemento. En el fondo, la argamasa resistía, pero agregaba peso al barril. Moverlo implicaba sudor. Cuando Marielos le quitaba el musgo, acostaba el barril y le decía a Delmy, quien siempre observó el oficio de la casa: Metete hija y pasó el paste al final.

Ella dirige a la niña: De este lado hija, y le tocaba el hombro izquierdo. Ahora de éste, tocándole el hombro derecho. A sus tres años, juega y ayuda a su madre.

Delmy tenía un delantal celeste en cuyas bolsas echaba las tapas de botellas, imitando las monedas. A la hora del oficio, ponía dos ladrillos al pie del barril, se paraba en ellos, estiraba su brazo derecho y con un huacal sacaba el agua para lavar los trastes de juguete. El barril era más viejo que la casa, y la pobreza no les permitía comprar uno nuevo, por eso utilizaban cemento en los remiendos, y si este material de construcción no era

efectivo, Marielos cubría una piedra pequeña con goma de mascar y tapaba los pequeños agujeros.

La técnica la perfeccionó y así protegía el agua y el esfuerzo que implicaba acarrearla. El aseo de la casa, la ropa, los alimentos y las plantas dependían del barril. Solo el agua para beber la conservaban en los cántaros.

En las madrugadas, acarreo agua todos los días. Las filas duraban más de tres horas y el servicio de agua era impredecible. Hacer cola para nada suponía desvelo y decepción. En la casa, una gota de agua fue una gota de sudor. Sólo los hombres que no acarreaban se bañaban a placer. Para los asalariados era un derecho, y Juan, el jefe de la familia, no era la excepción. Ese trabajo de la niñez no lo repetiría, y como adulto nunca acarreo, pues no se involucraba en tareas de mujer.

El invierno era felicidad para las niñas. La diosa de las precipitaciones llenaba los barriles de La Esperanza y las niñas cantaban y hacían la danza de la lluvia: “Que llueva, que llueva, la virgen de la cueva, los pajaritos cantan, la lluvia se levanta, que sí, que no, que caiga el chaparrón”.

V- LA GAVETA

Doña Juana prefirió la carreta por temor al serpenteo y a los precipicios. El viaje fue lento y tardó medio día en llegar al Río Sumpul, en dirección al sur. En la frontera compró dos boletos de bus y el cambio de transporte dio la impresión de que el viaje era seguro, a pesar de los constantes barrancos. Al llegar a San Salvador, se instaló en la comunidad La Esperanza. Durante el trayecto a su nuevo país, cuidó con lienzos tibios a Marielos, quien sufría la gripe.

A su lado, también viajó otra hija de trece años. En su larga trayectoria de madre abnegada, tuvo once partos, pero solo siete de los recién nacidos sobrevivieron.

En la víspera del viaje de doña Juana y de sus hijas menores, Bernardo, acostado en la hamaca, disfrutó del aire fresco del cerro. El viento empujó bolas de neblina y arrastró el olor a milpa y a tierra mojada. Las mazorcas rechinaron en la casa vecina, a unos veinte metros, donde cuatro paisanos hacían el desgrano. Eran las 5:30 cuando uno de los caballos del atardecer relinchó al ver una culebra que salía del monte y se ocultaba entre las rocas del sendero. Matilde recién conocía la pubertad, pero su cuerpo esbelto estimulaba las fantasías y el ansia de locura de los hombres. Ese día, luego del baño matutino, resbaló en el piso mojado y soltó la mata, dejando al descubierto su cuerpo por un par de segundos, suficiente para el instinto de animal salvaje de Bernardo.

Una semana después, mientras los hijastros trabajaban en los alrededores y doña Juana iba al mercado, Bernardo aprovechó la presencia de Matilde, ocupada en el aseo de los platos, y se dirigió a ella como una lava candente. La prensó con sus brazos de gorila y la ciñó contra sus piernas.

Luego, con su mano derecha usurpó la gracia de la adolescente, bendecida por la frescura de las horas, mientras ella luchaba por liberar sus gritos de auxilio. Exaltado, Bernardo frenó el atropello al escuchar la voz de un hijastro que volvía por el tecomate. La joven aprovechó el descuido y mordió con furia la mano izquierda de su padrastro, quien

disimuló el ataque. Convertida en huracán sin freno, corrió y saltó el cerco en dirección a cualquier parte. Al recuperar el control, bordeó una quebrada y se dirigió al mercado. Para los hombres fue a un acontecimiento irrelevante. Volver del trabajo y recibir el café y los frijoles fritos con tortilla de su madre no era poca cosa, pero la fuerza del machismo determinó su postura. Doña Juana, en cambio, conocía bien a su marido y en su mente incidió la pregunta: ¿Y si le pasa lo mismo a Marielos? ¿y si Luis no hubiera vuelto por el tecomate, que sería de Matilde? Y decidida se le plantó al marido: O te vas de la casa o me voy yo.

Bernardo, apoyado por el silencio de sus hijastros, se resistió a dar un giro brusco a su vida y atacó: Yo traigo el dinero a esta casa y aquí mandan los hombres. Doña Juana bajó la cabeza y se fue a la cocina a preparar la cena.

En la mañana del día siguiente, los hombres se fueron a la milpa y las hijas mayores madrugaron hacia el puesto en el mercado. Ella, en cambio, agarró el poco dinero que tenía alzado, hizo su matata y metió un par de mudadas para las niñas en la bolsa. Desayunaron y salieron a dar una vuelta. En las afueras del pueblo encontraron una carreta cargada de café y dijo: ¿En cuánto nos lleva al río? El arriero terminó de descargar el café, tiró unos sacos extras a la carretera y pegó la vuelta hacia el Sumpul.

En la carretera sólo se escuchó el ruido de las ruedas al chocar con las piedras. Las niñas dormían protegidas por la pobreza y doña Juana comenzó a ver el futuro: no tenía casa y en San Salvador sólo contaba con su amiga de infancia. Pasaron los años y la opción fue recolectar café o vender periódicos en las calles más transitadas de la zona. Así reunieron algo de dinero y construyeron una habitación de adobe.

Marielos se acompañó a los diecinueve e inició la carrera de esposa abnegada, repitiendo la historia del cautiverio social de su madre. Era hacendosa y un viernes terminó a las once de la noche de revisar la gaveta de sus secretos. En una esquina ubicada las fotografías y de vez en cuando les pasaba revista. Entretenida en los pequeños objetos, reaccionó al llamado de Delmy, quien se levantó para ir al escusado. Afuera, la luz de la vela orientó la marcha y bajaron las gradas en dirección a la fosa. Al fondo, se veía la copa oscura de los árboles. Marielos movió la cortina de plástico y con una hoja de periódico espantó las cucarachas. De regreso en la casa, la niña observó el cuidado que su madre ponía a las fotos. Días después, en una mañana furtiva, introdujo su brazo izquierdo detrás del ropero, sacó la llave de una rendija y exploró el pasado de su madre.

Las fotografías eran un trozo de la historia familiar. Recién llegadas de Honduras, doña Juana sólo contó con María José, una mujer indigente que le había enviado una carta, sin explicar sus condiciones de vida. Ella las recibió y condujo a un predio baldío, cerca de las faldas del volcán, donde se congregaron otros emigrantes. María José sufría la enfermedad de Parkinson y dos años después falleció. Doña Juana y sus hijas se hicieron varias fotografías y las conservaron para no olvidar su pasado.

Delmy veía la imagen de su madre y la inocencia la hizo solidaria. Se quitaba las chanclas, imitando las imágenes, y sólo comprendió que debía usarlas cuando le propinaron un par de nalgadas. La descendencia no sufriría los secretos de la pobreza extrema.

CAPÍTULO VI- LA CURACIÓN

Eran las diez de la noche y respondió: Es una tarea de la escuela. Su madre esperó, revisó la mochila y las palabras prohibidas se desbordaron. Las flores de colores primarios encerraban un corazón y dos vocablos en inglés: kiss me. La niña tenía un plan, entregar la tarjeta al día siguiente, durante la clausura de fin de año, y recibir un beso.

Después del desayuno, se dispuso a salir en dirección a la escuela, pero su padre le dijo: ¿Adónde vas? Él era un gendarme empedernido y veía los indicios de desarrollo de su hija. Sentado en el viejo sofá, tenía el corvo sobre sus piernas. Ella miró a su madre, quien se dirigió a la cocina, en señal de rechazo. Él se levantó y con tono elevado la reprendió: Ya que buscas marido te voy a dar una vergueada para que se te olviden los hombres. Estaba de rodillas y, dominada por el miedo, repetía: No papá, con el corvo no. Puso el corvo en el piso y golpeó su mano izquierda con la vaina de cuero y susurró: vas a sentir el dolor de la curación en todo tu cuerpo. El cuero golpeó las piernas, los glúteos, la espalda y los brazos de su primogénita.

Fueron quince golpes, pero el castigo apenas iniciaba: Ahora que te duele el cuerpo, vas a lavar y a planchar la ropa de la familia, a preparar el desayuno, el almuerzo y la cena, para que sepás lo que significa tener marido. Y llamó a su esposa y le dijo: Ponele a ésta la canasta de ropa y que comience a lavar. Humillada y adolorida, no pudo detener las lágrimas y comenzó a lavar. Fue un trabajo manual de seis horas y el llanto duró todo el día. Mientras tanto, el padre repetía: Imaginate a ésta, diez años tiene y anda buscando marido.

Cuerpo y espíritu le dolían. Confundida, pensó que los hombres no valían la pena y los desterró de su mente. Entonces, como su padre era hombre, también lo desconoció, porque siendo hombre era peligroso.

Ese repudio se consolidó ya que pasaron cinco años y su padre no levantó el castigo.

Convertida en sirvienta, se inhibió en el silencio. En la casa no se habló de asuntos propios y los diálogos fueron convencionales. Una palabra podía implicar la reacción salvaje del progenitor. Los juegos de infancia terminaron ese día de golpiza y, sólo después de un lustro, la rebeldía sería resistencia y liberación.

CAPÍTULO VII- NOVIEMBRE

El trote fue lento y prevenido. Los milicianos improvisaron la camilla y lo cargaron en una colcha. El rostro del herido, pálido y desesperanzador, anunció su último viaje bajo las estrellas, mientras el goteo de la manta se congració con el olor a sangre del pasaje. Al llegar a la esquina doblaron a la derecha, y una voz de mando se escuchó: Apostate en el muro y cubrinos. A diez metros del lugar impactaban las balas del helicóptero que rondaba en la zona, unos tantos, porque la guerra llegó a las principales ciudades de El Salvador. Los helicópteros dispararon a las trincheras y bombardearon las vías de escape. Hombres y mujeres de aspecto adolescente cubrían sus rostros con pañuelos rojos y sitiaban la capital.

Ese noviembre de 1989, las fuerzas guerrilleras bajaron de las montañas, invadieron la retaguardia del ejército nacional y paralizaron el país. Los carros de combate, luego de quedar destruidas sus primeras unidades, esperaron el bombardeo de la fuerza aérea. La consigna revolución o muerte nadie la subestimó, a pesar de la propaganda del gobierno que vendía la imagen de una guerrilla sin capacidad de ataque. La gente veía otra cosa. Por

primera vez, los ciudadanos sentían la guerra en sus narices, y el miedo provocó estampidas de civiles que cargaban banderas blancas para que los soldados no dispararan. En un principio, esas marchas en fuga parecían seguras, pero al tercer día los combates arreciaron y la gente se encerró en las casas. Las zonas de calles abundantes y populosas se convirtieron en trincheras y en vías de escape.

Los helicópteros atacaron de día y noche, hostigando sin respiro a la guerrilla y aterrorizando a la población. En los primeros días, cientos de civiles se incorporaron a los frentes guerrilleros y participaron en la construcción de trincheras y en la preparación de alimentos. Las mujeres combatientes eran la novedad e infundían respeto y admiración. No faltaron los universitarios aguerridos, orientando con fusil en mano a las cuadrillas para evitar que se extraviaran y fueran a dar al hocico del ejército.

Los combates encrudecieron y, después de cinco días, la guerrilla siguió defendiendo posiciones. Los camiones del ejército encrudecieron y, después de cinco días, la guerrilla siguió defendiendo posiciones. Los camiones del ejército llegaban cargados de reclutas y regresaban llenos de muertos. Por eso, las bombas fueron más constantes y los milicianos del Frente comenzaron a replegarse, y mientras unas columnas se movían a la retaguardia, otras atacaron en grupos pequeños bajo la sombra del ejército. Cuando se encontraban a unos metros, entre muertos y escombros, los ultrajes y los gritos se convertían en proyectiles.

La sociedad estaba en guerra, pero el odio era la diferencia: el ejército magnificó la crueldad cuando abatía a los combatientes. El Frente, en cambio, haciendo historia con fusiles y determinación, ganó credibilidad y el discurso del gobierno se despeñó entre las balas de un ejército revolucionario. El contexto internacional había cambiado y tronaba la noticia de la caída del muro de Berlín. Adiós a la guerra fría. El Frente vio el camino despejado y se clavó en las garras del negocio de la guerra. Esa mística, esa energía revolucionaria provenía del pueblo y éste luchaba por quitarse el monstruo que lo carcomía.

Las casas temblaron y los niños se protegían debajo de las mesas. Papá, están cayendo balas en el patio. Los resentimientos en la familia eran secundarios. Si había enojo y ausencia de diálogo, ahora había miedo, y ese miedo era nuevo, anormal para ciudadanos. En la familia todos colaboraron de forma sistemática. Y el diálogo entre hija y padre no era tregua ni reconciliación, era sobrevivencia. Hija, cuando el helicóptero se retire, tenemos diez minutos para salir a recoger ladrillos, dijo Juan.

Los adoquines servían para las trincheras y Juan se ingenió una para la casa. Reforzaron las patas de la mesa y colocaron dos filas de adoquines encima. La mesa fue plafón y cuando el helicóptero sobrevolaba se protegía debajo de la mesa. Varios proyectiles impactaron sobre sus hombros y el plafón resistió. Al séptimo día, la guerrilla que combatió en las cercanías del cerro de San Jacinto comenzó a replegarse y las bajas que no tuvieron en los combates las tuvieron bajo los bombardeos. Al retirarse el helicóptero, la gente salió. En uno de los pasajes quedaron dos cuerpos con las cabezas destrozadas. Vestían pantalón negro vaquero y camiseta camuflada. El helicóptero los sorprendió y murieron en el cambio de posta. Enterrémoslos antes de que lleguen los soldados, dijo uno de los vecinos. Y el grupo comenzó a cavar. Después de diez minutos tiraron la última palada de tierra y alguien dijo: Vámonos, ya viene el helicóptero. El último en retirarse fue el universitario que había participado en la logística. Durante dos días combatió, pero al sentir que arreciaban los bombazos se encargó del traslado de las municiones.

Al comenzar el repliegue, ocultó la ropa de guerra y se ubicó en una casa de seguridad, según lo planeado. Había conocido a los dos guerrilleros sin saber sus nombres.

Antes de apresurar el paso, dijo: “Cuando sepas que he muerto no pronuncies mi nombre, porque se detendría la muerte y el reposo”. Los versos del poeta revolucionario hicieron honor a los combatientes.

Entonces corrió y se perdió entre los pasajes. Los soldados llegaron y gritaban:
Si ayudan a la guerrilla no respondemos.

Iban a trote, persiguiendo a las milicias del pueblo.

Hacia el cerro de Guazapa se dirigieron las columnas que combatieron en Soyapango.

El cuidado era extremo y los combates continuaron. La guerrilla se dividió para protegerse de la superioridad numérica y logística del ejército. Pero un helicóptero que volvía de descargar una lluvia de proyectiles perdió altura y fue el blanco del ataque de fusilería de una escuadra guerrillera que tenía la misión de proteger a retirada y la máquina se estrelló a trescientos metros de su posición. Los combatientes inspeccionaron y vieron a dos extranjeros en agonía, y alguien expresó: Así que éste es tío caimán. Era la voz del estudiante.

El jefe observó la escena y dijo: Sí, éste es.

Esto traerá consecuencias, expresó, pero nosotros no olvidamos a nuestros muertos. Se escuchó una ráfaga y la escuadra inició la marcha. Cada paso era el nombre de una de las víctimas del helicóptero. Y esto es por mi hermana, dijo el último de la fila. Y luego hablaron los venados: Esto es por el árbol que nos dio sombra. Y los conejos también hablaron: Esto es por el nacimiento de agua. Y la tierra, las aves y las estrellas agregaron: También es por nosotras.

VIII- ASÍ FUE LA U

Tímida y nerviosa, entró a la cafetería y revisó el periódico. No tenía los centavos para comprar el café y pidió permiso para ver la nómina de aspirantes seleccionados. Sí, su nombre le dijo aquí estoy, ya eres universitaria. Era el último año de la guerra y miles de bachilleres caían bajo el dominio ideológico: En la nacional no estudiés porque está llena de guerrilleros.

Pero ese no era su problema, a nadie le importaba su futuro, la orden era buscar trabajo. A fin de cuenta, tuvo éxito y la benefició el ingreso masivo. Su ideal era estudiar medicina y vestir gabacha blanca en los hospitales.

En el alma máter descubrió el mundo, la ideología, la que siempre tuvo sin enterarse. Caminó por los pasillos de las estructuras a medio quemar. Los jardines eran silvestres, llenos de mozotes y hierbas que disfrutaban de la naturaleza. Hubo callejones donde rebotaba el olor a marihuana o salía a flote el bramido del sexo pedestre.

Lo mejor eran las ardillas y los árboles de treinta metros. Y no faltaban los mangos y las piedras para hacerlos caer.

Las palabras extrañas como lumpen, patriarcado, superestructura se integraron al glosario universitario. Le gustó la conciencia de clase y la movilización social. Descubrió, al fin, el laboratorio de anatomía y la filosofía de la verdad: medicina no era su profesión, o acaso la distrajo el hambre y el entusiasmo por los mangos. Luego llegó la exigencia de los libros que no tenía y comenzó la proscripción de su ideal académico. No duró seis meses, pero en

ese período conoció el aliento pasajero del noviazgo. De algo sirve la universidad, dijo, y tomó un descanso que le permitiera ahorrar para el pasaje. Tenía varias amistades y corrió la voz que buscaba trabajo.

Era miércoles, el día predilecto, y subió las escaleras en dirección a la Asociación de Estudiantes de Letras.

- Hola Yaneth.

- ¡Delmy! A tiempo venís. Ya te encontré trabajo.

- ¿Qué? ¿Adónde?

- Aquí conmigo.

- Y eso.

- En esa máquina que ves ahí. Es de mi amigo, el poeta.

- ¿Y cómo es él?

- ¡Ya estás como la canción! Esto es en serio. Mi amigo dice que necesita una muchacha bonita que le traiga clientes.

- Ah, vaya, creo que no cumplo los requisitos.

- Bueno, yo digo que sí, cualquier tonto cae en tu sonrisa coqueta.

- O sea que él es tonto.

- Todos los hombres son tontos para el amor ¿no lo sabías?

- ¡Vaya! ¡Mujer de experiencia!

Cumplió los veintiuno y las celebraciones fueron extinguidas por la pobreza. Con las monedas exactas, programó los viajes claves y disimuló la emergencia. Esos hábitos femeninos e inevitables tenía que costearlos. Volvió el siguiente miércoles al local y entró con su alarmante sonrisa. Expresó un tímido ¡hola! Y pasó de largo, con gesto de sorpresa. Yaneth hizo un movimiento de labios, en respuesta a la inquietud de la visita.

Era un hombre joven que vestía una camiseta negra con el rostro del Che Guevara y un pantalón formal, verde y desteñido que desentonaba con los zapatos negros All Star. Rostro redondo y nariz africana que acumulaba el fervor revolucionario de la esclavitud. Delgado y fornido, imponía respeto con su rostro barbado y juvenil.

Dobló la mirada y encontró el silencio de ella. Con jactancia, expresó: Me cuentan que busca trabajo, venga, le voy a mostrar la fotocopiadora.

No perdió tiempo en descubrir las fortalezas y debilidades de la joven célibe. Le pareció apropiada para atender a los clientes, aunque predominó el interés por la sonrisa y el espíritu. Yaneth tenía razón, los clientes eran el pretexto; él era calculador y astuto, pero no se salvaría de la famosa expresión del viejo Aniceto: “Uno de cipote es tonto”, y fue dúctil con el balance financiero.

Ella seguía el movimiento de la máquina.

Era optimista y parca de las palabras en cuanto a la universidad. Unas pocas preguntas sin responder revelaron su confusión. Veo que le gusta la música en inglés. Le conviene cambiar de carrera y reorientar sus hábitos académicos, recomendó el poeta.

Ella ganó sus primeros pagos y vivió la emoción de las compras, junto a su madre. Él era un académico potencial, pero en un par de meses empezó a descuidar los compromisos.

Tenía mucho trabajo en el negocio, decía a los colegas. Ambos se desbordaron. Él tenía el método y la experiencia. Ella, el entusiasmo y la certeza.

Los temores de la infancia disminuyeron y optó por la enseñanza. Otra forma de llegar a los pobres, con cuaderno y lápiz a los albores de la juventud.

IX-La familia de Matilde

El cielo amaneció nublado y relampagueante. En unos minutos, la lluvia caería a cantaradas y, una vez más, la ciudad sería testigo de la fuerza indomable de las correntadas. Pero esta mañana, al cielo se le terminó la bravura y la tormenta fue condescendiente. Entonces, entre charcos, lloviznas y nubarrones, llegó la noticia en boca de Matilde: Acababan de llegar unos policías vestidos de civil y se llevaron a Pedro. ¿Y qué pasó, se emborrachó otra vez?; no vos, lo acusaron de robar el carro que está en la esquina de la calle. Ummm, éste no va a salir rápido de la cárcel, yo me voy, mama; y para dónde hija; para el norte.

La Paty, ni lenta ni perezosa, prepare su maleta, hizo una colecta con las primas y lo unió al dinero prestado. Una semana después, embarazada de ocho meses, cometió la locura de agarrar viaje a los iunai estate quietos. Se despidió de su madre sin tanta palabra: Cuando llegue le enviaré dólares, dijo, y con la misma subió al taxi, rumbo a la estación de buses. Esa decisión tempestiva no era de extrañar. Marielos solo recordó el cambio brusco que la hizo salvadoreña, cuando doña Juana dejó su casa en Honduras para evitar los abusos de Bernardo. Lo mismo hizo mi mamá cuando nos trajo a la pobreza, expresó a su hermana mayor. Pero a Matilde se le partía el alma y no dejaba de rezar todas las noches para que Diosito le cuidara a su hija. Paty, en cambio, no se amedrentó con los peligros que podrían tragarse su esperanza. Llegó a Chiapas y se dirigió a un templo evangélico, presentó una carta al pastor y fue bien recibida. Dos semanas duró su estadía en Chiapas y justo cuando cumplió los nueve meses tuvo su parto en un hospital de Houston. Unos peregrinos le ayudaron, incluso a buscar trabajo. Su locura se convirtió en solidaridad planificada. Los hijos quedaron en la casa de Matilde, quien todavía sentía los garrotazos de la pobreza. Paty no soportó la idea de pasar hambre. Esperar a que su marido saliera de la cárcel era una locura peor. Dos años habían pasado cuando Pedro salió de la cárcel de Mariona. Volvió a La Esperanza y se comunicó vía teléfono para exigirle el regreso: Yo aquí tengo trabajo y allá vos no sos garantía. Pero soy tu marido y el papá de tu hijo, te voy a denunciar. No me importa, aquí estoy bien y el niño es americano, además si de marido se trata, aquí me voy a conseguir otro, y cortó la llamada. A Pedro no le tocó otra y se tragó las putiadas que le colgaban de la lengua.

Iniciaba el siglo XXI y Matilde tuvo un suspiro económico con la remesa de dólares que recibía. El trabajo en las casas gringas generaba beneficios. Yani y el mayor de los nietos, motivados por el billete verde, se aventuraron a viajar. Paty aprovechó y envió dinero para que le llevaran a los hijos. La madre compensaba la ausencia de sus hijas con dólares, aunque no era suficiente para evitar que la depresión entrara por la ventana de su cuarto.

Pero la depre llegó para quedarse el día de la muerte de Miriam, su primogénita. Luego, el drama familiar la postró en la cama durante varios meses. Murió su primer nieto y, poco después, Walter, hijo de su tercer parto.

Marielos tenía ocho años cuando Miriam, recién nacida, aterrizó en la casa de doña Juana. Habían vivido un lustro en La Esperanza, lo suficiente para ver convertida a Matilde en mujer de dieciocho años. Su primer marido lo conoció en los cafetales y procrearon a Miriam, quien nunca tuvo padre, pues éste, incapaz de ser hombre, huyó de sus compromisos a un lugar dónde no lo pudieran oler. Miriam llegó a este mundo con problemas craneales. Matilde, resignada, recibió el diagnóstico de la partera: La niña tiene blanda la cabeza porque nació con la virtud de adivinar el futuro. La beba no había cumplido los dos años cuando pegó un grito que hizo temblar el adobe y cayó de bruces en el piso de tierra. Había sido el primer ataque de epilepsia, tan fuerte que le fulminó la facultad del habla y redujo al mínimo su capacidad mental. Ella aprendió a gesticular y a gritar cada vez que recibía un llamado de atención. La vida le trajo una cruz a Matilde para que sintiera otro lado cruel de la pobreza. Angustiada, acudió otra vez a la partera, y ésta hizo un diagnóstico a la altura de su experiencia mítica: Los espíritus le quitaron la virtud a la niña.

La Esperanza fue su mundo y deambuló descalza, llevando, a menudo, la misma mudada. Los sábados estaba pendiente de la visita de la tía y gritaba para dar la noticia a su madre. Miriam fue la niña en cuerpo de mujer que dejó un color de tristeza en los ojos de Matilde. La tarde de su deceso había llovido y los bordes del barranco eran inestables. Ella se acercó demasiado a la orilla y en el instante de lanzar la basura se derrumbó una porción de tierra. El río era correntadas y arrastró el cuerpo sin vida. Dos días tardaron en recuperarlo, cuatro kilómetros abajo, atrapado entre las ramas y rocas.

Cuarenta soles de tristeza marcaron la vida de Miriam. No habían transcurrido tres años cuando dos pandilleros dispararon desde una motocicleta al grupo de jóvenes que jugaba a las cartas en una esquina de la comunidad. El nieto quedó tirado boca abajo en las sombras del almendro.

Su padre, Walter, no superó aquel drama y el dolor lo condujo a las penumbras del alcohol. El hígado no soportó la presión y salió expulsado en los vómitos del padre adolorido. Matilde lo llevó de urgencia al Hospital de Zacamil, lo sentó en el piso de la sala de espera y suplicó a las enfermeras que atendieran al hijo, pero Walter yacía con la mirada fija en dirección al volcán.

Ya no había dolor en su cuerpo ni señales de vida. Matilde levantó sus brazos, lo abrazó y palpó junto al ser que nació de su vientre. Que Dios te bendiga hijo mío y te abra el camino al reino de los cielos.

Matilde hizo historia en La Esperanza.

Rosa, la segunda hija, y la nieta universitaria la acompañaron en la casa, ampliada con la ayuda de sus hijas lejanas. En esa casa murió su madre, doña Juana, la mujer valiente que decidió atravesar el Sumpul y dejar sus huellas en la arcilla de Chalatenango, así todos recordarían que la dignidad es más fuerte que la pobreza.

I- The Profession

The blinds were opened and the day-light slipped through the windows. Twenty years of instruction, that supported doctor's prescriptions, hanged on the wall. The young and elegant secretary smiled pleasantly at kids who were attracted by positive vibes and who arrived willingly to the clinic, thinking of the beautiful assistant's hugs.

The chair lines in the waiting room disclosed the financial interest. Consultation, onerous for underprivileged people, was according to the luxurious zone and to the medical experience. Taking advantage was not the intention of the professional service, it was quality. The doctor, disturbed by the luxury sin that took him to confess, carried out the penance of taking help to *La Esperanza*.

The news spread and people got to the clinic, improvised under a city hall's white canopy. The most common illnesses were the flu, renal infection, and tonsillitis. The clinical picture of dysentery required hospitalization, so the doctor followed the procedure, even in the most complex cases to diagnose, for example the case of Marielos' daughter.

Her name is Delmy, she is one and a half years old, help her please.

After the medical treatment, he referred her to the hospital, where she was going under further examination. The mother pleaded:

- Isn't it possible she got evil eye?
- Those are superstitions, it has to be solved through science, the doctor said.

The baby did not eat and got fever. In a few hours, she was out of vitality, her eyes saddened, lips and nails lost their normal color, and one day, she did not wake up. In that condition, she was applied serum, but the suspicions of evil eye raised and the mother took her out of the hospital. Back in their community, Matilde said to her: I found the healer.

Where did you take the little girl? Asked the respected woman. Then, she took a free range hen's egg and passed it over the girl repeatedly. She put the content in a dish and a little oval-eye-like stain could be observed in the yolk. It is evil eye, said all females present.

During six hours she performed the ritual. The woman applied the special ointment to the body and passed the egg over and over again, at the end of the process, she broke it and again the eye-like figure appeared, but this time it was lighter, and so it became clearer until vanishing.

In every ritual, the little girl got better and when she recovered vitality called her mother.

The healer received a million thanks and many fruit, several pounds of *cuajada* and beans. Predators did not restrain the attacks against the female healers, but Marielos was one more of the million women who believed in the red bracelet, the deer's eye charm and, whenever they were going out, she put a red shirt on the little girl.

The day they went to the fair without the lucky charm was dangerous, they did not notice of Maria Jimena's envy, the grandmother that look at the baby with rancor, thinking her granddaughter was a competition for the future.

When the girl grew older, her mother told her the story about evil eye. Those are people's rumors, mom. However, on a festive Friday, she changed her mind when seeing her neighbor's duckling being killed by an energy flood. Unconsciously, she had discharged the fears that affected her as a child and the creatures could not stand the pressure.

According to popular wisdom, evil eye can be repelled with another living cell that absorbs negative energy. The ritual might have its scientific component, but Marielos was speechless against the doctor the day he said to her: "You see, only science could heal the girl, that is why I am glad to the profession that brought me to La Esperanza."

II- The Steps

The taste for music was combined with good emotions. Getting home and, in a good time, the little girl ran to his feet and stretched her arms to be lifted. Those were the steps of a two-years-old on the father youth steps. Laughing was like a hug full of tenderness that compensated all his effort.

The braids combined with the poverty ambiance and she got carried away by the movements so she flew like a leaf during fall.

The flared trousers also danced to the wind and protected her from mosquitoes and dust. The movements provoked her tiny sweat rows that sent her to sleep before the usual time. At home, next to the king-sized bed, there was an old stereo system. The living room plenty of memories was next to it. A dance step here and there, the Saturdays got used to the musical orbit.

The mother raised up and they danced to the classical songs and the music.

She came back to the kitchen to flip the tortillas and the father cheered the little girl. The rhythm came alive and got into the consciousness.

From time to time sadness was reflected on the mother's face.

Dancing, sometimes, went out from the house and it didn't invite her. Without the father the little girl asked for music and so mother and daughter kept company to each other, reinforcing life.

III - The Scorpion

To live implies to take flight. If some people push down, others push up; the group of "the others" is the one the family belongs to. There were threatens, arguments, conformism, and attitudes of change, however, behavior patterns were not gotten past with ease.

That night, Juan, son of reality, did not resist those adulations. The invite of the group of friends broke his will. Above the door, the name of the bar was read: The Scorpion, located in the south of the community. Inside the place, people murmured: this man knows about drinks. Let's see who lasts the longest drinking the tequila that our friend brought; drinking is a men's affair!

In that place, three women in their thirties occupied a table; another lady was in the edge of the street, specifically where people gambled. Isolated from that group, at some meters away from the bar, two drunk men, who were always there, asked for money to the few passers-by

who hurried when walking near the bar. In a way, The Scorpion, represented the **community**. Sooner or later, the mess would rule.

Bragging of being a macho, a drunkard, who lost the bets, took a gun out and shot blind. The projectiles drilled the walls and broke the windows. Immediately, the policemen noticed the sound of the shots, since they were passing by near. Then, they opened fire. The gunman of the bar staggered, but he did not fall down. He walked some steps forward, and fell down on one of the women that tried to shelter under a table. Lying on the floor, he gave his last breath. In the chaos, Juan and two of his friends dodged the **police blockade**. After, they got into La Esperanza. Some minutes later, the shortness of breath stopped Juan. His friends realized he had a gunshot wound in the stomach. They were startled and immediately took him home. When arriving to the house, they knocked the corrugated metal door three times, then, his friends left.

Feeling drowsy and downcast, Marielos lit a candle and goes to the door; she is careful. Through a crack in the door, she **lights up with the lamp that she keeps on the wall**. Next to the entrance steps, she sees her drunk and unconscious husband on the floor. When the woman is about to get back to bed, she lights up again outside and realizes there is blood. She opens the door and goes down the steps with difficulty. Juan does not answer.

Who will she call to? Their neighbor? Enemy of her husband? His friends? Not possible because they left him on the floor. There is no phone in the house and she has to do something. By doing so, her daughters will be alone.

Marielos gets into the house, takes one of the wood boards used as table, and brakes the clothesline cable. She tries to do it silently to not to wake up the little girls. She lays down the man on the wood board, covers him with a bed sheet, ties him up, and lays him down on his back. Then, the wife closes the door discreetly and uses a bed sheet to pull.

She moves forward and goes towards the slope. She must go through two hundred meters to get to the way out. She really needs to take a rest. Pain does not exist, the body resists when having willpower. In fifteen minutes, she will get to the neighborhood of rich people. Marielos leaves Juan on the sidewalk, walks a block and waits for a taxi. The street leads to the disco and restaurant area; that is why, taxis travel frequently, but none of taxi drivers stop when they see her bloodstained cloths, nonetheless, she, feeling mortified, does not stop trying to catch a taxi. Her little girls are alone at home, her husband was shot, **the injure of the cesarean section bleeds**, besides that, she claims for a taxi. Five minutes has elapsed, they seem to be an eternity. Luckily, a taxi driver, who lives in La Esperanza, recognized her and stopped the car; the driver's name is Angel; The Guardian Angel. Right away, they go to the Social Security Hospital.

May God return it to you! You know where I live. It is O.K. lady, Angel said. Juan is took to the operating room by the nurses, meanwhile, the man, the Guardian Angel, asks for help for Marielos. The doctor took care of her.

Your problem is not serious; however, the internal bleeding requires special care, **it has to be drained**.

She wakes up in the patient room and the wife says: my daughters are alone; it is 6:00 A.M. wearing the white cloths of the hospital, **she tried to walk, hurried**, got to the exit and called a taxi. By now, it is not night. The little girls are still sleeping in her house.

After two hours, Marielos gets up to take care of the baby. Delmy sits down by her side and asks: Mom, is that dress new? Yes, it is, sweetie. It is only for sleeping. Mom changes her clothes and goes out to look for a friend. The injure hurts a lot, but walking slowly helps; she could even overcome the problem that happened last night. When getting back home, Guadalupe helps Marielos to take care of the little girls. They talk about what happened last night.

What an inconsiderate husband you have! It had to be a man. Nod off! I'm gonna to take off the blood from the steps.

- I gotta go to the hospital.
- Go to hell! You wanna die or what?

Tomorrow is another day. At that moment, **it is barely 9:00**. Juan has just opened his eyes. He recalls the shooting at the bar, the few steps he gave when he got into the neighborhood. Nevertheless, he does not remember how he got to the hospital. He is thankful with his friends. Who could have taken him to the hospital? One of the nurses **clarifies his doubts**: your wife took you here; she was operated because the childbirth injure burst. Wow! Now this woman will say that she took me, with no help, to this place, but that is the way it is, **that is the way it is when you lead the boat in the right direction**.

Chapter IV-The Barrel

Twelve years of carrying multiply in life. If the mother carries, so will the daughters. Water is more important than the elapsed time, **even more than knowledge in consciousness**. The barrel is part of the family and perfect measurement. Hundreds of trips, thousands of beats, millions of hopes depend on its existence. The barrel represents faith and spatial orientation, left and right, up and down, they overflow. It represents life without prejudice. It is mobility, gaming and mischief.

Water in the barrel is justice, hydration, applause. Blessings and work depend on the barrel; if there is goodwill, there will be wisdom; if there is love, there will be future and permanence.

With no life, the barrel loses its sense. The barrel has no gender, but it has a name. It **separates** and tightens; it tightens and **separates**. Marielos raises her voice: Juan, water is coming out again! The husband quickens the pace, he begins to remove the water from the barrel and pours it in the containers. Daughter, step aside!

The girl is three years old and plays in the barrel, closing the leak with the index finger and then releasing it. Separating and tightening, the leak of water comes out of the barrel. Juan closes the leak with cement and checks if the barrel has more cracks. The material was not effective in the tin walls, the pressure of the water and the water that flew when filling the barrel up weakened the cement. At the bottom, the mortar resisted, but it made the barrel heavier. Moving it implied a lot of effort. When Marielos took away the moss, she laid down the barrel and said to Delmy, who always observed the chores to be done: get in, girl! and pass the loofah sponge **at the bottom**.

She guided the girl by touching her left shoulder: on this side daughter. Now, from this one, by touching her right shoulder. Aged of only three years old, she plays and helps her mother at the same time.

Delmy had a light-blue apron in whose bags she stored the bottle caps, **thinking they were coins**. At the time of the chores, she put two bricks at the foot of the barrel, stood in them, stretched her right arm and with a small **plastic basin** took the water to wash the toy dishes. The barrel was older than the house, poverty did not allow them to buy a new one, so they used cement for patching, and if this building material was not effective, Marielos covered a small pebble with chewing gum to cover the small leaks.

She mastered the technique; by doing so, she protected the water and the required effort to carry it. The housecleaning, laundry, food and plants depended on the barrel. Only the drinking water was kept in **plastic vessels**.

In the very early morning, she carried water every day. The long lines lasted more than three hours and the water service was unpredictable. Waiting in line, not at all, comprised sleeplessness and disappointment. In the House, a drop of water was a drop of sweat. Only men, who did not carry water, took a shower for pleasure. For salaried employees, it was a right, and Juan, the head of the family, was not the exception. The work that Juan had done when he was a kid, he would not do it again. As an adult, he never carried water because he did not engage in “female” chores.

Winter was happiness for the girls. "The goddess of precipitation filled the barrels of La Esperanza and the girls sang and did the Dance of the Rain: "let it rain, let it rain, Virgin Mary of the cave, the little birds are singing, the clouds rise up. Oh yes! Oh no! Let there be a downpour!"

V- The drawer

Juana preferred the **bullock cart** due to her fear to the **snaking** roads and the precipices. The trip was slow. It took her half a day to get to Sumpul River, southbound. In the border, she bought two bus tickets. The change of mean of transport seemed to be safety, perhaps the continuous precipices. When getting to San Salvador, she settled down in La Esperanza neighborhood. During the trip to her new country, she took care of Marielos by putting warm water cotton **bands** on her forehead; Marielos had the flu. Next to her, another daughter, aged of thirteen years old, travelled with them. In her long experience of selfless mother, she gave birth to eleven children. Only seven of the newborns survived.

The day before Juana's trip and her three younger daughters, Bernardo, laying down on a hammock, enjoyed the fresh air of the hill. The wind brought clouds of fog, bringing with it not only the smell of corn plantations but also the smell of wet land. The ear of corn grinded in the neighbors' house, located at about twenty meters away; there, four peasants cut the kernels off. It was 5:30, one of the horses neighed when it saw a snake coming out from the rocks of the path. Matilde's adolescence had just started. However, her slender body stimulated the fantasies and yearning of madness of men. That day, after taking a morning shower, Matilde slipped on the wet floor. The towel flew away uncovering her body for a couple of seconds; time enough to awaken Bernardo's wild animal instinct.

One week later, when the stepchildren were at work in the surroundings and Juana was at the market, Bernardo took advantage of Matilde's aloneness. She was busy doing the dishes. He

addressed **to her with extreme desire**. He **tied** her up with his strong arms holding her with his legs. Then, with his right hand, he **usurped** the grace, blessed by the freshness of hours, of the teenager, at that moment, she struggled to scream to ask for help. Bernardo stopped the molestation when he listened to the voice of one stepchild, who got back to pick his **tecomate**. The girl took advantage of the moment; she bit strongly her stepfather's left hand, who disguised the attack. She rushed out as a hurricane, ran, and jumped over the fence, going wherever. When Matilde calmed down she bordered a ravine, then, she went to the market.

For men, it was an irrelevant event. Getting back from work, being served the coffee and fried beans with tortillas, made by their mom, was something big. Hence, the force of chauvinism determined their opinion about the incident. On the other hand, Doña Juana knew very well her husband, but she wondered: How about if Marielos got through the same? What about if Luis didn't get back for the tecomate, what would have happened to Matilde? Completely determined, the woman confronted her husband, and she said: go away from home! If not I will do! Bernardo, supported by the silence of his stepchildren, resisted the fact of turning his life around and attacked: I supply the money here. The ones who rule are men. Juana, looking downwards, went directly to the kitchen to make dinner.

Next day in the morning, men went to work to the corn plantations and the oldest daughters got up very early to go to the market **stand**. Juana, instead, took the little money she had kept, arranged her *matata* and put inside of a bag a couple of cloths for the girls. They had breakfast and went out. In the suburbs of the village, they run into a bullock cart full of coffee and she said: How much money does it cost to take us to the river? The muleteer finished unloading the sacks of coffee, threw some extra sacks of coffee beans and headed for El Sumpul.

In the bullock cart, they just heard the noise of the wood wheels spinning around on the stones. The girls, protected by poverty, were sleeping. Juana started to forefeel the future: she didn't have a house; in San Salvador, she only had a childhood friend. Years passed by, the only option was to collect coffee grains or sell newspapers in the most crowded streets of the area. They got some money, so they had an adobe room built.

Marielos started to live in a free union at the age of nineteen and became a selfless partner, repeating the same self-sacrificing social stereotype her mother had to undergo. She was a hard-working woman. One Friday at eleven PM, she finished checking the drawer where she kept her secrets. In one of the corners of the drawer, she had the pictures, from time to time, she took a look at them. Distracted by small objects, she attended Delmy's call, who got up to go to the septic tank. Outside, the candle light illuminated the path. Then, they went down the steps to go to the tank. Far away, the dark top of trees could be seen. Marielos moved the plastic curtain, shooing away the cockroaches with a newspaper sheet. Back home, the girl realized how attentively her mother took a look at the pictures. Some days later, in a furtive morning, she took out a key from a slit at back of the drawer with her left arm and explored her mother's past.

The pictures were a piece of the family's history. When Juana had just arrived from Honduras, she counted only on Maria Jose; homeless woman that had sent Juana a letter,

without explaining her life conditions. She received them and went to a vacant lot near to the foothill. Place where other immigrants were settled. Maria Jose suffered from Parkinson's disease, two years later, she passed away. Juan and her daughters took some pictures so as not to forget their past.

Delmy watched the picture of her mother and the innocence made her to be solidary. She took off the flip flops, imitating the pictures where she appeared barefoot, recalling how, after being spanked, she understood she had to wear them. Descenders wouldn't suffer extreme poverty secrets.

VI-The Healing

It was ten o'clock in the evening and she answered: it is a school task. Her mother waited, checked the backpack and the forbidden words overflowed. The flowers in primary colors enclosed a heart and two words in English: Kiss me. The girl had a plan: to deliver the card the next day, during the year-end closing ceremony, and receive a kiss.

After breakfast, she got ready to leave for school, but his father said to her: Where are you going? He was an inveterate gendarme and was aware of his daughter's teenage signs. Sitting on the old couch, he had the machete on his legs. She looked at her mother, who went to the kitchen, in a sign of rejection. He stood up and raised his voice: "since you're looking for a fella, I'm gonna give you a wallop for you to forget to think men. She was on her knees and, terrified, repeated: No dad! Please don't hit me with the machete. He put the machete on the floor and hit her left hand with the leather machete scabbard and whispered: you're gonna feel the pain of healing all over your body. The leather hit the legs, buttocks, back and arms of his firstborn.

They were fifteen hits, but the punishment just started: Now that your body hurts, you will do the laundry and iron the family clothing; prepare breakfast, lunch and dinner, so you know what it means to have a man. He called his wife and said to her, give this gal the laundry basket for her to start doing laundry. Humiliated and in pain, she could not stop crying and began to do the laundry. It was a six-hour task and the crying lasted all day. Meanwhile, the father repeated: Imagine this gal, she is only ten years old and she is already looking for a man.

Her body and spirit ached. Confused, she thought that men were not worth the grief and banished them from her mind. Then, as his father was a man, she also disregarded him, because since he was a man, he was dangerous.

That disregarding was consolidated because after five years, his father did not lift the punishment.

Turned into a servant, she inhibited in silence. In the house, people did not talk about their own affairs and the conversations were conventional. A word said could provoke a father's wild reaction. That beating day ended the childhood games, it was only after a luster, rebellion would become resistance and liberation.

VII-November

The running was slow and careful. The militiamen improvised the stretcher and carried him into a quilt. The face of the wounded man, pale and hopeless, **announced his last voyage**

under the stars, while the leaking of the blanket merged with the smell of blood from the **passage**. When they got to the corner, they turned right, and a commanding voice was heard: post on the wall and cover us! Ten meters away from the place, the bullets hit from the copter, that hovered the zone, one out of many, because the war reached the main cities of El Salvador. The copters shot the trenches and bombed the escaping routes. Adolescent-looking men and women covered their faces with red handkerchiefs and prepared to siege the city. In November 1989, the guerrilla forces came down from the mountains, invaded the rearguard of the national army and paralysed the country. The battle tanks, after their first units were destroyed, awaited the air force bombardment. The slogan “revolution or death” was not underestimated by no one, in spite of the propaganda of the government that sold the image of a guerrilla without attack capability. People saw something different. For the first time, city dwellers felt the war under their noses, and the fear provoked stampedes of civilians carrying white flags so that the soldiers would not shoot. At the beginning, those fleeing marches seemed to be safe, but on the third day, fightings intensified and people locked themselves in the houses. The areas of abundant and populous streets became trenches and escape routes.

The copters attacked by day and night, harassing with no stop the guerrilla members and terrorizing the population. During the first days, hundreds of civilians joined the guerrilla fronts and participated in trenching and preparing food. The combatant women were novelty and imposed respect and admiration. There was no shortage of brave university students, orienting, with rifle in hand, the squads to prevent them from getting lost and from ending up in the lion’s den: the national army.

The fighting worsened and, after five days, the guerrilla continued to defend positions. The army trucks came loaded with recruits and returned full of dead people. Therefore, the bombs were more constant and the militiamen, belonging to the *Frente*, began to retreat, and while some columns moved to the rearguard, others attacked in small groups under the shadow of the army. When they were a few meters away, between dead and rubble, the insults and screams became projectiles.

The society was at war, but hatred was the difference: the Army magnified cruelty when shooting at the woman combatants. The *Frente*, on the other hand, making history with rifles and determination, gained credibility and the government's discourse spiraled among the bullets of a revolutionary army. The international context had changed and the news of the fall of the Berlin Wall boomed. Goodbye Cold War. The *Frente* saw the path cleared and **stuck in the claws of the war business**. That mysticism, that revolutionary energy came from the people and they struggled to remove the monster that rot them away.

The houses trembled and the children protected themselves under the tables. Dad, bullets are dropping in the yard. Resentments in the family were secondary. If there was anger and absence of dialogue, there was now fear, and that fear was new, abnormal for city dwellers. In the family everyone collaborated in a systematic way. And the dialogue between daughter and father was not truce or reconciliation, it was survival. Daughter, when the copter withdraw, we have ten minutes to go out to pick up bricks, said Juan.

The cobblestones served for the trenches, and Juan contrived one for the house. They reinforced the table legs and placed two rows of cobblestones on top. The table became ceiling and when the copter flew over, they protected themselves under the table. Several projectiles hit over them and the ceiling withstood. On the seventh day, the guerrilla who fought in the surroundings of *Cerro de San Jacinto* began to retreat and the casualties they did not have in the fighting, they did have them under bombardment. When the copter withdrew, the people came out. In one of the passageways there were two bodies with their heads shattered. They wore black jeans and camouflaged shirts. The copter surprised them and died while changing magazines. Let's bury them before the soldiers arrive, said one of the neighbors. And the group started digging. After ten minutes they threw the last shovelful and someone said: Let's go, the copter's coming. The last to leave was the university guy that had participated in the logistics. For two days he fought, but when the bombing intensified, he took care of the transfer of ammo.

At the beginning of the retreat, he hid the war clothes and placed himself in a safe house, as planned. He had met the two guerrillas without knowing their names.

Before hastening the steps, he said: "When you know that I have died do not pronounce my name, because death and repose would stop." The verses of the revolutionary poet honored the combatants.

Then he ran and slipped away among the passageways. The soldiers came and shouted: If you help the guerrillas, we don't take responsibility.

They were trotting, chasing the army formed by the people.

The columns that fought in *Soyapango* headed towards *El Cerro de Guazapa*.

Cautiousness was extreme and combats continued. The guerrillas were divided to protect themselves from the numerical and logistical superiority of the army, but a copter that returned from unloading a barrage of projectiles lost height and was the target of the rifle attack of a guerrilla group that had the mission of protecting the retreat and the aircraft crashed three hundred meters away from their position. The combatants inspected and saw two foreigners in agony, and someone said, so this is *tío caimán*. It was the student's voice.

The chief observed the scene and said: Yes, that's him.

This will bring consequences, he said, but we do not forget our dead people. A burst was heard and the group began to march. Every step was the name of one of the victims of the copter. This is for my sister, said the last in line. **Then, they spoke the deer: this is because of the tree that gave us shade. And the rabbits also spoke: this is because of the water spring. And the earth, the birds and the stars added: It's also for us.**

VIII – So was the “U” (Abbreviation for University to refer to UES in an informal spoken language).

Shy and nervous, she entered into the cafeteria and scanned the newspaper. She did not have money to buy coffee; she asked for permission to see the list of selected **candidates**. Her name talked to her and said: Yes, I'm here, you are a university student now. It was the last year of the civil war. A lot of high school students came under ideological control. Don't study at

the **Nacional* because there are a lot of guerrilla members, however, that was not her problem, her future was not important to anybody, her mission was to look for work. After all, she succeeded and benefited from the massive student admission. Her dream was to study medicine and wear the white doctor's coat in a hospital.

In the alma mater, she became aware of the world and the ideology that she always had without noticing. She walked by the halls of the half-burnt buildings: gardens were wild, full of *mozote* and herbs that enjoyed nature. There were alleys where the smell of marijuana was felt and the roaring of wild sex was also heard. The best of the best was the squirrels and the 30-meter-high trees. Indispensably, there were mangoes and small rocks to make them fall from the tree.

Strange words like lumpen, patriarchy, and superstructure were coined to the university glossary. She liked the class consciousness and social mobilization. She finally found out anatomy laboratory and philosophy of truth; she realized that medicine was not her true call, or is it that she was sidetracked by hunger and enthusiasm for mangoes? Then, the exigency of the books, she didn't have, came up and the proscriptions of her academic ideals started. She didn't even resist six months, time enough to know what the illusion of fleeting courtship was. She said: it is worth to be at the university. She stopped studying, which would allow her to save money to pay for transportation. She had a lot of friends and passed the word she was looking for a job.

It was Wednesday, the right day, she went up the stairs heading for the *Asociacion de Estudiantes de Letras*.

— Hi, Yaneth!

— Delmy! You arrived on time. I got a job for you!

— Are you serious? Where?

— Here, with me.

— How's that?

— You'll work in that machine you see right there. It belongs to my friend, the poet.

— What's is he like?

— What's he like? Like the song? This is serious! My friend says he needs a young beautiful gal to attract new clients.

— Oh! I think I don't fulfill the requirements.

— Well, I do. Any silly man likes your flirty smiling.

— That means he's silly.

— Didn't you know that all men are silly when it comes to love?

— Wow! What an experienced woman!

She was twenty-one, poverty stopped her from celebrating birthday parties. Having the exact amount of money, she programmed essential trips, dissimulating the urgency. **She had to afford the inevitable girl's habits.** Next Wednesday, she was back at work with her lovely smiling. She passed by and pronounced a timid hello, feeling surprised by the stranger she saw. Yaneth lip pointed as a response to the curiosity the stranger provoked.

It was a young man wearing a black T-shirt with the Che Guevara's face stamped and green formal pants. Those faded pants didn't go together with the All Stars black shoes. He had round face and snub nose that kept the revolutionary fervor of slavery. Thin and well-built, he imposed respect with his bearded chin and young face. He turned his head and noticed Delmy's silence. He said arrogantly: I was told you were looking for a job, come with me! I'll show the photocopier.

He immediately found out the single girl's strength and weakness. He considered she was the right person to serve clients, nevertheless, his interest for her smiling and spirit prevailed. Yaneth was right, serving clients was just an excuse; he was shrewd and smart, but he won't escape from the old Aniceto's famous expression: When you're a kid, you're dumb! **He was indulgent with financial balance.**

She followed the movement of the machine; she was optimistic and she didn't talk that much about the University. A few questions with no answer revealed her confusion. The poet said: I realized you like music in English. You should change your major and reorient your academic habits.

She received her first salaries and experienced the emotion of shopping with her mother. He was a potential academic. In a few months, she started to neglect her duties. She said to her colleagues that she had a lot of work in the copy center. Both of them were overwhelmed; he had the method and experience and she had enthusiasm and certainty. Childhood's fears dwindled away, **so she preferred to teach young poor people, which is another way of getting closer to them with paper and pencil.**

IX - Matilde's family

The sky dawned cloudy and the lightning was flashing constantly. In a few minutes, the rain would fall as if it rained cats and dogs (*would never stop*) and, once again, the city would witness the indomitable force of the floods. But that morning, the sky calmed down and the storm diminished. Then, between puddles, drizzles and clouds, Matilde passed the word: some policemen, dressed in civilian clothes, had just arrived and took Pedro away. So what happened? he got drunk again? No, they accused him of stealing the car on the street corner. Hmm, he's not going to get out of jail fast, I'm leaving, mom; where to daughter? To the States.

Paty, without putting it off, packed her suitcase, collected money from her cousins and put it together with the borrowed money. A week later, eight months pregnant, she committed the folly of taking a trip to the *iunai estate quietos*. She said goodbye to her mother without saying so much: "when I get there I will send you dollars" she said, and with it she got into the taxi, heading for the bus station. That tempestuous decision was no surprise. Marielos just recalled the abrupt change that made her Salvadoran, when Doña Juana left her home in Honduras to avoid Bernardo's abuses. So did my mom when she brought us into poverty, she said to her older sister. But Matilde was heartbroken and kept praying every night so that God would take care of her daughter. Paty, on the other hand, was not intimidated by the dangers that might end her hope. She arrived in Chiapas and went to an evangelical temple, presented a letter to the pastor and was welcomed. He spent two weeks in Chiapas and just

as she was nine months pregnant she gave birth in a hospital in Houston. Some pilgrims helped her, even looking for work. Her madness became planned solidarity. The children stayed in Matilde's house, who still remembered how hard poverty was. Paty couldn't stand the thought of starving. Waiting for her husband to get out of jail was even crazier. Two years had passed when Pedro got out of *Mariona* prison. He returned to *La Esperanza* and contacted her by phone to demand her return: I have a job here and you are no guarantee there. But I'm your husband and your son's dad, I'm gonna denounce you. I don't care, I'm fine here and the kid's American, plus if it's a husband, here I'm gonna get another one, and she hung up. Pedro had no choice and bite his tongue to avoid swearing at her.

It was the beginning of the 21st century and Matilde had an economic relieve with the remittance of dollars she received. Work in the gringo houses generated profits. Yany and the eldest of the grandchildren, motivated by greenbacks, ventured to travel. Paty took advantage and sent money for her children. The mother compensated her absence from her daughters with dollars, although it was not enough to prevent depression from entering her room window. But the blues came to stay on the day of the death of Miriam, her firstborn. Then, the family drama bedridden her for several months. Her first grandson died and, shortly after, Walter, her third son.

Marielos was eight years old when Miriam, a newborn, came into Doña Juana's house. They had lived five years in *La Esperanza*, enough time to see Matilde become a young woman of eighteen years old. She met her first husband in the coffee plantations and procreated Miriam, who never had a father, because he, unable to be a man, fled from his responsibilities to a place where they could not smell him. Miriam came into this world with cranial problems. Matilde, resigned, received the diagnosis of the midwife: the girl has a soft head because she was born with the virtue of guessing the future. The baby was not two years old when she uttered a cry that made the adobe tremble and fell flat on the dirt floor. It had been the first seizure of epilepsy, so strong that it crushed her ability to speak and minimized her mental capacity. She learned to gesticulate and scream every time she was scolded. Matilde shouldered a burnden that life had placed on her to make her feel another cruel side of poverty. Distraught, she went to the midwife again, and she made a diagnosis to match her mythical experience: the spirits took away the girl's virtue.

La Esperanza was her world and wandered barefoot, often wearing the same clothes. On Saturdays, she willingly awaited her aunt's visit, which she announced to her mother. Miriam was the girl in the body of a woman who left a feeling of sadness in Matilde's heart. The evening of her death it had rained and the edges of the ravine were vulnerable to collapse. She got too close to the shore and at the moment she threw the trash away a piece of land collapsed.

The river was flowing and dragged the lifeless body. It took them two days to get it back, four kilometers down, stuck between the branches and rocks.

Forty Suns of sadness marked Miriam's life. It had not been three years since two gang members shot from a motorcycle the group of young people playing cards in a corner of the community. The grandson lied facing down in the shadows of an Indian-almond tree.

His father, Walter, did not overcome that drama and the pain led him to the glooms of alcohol. The liver couldn't resist the pressure and got kicked out in the vomit of the aching father. Matilda took him to emergency at the *Hospital Zacamil*, sat him on the floor of the waiting room and begged the nurses to take care of her son, but Walter lay with his eyes fixed in the direction of the volcano.

There was no more pain in his body or signs of life. Matilde raised his arms, hugged him and her heart throbbed next to the being who was born from her womb. God bless you my son and may He open the way to the kingdom of heaven.

Matilde made history in *La Esperanza*.

Rosa, her second daughter, and the university granddaughter accompanied her in the house, enlarged with the help of her distant daughters. In that house her mother, Doña Juana, died, the brave woman who decided to cross the *Sumpul* and leave her footprints in the clay of *Chalatenango*, so everyone would remember that dignity is stronger than poverty.

ANNEX 3: Síntesis biográfica de Carlos Roberto Paz Manzano

Síntesis biográfica

Nació en 1964 en San Salvador, El Salvador.

Realizó estudios de Licenciatura en Letras en la Universidad de El Salvador en 1983.

Años más tarde ganó una beca de la Agencia Española de Cooperación Internacional para realizar estudios de doctorado en la Universidad de Sevilla, España, obteniendo su título de doctor en 2006.

Contrajo nupcias con Delmy Hernández, la cual constituye una de sus motivaciones literarias.

Trayectoria

A su regreso de España presentó el Libro "La Teoría literaria de Roque Dalton" a la Sala de Sesiones del Consejo Superior Universitario efectuado el 25 de noviembre del año 2009, participando invitados a la mesa de honor como: Rufino Antonio Quezada (Rector de la UES); Miguel Ángel Pérez (vicerrector académico); Mario Argueta (escritor salvadoreño) y David Hernández (director de la editorial universitaria), con la presentación de esta obra se trató de reflexionar sobre el legado poético e histórico de este polémico escritor salvadoreño.

Se incorporó a la docencia resultando electo Vicedecano de la Facultad de Ciencias y Humanidades por la Asamblea General Universitaria, cargo que desempeñó hasta el mes de octubre de 2011.

Carlos Paz Manzano es un cultivador del cuento, género literario de gran aceptación en la población salvadoreña, empleando la narrativa que lo ayudan a caracterizar a El Salvador en la transición entre el siglo XX y el siglo XXI, presentando fenómenos como la emigración y la violencia contra la mujer.

Obras publicadas

"La Teoría literaria de Roque Dalton", (libro)

"Anatomía del sueño", (poemario) 2011

"El Acarreo" (poemario), 2011

Premios recibidos

Ganó el Premio Único de los Juegos Florales Hispanoamericanos de Quetzaltenango con la obra "El Acarreo" en el 2011.

La Secretaría de Cultura de la Presidencia le otorgó el Premio Nacional de Poesía de los Juegos Florales de

Ahuachapán, con el poemario "Anatomía del sueño", (poemario) 2011