

Beverage of Choice: The Discrepancy Between *Mate* and Coffee in Manuel Puig's *Kiss of the Spider Woman*

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There are few elements from Latin American culture more fundamentally suited for translation than *yerba mate*. This popular herbal infusion -consumed throughout Argentina, Uruguay, Paraguay, Brazil, Bolivia, and Chile- embodies the definition of translation as something that is moved or carried across space. The drink was originally a tradition of the indigenous Guaraní peoples of South America. After first being condemned by Spanish conquistadores in the sixteenth century, it was spread across the region by Jesuit missionaries as far north as Ecuador. Now, with *yerba mate* being produced on organized plantations since the early twentieth century, *mate* has been exported and translated all over the world. This cultural phenomenon that has arisen first out of colonization and then globalization has resulted in the translation of a culture as well as the translation of a product. Even given the differences in each individual culture, the countries mentioned above all have their variations on *mate* as a social custom; it is definitely a representation of cultural life based on shared customs rather than national borders or language.

Since *mate* is generally prepared and shared in a social setting, the very practice of drinking *mate* is an act of translation. Once the *yerba*, or leaves, is packed into the actual *mate*, or gourd cup, and the hot water poured, each person in the assembled group takes his or her turn at drinking from the *mate* until the flavor of the *yerba* is exhausted. In this fashion, the *mate* is passed around the entire group with one person being the progenitor and facilitator of the process.

The Spanish language does not lay claim to the *mate* ritual as its exclusive vehicle, as *mate* has a veritable language in itself. True, there are some syntactical and lexical constructions that pertain to Spanish, but there is a particular lexicon that corresponds with each step of the *mate* process, some of which include words for filling up the *mate* with hot water, the proper way to decline a turn, ways to describe the *mate* when it has other herbal additives, and even a set of sym-

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Apuntes

Teaching Translation

Eileen Hennessy © 2007 Apuntes

Are translators mostly born, or mostly made, or born and made in varying degrees of each? What are the respective contributions of "nature" and "nurture" to the development of the professional translator? These questions, and our answers to them, are obviously of great importance for those of us who organize and teach in translator training programs.

What are the personality traits that characterize us translators-and the students who apply to translation study programs? They include a lifelong fascination with anything and everything foreign, including foreign languages, and an at least a partly innate "feel" for moving words around on a page. This latter ability is always immediately apparent from the first few sentences of the translation test passages of successful candidates for admission to the translation studies program at New York University, the program in which I teach.

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Nota de la redacción

La gran mayoría de los lectores de *Apuntes* son traductores de diversas especialidades, como la traducción jurídica, financiera, médica o técnica en sus numerosas variantes. Sin embargo, cualquiera que sea nuestra práctica al servicio del mercado de información o de comercialización, siempre podemos aprender algo de la traducción literaria. De todas las conferencias sobre traducción a las que he asistido desde hace más de 25 años, hay una en particular que siempre se destaca en la memoria: la que dio Gregory Rabassa sobre su traducción de Cien años de soledad: "*One Hundred Years of Solitude*" or "*A Hundred Years of Solitude*", that was the question...

Los traductores no literarios tenemos fechas de entrega cada vez más apretadas y por lo tanto cada vez menos tiempo para dedicarnos a ponderar todos los efectos especiales o aspectos culturales, pero compartimos el primer dilema de todo traductor literario: ¿adaptamos el texto de origen para que le resulte más familiar al lector, o mantenemos las características propias del texto y con ello acercamos al lector a la fuente extraña? Y esta pregunta evoca a su vez respuestas cada vez más complejas debido a la porosidad actual entre lenguas, un fenómeno que vivimos todos los días quienes procuramos comunicarnos en español con el público estadounidense.

El análisis disciplinado y detallado que encontramos en "Beverage of Choice: The Discrepancy Between *Mate* and Coffee in Manuel Puig's *Kiss of the Spider Woman*" incita al lector a examinar las ventajas e inconvenientes que nos ofrece esta dialéctica entre el contexto fuente y el contexto meta, entre la equivalencia formal y la equivalencia dinámica. Esta lectura será un buen ejercicio de introspección para cualquier traductor y redundará en beneficio de su trabajo, por más alejado de la literatura que éste se halle.

Y hablando de dialéctica, el segundo artículo de primera página nos hace ver el otro lado de la formación del traductor desde el punto de vista y los años de experiencia de una profesora de traducción, que es también traductora general y jurídica. Eileen Hennessy plantea la necesidad de trascender el ámbito de la teoría y del manejo formal de las lenguas para adentrarse en la práctica de la realidad que será el objeto del trabajo diario. A través de su experiencia nos enteramos de algunos hechos sorprendentes; por ejemplo, que la mayoría de los alumnos de cursos de traducción nunca llegan a convertirse en traductores sino que cumplen funciones tangencialmente conectadas con la traducción y que rara vez pasa por las aulas un traductor profesional independiente.

Desde Cuba y desde un *blog* nos llegan otras perspectivas sobre el camino que sigue nuestra profesión en el mundo. Mario Chavez en su *blog* apunta muy acertadamente la necesidad de localizar la enseñanza de la traducción conforme al lugar donde vive y se desenvuelve el traductor.

En este número invitamos por primera vez a los lectores a participar en una encuesta sobre prácticas comerciales en casos de licitaciones. Confiamos que este tipo de indagación permita dar herramientas a los traductores para evitar caer en trampas.

Y por último, compartimos con los lectores la triste noticia del fallecimiento de nuestra querida catalana, Rosa Codina, quien estuvo con *Apuntes* desde su fundación y aportó en muchos números su formación y experiencia como periodista y traductora.

Encuentros mensuales de ApuntesOnline:

El segundo lunes de cada mes en
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Beverage of Choice, from page 1

bolic interpretations regarding what it would mean to receive a mate prepared a certain way, perhaps intending to nonverbally translate an amorous message.

Considering how mate is translatable in both practice and in language, why Thomas Colchie, in his translation of Manuel Puig's *Beso de la mujer araña* or *Kiss of the Spider Woman*, chose to represent *mate* to his English-speaking readers as "coffee" is a blatant misrepresentation. Published in New York and marketed to an American audience, Colchie has done what Friedrich Schleiermacher identifies as interpretation, working within a specific framework to try to reproduce the impression that the author originally designed.¹ Certainly coffee speaks more to the American sensibility rather than *mate*. Does this mean a British English version would have used "tea"? Neither beverage of choice for the Anglo palate is a direct material substitution for *mate*, nor would it consider all of the cultural implications that Puig, himself an Argentine, wanted to convey. Colchie made a choice, and his choice is laden with subtle political implications and, to a certain degree, ignorance.

Coffee-drinking culture is nonetheless very popular in large Latin American cities, like in Buenos Aires where there is a

café on nearly every street corner. Coffee is present as a social event much in the way it is in the United

Within the Spanish language, and further within the specific idiom of the Río de la Plata region in South America, the word mate carries a set of metalinguistic implications. Therefore, the translator must decide whether or not to create a similar sense of cultural equivalence if he or she does not resort to borrowing the foreign word itself to fill in the gap in meaning,

States in Europe, although with less of an air of connoisseurship. The two beverages do not occupy the same place in their respective cultures. *Mate*, on the other hand, is a signifier for national identity, spanning Argentina's indigenous and *gau-chesco* history to the present day where it is a thriving industry and practice. So we must ask ourselves a set of questions when it comes to translation: do mate and coffee have the same function within their respective cultures, or is mate meant to represent something more in *Kiss of the Spider Woman*? If both symbols are truly interchangeable, then why didn't Colchie use the Spanish word? Was he trying to reach a broader audience, one with no knowledge of the *mate* custom but with a strong identification with coffee, therefore trying to bring the story "home" to a familiar world?

The first time we read about *mate* being offered to the prisoners, Valentín and Molina, is in Chapter 10. Puig's original begins, "Sí, Valentín, cuando abrieron para entrar el mate cocido te diste vuelta en la cama y te seguiste durmiendo,"² and Valentín responds that he would like for Molina to reheat for him "el mate cocido y listo." Later in the chapter, the characters have the exchange:

-Claro que te macanié, le dije al guardia que no trajera más el mate a la mañana.

-Mirá, por vos decidí lo que quieras. Pero yo quiero que me traigan el mate, aunque sea pis.³

In the Colchie translation, we are presented with a direct

substitution of "coffee" for "mate cocido" in the first two instances. With the above argument that ensues, Colchie prefaces it with another mention of coffee where the original does not mention *mate*, and the rest of it continues:

-Okay, I lied to you, so what? I just thought the guard should stop bringing us coffee in the mornings. And I told him so.

-Look, you can decide for yourself whatever you want, but me, I want my coffee, even if it's pisswater.⁴

Even in this short example, we can see how Colchie also strayed from a translation that would correspond directly with syntactical structure. Even if Spanish and English are not exactly equivalent in structure, Colchie took the liberty of constructing a more belligerent tone for Molina and lessened the impact of Valentín's "pisswater" metaphor.

Since there is no direct English equivalent for the object or the practice of *mate*, a rendering of how this drink would fit into the lives of South American prisoners is difficult - especially read by someone who is not sensitive to South American traditions. Therefore, we must ask, as proposed by Schleiermacher, is this change in vocabulary a translation or interpretation?

Translation, in his opinion is, of course, the higher art of the

two, pertaining more to language that is not bound to readily available objects, and *mate* being a tangible object, it should seem that a substitution of the word would be a relatively straightforward case of interpretation. Given the fact that the term is consistently applied throughout the novel, any seeming lexical irrationality or dubious meaning that exists in the interpretation would be eliminated. Schleiermacher states:

All words that stand for objects and actions that can be of consequence are, as it were, gauged according to a standard of measure, and even if, out of unfounded faint-hearted oversubtlety, one were to protest that the words were being inconsistently applied, the simple facts of the matter should serve to resolve all quibbles.⁵

However, "the simple facts of the matter" are not so simple. As we have seen, *mate* corresponds not only to an object but is also laden with a specific cultural weight and context. Within the Spanish language, and further within the specific idiom of the Río de la Plata region in South America, the word *mate* carries a set of metalinguistic implications. Therefore, the translator must decide whether or not to create a similar sense of cultural equivalence if he or she does not resort to borrowing the foreign word itself to fill in the gap in meaning (Vinay and Darbelnet, 1958). One of the reasons that Schleiermacher prefers translation over interpretation is because of the fine sensitivity to what he calls "the spirit of the language." A translator is successful in a work of art when "the spirit of the language along with the

entire system of views and sentiments in all their shadings represented in it, on the other [hand], count for everything; the object no longer dominates in any way, but rather is governed by thought and feeling."⁶

Mate is not necessarily a thought, but for Valentín and Molina in their Argentine prison cell (a situation that Colchie's edition's back cover concedes, even if it is only implied within his text), *mate* is a connection to their culture, whether they consciously think about it or not. That Puig would give it to them in prison not only defines them geographically, but it situates them in their surrounding culture's values of tradition and libational preference. Colchie's use of "coffee" could be defended as a translation as Schleiermacher defines it if he thought coffee represents to Americans what *mate* means to Argentines. In a position similar to Schleiermacher's, Eugene Nida also champions the "spirit of the language" (calling it, in his terms, "the spirit of the message"), but for him, an effective translation has to do with adhering as closely as possible to the style of the source text's author. A translator must be concerned with working from "culture to culture" so as not to kill the "spirit of the message."⁷

From this point of view -switching from Rioplatense Spanish to American English- Colchie's reason for substituting "coffee" may be more appropriate for its target culture. Trying to decide how to present *mate* on the page to an Anglo-American audience involves yet another level of consideration. Typographically, it would be difficult to write *mate* without italics, as done here, without confusing it with the English word "mate," which could mean friend, sexual partner, or a deck officer in the Navy. *Mate* is occasionally written "maté" in English to indicate that the pronunciation is not the same as its English "faux ami". Written in this manner, it is in the same category as words of foreign origin such as "résumé" and "resume". However, the added accent does not accurately represent where the stress would fall in the word as it is spoken in Spanish. (A more appropriate accenting of the word would appear as "máte," emphasizing the second syllable) The accepted alternative iteration of *mate* has both its pros and its cons. An English encyclopedia entry about *mate* states that, "linguistic prescriptivists regard this usage as erroneous, a case of hypercorrection. Purely descriptive linguists regard this sort of usage as a natural evolution of the language."

Much like deciding whether Colchie's translation is, in Schleiermacher's terms, an interpretation or a translation, we must also focus on Eugene Nida's binary distinction between formal or dynamic equivalence. Formal equivalence seeks to convey the text's message preserving both its form and its content, whereas dynamic equivalence tries to produce an effect similar to what the source text would have received in its original context. By keeping to a one-word substitution with "coffee," Colchie could be considered as reaching for nothing

more than a formal-equivalence (F-E). Nida warns against a potential danger within interlinguistic translation:

In attempting to reproduce consistency in word usage, an F-E translation usually aims at so-called concordance of terminology; that is, it always renders a particular term in the source language document by the corresponding term in the receptor document. Such a principle may, of course, be pushed to an absurd extent with the result being relatively meaningless strings of words...⁸

Nida's concern for a "meaningless strings of words" is not our problem here, as we are only dealing with one word in particular, but while striving to maintain a one-to-one formal equivalence of *mate* to coffee, one could not go as far as to say that the translation is meaningless. To the contrary, it packs a whole set of cultural connotations. Still, Colchie's translational choice has lost part of what fits the original into its cultural and corresponding linguistic context. A fundamental part of an F-E translation is still the translation of the message as well as the terminology. Nida further mandates that "the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness."⁹

The alternative, dynamic equivalence (D-E), "is based on the principle of equivalence effect,"¹⁰ and not necessarily on the relationship between the source and target languages but rather on the effect of source text on

its readers. A D-E translation strives to sound "natural." A translator must obviously ask him or herself whether the replacement word sounds "natural" in context. As to what "naturalness" entails, Nida describes that for a natural translation, attention must be paid to both grammar and lexicon.¹¹

As we have begun to see, the concerns surrounding interlinguistic translation are not always exclusively lexical, especially when working with objects that come from a particular cultural background. Other metalinguistic devices play into the translation process. If other cultural signifiers in text are taken into consideration, it becomes clear that Valentín and Molina's jail cell could not have been in Chicago or New York. A jail in Argentina in the 1970s was a culturally specific environment. All of Valentín's talk about political ideology and the warden's discussing his guerilla group all suggest that the story takes place in a region out-

We are back to the eternal question in translation of whether to move the readers of a translation closer to the author or whether to bring the author closer toward his or her readers.

* But Colchie commits another blasphemy against Rioplatense Spanish, one far greater than that of domesticating *mate*; he translates dulce de leche as "guava paste." This is a prime example of when a translation "exoticizes" or inappropriately "foreignizes" Puig's writing. Dulce de leche is a milk and sugar-based, caramel-like dessert known well across the Americas. It has nothing to do with guavas or fruit of any kind. Colchie was on the right track with the idea of a "paste," but was he playing to the North American conception of South America as land of tropical and exotic delicacies? Clearly, this is a topic for another paper, but for our purposes, it indicates an inconsistency in Colchie's methodology, one that delegitimizes his translation as Schleiermacher would define it.

side the United States that most people would probably associate with the politically unstable Latin or South America of the 1970s. Furthermore, a politically savvy reader would also know that Argentina, under its military government in the 1970s, was responsible for jailing and torturing political subversives. Thus, the text can only be moved so far toward a North American context.

We are back to the eternal question in translation of whether to move the readers of a translation closer to the author or whether to bring the author closer toward his or her readers. Colchie's use of "coffee" is one way to domesticate Puig's novel and his "foreign" world.* Nida maintains there can be no fully exact translation, since no two languages are identical, but linguistic differences are only half of the equation. Both Nida and Schleiermacher account for a kind of cultural distance that obfuscates the ease of translation. Outside of the terminology, what makes *mate* and coffee culturally distant, according to Colchie? The association of coffee with American culture is ironic since most of the coffee we consume here in the northern hemisphere comes from plantations in Latin and South America. Since coffee is more identifiable over *mate* for North Americans, Colchie's choice may fall under Nida's category of dynamic equivalence, when taking into consideration which term would be more culturally appropriate for the translation of the concept. Nida states that a translator must consider his audience's capacity for decoding a language to achieve a "natural" read. Precisely put, "this appropriateness must be judged on the basis of the level of experience and the capacity for decoding, if one is to aim at any real dynamic equivalence".¹²

For both North and South Americans, there are distinctive associations with a preferred, or even a "national," beverage. Two-hundred thirty-six million Americans (out of a population that just reached 300 million) drink coffee. In the 1960s, the average intake was three cups per day. Coffee shops and coffee culture continue to have an important social function, and one only has to think of the diner and of small-town America to think of coffee as our egalitarian beverage. Especially amongst Uruguayans, *mate*-drinkers walk the streets with a thermos of hot water under their arm, and their *yerba* and gourds readily available. These drinks share certain similarities that make them partially equivalent -coffee and *mate* may be equated on their addictive properties, possibly owing to the effects of caffeine, both are stimulants, both purport to take away hunger pangs, and both beverages yield some health benefits- however, they are not so easily interchangeable, considering their cultural connotations.

Partially owing to the colonial enterprise, coffee enjoys a similar presence and popularity across the globe. Therefore,

Valentín and Molina complaining (in the English version) about the watery, weak coffee that they receive in jail is completely plausible. But if we go back to the Spanish examples cited at the beginning of my discussion, we learn that the prisoners are given not loose-leaf *yerba mate* but *mate cocido*, a term used for the type of *mate* that is brewed in tea bag form, more suited for commercial distribution. This distinction is important not only because, from the standpoint of an institution like a prison, *mate cocido* would be cheaper, require less preparation, and could be stretched to make a higher quantity of weak cups. Also for these reasons, the lower classes frequently drink *mate* in this way, a more inexpensive brew but with the same nutritional value. *Mate cocido* is a degradation from traditional, loose-leaf *yerba mate*, and therefore is exactly a translation of the traditional custom. Valentín's insistence that he wants his weak *mate* instead of Molina's, "un-Argentine" chamomile tea reinforces his ascetic and nationalistic persona.

Kiss of the Spider Woman has its moments of comedy and lightheartedness. As Schleiermacher advises, lightness and naturalness in the tone of the original must shine through the translation without batting a reader around between their world and the one in the foreign language.¹³ On the whole, Colchie attempted to keep readers in an exclusive American English world, but did he produce a successful translation of Puig's novel? That is not my place to say. Nida guards against reducing the translation process to so simple a question. Call me a privileged Spanish purist who had the luxury of traveling to Argentina and experiencing the social power of *mate*, but when faced with the decision to read Puig's texts in my cultural context or his, to strive for even a "watered down" comprehension of the novel as a whole, I agree with Valentín when he says, "yo quiero que me traigan el mate, aunque sea pis."

¹ Schleiermacher, Friedrich. "On the Different Methods of Translating," in Lawrence Venuti, *The Translation Studies Reader*. New York: Routledge, 2002 (44).

² Puig, Manuel. *El beso de la mujer araña*. Barcelona: Seix Barral, S.A., 1976 (161).

³ *Ibid.*, 169.

⁴ Puig, Manuel. *Kiss of the Spider Woman*. Thomas Colchie, trans. New York: Alfred A. Knopf, Inc., 1979. (192)

⁵ Schleiermacher, 46.

⁶ *Ibid.*, 46.

⁷ Nida, Eugene. "Principles of Correspondence," in Venuti, 158.

⁸ Nida, 161.

⁹ *Ibid.*, 156.

¹⁰ *Op. cit.*

¹¹ *Ibid.*, 163.

¹² *Ibid.*, 165.

¹³ Schleiermacher, 60.

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Remarks by Jack Segura: In practice, the problem can be simply and readily taken care of with a footnote, like the one the author uses here to explain the difference between *yerba mate* and *mate cocido*. This is how these non-equivalences of two languages can be addressed effectively in literary works. That's how it is addressed in many good English translations of Spanish novels. It is the only way I know of that allows the translator to let the reader enter into the mind and language of the author. Once the difference is explained, there is no problem in using *mate*, *yerba mate* or *mate cocido*.

Teaching Translation, from page 1

Another significant trait is that our interest in language often leads most of us to take up literary studies, with a concomitant distaste and even contempt for the world of business, law, science, and technology although there are out there many outstanding scientific and technical translators. Upon graduation from college, degree in the literature of X-country finally in hand, what do we "do" with our foreign-language knowledge in terms of earning a living? Well, ninety-five percent of the students who populate my classroom hold jobs in large international corporations-jobs that include some translation, among other duties. The other five percent consist in the odd moon-lighting lawyer or high-school language teacher and, occasionally, a would-be professional translator.

The reality is that there are few job positions for translators in this country. Most of us operate as free-lances, facing fierce competition from the output of computer translation programs and CAT-tool programs and our colleagues in low-labor-cost countries. According to my observations over the years, the earnings of most of us U.S. translators (including many who list themselves as full-timers) are supplementary to a salary (from the translator's full-time job or the job of a main-breadwinner spouse) or a pension.

What are the implications of these facts on the ground for teachers of translation and translator-training programs in the United States?

At this point, a disclosure and disclaimer: The answers I offer in this article come out of my limited perspective as:

(a) A long-time (22 years) teacher of French-to-English legal translation in the NYU translation studies program, and

(b) A full-time free-lance translator into English from French, Spanish, Italian, Portuguese, German, and Dutch, who has developed a specialization in legal translation and certain areas of commercial translation but is basically a generalist.

In this article, then, I can talk only about what I have found to be useful in a program for training would-be generalist translators who want to specialize in commercial and legal translation.

To be effective, a program oriented toward practitioners of "industrial" (i.e., commercial, legal, medical, and technical) translation has to be totally practical. In my opinion, in a credit or non-credit certificate program there is simply no room for the luxury of courses in theory of translation. (However, I believe it could be useful to require such a course in a degree program.)

I have seen that lack of background knowledge of how the worlds of business and the law operate often constitutes a stumbling block even for students working in Corporate America. How can instructors help students fill in this gap?

One answer is to encourage them to read, read, read "everything," and particularly everything pertaining to their specialization. In the case of us generalists that means business, legal cases in the news, advertisements, and the latest developments in computers and electronic gadgetry.

Assigned reading lists and bibliographies of on-line and print materials in both the source and target languages, including pertinent trade magazines, the daily newspaper, and on-line materials (and the popular "Dummies" books), are a "must" part of a training program.

I have found that students do not have to be encouraged to do on-line research-they gravitate toward it automatically, and engage in energetic comparisons of their findings. However, they do need assistance in differentiating between useful and useless on-line materials.

Other potential sources of knowledge include presentations by invited guest experts, continuing-education courses, "101"-level courses in business subjects, and paralegal training courses. (One translator friend of mine once took such a "101" course in international trade. Another, who did a great deal of insurance work, took several courses at a local insurance institute.)

About legal translation

Those of us who teach legal translation face several special challenges. Most students have little contact with lawyers and courts, and so have no knowledge of the U.S. legal system and court organization and the nitty-gritty of everyday legal practice, still less of the systems and practices of other countries.

This is complicated by the fact that the Anglo case-law system is quite different from the Romano-Germanic code-law system of Europe and Latin America, with the result that often there are no equivalents for certain procedures and terms. I therefore find it necessary to give the students basic comparative information about legal professionals, the courts, and procedures of prosecuting cases.

There appear to be several schools of thought on how to deal with the question of specialized terminology. Some instructors contend that since terminology research is a major part of a translator's job, it should be part of course work. These instructors tend to assign relatively few weekly assignments and to opt instead for longer-term projects that include preparation of glossaries in addition to the translation. Other instructors give their students ready-made glossaries. Still others engage in ex post facto classroom discussion of terminology difficulties encountered in homework assignments, while leaving the students to do the "heavy lifting."

My practice is to give the students definitions and suggested translations of certain legal terms that they are unlikely to find in the specialized bilingual and monolingual dictionaries and other available sources. My reasons are two.

First, I find that translating legal documents is already difficult enough for students without a background in legal studies, and I prefer that they spend their time translating, rather than spend hours hunting for unfamiliar terms.

Second, while in recent years there has been an improve-

ment in the quality and number of legal terminology resources in print and on line, it is still often impossible to find certain "legalese" terms. Even with this terminology assistance, I notice that the students still have to do a considerable amount of research for their homework assignments.

It is vital that students work on real-life documents, obviously, with names, addresses, ID numbers, and other identifying data blacked out to protect confidentiality. A corollary of this principle seems to be that instructors for this type of program must be recruited from the ranks of practicing translators, as these documents are our daily bread and butter. Since all the materials I work with are documents used by my lawyer clients in the everyday practice of law—contracts, summonses and complaints, petitions, judgments, appellate briefs and decisions, wills, etc., that's what my students get to work with.

On-site teaching

Many of us instructors teach both on site and on line. In my on-site class sessions, I begin by opening the floor to questions about difficulties that the students encountered in the assignment. (I give a weekly assignment of between 300 and 600 words, which I review and return, with individual and general comments, the following week.) This may or may not be followed by comments from me on particular problems that I noted in the graded assignments that I am returning that evening.

I then move on to present factual information about the topic on the syllabus for that session: a discussion of typical clauses found in French and U.S. contracts, the organization of the French court system, the types of judges in the French judiciary and how to translate their titles, or the procedures for serving a summons and complaint on a defendant, to cite a few examples.

This is followed by sight translation of a text, with one student translating and the others suggesting possible alternative translations which we discuss. The quantity of material that we are able to cover in a session varies with the difficulty of the text and the amount of discussion that proves necessary.

Some instructors prefer the method of breaking students into pairs or small teams and having them work for a time on the text, then bringing the entire group back together for comparison and discussion of the results.

At the suggestion of a student, I once experimented with having the students read the text silently, underlining areas that caused them problems, and then engaging in a class discussion of the problem areas, rather than doing a line-

by-line translation. The student herself found that this method did not work well, and we did not repeat the experiment.

On occasion I have photocopied (blacking out the students' names) translations of a previous week's assignment before I graded them, and had the students work in class on editing them, followed by a discussion of the experience and what was learned.

Such occasional variations of method can keep the students and the instructor from getting "stale."

On-line teaching

In the on-line courses, the factual "lecture" material and the weekly assignment, previously stored in the appropriate section of the software program, are made available for student log-in at the beginning of each week. There is a "forum" for asynchronous discussion, as well as equipment for synchronous sessions if desired (time zones play a role here, as do the hectic schedules of students who are taking an on-line course precisely because they want the time convenience of the asynchronous mode), and a section in which the students and the instructor upload and download completed and graded assignments.

Inevitably, the general and individual written comments that I return to the on-line students are much lengthier and more detailed, since in an on-line course what gets spoken in the classroom has to be typed. Equally inevitably, the students get less practice in translating—in effect, just one relatively short document per week, compared to the two or three longer documents that can be worked on in an on-site class.

At the beginning of this article, I raised the question of "nature and nurture" in connection with translators and training programs. Bottom-line, what can be achieved in a training program?

Assuming an effective admission test that weeds out candidates with weaknesses in their knowledge of the source language and/or poor writing ability in their target language, such a program can produce entry-level translators with a good basic ability to translate industrial texts and with a need for practice, practice, practice.

How good is "good basic ability" in terms of industrial translation? I define it as the ability to produce a translation that conveys the message of the original text accurately. Anything beyond this depends to a great extent on variables: the translator's experience, knowledge of the subject matter and its terminology and turns of phrase, and above all his/her writing ability, the possession of an instinctive "feel" for organizing words, or lack thereof. In translating as in every other human activity, "nurture" builds on "nature."

Eileen Hennessy, a member of the American Translators Association, teaches English to French Legal Translation at New York University's Foreign Languages and Translation Program. She is also a translator from French, Spanish, Italian, German and Dutch into English.

DE OTRAS FUENTES INTERNÉTICAS

Blogging with a Translator Educator - Mario Chavez

From: <http://translatoreducator.blogspot.com/> Wednesday, May 24, 2006

Different locales, different teaching aims

Back in 1998, my friend and mentor Leticia Molinero shared with me her concern that U.S.-based Spanish translators were losing projects due to outsourcing to translators residing in Third-World countries. She invited me to sign in a petition of sorts at the time. I can't say I signed or declined. I can have such bad memory for grassroots movements.

Fast forward to 2006. Yes, translation projects continue to be outsourced to third-world translators. I remember writing an article in 2005 for Apuntes magazine titled "Why you should prefer a U.S.-based Spanish translator." In this feature, I attempted to educate potential clients and Spanish translators about the pros and cons of outsourcing work. I suppose the best I could hope for was to help my fellow translators understand that market forces cannot be fought back with complaints and whining.

In January 2005, I wrote to Dr. Sue Ellen Wright, Kent State University (Ohio) and asked her, "What can be done to promote syllabus changes to bring it more in line with real-life realities for translators?"

She replied:

"One of the facets that I have encountered is that although there are certain universities in Spain that do a very good job, in particular, Granada and a consortium of unis in Barcelona (Pompeu Fabre/Autónoma), as well as some institutions in the Luciphone [sic] area, there are nonetheless other unis [universities] in the Mediterranean area that are really, really averse to pragmatic approaches--Italy and Greece being cases in point, although Trieste in Italy is an exception. I know that many Italian and Greek academics feel that "this sort of thing" belongs in trade schools and not at the university level. I wonder if any of this rubs off on unis in Argentina; it wouldn't surprise me."

Yes, I could verify that the way things are done at Facultad de Lenguas (Universidad Nacional de Córdoba) is full of this aversion towards pragmatic approaches, deeming them more fit for professional (v.g., vocational) studies than the academics-oriented programs they promote.

I have recently been pondering about translator education after fielding some enquiries from a private college in El Chaco (Argentina). I drafted some ideas on how to teach translation skills in an interactive way to people who, despite their language skills, may have to be deprogrammed --or disabused of their erroneous ideas about the translation process.

I believe we have to tailor translation education to the locale where translators live and plan to work. We cannot train translators residing in Europe or United States the same way we train translators living in South America; nor we can train translators who live in one country half of the year and in another the other half the same way we train translators who never left their motherland. For example, translators living in the United States who migrated to that country in childhood have a different linguistic competence than those who arrived in the U.S. in their 30s. So, in my mind, translator education and training has to be adapted to the desired linguistic and cultural competence in the

We cannot train translators residing in Europe or United States the same way we train translators living in South America; nor we can train translators who live in one country half of the year and in another the other half the same way we train translators who never left their motherland.

translator, which is dictated by market forces.

Didactics of translation should occupy itself more on doing research on

this proposed selective translator training. For example, a Chile-based translator might not need to be deeply versed in American culture if he/she translates mostly for his/her countrymen; for example, an American insurance company may not have to sell some of its products and services in Chile because of regulatory or market restrictions, so there is no need for the in-country translator to become familiar with such unapplicable products and services. I recognize that this point is arguable because, yes, we don't have the empirical research to discuss it in depth. However, I believe that didactics of translation and marketing have a lot to share, so that we can educate translators that can hit the ground running wherever they live. Ideally, every self-respected translator will live in the source language country for a few years to learn the culture represented by the language, but most third-world translators can't afford to do that.

Mario Chávez, traductor técnico de inglés, se recibió de traductor en la Facultad de Lenguas de la Universidad Nacional de Córdoba en 1989. Inició su carrera como traductor independiente en Nueva York en 1992, acumulando más de 16 años de experiencia como traductor, corrector, gestor de proyectos, localizador de software e instructor y profesor de traducción. Actualmente se desempeña como especialista senior en localización para Medtronic, en Minnesota.

DESDE CUBA: Hablando de traducción e interpretación

Lic. Iván Otero Diez, Fundador de la ACTI, La Habana, 15 de abril de 2005 - Actualizado: 6 de diciembre de 2007

En Cuba se podría considerar la década de los 60 como el despegue de la traducción del ruso, pues fue entonces cuando los primeros grupos de estudiantes cubanos se graduaron como traductores e intérpretes en universidades de la antigua Unión Soviética. Diciembre de 1960 pudo ser el punto de inicio de ese despegue con la llegada de más de 300 personas del Comité Pro Justo Trato para Cuba (CPJTC) de los Estados Unidos, lo que obligó a buscar de inmediato traductores e intérpretes para atenderlos. Cierto o no que ese haya sido el inicio, lo real fue que en abril de 1962 partió por avión vía Praga-Moscú mi grupo (30 estudiantes) y cuando llegamos había ya otro grupo estudiando para traductores e intérpretes de ruso. Igualmente casi al concluir nuestros estudios llegó otro contingente para estudiar y convertirse en profesores de ese idioma. De ahí que a mi suposición, hecha al principio, le otorgo valor y digo que podría ser la prueba demostrativa de su realidad. Coincide con que yo participé de intérprete voluntario (de inglés) con las personas del CPJTC. Probablemente esa experiencia me marcó y me arrastró definitivamente a la profesión.

Entonces me atrevo a parafrasear el refrán, asegurando que aprendí a interpretar interpretando. No hay duda de que el ejercicio de la interpretación contribuye a que uno sea mejor traductor. La interpretación y la traducción ayudan al traslado de un idioma a otro. Está demostrado y reconocido que son dos especialidades independientes. No obstante, opino que se pueden practicar ambas a la vez, aunque si se hace, debe realizarse de forma equilibrada y armónica. Esas dos especialidades se entrecruzan y diría, de forma práctica, que ambas pueden considerarse hasta cierto punto complementarias.

"Los nuevos retos para la traducción en Cuba"

El III Congreso de la Asociación Cubana de Traductores e Intérpretes dejó el encargo de crear una nueva categoría de traductor, lo que representa otro reto para sus asociados.

Se pidió establecer la figura de traductor jurídico-jurado, aunque algunos especialistas plantean que realmente son dos categorías distintas y que no deben fusionarse en una sola.

En marzo y abril, gracias a la ACTI, se desarrolló un ciclo de seis conferencias sobre traducción de textos jurídicos que podría considerarse como una introducción a la formación de traductores de esta especialidad.

Las cinco primeras conferencias fueron impartidas por la Licenciada en Derecho Miriela González Román y el Licenciado en Traducción Rafael Ceiro Martí, quienes demostraron la necesidad urgente de que se apruebe la

plaza de traductor/intérprete jurídico en el Calificador de Cargos de la República de Cuba. Se necesita contar con traductores especializados en textos relacionados con procesos jurídicos y documentación legal para las reclamaciones ante los tribunales, la aplicación del modelo tipo de contratos para cada lengua y país, los arbitrajes e incluso para participar en los procesos que requieran la intervención de un intérprete.

También ha quedado demostrada la necesidad de procesar la terminología especializada que se requiere para esas actividades. Si no tenemos buenos glosarios, vocabularios, diccionarios y enciclopedias, cómo podremos ser todo lo eficientes que se espera de nosotros, los traductores e intérpretes.

Sin duda, esos medios terminológicos y lexicográficos serían de mucha utilidad para toda la población, en particular para los abogados, jueces, fiscales, notarios, asesores jurídicos, empresarios, estudiantes de derecho y lenguas, así como cualquier otro especialista vinculado con los asuntos jurídicos en uno o más idiomas a la vez.

En la cuarta conferencia hubo un debate profundo en torno al significado del término inglés *leasing*, que por tener diferentes aplicaciones no puede traducirse con un solo equivalente en español.

Traducción y derecho de autor en el ámbito del derecho civil

En esta sexta conferencia, la profesora Clara Marvilia Carracedo González, especialista en Propiedad Intelectual presentó una breve aproximación al tema, esclareciendo que no son equivalentes los términos Copyright y derecho de autor. Tampoco es lo mismo Propiedad ni Propiedad Intelectual y este último concepto, según el país que lo utilice, posee una importante variación en su significado.

El concepto de copyright apareció por primera vez en Inglaterra en el siglo XVII y forma parte del régimen de common law. A su vez, el derecho de autor, que evolucionó dentro del derecho continental, tiene como objeto proteger obras originales, mientras que el copyright protege obras y bienes que no son originales, y por eso admite la titularidad originaria de personas que no son las que crean las obras. La profesora puso como ejemplo: "...obras creadas en el marco del empleo: titular el empleador". Otras distinciones son que el copyright demanda el requisito de fijar las obras en un soporte para su protección. El derecho de autor no demanda ese requisito para protegerlas, salvo las obras coreográficas y pantomímicas en Francia, Italia y Países Bajos.

"Una mirada a la traducción en Cuba"

Hay expertos que opinan que la traducción llegó a Cuba con la conquista. Sea cierto o no, sí es seguro que fue practicada por muchos cubanos ilustres. Entre ellos quizás podrían considerarse como muy destacados a Félix Varela, Felipe Poey y

José Martí, este último el más estudiado por investigadores dentro y fuera del país.

También se conoce que la traducción en Cuba suma ya varios siglos de tradición, lo que se incrementó después de que las Facultades de Lenguas Extranjeras, que gradúan a estos profesionales desde hace tres décadas, fueron extendiéndose por toda la isla debido al crecimiento de la Educación Superior en Cuba.

Aunque aún se desconoce el número exacto de traductores e intérpretes en el país, hace 13 años se registraron algo más de seiscientos, cuando surgió la Asociación Cubana de Traductores e Intérpretes (ACTI). En el 2003 la ACTI estaba integrada por unos doscientos especialistas, incluidos los intérpretes de señas para sordos. Posteriormente los intérpretes de señas decidieron independizarse pues ya eran miembros de la Asociación Nacional del Sordo (ANSOC).

Breve historia de la ACTI

La ACTI se constituyó en su I Congreso, celebrado el 14 de mayo de 1994 en el Capitolio de La Habana. El 26 de mayo de 1999 tuvo lugar el II Congreso de la ACTI, año del bicentenario de Felipe Poey Aloy, uno de nuestros precursores en Traducción y Terminología.

En diciembre de 2004 se preparó el III Congreso de nuestra Asociación, la cual está adscrita a la Federación Internacional de Traductores (FIT) como miembro pleno desde agosto de 2002. El 3 de mayo de 2003, en Buenos Aires, fue electa como vicepresidente del Comité Regional para América Latina (CRAL) de la FIT.

Desde su nacimiento, la ACTI ha copatrocinado distintos eventos dentro del país, como el Simposio de Traducción de Ciencia y Técnica en el año 1990, y el de Traducción Literaria que se realiza desde 1989, así como los Encuentros de Lenguas y Culturas EXPOLINGUA HABANA, celebrados anualmente entre 1992 y 1997.

Los días 24-26 de noviembre de 2007 se celebró el IX Simposio de Traducción Literaria en La Habana, un evento bienal. Las conferencias y ponencias, con la participación de unos 25 ponentes de España, Argentina, México, Grecia, Cuba, Jamaica, Uruguay y Canadá, trataron temas relacionados con traductores de obras teatrales, la construcción de un mundo poético mediante la traducción, la disyuntiva entre aproximar el lector al texto o viceversa, y sobre "Misterio", la primera novela traducida por José Martí.

Además, la ACTI ha tomado parte muy activamente en los Encuentros de Traductores Iberoamericanos y del Caribe, y en diversos cursos para profesionales de las lenguas organizados por Unión Latina, la Universidad de La Habana y otras instituciones nacionales y extranjeras.

La ACTI es fundadora de los cuatro Simposios de Traducción, Terminología y Traducción Cuba-Canadá, celebrados en La Habana por el Instituto Cubano de Información Científica y Tecnológica (IDICT) de Cuba y el Colegio de Traductores, Intérpretes y Terminólogos Certificados de Quebec (OTTIAQ) de Canadá.

La ACTI suscribió en diciembre del 2002 un convenio de colaboración con el OTTIAQ y el Consejo de Traductores e Intérpretes de Canadá (CTIC) por el cual asumió el lugar del IDICT en la organización del V Simposio celebrado en diciembre del 2004, después del III Congreso de la ACTI. También copatrocinó junto a la OTTIAQ el VI Simposio celebrado en La Habana en diciembre de 2006.

Nuestra asociación ha enviado representantes a diversos eventos y cursos efectuados en España, Estados Unidos, Canadá, México, Perú, Argentina y otros, gracias a donaciones o al patrocinio de sus organizadores o de los organismos cubanos, ya que la ACTI no había podido desarrollar actividades económicas propias, las que se están organizando actualmente.

El Equipo de Servicios de Traductores e Intérpretes (ESTI), simultáneamente, es la mayor empresa de ese sector y la principal Delegación de Base (D/B) de la ACTI. En 2007 el ESTI cumplió 34 años y brinda sus servicios en 18 lenguas distintas.

No obstante el periodo especial, iniciado en 1988, que afectó al sector de la traducción en la Mayor de las Antillas y redujo notablemente el número de traductores e intérpretes en las plantillas de los centros que contaban con esos servicios, incluido el cierre de algunos centros, ahora hay una creciente demanda y nuestra asociación tiene puesta la mirada en los proyectos para la superación y desarrollo de sus asociados a fin de estar aptos para los retos de la moderna tecnología y de dicha demanda, y en superar las eventuales flaquezas y deficiencias de esos profesionales.

Para concluir, cabe destacar que el desenvolvimiento de la traducción y la interpretación en los últimos cuarenta y nueve años en Cuba ha estado marcado por las condicionantes del propio desarrollo de la economía y de la conciencia en la isla. Asimismo, se nota el redimensionamiento de ambas actividades en este nuevo siglo. Eso obliga a los profesionales a cumplir un papel más dinámico desde organizaciones no gubernamentales como la Asociación Cubana de Traductores e Intérpretes (ACTI), la Sección de Traducción Literaria de la Asociación de Escritores de Cuba y la Asociación de Lingüistas de Cuba, arrastrando junto con ellas a los Organismos del Estado a todos los niveles a fin de que ambas profesiones sean más competitivas y eficientes para beneficio de todos.

Otras novedades de Cuba comunicadas por el Lic. Otero Diez:

- La Licenciatura en Lengua y Literatura Rusa (Traducción e Interpretación) vuelve a primer plano en las aulas de la Facultad de Lenguas Extranjeras de la Universidad de La Habana.
- Aumenta el estudio del idioma chino en todos los niveles.
- Un grupo de estudiantes chinos de español se encuentra en la isla para perfeccionarse con vistas a servir de intérpretes en la Olimpiada de Beijing del 2008.

SURVEY ON A TRANSLATION BUSINESS PRACTICE

Judy Abrahms © 2007 Apuntes

In today's rapidly expanding global business environment, the demand for translators in several language pairs is very high. As a consequence, it is likely that a freelance translator will be contacted by a translation agency that, in compliance with bidding requirements, invites various translators or vendors, to participate in a sample translation in anticipation of a pending large-scale project.

This in itself does not seem improper. Although this practice may appear to be "appropriate," however, a general feeling exists in the translation community that some translation companies are engaged in a controversial business practice. How so?

Some translation companies send out sample translations to comply with bidding requirements, and so they contact the best translators and may even win a bid based on the best quality. In spite of securing the bid, however, these "winning" translators may never be called to work on the actual project presumably because their rates are inconveniently too high for the bidding agency.

In an effort to ascertain how widespread this controversial business practice is, as well as to get firsthand experiences of those who have been affected by said practice, we are inviting freelance translators from all language pairs and geographic regions to share their comments and/or experiences by completing the following survey.

In completing the survey, please note that identifying yourself, including your geographical location, is optional.

Please feel free to make brief comments in the section provided.

All information will be kept confidential and used for statistical purposes only.

You may fill out the form below and fax it back to 646 403-4381, or attach it to an e-mail and send it to info@apuntesonline.org. The survey form may also be downloaded from our Ciberteca.

Judy Abrahms holds the Certificate in Translation from New York University, and has done additional coursework in Translation. She is an Associate Member of the American Translators Association with nearly 2 decades of translation experience in her native Jamaica, particularly in diplomacy and international relations. She has recently published "The Importance of Effective Communication in the Translation Business", published in The Translation Journal, Volume 11, No. 3, July 2007. Ms. Abrahms provides translation services and teaches Spanish in Kingston, Jamaica.

SURVEY

Name (optional): _____

Language Pair(s): _____

Are you a freelance Translator? Yes No

How many years have you worked as a Translator? _____

Do you have any academic credentials and/or certifications
_____ Yes No

Do you work with CAT tools? Yes No

Have you ever been contacted by an Agency requesting your resume and professional information in connection with a bid for a particular project? Yes No

If your response to the foregoing is yes, approximately how many times would you say that you have been requested by the agency to do sample translations, requesting, for example, Trados segmented translations? _____

Having complied with all the requisites of the Agency, that is, submitting your resume and professional information and completing the sample translation, on a scale of 1 - 10, how often you would say that you were called by the Agency to work on the actual project? _____

If the agency won the bid and you were not called to work on the project, did the agency contact you and provide you with the reason(s) why they would not be using your services? Would you like to share any additional information or briefly share your experience on this business practice, please state below:

DE OTRAS FUENTES INTERNÉTICAS: N.deT. - Nota de Traductor

ApuntesOnline se complace en presentar el cibernsio **N.deT.**, dirigido por Aurora Humarán, corresponsal de Apuntes en la República Argentina.

El 14 de febrero de 2007, abrió sus renglones un nuevo foro para traductores: N. de T. www.ndet.org



Es un lugar de encuentro para traductores e intérpretes: para decir y para decirnos.

Si bien prevalece el idioma español, también se puede conversar en inglés o, en los foros específicos, en alemán, portugués, euskera, árabe, italiano, gallego o francés. (Estos foros se abrieron a pedido de los colegas).

Se conversa sobre todos los temas relacionados con la traducción: glosarios, tarifas, condiciones de trabajo, tecnología, maestrías, etc. La literatura tiene un lugar importante, como se nota desde la puerta de entrada, cuando nos reciben cuatro grandes literatos quienes, también, se han relacionado con la traducción: Walt Whiman, Pablo Neruda, Victoria Ocampo y Jorge Luis Borges:



N. de T. es un foro gratuito y tiene estas secciones:

Antesala es la puerta de entrada para que los colegas se presenten.

Tradiciéndonos es el lugar en el que hablamos sobre las cosas que nos pasan... y sobre las que nos pesan.

Glosarios y Tecnología de contenido obvio.

Literatura es el lugar de encuentro con los escritores y sus libros.

La Cabina es el foro exclusivo para los intérpretes.

Invitados de Honor: de tanto en tanto, nos visitan personajes de nuestro mundo tradicente.

De todo un mucho es el lugar en el que hacemos nuestros recreos.

In other words repite todas las secciones anteriores, pero en inglés.



Luego hay dos secciones que nacieron sobre la marcha: una para hacer preguntas sobre terminología y otra para publicar trabajos de traducción/interpretación o pedidos de colaboración.

N. de T. tiene contratado un servicio pago de información sobre la traducción y su mundo, por lo que, día a día, se puede encontrar mucha información actualizada de todos los diarios del mundo.

Pueden pasar a dejar sus notas de traductores en N. de T. cuando lo deseen.

Un abrazo desde Buenos Aires.

Aurora ("Au") Humarán

Creadora y Administradora de N. de T.

"Un traductor debe ser desconfiado, cauteloso, no puede tener ninguna relación ingenua con las palabras.

Debe defenderse de la magia del lenguaje, aunque eso es, precisamente, lo que lo haya llevado a elegir lo que muchos de ellos catalogan como una profesión esquizofrénica".

Jorge Luis Borges

FALLECE EN NUEVA YORK EL DR. ODON BETANZOS PALACIOS, DIRECTOR DE LA ACADEMIA NORTEAMERICANA DE LA LENGUA ESPAÑOLA

Gerardo Piña-Rosales, Academia Norteamericana de la Lengua Española

Ha fallecido en Nueva York el Dr. Odón Betanzos Palacios, Director de la Academia Norteamericana de la Lengua Española.

El Dr. Odón Betanzos, poeta, novelista y catedrático español, nació en Rociana del Condado (Huelva) en 1925 y residió desde 1956 en Nueva York, donde fundó -junto al ex ministro de Gobernación de la II República Española D. Eloy Vaquero- la revista y la Editorial Mensaje. Era licenciado en Letras (M.A.) por la Fordham University, y recibió el Doctorado en Filosofía y Letras (Ph. D.) en The City University of New York, con la tesis doctoral: *Experiencias vitales en la obra poética de Miguel Hernández*. Fue Director de la Academia Norteamericana de la Lengua Española casi desde su fundación en 1973. Era Miembro Correspondiente de la Real Academia Española y de las Academias de la Lengua de Guatemala, Filipinas, Chile, Colombia, Nicaragua y Argentina; perteneció, además, a la Hispanic Society of America y presidió durante varios años la Fundación Cultural Hispánica de Estados Unidos.

Este escritor e intelectual de talla mundial, había recibido innumerables galardones y premios, entre los que se destacan la Encomienda de la Orden de Isabel la Católica (1979)

otorgada por S. M. El rey de España, la Medalla de la Libertad de la Ciudad de Nueva York (1986), la Medalla de Andalucía (1989), el premio Vasconcelos, de México (1990), por la totalidad de su obra y la Encomienda del Mérito Civil, en su grado de número, otorgado por S. M. el Rey de España (1997).

Betanzos publicó sesenta y seis libros de poemas -en su mayoría recogidos en tres antologías: *Santidad y guerrería* (1952-1967), *Hombre de luz* (1967-1972) y *La mano universal* (1972-1976). Otras obras suyas, además, son *Poemas del hombre y las desolaciones* (1986), *De ese Dios de las totalidades* (1988), *Antología Poética* (1995), con estudio, selección y notas del profesor José María Padilla, *Las desolaciones* (1999) y *Sonetos de la Muerte* (2000), con estudio-prólogo de la Dra. Estelle Irizarry. Fue autor de la novela en dos volúmenes, sobre la Guerra Civil Española, *Diosdado de lo Alto*, publicadas en 1980 y 1990. Su extensa obra ha sido traducida al inglés, portugués, francés, italiano, ruso, chino, árabe, neerlandés, japonés, hebreo y macedonio. En 2004, apareció, bajo el sello del CEPI, el libro-homenaje *Odón Betanzos Palacios o la integridad del árbol herido*, editado por Gerardo Piña-Rosales.

Apuntes

Adiós Rosa

Leticia Molinero © 2007 Apuntes

Perdimos a Rosa Codina casi de golpe. En menos de dos meses nos enteramos de que estaba muy enferma, que lo había estado desde hacía muchos años y nunca quiso que nos enteráramos, y un día se murió y nos dejó llorando. Yo la había llamado un domingo cuando ya estaba en su hospital de Cataluña, y estaba contenta con el nuevo tratamiento y con estar en su tierra, en su lengua, y el viernes de esa misma semana todo terminó en un gran desconsuelo.

Rosa fue una de las fundadoras de *Apuntes* y aportó su calidad de periodista en muchas entrevistas importantes desde 1995. En las reuniones de trabajo era a menudo una voz disidente y crítica, "sin pelos en la lengua", pero su espíritu guerrero y agresivo no nos caía mal. Tenía uno de esos genios altisonantes que se hacen querer.

La evolución de su carrera profesional le fue quitando



tiempo para *Apuntes* pero siempre se mantuvo en contacto y, gracias a ella, tuvimos durante muchos años la sala de conferencias de Metropolitan Interpreters & Translators, justo frente a Grand Central, donde celebrábamos nuestras reuniones mensuales.

En Metropolitan desempeñaba las funciones de Directora de pruebas, capacitación y publicaciones, amén de relaciones públicas. Aquí la conocían muy bien y por eso organizaron una reunión conmemorativa que reflejó el espíritu y los gustos de Rosa, amante de las fiestas y de la música de jazz. En Sylvia's, su restaurante preferido en el corazón de Harlem, celebramos su vida en una velada inolvidable con la deliciosa comida *soul*, y con imágenes de Rosa proyectadas en una pantalla grande. Desde las fotos y los videos Rosa estuvo una vez más con nosotros en nuestros corazones, nuestras risas y alegrías, tal como quería que la recordáramos.

Adiós Rosa, y gracias por la fiesta de haberte conocido..

En la ciberteca de ApuntesOnline.org publicamos una bella nota biográfica de Rosa Codina, escrita por Verónica Albin.

Apuntes