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FACULTY OF ARTS AND HUMANITIES  
SCHOOL OF ENGLISH LANGUAGE

**TITLE OF PAPER:**

ANNOTATED TRANSLATION OF THE BOOK "LA  
EMANCIPADA" BY MIGUEL RIOFRIO.

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CORONEL PAPA CRISTINA ELIZABETH

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**CATHOLIC UNIVERSITY OF SANTIAGO DE GUAYAQUIL**

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**CERTIFICATION**

We certify that this research project was presented by **Cristina Elizabeth Coronel Papa** as a partial fulfillment for the requirements for the **Bachelor of Arts Degree in English Language and with a Minor in Translation**.

**PROJECT ADVISOR:**

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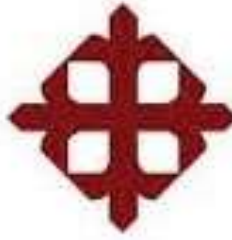
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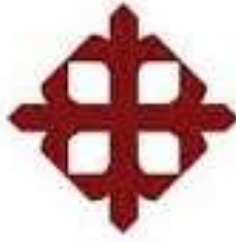
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## **AUTHORIZATION**

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Authorize the Catholic University of Santiago de Guayaquil to **publish** this Senior Project: **Annotated Translation of the book "La Emancipada" by Miguel Riofrío**, in the institution's library. The contents, ideas, and criteria in this paper are of my full responsibility and authorship.

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**Cristina Elizabeth Coronel**

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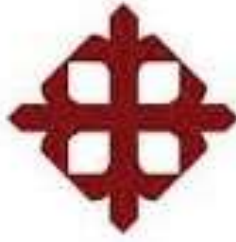
Last but not least, I would like to thank my family: my parents and to my brother and sister for supporting me spiritually throughout writing this research project and my life in general.

Cristina Coronel

## **DEDICATION**

This research project is dedicated to my parents Vicente and Bexi who have supported me all the way since the beginning of my studies. Also, this thesis is dedicated to all those who believe in my richness of learning.

Cristina Coronel



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## **Abstract**

This research project is based at rendering a translation from Spanish into English of the Ecuadorian novel “La Emancipada” by Miguel Riofrío published in 1845, being the first book written in the country. The main reasons for the development of this project are the fact that it represents the beginning of the Ecuadorian Literature, and furthermore it reflects the sociocultural situation of women at that time. It is then a socio-historical registry of the constant struggle of Ecuadorian women looking for happiness. This translation aims to help Ecuadorian work “La Emancipada” to be recognized abroad.

This work aims to apply Literal Translation based on the professional of this field Peter Newmark in order to render the best translation possible of this Ecuadorian novel that possess an old and local language taking into account the translation techniques learnt previously.

**Key words:** *Ecuadorian literature, Miguel Riofrío, La Emancipada, Literal translation, Translation techniques, Peter Newmark.*

# 1. Introduction

## 1.1. Topic and Justification

Ecuadorian Literature has been characterized for being related to regional events with narrations that allow the readers know deeply the lives of ordinary people from local places of Ecuador. The web site The Latino Author states that “Reading is how we can enter a world full of magic, mystery, or suspense without ever having to leave our house. How much better can it get! A book can open up horizons you never thought possible and take you on a whirlwind ride of your life.” (Ecuadorian Literature, para. 2).

Taking in to account that quotation, it is important to understand that the role of the women in Ecuador and around the world has changed through these last decades. They are slowly passing from a repressed era to the participant one. For such a long time due to different circumstances they have been struggling to have the right to participate in politics, to study, to work, to wear in the way they want, and many cultures they are still mistreat in many other ways as it happens in the Arabic countries.

In modern time women have gained a lot of ground in politics, the work force, and even more power within their own households, there are also more than one woman participating in presidential campaigns. In Ecuador, for example, Matilde Hidalgo de Procel became the first woman to graduate from a high school, the first woman to vote in an election in Latin America and the first woman to hold elected office in her country.

Now women and men can both be the bread winners, however, somehow, in today's society there are still some differences between men and women, discrimination, machismo and violence against women, because harassment still happens at work, at school and at their own home.

Returning to the Ecuadorian Literature, it is clear to mention that unlike other neighboring Latin countries, Ecuador has not have the chance to show its literature. We know famous Latin-American authors such as García

Márquez, Borges and Neruda. However, it is necessary to mention that Ecuadorian authors are not widely known beyond their borders.

Although Ecuador has produced some excellent books, the authors are not widely known outside the country due to many of the works are in Spanish and have not been translated yet. Therefore this is the main reason why the Ecuadorian novel “La Emancipada” should be translated, it let foreign people to know deeply our social culture through the literature and because this literary reference makes us part of the struggle of the Ecuadorian woman suffers every day in society. A fight that has gained ground in the 21st century and still persists for a woman to be someone important in the life.

## **2. Delimitation of the Problem**

### **2.1. Statement of the Problem**

Having reviewed the book, it was evident the use of colloquialisms and local expressions; besides that, the words are very common in the period when the book was written. It was a challenge to translate those terms without losing the real meaning of ST. It was very necessary to begin a deep investigation to get the most suitable equivalent, and transfer the message that the author wanted to convey to the reader.

### **2.2. Research Questions**

In order to present this research work a comprehensible and consistent structure, it presents several questions that function as guidelines throughout the performance. These questions are as follows:

- What problems might arise when translating the novel?
- What techniques should be applied to solve those problems?
- How can we analyze phrases with a strong content from ST to get a better translation in TT?

### **2.3. General and Specific Objectives**

#### **2.3.1. General Objective**

This research document aims at providing the best translation possible of this literary work to foreign people in order to facilitate their understanding of this novel.

#### **2.3.2. Specific Objectives**

- Identify local words and problematic phrases to investigate their meaning in order to get a better translation according to the ST.
- Detail the most relevant techniques that were applied for the translation of the novel "La Emancipada".

### **3. Theoretical Framework**

#### **3.1. Translation, Literal Translation, Annotated Translation**

##### **3.1.1. Translation**

Translation has been defined in many ways, and every definition reflects the theoretical approach of it. Newmark (1991), defines the act of translating as transferring the meaning of a text, from one language to another, taking care mainly of the functional relevant meaning.

Among other definitions: Nida (1969) also similarly states that translating consists of reproducing the receptor language to the closest natural equivalent of the source language message, first in the term of meaning and secondly in the term of style; and Catford (1978) mentions that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

That is, the process of transferring the meaning from source language into target language, for example, from English into Spanish or Spanish into English without missing the important meaning of the source text in order that the message is not incomplete in the target text.

The key is that when the reader is reading, do not notice it is a translation. Every word is a language. Language is rich in vocabulary and word variations. It depends on the culture whereby languages develop.

##### **3.1.2. Literal Translation**

Newmark (1981) agrees that this technique is the best option for translating texts where the form is as important as the content such as great speeches, autobiographies, and literary works.

A literal translation is a translation that follows closely the form of the source language. It is a mode of translation that remains close to the form of

the original. The common features of this translation procedure is the maximal closeness to the SL meaning and structure and Conformity to the TL grammar.

While Palumbo (2009) explains that it is a translation strategy or technique involving a choice of TL equivalents that stay close to the form of the original while ensuring grammar in the TL.

### **3.1.3. Annotated Translation**

It is a form of introspective and retrospective research where a translator translates a text and at the same time, do a commentary on his own translation process. This commentary will include some discussion of the translation assignment, an analysis of aspects of the source text, and arrived at for particular kinds of translation problems. Where the text has already been translated, especially if it has been translated more than once, the notes may also provide examples of the other versions, with criticism. It is entirely appropriate to refer to theory in footnotes, where this provides a clue to the justification of a certain approach.

So, an annotated translation should have a brief introduction presenting the text, indicating its interest, and explaining what kinds of difficulties it might present before, during and after the translation. It is used to explain the choices made by the translator.

## **3.2. The Author: Miguel Riofrío Sánchez**

He was born in the city of Loja, Ecuador in September 7, 1822 and died in Lima, Peru in October 11, 1879. He was an Ecuadorian poet, novelist, journalist, orator, and educator.

He is best known today as the author of Ecuador's first novel *La Emancipada* written in 1846. Owing to the book's length, usually less than

100 pages long, many experts have argued that it is really a novella rather than a full novel, and that Ecuador's first novel is Juan León Mera's *Cumanda* (1879). Nevertheless, thanks to the arguments of the well-known and respected Ecuadorian writer Alejandro Carrión (1915–1992), Miguel Riofrío's *La Emancipada* has been accepted as Ecuador's first novel.

Among others literary Works he wrote:

- *Niña* (1847)
- *Apuntes de viaje de un proscrito ecuatoriano* (1863)
- *María* (1867)
- *De la penumbra a la luz* (1882)
- *La casita de los homeros* (1885)

### **3.3. The Novel: La Emancipada**

It is a story of a woman in the typical society of Loja-Ecuador, which hasn't changed much during the centuries. She tries to be free, but the people consider her impure and a terrible example for the rest of the women. This novel makes the readers think that in Latin America, we still live in a male-centered society.

Having analyzed the narration that Miguel Riofrío represents to the readers, they can determinate that the title of the novel comes from the own social problem, where Rosaura was involved directly, her mother died when she was a kid, and was educated by her father since then under dogmatic principles as any young girl, she felt for first time the feeling of love, and consequently she had to face many difficulties for her father's incomprehension and the society and finally when she was forced to get married, originate the title of this narration called *La Emancipada*.

*(The Emancipated in English that means to make someone free from social, political or legal restraint).*



This novel is developed in the parish of Malacatos, in the province of Loja, 1841, the main characters of this story are: Rosaura, Eduardo and Don Pedro; and secondary characters are: Don Anselmo, The priest and the political lieutenant.

### **3.4. Translation Terminology**

The language that is to be translated is called source language (SL), whereas the text to be translated is called the source text (ST). The language that is to be translated into is called the target language (TL); while the final product is called the target text (TT).

**3.4.1. Source language** is the language being translated from; it is the antonym of the target language, which is the language being translated to.

**3.4.2. Source text** is a text (sometimes oral) from which information or ideas are derived. In translation, a source text is the original text that is to be translated into another language.

**3.4.3. Target language** (Translation), the language a source is translated into in translation.

**3.4.4. Target text** is the translation of the source text (in other words, the final text or the text you end up with).

### **3.5. Equivalent Effect**

Vinay and Darbelnet view equivalence-oriented translation as a procedure which replicates the same situation as in the original, whilst using completely different wording. They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the

ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

It has the same meaning and the same impact on the reader as the source text. For example, if the source text is persuasive, the target text should also be persuasive. Or, if the source text makes the reader laugh, the target text should also make the reader laugh.

### **3.6. Register**

It is the level of formality or form of language used for a particular situation and emphasizes the importance of the study of context in literary texts. The register plays a relevant part in the translation-oriented analysis of literary texts.

Register is defined by Michael Halliday as a semantic configuration that we associate with a particular situation type and characterized on the basis of three variables or components: field, tenor and mode. The translation should have the same register as the source text. Examples of different registers are:

**3.6.1. Formal:** official or technical language.

Example: I am requesting that you stop talking.

**3.6.2. Casual:** language used in ordinary conversation or writing, that is, informal or colloquial.

Example: Be quiet!

**3.6.3. Slang:** language that is very informal used more in speech than in writing, often used by a specific group of people.

**3.6.4. Taboo:** language that is unacceptable and/or offensive.

Example: Shut the &%\$# up!

### 3.7. Translation Process

Translation is not only process of changing the form of word or sentence, but translation is the process of transferring the idea or information from the source language (SL) to the target language (TL). Before a translator begins translating the text, the translator must understand about the process and procedure of translation because translation is also a way to find the equivalent in another language of one textual material.

Nida and Taber explained simple and generally about the process of translation. Nida and Taber (1974) introduce three stages in the translation process. This process begins by analyzing SL into grammatical and semantic structure of the TL, transferring the meaning and at last by reconstructing the grammatical and semantic structure into the appropriate TL forms in order to create an equivalent TT.

From Nida and Taber explanation it can be concluded that translation has process, a translator must have knowledge about the elements of two languages. Such as, grammatical and semantic structure, process of translation is done for finding the equivalence meaning from source language (SL) to target language (TL).

**3.7.1. Grammatical structure:** is the set of structural rules governing the composition of clauses, phrases, and words in any given natural language.

**3.7.2. Semantics structure:** is the study of meaning. It focuses on the relation between signifiers, like words, phrases, signs, and symbols, and what they stand for; their denotation.

### 3.8. Translation Techniques

Krings (1986) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of

a concrete translation task," Moreover, Venuti (1998) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it."

### **3.8.1. Direct Translation Techniques**

Direct Translation Techniques are used when structural and conceptual elements of the source language can be transposed into the target language.

Direct translation techniques include:

#### **3.8.1.1. Borrowing**

Molina & Albir (2002) stated borrowing is a technique of translation in which a word or expression is taken straight from another language.

So, it is the taking of words directly from one language into another without translation. Many English words are "borrowed" into other languages.

For example: *software* in the field of technology and *funk* in culture.

#### **3.8.1.2. Calque**

It is a phrase borrowed from another language and translated literally word-for-word. It translates a foreign or SL structure literally into the TL.

For example: kindergarten > jardin de infancia; skyscraper > rascacielos; sangre azul > blue-blood; Casa Blanca > White House.

### **3.8.2. Oblique Translation Techniques**

Oblique Translation Techniques are used when the structural or conceptual elements of the source language might not be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language.

Oblique translation techniques include:

### 3.8.2.1. Transposition

This is the mechanical process whereby parts of speech "play musical chairs" (Fawcett's analogy) when they are translated. Grammatical structures are not often identical in different languages.

For example: "She likes swimming" translates as "Le gusta nadar" (not "nadando"), because gerunds and infinitives work in different ways in English. English Hand knitted (noun + participle) becomes Spanish Tejido a mano (participle + adverbial phrase).

### 3.8.2.2. Modulation

Vinay and Darbelnet (1958) Modulation consists of using a phrase that is different in the source and target languages to convey the same idea. Through modulation, the translator create a change in the point of view of the message without altering meaning and without generating a sense of awkwardness in the reader of the target text.

Modulation can be: Obligatory and Free Modulation. In the case of obligatory modulation, the translator with good knowledge both of the SL and the TL will be able to recognize the frequent use, and acceptance of the chosen solution, which is normally already indicated in dictionaries and grammars. The free modulation is when it has no yet been fixed by usage, though the resulting translation should perfectly correspond to the situation indicated by the SL. There are types of modulation:

- Abstract for Concrete:  
Sleep by the fire > *Sentarse junto a la chimenea.*
- Cause for Effect:  
You're quite a stranger > *No te vemos más.*
- One part for another:  
From cover to cover > *De la primera hasta la última página.*
- Reversal of Terms:  
Safe and sound > *Sano y salvo.*

- Active for passive:  
The girl read the book > *El libro es leído por la niña.*
- Space for Time:  
Where my generation was writing poetry > *En aquellos días mi generación escribía poesías.*
- Interval and Limits:  
Nos vemos en ocho días desde ahora > *See you in a week.*
- Change of Symbols:  
He earns an honest dollar > *Él se gana una vida honesta.*
- Negated Contrary:  
It's not difficult > *Es fácil.*
- Part of the whole:  
He shut the door in my face > *El me cerró la puerta en la nariz.*

### **3.8.2.3. Reformulation**

It is somewhat fuzzy category as essential all translations look to be equivalent and transmit the same situation, if need be with other words, another structure or style. Vinay and Darbelnet, call equivalence the strategy necessary in translating proverbs, expressions, plays on words or jokes.

For example:

Men at work > Obras; Caution. Slippery when wet > Atencion. Piso mojado;  
Llueve a cantaros > It's raining cats and dogs.

### **3.8.2.4. Adaptation**

This technique is used to change the content and the form of the ST for it to be in accordance with the rules underlying the language usage and culture of the TT. This is a good technique to deal with cultural differences, metaphors and images. Monia Bayar (2007) argues that adaptation is based on three main procedures: cultural substitution, paraphrase and omission.

Cultural substitutions refer to the case in which the translator uses equivalent words used on the ST also called prefabricated expressions that

render the same meaning. The procedure of paraphrase is used to surpass all cultural barriers that the ST presents for the translator. Omission means the deletion of a word or words from the SLT while translating.

For example: *Dear Sir* > *Muy señor mío*; *Yours ever* > *Le saluda*; *Thomson and Thompson* > *Hernández y Fernández*.

In conclusion, adaptation is an important procedure of translation. It enhances the readability of the TT and eases the receptor's understanding of the ST's ideas, images, metaphors and culture through his own language and culture. Cultural substitution, paraphrase and omission offer various possibilities for translators to deal with culturally-bound texts.

#### **3.8.2.5. Compensation**

In general terms compensation can be used when something cannot be translated, and the meaning that is lost is expressed somewhere else in the translated text. Peter Fawcett (1997) defines it as: "...making good in one part of the text something that could not be translated in another".

There are four different types of compensation to be used.

Compensation in kind is basically the insertion of a particular textual effect into the TT when the effect in the ST cannot be exactly reproduced; for example, English does not express gender of definite articles as Spanish does (*el gato*, *la gata*), and therefore a translator would need to compensate in kind by making a reference somewhere that makes this point clear.

Compensation in place is the shifting of a given textual effect from the exact place it is to be found in the ST to a different place (earlier or later) in the TT.

Compensation by merging is the practice of condensing a relatively extensive chunk of ST into a relatively shorter bit of TT. Often times, one language can express an identical or similar idea in far fewer words than is

possible in the other language, such as often happens between English and Spanish.

Compensation by splitting is clearly the opposite of compensation by merging, and consists of rendering one word of an SL into several words in the TT.

### **3.8.3. Other techniques**

Among other techniques that will be used for the translation are:

#### **3.8.3.1. Reordering**

According to Malone (1988). Reordering is a technique “whereby one or more target elements appear in a position different from that of the source text”. The purpose of this technique is to optimize comprehension.

#### **3.8.3.2. Omission**

Vázquez Ayora (1977), Omission is to omit redundancy and repetition that is characteristic of the SL.

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL.

In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor.

For example: *The director of all the classes of secondary school* > *El director de la secundaria.*

#### **3.8.3.2. Addition**

Nida (1964) lists different circumstances that might oblige a translator to make an addition: to clarify an elliptic expression, to avoid ambiguity in the target language, to change a grammatical category, to amplify implicit elements and to add connectors.



Addition is to introduce unjustified stylistic elements and information that are not in the ST.

#### **3.8.3.4. Reduction**

According to Taylor (1998) Reduction, as the term suggests, consist of omitting elements in a target text because they are redundant or even misleading.

This strategy will be taken into account only when necessary, because the negative part of this strategy is the fact that the translator will be performing its own ideas in order to reduce what the translator thinks that has to be omitted.

For example:

Washing machine > lavadora.

#### **3.8.3.5. Amplification**

According to Taylor (1998) Amplification requires that the translator adds some element to the source text for reasons of greater comprehensibility.

Amplification was an important strategy in order to develop a comprehensive TT, because the ST contains a large number of cultural features that generated a translation problem, so the most effective solution was to use the amplification strategy.

For example:

!Que hermosa piscina! > What a beautiful swimming pool!; You need a haircut. >Usted necesita un corte de pelo.

#### **3.8.3.6. Literal Translation**

Vinay and Darbelnet (1958) Literal translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages. According to the authors, this is only possible when the two languages are very close to each other.

It's a word-for-word translation that can be used in some languages and not others dependent on the sentence structure.

For example:

*El equipo está trabajando para terminar el informe* would translate into English as *The team is working to finish the report.*

*El equipo experimentado está trabajando para terminar el informe* translates into English as *The experienced team is working to finish the report.* ("experienced" and "team" are reversed).

#### **4. Methodological Framework**

The methodology that was applied to carry out this research of the transfer from the giving source text in Spanish to the target text in English is based on different techniques previously named according to the difficulty that the problem presents in order to identify the main obstacles that occur when translating Ecuadorian Literature to the English language and what solution might be adequate to get a comprehensible translation.

An own example of the novel.

**ST:** Las hoyas de los ríos Malacatos, Uchima, Chamba y Solanda con sus preciosidades vegetales y sus vistas pintorescas acogerán el resto de mis días.

**TT:** The rivers basins of Malacatos, Uchima, Chamba and Solanda with their beautiful vegetables and their striking views will embrace the rest of my days.

**Solution:** The translator used the technique called Borrowing, because proper names of rivers Malacatos, Uchima, Chamba and Solanda must remain unchanged as the idea in this case is to make the text sound foreign.

## 5. Research Instruments

In order to present the analysis of each difficulty when translating the novel, it was elaborated a structure divided in different sections where it details in each space the information of the analyzed text in the next order:

### 1st Extract

1 **ST:** \_\_\_\_\_

2 **Page/Line:** \_\_\_\_\_

3 **TT:** \_\_\_\_\_

4 **Page/Line:** \_\_\_\_\_

5 **Technique:**  
\_\_\_\_\_

1. In this part presents the short abstract of the source text in Spanish. The word or phrase that has the difficulty will be underlined.
2. In this part presents the number of the page and the number of the lines where the abstract is located in the source text in Spanish.
3. In this part presents the TT that is the short abstract translated into English. The word or phrase that had the difficulty will be underlined.
4. In this part presents the number of the page and the number of the lines where the abstract is located in the target text in English.
5. In this part presents the problem and the meaning of the word or phrase that content the difficulty of the original text in Spanish and it

will present the solution and the technique that will be used in order to translate adequately the source text in English.

To classify the abstracts according to the technique, it was elaborated a square divided in different sections where it details in each space the information of the analyzed abstract in the next order:

①	②	③	④	⑤
<b>TECHNIQUE</b>	<b>PAGE/ LINES</b>	<b>ST</b>	<b>PAGE/ LINES</b>	<b>TT</b>

1. In this part presents the name of the technique.
2. In this part presents the number of the page and the lines where the abstract is located in the ST.
3. In this part presents the abstract of the ST.
4. In this part presents the number of the page and the lines where the abstract is located in the TT.
5. In this part presents the abstract of the TT.

## 6. Findings

The following are the most important and applicable annotations of this research project, the translation problems, techniques will be detailed and analyzed carefully.

### 1<sup>st</sup> Extract

**ST:** Nada inventamos: lo que vamos a referir es estrictamente histórico: en las copias al natural hemos procurado suavizar algún tanto lo grotesco para que se lea con menor repugnancia.

**Page/Line:** 1/3-4-5

**TT:** Nothing is invented, what we are going to refer is strictly historic: in this present paper we had tried to soften somewhat grotesque in order to read with less repugnance.

**Page/Line:** 1/3-4-5

### Technique:

The technique used for this case is Modulation in Abstract for concrete, because the translator used a phrase that is different in the message of the source.

- In the example:

	<i>en las copias al natural</i>
Means literally	<i>in the copies to the natural</i>
But translate better as	<i>in this present paper</i>

It changed the semantics and shift the point of view of the source language without altering the meaning in the target to convey the same idea.

In that way the example refers to the document where the story that will be narrated.

### 2<sup>nd</sup> Extract

**ST:** En la parroquia de M... de la República ecuatoriana se movía el pueblo en todas direcciones, celebrando la festividad de la Circuncisión, pues era primero de enero de 1841.

**Page/Line:** 1/7-8-9

**TT:** In the parish of Malacatos in the Republic of Ecuador, the people were celebrating everywhere the Feast of Circumcision, because it was January 1<sup>st</sup> in 1841.

**Page/Line:** 1/7-8-9

### **Technique:**

The technique used in this case is Addition because the translator added or rather complete a word that is not in the source text in order to emphasize the information that is offering the context to the reader.

- In the example:

*En la parroquia de M...*

- To *In the parish of Malacatos.*

- Rather than *In the parish of M...*

Why the word Malacatos and not another?

Because forward in the novel, the place Malacatos is named as the scene where the Rosaura's story begins. That is why the translator used this place as a reference.

In this way the reader will know where the story begins and will know that is a local word of that country, because it would be a place that he has never heard before. For this case the translator also used Borrowing because Malacatos is a proper name of a place, in this case it's a parish.

### **3<sup>rd</sup> Extract**

**ST:** El joven era de mediana estatura, de facciones regulares y un tanto cogitabundo.

**Page/Line:** 1/13

**TT:** The young man was of medium height, of regular features and a bit thoughtful.

**Page/Line:** 1/13-14

**Technique:**

The technique used in this case is Reformulation because the translator has to express something in a completely different way this word in the TT.

- The example:

*cogitabundo*

doesn't have a translation in English.

- So according to the Royal Spanish Academy

*cogitabundo* means *muy pensativo*

- Then the translator decided use the term

*thoughtful*

- That according to the Merriam-Webster dictionary

*thoughtful* means *serious and quiet because you are thinking*.

This word is an equivalent to the original word in the source text that keep the same meaning in the target text. In that way the reader will understand without difficulty the context.

**4<sup>th</sup> Extract**

**ST:** *Las hoyas de los ríos Malacatus, Uchima, Chamba y Solanda con sus preciosidades vegetales y sus vistas pintorescas acogerán el resto de mis días.*

**Page/Line:** 2/12-13-14

**TT:** *The rivers basins of Malacatos, Uchima, Chamba and Solanda with their beautiful vegetables, and their striking views will embrace the rest of my days.*

**Page/Line:** 2/13-14-15

**Technique:**

The translator used the technique called Borrowing.





*para obsequiar a los visitantes*

- means literally *to present to the visitors*
- But translate better as *to welcome the visitors*

It changed the semantics and shift the point of view of the source language without altering the meaning in the target to convey the same idea. In that way the example refers to the act of greet or give food to the people that are arriving to the house.

In the second example the translator used the technique called Borrowing.

- The word

*fandango*

It's a proper name of the culture of the region of Malacatos, in this case it's a traditional dance.

So it must remain unchanged as the idea in this case is to make the text sound foreign for the reader.

### **6<sup>th</sup> Extract**

**ST:** -¿No sabe usted que la hembra casada ha de seguir a su marido porque así lo manda la Ley?

**Page/Line:** 19/30-31

**TT:** -Don't you know that a married woman has to follow her husband by law?

**Page/Line:** 19/27-28

### **Technique:**

The technique used in this example is Compensation in kind, because there is a term that cannot be translated.

- In the example:  
*¿No sabe usted...*
- Translated to  
*Don't you know...*

It is a nuance of formality such as Spanish the informal *tú* and the formal *usted*. They into English have only 'you', which expresses degrees of formality in different ways. The reader will comprehend the context easily.

### 7<sup>th</sup> Extract

**ST:** ...tragó un bocado de aguanaje, produciendo un ruido repugnante.

**Page/Line:** 7/4-5

**TT:** ...he swallowed a mouthful of water, producing a nasty noise.

**Page/Line:** 7/7-8

#### Technique:

The technique used in this case is Reformulation because the translator has to express something in a completely different way this word in the TT.

- The example:

*aguanaje*

doesn't have a translation in English.

- So according to the Royal Spanish Academy *aguanaje* doesn't exist in the dictionary.

- Then the translator decided use the term

*water*

- That according to the Merriam-Webster dictionary *water* means *the clear liquid that has no color, taste, or smell, that falls from clouds as rain, that forms streams, lakes, and seas, and that is used for drinking, washing, etc.*

- Why the term "water"?

Because the translator took as reference an information further back that say:  
*I went to talk with the priest, while he sat on a stool to sip a glass of **water***

*that has just been served.* So, the translator rendered the option *water* in the target text to refer to the “aguanaje” as something he used to produce that nasty noisy.

### 8<sup>th</sup> Extract

**ST:** -¡Linda respuesta! ¡Un muchacho! Cuando sueltas esas palabras, diciendo con miedo un muchacho, y te quedas allí llorando, es porque ha habido alguna picardía.

**Page/Line:** 9/9-10-11

**TT:** -Nice Answer! A boy! When you throw those words, saying scared “a boy”, and you stay there crying, it’s because something unmoral has happened here.

**Page/Line:** 9/7-8-9

#### Technique:

The technique used for this case is Modulation in change of symbol, because the translator used a word that is different in the message of the source without altering the meaning in the target to convey the same idea.

- In the example:

*picardía*

- According to the Royal Spanish Academy  
*picardía* means *intención o acción deshonesto o picante.*
- The literal translation would be

*Mischievousness*

- According to the Merriam-Webstern dictionary  
*mischievousness* means *causing or tending to cause annoyance or minor harm or damage.*

But it is not what the ST wants to transmit, so the translator decided use other equivalent in the TT, words like: *something unmoral*

- According to the Merriam-Webster dictionary  
*unmoral* means *having no moral perception or quality*.

In this way the father thinks that something unmoral has happened because there was a boy with her daughter alone.

### 9<sup>th</sup> Extract

**ST:** -¡Ingrata! ¿Te atreves a hablar así a tu padre? bien dice el refrán: criarás cuervos para que te saquen los ojos:

**Page/Line:** 11/18-19

**TT:** -Ungrateful! Do you dare to talk to your father like this? There is a wise folk saying: you raise crows, and they'll gouge your eyes:

**Page/Line:** 11/14-15

### Technique:

In this example the saying

*criarás cuervos para que te saquen los ojos*

- means *la ingratitud de las personas a las que amablemente hemos ayudado, y que terminan por usar los hechos con los que los hemos beneficiado como armas para pagar el bien con mal*.

So the translator used literal translation because this saying has the same meaning in English

*you raise crows, and they'll gouge your eyes*

- means if you are raising children, then it can happen sometimes that those children will give you the cold shoulder once they're grown up. In general, it means that favors made to ungrateful persons will always be time lost.

It is translated literally without missing the real meaning that the ST want to transmit in the TT.

### 10<sup>th</sup> Extract

**ST:** -¡Demonios! (gritó el viejo temblándole la voz) -Y así me decías, ¡so víbora endemoniada! ¡Hija de tu madre!

**Page/Line:** 11/34, 12/1

**TT:** -Damn! (The old man shouted trembling his voice) –And then you told me, daughter of devil! daughter of your mother!

**Page/Line:** 11/29-30

#### Technique:

The technique used for this case is Modulation in abstract to concrete, because the translator used a phrase that is different in the message of the source.

- In the example:

*¡so víbora endemoniada!*

- Means literally

*so devilish snake!*

- But translate better as

*daughter of devil!*

- Why *daughter of devil?*

Because there is a discussion between she and her father about her mother's errors, previously he has insulted her mother's memory, and finally he blows up and insults his daughter thinking in his wife.

Then the translator found another option having as a reference to her mother who is the reason of the discussion, because the phrase *so devilish snake!* doesn't cause the same impact than *daughter of devil!*

### 11<sup>th</sup> Extract

**ST:** ...y para los hijos que Dios me dará, sin mirar mis grandes pecados y sólo por su infinita misericordia; por ende podrá Ud. tomar las de Villadiego.

**Page/Line:** 15/7-8

**TT:** ...and for the children that God will give me, without looking at my great sins and only by his infinite mercy, therefore you may take to your heels.

**Page/Line:** 15/6-7-8

### **Technique:**

The technique used in this case is Reformulation because the translator has to express something in a completely different way this word in the TT.

- The example:

*por ende podrá Ud. tomar las de Villadiego*

- Translated to

*Therefore you may take to your heels.*

Why?

Because there is an explanation for the origin of this expression *tomar las de Villadiego*, it is related to the privileges granted by Ferdinand's III, Saint to the Jews of Villadiego. In the mission to stop the detention of Jews and set penalties for those who would do them harm, Villadiego city was considered a haven in times of persecution.

So according to this, it means escape or flee, and the expression more used for this phrase is the equivalent "to take to one's heels" or "run for the hills". In this way the reader will be able to read fluently without losing in the meaning.

<http://www.spanishdict.com/answers/115442/take-yourself-to-villadiego-an-idiom-with-history>

### **12<sup>th</sup> Extract**

**ST:** -Y si tuviera usted a bien escribirla de su puño, yo la firmaría.

-¡Que me place! ¡Que me place! Voy a escribirla.

¿No es para don Eduardo?

-Sí, señor.

**Page/Line:** 14/6-7-8

**TT:** -And if you would kindly write by your own hand, I would sign it.

-It's a pleasure! It's a pleasure! I'll write it.

Is it for Don Eduardo?

-Yes sir.

**Page/Line:** 14/3-4-5

### **Technique:**

The technique used for both cases is Modulation in abstract for concrete, because the translator used phrases that are different in the message of the source.

- In the first example:

*escribirla de su puño*

- Means literally

*write of your fist*

- But translate better as

*write by your own hand*

- In the second example:

*¡Que me place! ¡Que me place!*

- Means literally

*What satisfy me! What satisfy me!*

- But translate better as

*It's a pleasure! It's a pleasure!*

They changed the semantics and shift the point of view of the source language without altering the meaning in the target to convey the same idea. In that way the reader will understand without problem due to they are similar to the phrases they use.

### **13<sup>th</sup> Extract**

**ST:** ¿Si seré yo el causante de las desgracias de Rosaura? Mas yo la supliqué que me llamara y ella me dice: vete a la ciudad. Luego me dice que va a dar una campanada: este anuncio me horroriza.

**Page/Line:** 15/14-15-16-17

**TT:** What if I am the cause of Rosaura's misfortunes? But I begged her to call me and she tells me: go to the city. Then she tells me that she will cause a stir, this notice horrifies me.

**Page/Line:** 15/15-16-17

**Technique:**

The technique used in this case is Reformulation because the translator has to express something in a completely different way this expression in the TT.

- The example:

*va a dar una campanada*

- *means literary*

*she will give a bell*

*But it doesn't transmit the same meaning than the ST, so according to the Royal Spanish Academy*

*Campana means escándalo o novedad ruidosa*

*And the equivalent for this expression is*

*to cause a stir*

According to the Merriam-Webster dictionary

*stir means a state of disturbance, agitation, or brisk activity*

So according to this, this expression refers to an unexpected action of someone who causes scandal or surprise, or many comments in the social environment where they live in, to be unworthy of his category, location or respectability. In this way the reader will be able to read fluently without losing in the meaning.

<http://working-language.blogspot.com/2010/12/dar-la-campanada.html>

**14<sup>th</sup> Extract**

**ST:** ...los hombres y mujeres que entraban y salían afanosos por la puerta de trancas de don Pedro de Mendoza, preparando viandas y bebidas para la boda.



**Page/Line:** 16/9-10-11

**TT:** ...men and women were walking in and out arduous for the door of sticks of Don Pedro de Mendoza's house, preparing food and drinks for the wedding.

**Page/Line:** 16/8-9-10

### **Technique:**

The technique used in this case is Addition because the translator added a word that is not in the source text in order to emphasize the information that is offering the context to the reader.

- In the example:

*de don Pedro de Mendoza*

- To *of Don Pedro de Mendoza's house*

- Rather than *of Don Pedro de Mendoza*

Why the term *house*?

Because it is to emphasize that *the door of sticks* refers or is part of a *house*, not part of a human being, in this case *Don Anselmo*, so the translator wanted to be specified in the text to be understandable for the reader.

### **15<sup>th</sup> Extract**

**ST:** Al tocar en el umbral levantó su velo como si le estorbaba, y quedó en pública exposición un rostro que no era ya el de la virgen tímida y modesta que...

**Page/Line:** 16/27-28-29-30

**TT:** On the threshold she raised her veil as if it bothers her, and was on public exhibition a face that was no longer the shy and modest virgin that...

**Page/Line:** 16/26-27-28

### **Technique:**

The technique used in this case is Omission because the translator suppressed some elements in the TT.

- The example:

*Al tocar en el umbral*

- Means literally *To touch in the threshold*
- But translate better as *On the threshold*

It is to emphasize more the preposition *on* in the sentence and the meaning that the writer wants to express to the reader. The translator wanted to be faster mentioning the place where Rosaura was.

### 16<sup>th</sup> Extract

**ST:** -Ustedes creerán pues que estoy muerto de gusto ¡tontos! No saben que tengo un miedo tan fiero: me parece que me fueran a fusilar.

**Page/Line:** 17/20-21

**TT:** -Then you believe I'm died of happiness, fools! You don't know I'm so afraid, It seems they were going to shoot me.

**Page/Line:** 17/17-18

### Technique:

The technique used in this case is Modulation in change of symbol, because the translator used a word that is different in the message of the source.

- In the first example:

*que estoy muerto de gusto*

- Means literally *I'm died of taste*
- But translate better as *I'm died of happiness*

The translator changed the word *gusto* because according to the literally would lose the real message of the ST, so the translator decided to use *happiness* because that phrase presents what the writer wants to transmit to the reader.

It changed the semantics and shift the point of view of the source language without altering the meaning in the target to convey the same idea. In that way the reader will understand without problem due to it is similar to the phrases they use.

The technique used in the next case is Omission because the translator suppressed some elements in the TT.

- The example:

*tengo un miedo tan fiero*

Means literally

*I have a fear so fierce*

- But translate better as

*I'm so afraid*

The translator wanted to be direct emphasizing more the adverb so in the sentence and the meaning that the writer wants to express to the reader according to the emotions of the character.

### 17<sup>th</sup> Extract

**ST:** -¡Que es esto! –exclamaron muchas voces y el asombro se pintó en los semblantes. El cura y don Pedro se cambiaron una mirada que quería decir: hemos triunfado.

**Page/Line:** 18/13-14-15

**TT:** -What is this!-many of them exclaimed, and the amazement was reflected in their faces. The priest and Don Pedro exchanged a look that meant: we did it.

**Page/Line:** 18/11-12-13

### Technique:

The technique used in this case is Reformulation because the translator has to express something in a completely different way in the TT.

- In the example:

*hemos triunfado*

- Means literally *we have succeeded*

But translate better as *we did it*.

The translator changed the verb *triunfar* because *we did it* has an approach to the expressions more used in the English language. So literally it wouldn't have the same impact than the ST.

### 18<sup>th</sup> Extract

**ST:** -¡Muchachos! Han ido a traer presa a la novia por orden del cura y del teniente. Si la traen, a defenderla.

**Page/Line:** 19/8-9

**TT:** -¡Guys! The priest and the lieutenant had ordered to bring the bride as prisoner. If they bring her, let's defend her.

**Page/Line:** 19/8-9

### Technique:

The technique used for this case is Reordering because some target elements appear in a position different from that of the source text.

- In the example:

*Han ido a traer presa a la novia por orden del cura y del teniente*

- To:

*The priest and the lieutenant had ordered to bring the bride as prisoner*

The translator changed *the priest and the lieutenant* at the beginning of the sentence when in the ST is at the end, likewise the translator changed *to bring the bride as prisoner* at the end of the sentence when in the ST is at the beginning.

This technique is to optimize comprehension to the reader.

### 19<sup>th</sup> Example

**ST:** -No la han de traer porque ya le dieron pistolas muy cargadas y estaba muy resuelta.

**Page/Line:** 19/11-12

**TT:** -They won't bring her because some guys gave her very loaded weapons, and she was very determined.

**Page/Line:** 19/11-12

#### Technique:

The technique used in this case is Addition because the translator added some elements that are not in the source text in order to emphasize the information that is offering the context to the reader.

- In the example:

*porque ya le dieron pistolas muy cargadas*

- To *because some guys gave her very loaded weapons*

- Rather than *because gave her very loaded weapons*

Why the terms *some guys*?

Because previously in the narration was mentioned that some guys got close to Rosaura and told her they were armed and wanted to help her to scape. Then the translator used this abstract to be specified in the example in order to be understandable for the reader.

### 20<sup>th</sup> Extract

**ST:** -Señora, ¿recibe usted por esposo al señor don Anselmo de Aguirre?

**Page/Line:** 18/10

**TT:** -Lady, do you accept as your husband to Don Anselmo de Aguirre?

**Page/Line:** 18/7-8

#### Technique:

The technique used in this example is Compensation in kind, because there is a term that cannot be translated.

- In the example:

*recibe usted*

- Translated to

*do you accept*

It is anuance of formality such as Spanish the informal *tú* and the formal *usted*. They into English have only 'you', which expresses degrees of formality in different ways. The reader will comprehend the context easily.

### 21<sup>st</sup> Extract

**ST:** ...su sombrero de jipijapa sostenido por dos cintas blancas sentaba perfectamente en ese rostro encarnado por el calor y animado por la emoción.

**Page/Line:** 19/19-20-21

**TT:** ...her little jipijapa hat held by two white ribbons set perfectly in her face embodied by the heat, and animated by the emotion.

**Page/Line:** 19/18-19

### Technique:

The translator used the technique called Borrowing.

- The example:

jipijapa

is a proper name of a tree of Ecuador

- So it must remain unchanged as the idea in this case is to make the text sound foreign for the reader.

What is jipijapa?

It is a palm tree and it's another name for the hat traditionally woven from the leaves of that tree. The translator used that term in order to transmit to the reader the cultural side of Ecuador.

## 22<sup>nd</sup> Extract

**ST:** -Señor cura, aquí hay dos balas que irán veloces al tuétano del atrevido que me insulte: quiero descubrir lo que puede hacer el brazo de una hembra como yo resuelta a arrostrar por todo.

*Page/Line: 20/5-6-7*

**TT:** -Priest, here there are two bullets that will go fast to the marrow to whom dare to insult me, I want to discover what a woman like me determined can do to confront everything.

*Page/Line: 20/4-5-6*

### **Technique:**

The technique used in this case is Omission because the translator suppressed some elements in the TT.

- The example:

*lo que puede hacer el brazo de una hembra como yo resuelta a arrostrar por todo.*

- Means literally

*what can do a woman's arm determined to confront everything.*

- But translate better as

*what a determined woman like me can do to confront everything.*

The translator did the omission in order to emphasize more the main noun of the sentence and like this to express what the writer wants to transmit to the reader. Also was used the Reordering technique because the translator altered the order of the adjective *determined* at the beginning of the sentence in order to recreate a comprehensive source text.

## 23<sup>rd</sup> Extract

**ST:** ...que el pueblo estaba excomulgado, por no haber sacado la lengua a esa muchacha que se había atrevido amenazar con pistolas al buen pastor y al juez de la parroquia.

**Page/Line:** 20/15-16-17-18

**TT:** ...that the village was excommunicated for not having closed the mouth of that girl who had dared to threaten with a weapon to the good shepherd, and the judge of the parish.

**Page/Line:** 20/14-15-16

### **Technique:**

The technique used in this case is Reformulation because the translator has to express something in a completely different way in the TT.

- The example:

*por no haber sacado la lengua a esa muchacha*

- *Means literary* *for not having stuck out the tongue to that girl*

But it doesn't transmit the same impact than the ST, according to the Cambridge dictionary

*stick out means to make a rude sign by putting the tongue outside the mouth*

- and the translator used an equivalent that is

*for not having closed the mouth of that girl*

This expression refers to the action of not having stopped her before to say something against to the authorities of the village. In this way the reader will be able to read fluently without losing in the meaning.

### **24<sup>th</sup> Extract**

**ST:** En Junio del 41, la fiesta y procesión habían terminado a la una y media de la tarde.

**Page/Line:** 22/4-5



**TT:** On June, 1841, the celebration and procession had ended at one thirty in the afternoon.

**Page/Line:** 22/3-4

**Technique:**

The technique used in this case is Addition because the translator added or rather completed some elements that is not in the source text in order to emphasize the information that is offering the context to the reader.

- In the example:

*En Junio del 41*

- To *On June, 1841*

- Rather than *On June, 41*

Why 1841?

Because this novel was wrote in 1846 and it's based on the events of that time while the author lived and knew about the culture of those years.

In that way the reader will know when the facts occurred.

**25<sup>th</sup> Extract**

**ST:** ...un asunto de gravísima importancia, especialmente si las miradas femeninas están dominado el espectáculo.

**Page/Line:** 22/10-11-12

**TT:** ...a matter of grave import, especially if there are women looking at the show.

**Page/Line:** 22/9-10

**Technique:**

The technique used for this case is Modulation in abstract for concrete, because the translator used a word that is different in the message of the source.

- In the example: *miradas femeninas*
- Means literally *feminine looks*

But it doesn't cause the same impact than the ST, so the translator used an equivalent that means equal.

*women*

It changed the semantics and shift the point of view of the source language without altering the meaning in the target to convey the same idea. In that way the reader will read the context fluently without problem.

### 26<sup>th</sup> Extract

**ST:** ...escucha el cantar de los pajarillos, observa ese cóndor perdiéndose entre las nubes, fija tus ojos en el azul del firmamento, mira ese sol que sale tan brillante.

**Page/Line:** 29/29-30-31

**TT:** ...listen to the singing of the birds, look at the condor disappearing in the clouds, put your eyes on the blue sky, and look at the blazing sun.

**Page/Line:** 29/19-20-21

### Technique:

The technique used in this case is Omission because the translator suppressed some elements in the TT.

- The example: *mira ese sol que sale tan brillante*
- Means literally *look at that that sun that goes out so blazing*
- But translate better as *look at the blazing sun.*

The translator wanted to emphasize a direct description of the sun without missing the meaning that the writer wants to express to the reader.

### 27<sup>th</sup> Extract

**ST:** *Para llegar a ese triunfo te bastará reflexionar que las fuentes del placer no tardarán en agotarse y...*

**Page/Line:** 31/31-32

**TT:** *To reach that victory, it's enough to reflect that the sources of pleasure will end soon and...*

**Page/Line:** 31/19-20

#### Technique:

The technique used for this case is Modulation in negated contrary, because the translator used a word that is different in the message of the source.

- In the example:

*no tardarán en agotarse*

- Means literally

*won't delay to end*

- But translate better as

*will end soon*

The translator wanted to emphasize *the time* with an opposed word to the original according to the context of the ST in order to convey the same idea in the TT and the reader might understand easier.

### 28<sup>th</sup> Extract

**ST:** *...entró a bañarse a las seis de la tarde en el agua helada del Zamora.*

**Page/Line:** 34/18-19

**TT:** *...at six of the afternoon she swam in the freeze water of the Zamora river.*

**Page/Line:** 34/4-5-6

#### Technique:

The technique used in the first example is Modulation in abstract for concrete, because the translator used words that are different in the message of the source.

- In the example: *entró a bañarse*
- Means literally *got in to take a shower*
- But translate better as *she swam*

The translator wanted to emphasize the verb that according to the context it's a *river* where she is, so the word *swam* is appropriate this time in order to convey the same idea in the TT.

The technique used in the second example is Borrowing and Addition.

- The example: *del Zamora*
- To *of the Zamora river*

The translator remain unchanged *Zamora* because it is a proper name, and added the word *river* after *Zamora* in order to emphasize the place of that village where Rosaura swam.

### 29<sup>th</sup> Extract

**ST:** La letra con sangre entra. Ahora no hay más que tener cuidado para...

**Page/Line:** 14/13

**TT:** To spare the rod is to spoil the child. Now I must be careful in order to...

**Page/Line:** 14/7-8

#### Technique:

The technique used in this case is Reformulation because the translator has to express something in a completely different way in the TT.

- In this example the saying *La letra con sangre entra*
- means *la creencia de que la mano dura es la mejor forma de hacer aprender las cosas a los demás, especialmente a los niños.*

So the translator used a proverb that is equivalent in the TT because it presents the same meaning in English

*To spare the rod is to spoil the child*

- means *if a parent refuses to discipline an unruly child, that child will grow accustomed to getting his own way.*

In this way the reader will be able to read fluently without losing in the meaning because it's a proverb very used abroad.

### 30<sup>th</sup> Extract

**ST:** *La más célebre de sus cordilleras es Auritosinga, cuyo nombre ha viajado alrededor del mundo.*

**Page/Line:** 2/8-9

**TT:** *The most famous of their mountains is Auritosinga, whose name has traveled around the world.*

**Page/Line:** 3/9-10

### Technique:

The translator used the technique called Borrowing.

- The example:

*Auritosinga*

is proper name of a mountain in Ecuador

So it must remain unchanged as the idea in this case is to make the text sound foreign for the reader and show the cultural side of Ecuador.

### 31<sup>st</sup> Extract

**ST:** Sólo un recinto estaba silencioso y era el jardín de una casa cuyas puertas habían quedado cerrojadas desde la víspera.

**Page/Line:** 1/10-11

**TT:**

Only an area of the village was quiet, and it was the garden of a house whose doors had been locked from the eve.

**Page/Line:** 1/10-11

### **Technique:**

The technique used in this case is Addition because the translator added some elements that are not in the source text in order to emphasize the information that is offering the context to the reader.

- The example:  
Sólo un recinto estaba silencioso
- To  
Only an area of the village was quiet
- Rather than  
Only an enclosure was quiet

The translator wanted to emphasize the place, and the reader will read easier.

### **32<sup>nd</sup> Extract**

**ST:** Allí hablaba una joven lugareña con un joven recién llegado de la capital de la República.

**Page/Line:** 1/11-12

**TT:** There, a young local lady was speaking with a young newcomer from the capital of the Republic.

**Page/Line:** 1/11-12-13

### **Technique:**

The technique used in this case is compensation by merging..

- The example:  
recién llegado
- To  
newcomer

Because the translator condensed a relatively extensive chunk of ST into a relatively shorter bit of TT, it is necessary because it can express an identical or similar idea in far fewer words.

### 33<sup>rd</sup> Extract

**ST:** su tez fina, fresca y delicada la hacía semejante a la estación en que campos reverdecen;

**Page/Line:** 1/15-16

**TT:** her thin, fresh, and delicate complexion made her similar to the season where the fields grow green again;

**Page/Line:** 1/15-16-17

#### Technique:

The technique used in this case is Amplification.

- The example:

reverdecen

- To grow green again

Because the translator added elements to the source text for reasons of greater comprehensibility. In that way the reader might understand without problems.

### 34<sup>th</sup> Extract

**ST:** la limpieza de su frente y la morbidez de sus mejillas que se encendían con la emoción,

**Page/Line:** 1/22-23

**TT:** her clean forehead, and her soft cheeks that blushed with the emotion,

**Page/Line:** 1/22-23

**Technique:**

The technique used in this extract is Transposition.

- The example:

la limpieza de su frente y la morbidez de sus mejillas

- To her clean forehead, and her soft cheeks

The translator changed a little bit the grammatical structure in order to make comprehension in the TT, the nouns “limpieza and morbidez” became adjectives before a noun, in this case “forehead and cheeks”. It was possible translate literally, but the translator wanted to be more direct and faster in the description of the character, without losing the main idea of the context.

**35<sup>th</sup> Extract**

**ST:** una contracción casi imperceptible en el entrecejo mostraba haber reprimido de tiempo atrás alguna pasión violenta:

*Page/Line:* 1/25-26

**TT:** a contraction almost inaudible in the space between the eyebrows showed she had repressed some violent event time ago,

*Page/Line:* 1/25-26-27

**Technique:**

The technique used in this case is Amplification.

- The example:

en el entrecejo

- To in the space between the eyebrows

Because the translator added elements to the source text for reasons of greater comprehensibility. In that way the reader might understand without problems.



### 36<sup>th</sup> Extract

**ST:** se puede adivinar fácilmente si se atiende a que el joven había estudiado las materias de enseñanza secundaria en la ciudad más cercana a la parroquia.

**Page/Line:** 1/31-32-33

**TT:** it is easy to guess if we notice that the young man had studied subjects of secondary education in the nearest city from the parish.

**Page/Line:** 1/30-31, 2/1

#### **Technique:**

The technique used in this extract is Transposition.

- In the example:  
se puede adivinar fácilmente
- To  
it is easy to guess

The translator changed a little bit the grammatical structure in order to make comprehension in the TT, the adverb “facilmente” became a verb at the beginning of the sentence in the TT”. It was possible translate literally, but the translator wanted that the narration be fluent for the reader, without losing the main idea of the context.

### 37<sup>th</sup> Extract

**ST:** *La ceiba, el aguacate, el guayabo, el naranjo y el limonero son los más comunes matices de los platanares, los cañizales y los prados.*

**Page/Line:** 2/20-21-22

**TT:** *The ceiba, avocado, guayabo, orange tree, and lemon tree are the most common products of the banana trees, the sugar-cane plantation, and the fields.*

**Page/Line:** 2/21-22-23

**Technique:**

The technique used in this case is Amplification.

- The example:

el naranjo, limonero, platanares, los cañizales.

- To

orange tree, lemon tree, the banana trees, the sugar-cane plantation.

Because the translator added elements to the source text for reasons of greater comprehensibility. In that way the reader might understand without problems.

**38<sup>th</sup> Extract**

**ST:** *Las acequias que partiendo de los azudes, van a humedecer los terrenos regadizos.*

**Page/Line:** 2/30-31

**TT:** *The irrigation canal that starts from the dams will moisten the irrigated land.*

**Page/Line:** 2/31-32

**Technique:**

The technique used in this case is Amplification.

- The example:

*Las acequias*

- To

*The irrigation canal*

Because the translator added elements to the source text for reasons of greater comprehensibility. In that way the reader might understand without problems.

### 39<sup>th</sup> Extract

**ST:** *Tal es el templo en que daré culto a una Deidad.*

**Page/Line:** 3/11-12

**TT:** *That is the temple where I will worship to a Deity.*

**Page/Line:** 3/12-13

#### Technique:

The technique used in this case is compensation by merging.

- The example:

*daré culto*

- To *worship*

Because the translator condensed a relatively extensive chunk of ST into a relatively shorter bit of TT, it is necessary because it can express an identical or similar idea in far fewer words.

### 40<sup>th</sup> Extract

**ST:** *que el padre de Rosaura nunca faltaba a los paseos de año nuevo, ni a la práctica de dejar a su hija encerrada cuando él salía a divertirse;*

**Page/Line:** 5/5-6-7

**TT:** *that Rosaura's father never was missing in the walks of New Year, or leave his daughter locked up when he hang out to have fun,*

**Page/Line:** 5/9-10

#### Technique:

The technique used in this case is Omission because the translator suppressed some elements in the TT.

- The example:

ni a la práctica de dejar a su hija

- Means literally

or the practice to leave his daughter

- But translate better as

or leave his daughter

The translator wanted to emphasize the main verb and the noun, so it wasn't necessary the first verb to express the same meaning.

## 7. Conclusion and Recommendations

In conclusion, it can be said that Ecuadorian literature has an artistic quality by the extraordinary level of this novel and its author. The main characteristic was the development of the events, and the local customs of a village that makes the reader integrate into the story.

The use of colloquial words and slang expressions made that interesting to translate, due to the fact that it was not easy to render into English where the culture of different English-speaking countries is different, but it was possible to get the closest equivalent to preserve the message of the ST in the TT.

As recommendations, the translator must be a good writer, not only convey the meaning of the original text, but he has to go beyond the words themselves, because he has to know different registers, styles of speaking, and social stratification of both languages.

Besides a good translator should be familiar with the culture, customs, and social settings of the source and target language speakers. It is important not to forget what "culture" means at the moment to translate Ecuadorian literature, because it is easy to render a colloquial word with a common word, but it has to be a term that content the same message of the ST, considering the cultural essence that the reader wants to know from a book mainly if it's from Ecuador.

As well as a translator must be a great researcher. This means that he has to be excellent and efficient at research. He might use different tools such as as dictionaries, internet, books, or maybe ask professional persons in the field of philosophy or literature, or ask to the author of the book in case that he is still alive.

In addition what makes a translator different from a bilingual person is that they're a language expert, rather than just a language user.

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## 9. Appendix



## 9.1. Source Text

## 1. LA EMANCIPADA

### 2. PRIMERA PARTE

3. Nada inventamos: lo que vamos a referir es estrictamente histórico: en  
4. las copias al natural hemos procurado suavizar algún tanto lo grotesco  
5. para que se lea con menor repugnancia. Daremos rapidez a la narración  
6. deteniéndonos muy poco en descripciones, retratos y reflexiones.

7. En la parroquia de M... de la República ecuatoriana se movía el  
8. pueblo en todas direcciones, celebrando la festividad de la Circuncisión,  
9. pues era primero de enero de 1841.

10. Sólo un recinto estaba silencioso y era el jardín de una casa cuyas  
11. puertas habían quedado cerrojadas desde la víspera. Allí hablaba una  
12. joven lugareña con un joven recién llegado de la capital de la República.  
13. El joven era de mediana estatura, de facciones regulares y un tanto  
14. cogitabundo. En la joven, su altura, flexibilidad y gentileza se ostentaban  
15. como el bambú de las orillas de su río: su tez fina, fresca y delicada la  
16. hacía semejante a la estación en que campos reverdecen; la ceja negra,  
17. y las pupilas y los cabellos de un castaño oscuro le daban cierta gracia  
18. que le era propia y privativa: su mirar franco y despejado, una  
19. ondulación que mostraba el labio inferior como desdeñando al superior y  
20. el atrevido perfil de su nariz, daban a su rostro una expresión de firmeza  
21. incommovible. No había una perfecta consonancia en sus facciones; por  
22. eso el conjunto tenía no sé qué de extraordinario; la limpieza de su  
23. frente y la morbidez de sus mejillas que se encendían con la emoción,  
24. parecían signos de candor: la barba perfectamente arqueada imprimía  
25. en todo su rostro cierto aire de voluptuosidad: una contracción casi  
26. imperceptible en el entrecejo mostraba haber reprimido de tiempo atrás  
27. alguna pasión violenta: el cuello levemente agobiado le daba una actitud  
28. dudosa entre la timidez y la modestia: de modo que ningún fisónomo  
29. habría podido adivinar su carácter moral y fisiológico con bastante  
30. precisión.  
31. De qué hablaban, se puede adivinar fácilmente si se atiende a que el  
32. joven había estudiado las materias de enseñanzas secundaria en la  
33. ciudad más cercana a la parroquia de que nos ocupamos, y que iba a

1. pasar sus temporadas de recreo en casa de la joven. Se conocerá más
2. claramente cuál había sido su pensamiento dominante, cuando se sepa
3. que después de terminado el curso de artes, había pasado a hacer sus
4. estudios profesionales en la Capital, y había estudiado con todo tesón
5. necesario para recibir la borla, dar media vuelta a la izquierda y volver a
6. cierto lugar que sus condiscípulos deseaban conocer porque le había
7. pintado muchas veces en los ensayos literarios que se le obligaba a
8. escribieren la clase de Retórica. En uno de estos había dicho:

9. *Quedaos vosotros, hijos de la corte, en la región de las Panderetas,*  
10. *y el Digesto y las partidas. Yo de la jerarquía de doctor pasaré a la de*  
11. *aldeano, porque allí mora la felicidad.*

12. *Las hoyas de los ríos Malacatus, Uchima, Chamba y Solanda con*  
13. *sus preciosidades vegetales y sus vistas pintorescas acogerán el resto*  
14. *de mis días.*

15. *Las vegas son allí un salpicado caprichoso de alquerías, casas*  
16. *pajizas, ingenios de azúcar, platanares, plantíos de caña dulce y*  
17. *pequeñas laderas en que pacen los ganados. Todo esto recibe un realce*  
18. *sorprendente con el relieve de los árboles ya gigantescos, ya medianos,*  
19. *que nacen y crecen sin sistema artístico y con la sola simetría que a la*  
20. *naturaleza pudo darles. La ceiba, el aguacate, el guayabo, el naranjo y el*  
21. *limonero son los más comunes matices de los platanares, los cañizales y*  
22. *los prados.*

23. *A la margen de los ríos se levantan, se extienden y entrelazan los*  
24. *bambús, los carrizos, los laureles, el sauce y el aliso. En las colinas*  
25. *levántese el arupo para mostrar de lo alto de su copa y sus ramilletes.*  
26. *Como el placer y el dolor en el corazón del hombre, así alternan a la*  
27. *falda de esos cerros y en la parte agreste de esos valles, el faique con*  
28. *sus espinas y el chirimoyo con la frescura de su follaje, la fragancia de*  
29. *sus flores y lo sabroso de su fruta.*

30. *Las acequias que partiendo de los azudes, van a humedecer los*  
31. *terrenos regadizos, dan a beber a las plantas, atraviesan los setos*  
32. *y recorren las heredades moviéndose y rielando como serpiente de*  
33. *diamante.*

1. *En los ribazos se forma algunas veces una sociedad heterogénea:*  
2. *las cabras, las vacas, las yeguas ramonean el césped que Dios creara*  
3. *para ellas; y a la par de estas el hombre recoge de los mismos parajes,*  
4. *el dÍctamo, el azafrán, la doradilla, la canchalagua, y extrae la miel y*  
5. *lacera que fabrican las abejas. Más allá, las altiplanicies pobladas de*  
6. *higuerones, cedros, faiques y guayacanes, sirven de aprisco y majada a*  
7. *los rebaños y de sesteadores al campesino.*

8. *La más célebre de sus cordilleras es Auritosinga, cuyo nombre ha*  
9. *viajado alrededor del mundo, unido a la preciosa corteza que allí se*  
10. *descubrió. Las campiñas y las florestas están siempre animadas por la*  
11. *antÍfona de las aves canoras y de las aves bulliciosas. Tal es el templo*  
12. *en que daré culto a una Deidad.*

13. *Cuando se le imponía el deber de escribir memorias geográficas de*  
14. *su provincia, hablaba a duras penas de todo lo que no era su parroquia*  
15. *predilecta, y cuando de ésta escribía mencionaba hasta los más*  
16. *insignificante pormenores aunque estos quedaran fuera del tema que se*  
17. *le había señalado. En uno de los ensayos decía con referencia a su*  
18. *pueblo:*

19. *Desde el 24 de Diciembre hasta mediados de Enero mostraban esos*  
20. *campos sus escenas peculiares.*

21. *En algunas alquerías de segundo orden se formaba lo que llaman*  
22. *altar de nacimiento. Estos son simulacros más o menos grotescos del*  
23. *portal de Belén. La cuna de Jesús ocupa el culmen y van descendiendo*  
24. *en forma de anfiteatro, los reyes, los pastores, los niños degollados por*  
25. *Herodes, el paraíso terrenal con huertos y animales, mezclado todo*  
26. *con sucesos más recientes y aún con todo esto se representa son de*  
27. *diversos materiales, pero más comúnmente de madera: algunas de*  
28. *estas figuras son de movimientos y las hacen desempeñar sus oficios*  
29. *empleando algún mecanismo sencillo o ingenioso.*

30. *Cada casa que en que se levanta alguno de estos altares*  
31. *tiene preparado bizcotelas, queso, frutas escogidas, bebidas frescas,*

1. *licores ordinarios y también un guitarrista y un tamborilero, para*
2. *obsequiar a los visitantes con comida, bebida y bailecillos fandangos.*
3. *Cuando el baile va a empezar se retira a la sacra familia en señal*
4. *de acatamiento.*
5. *Como estos altares distan unos de otros por lo menos un kilómetro*
6. *los paseos son siempre a caballo.*

7. *Así seguían las descripciones que los melindres de la crítica*  
8. *calificaban de pesadas y ridículas, sin atender a que el compositor nada*  
9. *podía encontrar de útil ni de bello fuera de su recinto predilecto.*

10. *La joven por su parte, con menos reglas, pero con más corazón,*  
11. *había escrito sus memorias para presentarlas algún día a la única*  
12. *persona que podía ser su consuelo sobre la tierra: en esas memorias*  
13. *habrían hallado también los despreocupados mucho que despreciar,*  
14. *pues se reducían a pintar al natural, lo que había producido su madre,*  
15. *por haber recibido lecciones de un religioso ilustrado, llamado padre*  
16. *Mora, a quien comisionara el Libertador Bolívar para la fundación de las*  
17. *escuelas lancasterianas. Pintaba los tiernos sentimientos que esta*  
18. *madre así instruida sabía inspirar, y que después de referir las escenas*  
19. *que habían procedido al fallecimiento de esa buena madre, agregaba:*

20. *Una semana después de haber sepultado a mi madre cuando*  
21. *todavía estaban mis ojos hinchados por las lágrimas, recogió mi padre*  
22. *todos mis libros, el papel, la pizarra, las plumas, la vihuela y los pinceles:*  
23. *formó un lío de todo esto, lo fue a depositar en el convento y volvió para*  
24. *decirme: Rosaura, ya tienes doce años cumplidos: es necesario que*  
25. *desde hoy en adelante vivas con temor de Dios; es necesario enderezar*  
26. *tu educación, aunque ya el arbolito está torcido por la moda; tu madre*  
27. *era muy porfiada y con sus novelerías ha dañado todos los planes que*  
28. *yo tenía para hacerte una buena hija; yo quiero que te eduques para*  
29. *señora y esta educación empezará desde hoy: Tu estarás siempre en la*  
30. *recámara y al oír que alguien llega pasarás inmediatamente al cuarto del*  
31. *traspatio; no más paseos ni visitas a nadie ni de nadie. Eduardo no*  
32. *volverá aquí. Lo que te diga tu padre lo oirás bajando tus ojos y*

1. *obedecerás sin responderle, sino cuando fueres preguntada. -Y ¿no*
2. *podré leer alguna cosa? le pregunté: -Sí, me dijo, podrás leer estos*
3. *libros – y me señaló <Desiderio y Electo>, los sermones del padre Barcia*
4. *y los Cánones penitenciales.*

5. Apuntados estos antecedentes y el de que el joven sabía bien que  
6. el padre de Rosaura nunca faltaba a los paseos de año nuevo, ni a la  
7. práctica de dejar a su hija encerrada cuando él salía a divertirse; y  
8. constándole además que los caminos estaban ocupados por hileras de  
9. hombres y mujeres que discurrían alegres haciendo la visita a los  
10. altares; que cada altar era una estación: que los patios estaban cuajados  
11. de caballos, bestias mulares y borricos en gran número, ya se puede  
12. deducir que el flamante doctor había penetrado hasta el jardín de  
13. Rosaura, sin temor de que nadie le sorprendiese, y puede también  
14. maliciarse que de sus prácticas sublimes resultaba el recíproco propósito  
15. de unir su suerte para siempre, en caso de que pudieran ser vencidas  
16. las tenaces resistencias que opondría el terco padre de la joven.

17. Esto que es fácil de maliciarse, fue lo que en efecto sucedió;  
18. pasados los primeros momentos de sorpresa, sustos, exclamaciones, y  
19. monosílabos, se refirieron recíprocamente lo que durante la ausencia  
20. había pasado. Al hablar Eduardo de sus planes de futuro enlace, se  
21. trabó ese diálogo que no será inútil referir:

22. -¡Eduardo! dijo Rosaura, yo conozco a mi padre, y me estremezco  
23. al pensar que pudiera alguno de tus pasos irritarle, pues el resultado no  
24. sería otro que el de separarnos para siempre.

25. -Que el alma se separa del cuerpo, respondió Eduardo, puede  
26. comprenderse; pero dos almas que se amen como yo te amo lleguen a  
27. desunirse, eso no, Rosaura si así lo piensas, tú no me amas.

28. -Eduardo, yo quiero que me comprendas. En mis diez y ocho años  
29. de vida, o más bien en mi noche de diez y ocho años, no ha habido más  
30. que dos luces para mí: la de mi madre que se apagó y la que ahora me  
31. está alumbrando y temo que se le aleje al cometer una imprudencia...

32. En mi sentir cuando el amor no se enciende el alma está en tinieblas...  
33. quise decir, que amo a mi madre en el cielo, porque no puedo amarla de

1. otra manera éste en un amor que hace llorar: el tuyo es un amor vivo  
2. que hace esperar, soñar, estremecerse... Yo hablo fuera de mí... ¡que  
3. hacer! al fin dírelo todo: mi padre tiene interés en que nadie me conozca,  
4. y menos tú porque teme que se descubran algunos secretos... Pero,  
5. retírate por ahora, amigo mío, porque va a anochecer y puede venir  
6. alguien.

7. II

8. Al amanecer del día siguiente, recibió Eduardo una carta de un  
9. íntimo amigo suyo que estaba en todos sus secretos, quien le decía:

10. *Querido Eduardo: prepara el ánimo para oír cosas terribles: es  
11. preciso que cobres fuerzas y leas esta carta hasta el fin. Conforme a lo  
12. convenido asistí al baile del niño.*

13. *Son las dos de la mañana: oigo todavía el canto y el tamboril: Don  
14. Pedro está en el baile y creo que no verá a su hija hasta muy tarde.  
15. Puedes aprovechar de los momentos que son preciosos, entre el Cura y  
16. Don Pedro van a sacrificar a Rosaura, si acaso no andas listo.*

17. *Don Pedro había apurado las copas como siempre, y se convirtió en  
18. el hazmerreír de los tunantes. En uno de los corros le hablaron del  
19. próximo matrimonio de la monjita (así llaman a Rosaura) y le oí estas  
20. palabras que me helaron todas las fibras: El Cura me ha dado un buen  
21. novio para ella y le he admitido a ojo cerrado, porque sé que un cierto  
22. mocito ha venido ya a amostazarme la sangre. Mañana en la misa de  
23. este niño será la primera amonestación. Pasado mañana en la misa de  
24. los paileros será la segunda amonestación. El día de los santos reyes la  
25. monjita será esposa legítima de Don Anselmo de Aguirre, propietario de  
26. terrenos en Quilanga.*

27. *Con una angustia mortal, aunque sin dar entero crédito a lo que  
28. acababa de oír, me acerqué a hablar con el cura, al tiempo que este se  
29. sentaba en un taburete para saborear un vaso de aguanaje que le  
30. acababan de servir. Al mismo tiempo se acercó Don Pedro, haciéndole  
31. al cura mímicas contorsiones y señalando con el índice a dos viejos que  
32. le seguían, dijo: -Oiga mi padre cura, lo que me dicen estos bellacos: me*

1. dicen que hago mal en dejar correr las amonestaciones, antes de haber
2. pedido el consentimiento de la novia, como si mi hija pudiera dejar de
3. consentir en lo que su padre le mande.
4. El cura se arrellanó, nos dirigió una mirada a estilo de Sultán: tragó
5. un bocado de aguanaje, produciendo un ruido repugnante, y con
6. afectada gravedad respondió: Sin duda no sabrían esos señores que yo
7. soy quien lo ha dispuesto. -No, señor, no sabíamos repuso uno, bajando
8. la cabeza. Si el señor cura lo ha dispuesto, bien dispuesto está, dijo el
9. otro,- todos tres se retiraron.
10. -Señor Cura, le dije yo, el asunto es grave y si me permitiera le haría
11. algunas reflexiones.
12. -¿Que reflexiones serán esas? , - me respondió sin mirarme y con la
13. vista fija en los que empezaban a bailar.
14. - La primera es que las hijas no son esclavas ni de sus padres ni de
15. los curas.
16. -¿Y es un pascasio lancasteriano quien ha de venir a enseñarme?
17. -Sí, señor, un pascasio lancasteriano, tiene derecho para decir a un
18. señor cura que si en verdad somos cristianos, debemos ser
19. sustancialmente distintos de aquellos pueblos, en que la mujer es
20. entregada como mercancía a los caprichos de un dueño, a quien sirve
21. de utilidad o de entretenimiento, mas no de esposa. El cristiano debe
22. penetrarse de lo que es una esposa conforme al cristianismo, y de que
23. las hijas de la que fue Madre de Dios, deben valer algo más que los
24. animales que se encierran en un redil para que vivan brutalmente.
25. En contestación me arremetió con distingos y subdistingos
26. disparados. Conocí que era infructuosa toda discusión con un hombre a
27. quien todos admiraban y aplaudían hasta por las cruces que se hacía al
28. tiempo de bostezar, y me salí sin despedirme.
29. Me he detenido en pormenores para que conozcas entre qué hombres
30. estamos y pienses en lo que mejor te convenga.
31. A las seis de la mañana Rosaura recibió una carta de Eduardo en
32. que le daba las noticias de la anterior, y continuaba diciendo:
33. Tú sabes bien que tu padre no puede obligarte a que te cases sin tu



1. *voluntad. Yo aguardaré tres años que te faltan para ser libre, o*
2. *pediremos las licencias en los términos que nos permite la ley.*
3. *No sé quién es el hombre que cuenta ya con tu mano, pero tengo la*
4. *evidencia de que no te ama, pues ni siquiera te conoce; mientras que tu*
5. *corazón y el mío han sido creados para amarse eternamente. Ahora*
6. *resulta que un muro va a interponerse entre nosotros dos; pero ¿Qué*
7. *muro podría resistir al poder excelso del amor? Vence tú en lo que a ti*
8. *sola corresponda: piensa que tu madre habría bendecido nuestra unión,*
9. *y este pensamiento dará vigor a tus esfuerzos: piensa que con pocos*
10. *días de una resolución energética y perseverante aseguras la libertad de*
11. *tu vida entera.*
12. *Dime alguna palabra: haz algún signo que yo sepa pueda*
13. *comprender cuando necesites de mi auxilio. Yo estaré siempre en las*
14. *inmediaciones de tu casa: día y noche me tendrás a tu disposición para*
15. *luchar como atleta si te amenaza algún peligro. Según lo dispuesto por*
16. *el cura nada te dirá tu padre hasta pasado mañana. Desde ese día*
17. *estaré cerca de ti para atender a la menor indicación.*
18. *Siento que el alma se me agranda y las fuerzas se duplican cuando*
19. *pienso en nuestro amor. Bendeciría mi hora postrera, si consiguiese*
20. *expirar sacrificándome por ti.*
21. *Tuyo por siempre. Eduardo.*

22. Dos horas después, el ladrido de los perros anunció que Don Pedro  
23. de Mendoza se acercaba a su alquería. Rosaura corrió azorada a  
24. recostarse en su lecho. Como la fisonomía de Don Pedro carecía de  
25. expresión, bastará para presentar su persona una rápida silueta. Era un  
26. campesino alto, enjuto, de nariz roma, barba gris que le bajaba hasta la  
27. mitad de la mejilla, ojos pardos de un mirar entre estúpido y severo,  
28. frente calva un poco estrecha hacia los sienes, color rojizo y labios  
29. amoratados. Entró en el patio de su casa cabalgando una mula negra;  
30. para apearse recogió la parte delantera de su poncho grana y la echó al  
31. hombro izquierdo. Se desmontó, ató el cabestro a un pilar, zafó de la  
32. quijada la tira de cordobán que sostenía su enorme sombrero  
33. amarillento: al quitarse las espuelas y las amarras, divisó en el patio las

1. huellas de una bestia, las observó con prolijidad: cobró una expresión
2. iracunda: entró estrepitosamente en la sala: llamó a su hija, y como ésta
3. no respondía, la buscó por todas partes hasta que fue a hallarla en su
4. dormitorio.
5. - ¿Con que estamos de lágrimas?, le dijo, ¿Por qué son esas
6. lágrimas?... y ¡Sigues llorando y no responde!.. ¿Quién ha venido a
7. caballo esta mañana?
8. -Un muchacho.
9. -¡Linda respuesta! ¡Un muchacho! Cuando sueltas esas palabras,
10. diciendo con miedo un muchacho, y te quedas allí llorando, es porque ha
11. habido alguna picardía.
12. -Eso no, señor, dijo Rosaura levantándose.
13. -Pues entonces ¿Quién era el muchacho y a qué ha venido?
14. -Fue el paje de Eduardo Ramírez y vino a darme la noticia de que se
15. trata de casarme el 6 del presente.
16. -¿Por eso estás llorando?
17. -Ya no lloro: perdone Ud. la niñada de haber creído por un rato que
18. Ud. hubiera convenido en entregarme para siempre a un hombre que ni
19. siquiera he conocido.
20. -Eres todavía muy muchacha y estás mal educada: debes saber que
21. el señorío de esta jurisdicción es vizcaíno y asturiano puro, y desde el
22. tiempo de nuestros antepasados ha sido costumbre tener las doncellas
23. en la recámara y arreglarse los matrimonios por las personas de consejo
24. y experiencia que son los padres de los contrayentes. Así me casé yo
25. con tu madre, y en realidad de verdad, al no haber sido así, no me
26. habría casado, porque tus abuelos (que Dios haya perdonado y tenga
27. entre Santos) cometieron el desbarro de que un maldito fraile
28. (perdóname su corona), que vino a esa tontera de escuelas normales,
29. hiciera leer malos libros a la muchacha. Con ese veneno se volvió
30. respondona, murmuradora de los predicadores, enemiga de que se
31. quemaran ramos benditos para aplacar la ira de Dios, y amiga de los
32. libros, papeles y palabras ociosas; de modo que nadie quiso casarse con
33. ella en la ciudad, y con justa razón, porque ella en vez de hilar y cocinar,
34. que es lo que deben saber las mujeres, le gustaba preguntar en dónde

1. estaba Bolívar, quienes se iban al Congreso, que decía la Gaceta, y  
2. guardaba como cosa de reliquia esos libros de Telémaco y no sé qué  
3. otros extravagantes que le había dejado ese fraile, que ni sé cómo se  
4. llamaba: Unos le decían padre normal, otros padre masón y otros padre  
5. maestro. Pero volvamos al asunto, como nadie quiso casarse con la  
6. masoncita remilgada, me la endosaron a mí diciéndome que era una  
7. perla. Bastante me hizo rabiar con sus resabios; pero ya se murió y todo  
8. se lo he perdonado por amor de Dios. Con que ya ves que si a una  
9. Normalista como a tu madre la casaron sin que me conociera, a una  
10. dócil y obediente como tú se la ha de casar como a persona de valer.  
11. -¿Estamos en ello?..¿No respondes?... Sabes que estoy atrasado en  
12. mis intereses, que necesito trabajar para ti misma y que no puedo estar  
13. toda la vida ocupado en cuidarte.  
14. -Señor, en qué estorbo. ¿No podría ir a encerrarme en el  
15. monasterio de la ciudad?  
16. -Ya yo lo había pensado: no me parecería mal que estuviesen  
17. entre las esposas de Jesucristo; allí está la vida más perfecta; ojalá tu  
18. madre hubiera tenido siempre en su mano letanías y los misereres, en  
19. vez de esos libros que por misericordia de Dios han ido a poder del  
20. Señor Cura: entonces ella y yo habríamos sido menos desgraciados:  
21. pero volviendo al asunto, he pensado que tú no debes ir. Si entraras  
22. de seglar, las monjas no me dejarían sosiego, pidiéndome las  
23. expensas necesarias para tu subsistencia, y elegirían precisamente  
24. los días en que estuvieses sin blanca, porque así son esas monjas.  
25. De seglar ni pensar. Para monja de velo negro, ni tengo los mil pesos  
26. de dote, porque tu madre en nada me ayudó al trabajo y después...  
27. pero pasando a otra cosa: no te darían los votos para monja de velo  
28. negro, porque esas monjas son muy melindrosas es asuntos de  
29. linajes, y aunque yo soy tan caballero como los padres de muchas de  
30. ellas, no dejan de hacerme algunos melindres, pues hubo mil  
31. habladurías cuando me casé con tu madre; ¡cuánto mejor hubiera  
32. estado casarme con una campesina y trabajadora como yo! Pero  
33. vamos al caso: el velo negro no se puede, y de velo blanco tampoco,  
34. pues no quiero que seas criada de nadie.

1. -Según acaba de decirme, a usted no le reconocen como a noble:
2. en tal caso ¿no podría Ud. casarme como a plebeya, es decir, con
3. alguna persona a quien mi voluntad se inclinara, siempre que esa
4. persona fuese honrada, virtuosa, desinteresada y trabajadora? Yo
5. creo que así sería feliz.
6. -Convenido, haz que tu voluntad se incline a Don Anselmo de
7. Aguirre que va a ser tu marido con la bendición de Dios, del Cura y
8. mía, y hemos concluido este asunto que ya me va fastidiando, porque
9. detesto bachillerías de mujeres, pues bastante tuve con las de tu
10. madre.
11. -Mi voluntad no puede inclinarse a un desconocido... y Ud. padre
12. mío no será capaz de...
13. -¿Capaz de qué? Habla pronto, porque ya me has cansado,
14. ¿capaz de qué?
15. -De sacrificarme inhumanamente, después de haberme
16. atormentado todos los días con palabras ofensivas a la memoria de
17. mi madre.
18. -¡Ingrata! ¿Te atreves a hablar así a tu padre? Bien dice el refrán:
19. criarás cuervos para que te saquen los ojos: este el fruto de la cizaña
20. que sembró tu madre en tu corazón, por esto la maldigo y deseo que
21. ese demonio se esté revolcando en los infiernos. (Esta escena
22. parecerá bárbara e inverosímil a los que no hubiesen experimentado
23. de cerca de nuestro déspota de aldea).
24. -No maldiga a mi madre... ¡Madre mía! Tu hija te bendice.
25. -A las perversas como a tu madre se les envía maldiciones en vez
26. de padrenuestros y ave marías, y a las inobedientes como tú se les
27. ata de un poste y se las enseña a ser buenas hijas.
28. -¿Podré rogar de rodillas, padre mío?
29. -Así con humildad puedes hacerlo; pero es inútil porque yo
30. necesito que te cases, he dado mi palabra y a ella no he de faltar
31. aunque te mueras.
32. -Yo he dado también la mía desde mi niñez y moriré ante que
33. faltar.
34. -¡Demonios! (gritó el viejo temblándole la voz) –Y así me decías, ¡so

1. víbora endemoniada! ¡Hija de tu madre! ¿Qué querías ir a un
2. monasterio?
3. -Creo que sólo Dios es infinitamente superior a la persona a quien he
4. entregado toda mi alma: esta persona es Eduardo: sólo entre Dios y
5. Eduardo me es lícito escoger esposo: todo otro partido lo rechaza mi
6. corazón y preferiría la muerte y los tormentos...
7. -Prefieres la muerte y lo tormentos, pues está bien: te juro por Dios
8. Nuestro Señor y esta señal de la cruz que no volverás a repetir esa
9. palabra.
  
10. Bien se comprenderá que era Don Pedro uno de aquellos tipos que
11. caracterizan a la vieja aristocracia de las aldeas, cuyos instintos
12. tradicionalistas les hacían feroces para con sus inferiores, truhanescos
13. con sus iguales y ridículamente humildes ante cualquier signo de
14. superioridad.
15. Así como su obediencia era ciega e irreflexiva a la voz de los más
16. grandes, así la imponían de su parte a los más pequeños. Obedecer al
17. fuerte y despotizar al débil era su única regla de conducta y siempre la
18. ejecutaba brutalmente. Cualquier respetuosa observación de parte de un
19. inferior era vista como blasfemia y severamente castigada en los ratos
20. de mal humor. La idea de justicia estaba borrada de todos los corazones
21. y suplantada con unas pocas máximas creadas para sostener el
22. prestigio de los curas. <Cuando Dios habla todo debe callar>; <Los
23. sacerdotes son una caña hueca por donde Dios transmite sus preceptos
24. a los hombres>; <La voz del sacerdote es la voz de Dios>, y otras por el
25. mismo orden era la única moral que iba a regir en lo interior de las
26. familias. Estos antecedentes unidos a la idea de que si Rosaura se
27. casaba con quien no fuera un rústico, correría su padre el peligro de que
28. se le pidiese cuenta de los bienes de su difunta esposa; al efecto físico
29. de la beodez que produce un desesperante fastidio al disiparse y al
30. carácter personal de ese ignorante, pueden explicar, sin que se atribuya
31. a locura el modo como comenzó a cumplir Don Pedro el juramento que
32. acaba de hacer por Dios Nuestro Señor y la señal de la cruz. El vio que
33. su hija sacaba de su mismo despecho la suprema resolución de

1. sacrificarse, malició con un instinto menos fino que el del tigre, que una
2. mujer resuelta es igual al más grande de los héroes en valor, fortaleza,
3. improvisación de planes y presteza para realizarlos, y tomó una actitud
4. injusta, cruel, estúpida; pero que resultó eficaz para el objeto que se
5. propuso.
6. Agarró un bastón de chonta con casquillo de metal: salió jadeante y
7. demudado dijo con voz de trueno a Rosaura: -Vas a ver los estragos que
8. causa tu inobediencia.
9. La joven presentó serenamente su cabeza para que su padre la
10. matara a garrotazos. El pasó frotándose con su hija, llegó al tras del
11. patio y le dio de palos a un indígena sirviente.
12. -¡Amo mío! ¡Perdón por Dios! Yo no he faltado en nada -dijo el indio.
13. -Sois una raza maldita y vais a ser exterminados -replicó el tirano,
14. dirigiéndose enseguida con el palo levantado a descargarlo sobre la hija
15. del indio que era una criatura de seis años.
16. Rosaura partió como una flecha y paró el golpe diciendo:
17. -Yo no quiero que haya mártires por causa mía: seré yo la única
18. mártir: mande usted y yo estoy pronta a obedecer.
19. -¿Te casarás?
20. -Me casaré.
21. -¿Con Don Anselmo?
22. -Con Don Anselmo.
23. -¿El día de los Santos Reyes?
24. -El día de los Santos Reyes.
25. -Pues la paz de Dios sea en esta casa.
26. Rosaura partió con paso firme siguiendo y frente elevada a su
27. dormitorio: su padre le fue siguiendo y dijo él al entrar:
28. -Para que no tengas de qué quejarte de mí en ningún tiempo, te dejo
29. libertad de que elijas a los padrinos.
30. -Gracias: por padrino elijo a mi padre, y sentiría en el alma que así
31. no fuera; y en vez de la libertad de elegir madrina quisiera otro favor.
32. -Como no sea algún disparate.
33. -En caso de ser un disparate usted podrá negarme, pues no se
34. reduce sino a que me permita escribir una carta...

1. -Si es a soltero, no...
2. -No se trataba sino de decir a una persona que, como hija obediente
3. voy a dar gusto a mi padre casándome con Don Anselmo.
4. -Eso sí: ya sé a quién; pero yo leeré la carta y yo mismo la enviaré
5. con persona de mi confianza.
6. -Y si tuviera usted a bien escribirla de su puño, yo la firmaría.
7. -¡Que me place! ¡Que me place! Voy a escribirla.
8. -¿No es para don Eduardo?
9. -Sí, señor.
10. Don Pedro volvió a la sala diciendo para sí solo:
11. -¡Lo que vale la energía! Ya todo lo he conseguido en menos de dos
12. horas: si me hubiera metido blando y generoso. ¿Qué hubiera sido mí?
13. La letra con sangre entra. Ahora no hay más que tener cuidado para que
14. esa sabandija no me juegue alguna mala partida. Pero no,
15. desengañándolo al abogadito ya no hay cuidado. Esta carta me salió con
16. miel sobre buñuelos. Voy a ponérsela con desprecio, porque así se debe
17. tratar a estos muchachos; pero no, lo político no quita lo valiente.
18. Algunos minutos después Rosaura fue llamada a firmar, y firmó sin
19. saber lo que su padre había escrito. Al tiempo de cerrar, puso al
20. respaldo furtivamente estas palabras: <Han ocurrido cosas que me han
21. despechado y he resuelto dar una campanada. Te juro que no seré de
22. Don Anselmo, vete a la ciudad antes del 6>.
23. Don Pedro que había salido por un minuto, volvió a entrar con el que
24. había de conducir al carta, al tiempo que Rosaura iba a pegar la oblea.
25. -Alto ahí, señorita, dijo –enseguida empuñó la esquila, la sacó de la
26. cubierta, la desdobló y sacudió receloso de que hubiere interpuesto otra
27. hoja. Vio que estaba firmada, la cerró y la entregó al conductor. Desde
28. ese instante empezaron en casa de Don Pedro los preparativos para el
29. banquete y los festines nupciales.
30. **III**
31. El desventurado Eduardo, al recibir la carta pasó de una agitación
32. terrible a otra más terrible agitación. La esquila decía así:
33. *Muy señor mío: Por cuanto mi señor padre me ha dicho lo que la Santa*

1. *Iglesia nos enseña, conviene saber: Que los padres son para los hijos*
2. *segundos dioses en la tierra y que se han de cumplir sus designios con*
3. *temor de Dios, recibo por esposo al señor don Anselmo de Aguirre,*
4. *porque será una encina a cuya sombra viviré como buena cristiana,*
5. *trabajando para mi esposo, como la mujer fuerte, y para los hijos que*
6. *Dios me dará, sin mirar mis grandes pecados y sólo por su infinita*
7. *misericordia; por ende podrá Ud. tomar las de Villadiego. Dios guarde a*
8. *Ud. por muchos años –firmado -. Rosaura Mendoza.*

9. Después de exhalar solitarias exclamaciones y derramar algunas
10. lágrimas Eduardo se reconcentró a meditar en la naturaleza de su
11. situación y en el partido que debería tomar:
12. -Ella ha firmado, pensaba él, lo que su padre le ha obligado a que
13. firmara. En la casa ha ocurrido sin duda alguna gravísima novedad.
14. Quizá mi carta esté en manos de Don Pedro; ¿si seré yo el causante de
15. las desgracias de Rosaura? Mas yo la supliqué que me llamara y ella me
16. dice: vete a la ciudad. Luego me dice que va a dar una campanada: este
17. anuncio me horroriza, ¿se habría resuelto a dar un no en la puerta de la
18. Iglesia? Ese no le costaría tres años de tortura que es el tiempo que la
19. Ley obliga a permanecer a merced de su padre... Ella me jura que no
20. será de don Anselmo, y parece que nada ha valido antes sus ojos mi
21. adoración de seis años, mi abnegación a todo encanto que no fuera el
22. de sus gracias, y mi constante padecer durante una ausencia que me
23. parecía de siglos: el término de mis esperanzas y de mi fe ¿ha de ser
24. esa palabra: vete de la ciudad?

25. No pudiendo deliberar por sí solo, reunió a los mejores de sus
26. amigos y les habló con voz agonizante, porque entre el enjambre de
27. reflexiones le había asaltado la idea de que el plan de Rosaura fuera
28. nada menos que el de un suicidio. Sus jóvenes amigos vivamente
29. interesados por la suerte de ambas víctimas, después de varios
30. proyectos y tentativas descubrieron que Rosaura estaba constantemente
31. vigilada y que nada se podría hacer hasta el día de la ceremonia,
32. prometiendo estar atentos a la más mínima circunstancia que ocurriese
33. desde la madrugada del 6 hasta la hora del matrimonio.



1. **IV**

2. La mañana del seis de enero no estuvo en consonancia con el luto y  
3. la amargura del corazón de Eduardo. Este corazón necesitaba de un  
4. cielo denegrecido, un horizonte y una atmósfera funesta, y por desgracia  
5. suya a las cinco de la mañana ya se veían distintamente los extensos  
6. platanales brillantados por el rocío; las arboledas que parecían  
7. responder con su frescura a las sonrisas del cielo azul; las ardillas que  
8. saltaban; los pájaros que en rica variedad cantaban, silbaban y  
9. gorjeaban por todas partes; los hombres y mujeres que entraban y salían  
10. afanosos por la puerta de trancas de don Pedro de Mendoza,  
11. preparando viandas y bebidas para la boda.

12. Esta espléndida mañana parecía anunciar un triunfo más bien que  
13. un sacrificio.

14. Un reloj de péndola acababa de dar nueve campanadas cuando una  
15. cabalgata de seis caballeros presididos por don Pedro de Mendoza  
16. partió con dirección al caserío principal, llevando en su centro a una  
17. mujer cuyo velo verde impedía que sus facciones fueran distinguidas.  
18. Este grupo entró a la plaza llamando la atención pública y se detuvo en  
19. el corredor de una casa de teja: allí ayudaron a desmontar a la joven de  
20. velo verde que entro a la sala y pasó sin detenerse al cuarto del tocador.  
21. A las once, la plaza estaba cubierta de gente repartida, en diversos  
22. grupos. A la voz de la novia va a salir, estos grupos se condensaron y  
23. apiñaron acercándose todos a la casa en donde había entrado la joven  
24. de velo verde.

25. Poco después hubo un movimiento uniforme de admiración, pues se  
26. presentó algo que parecía una visión beatífica: era Rosaura con las  
27. nupciales vestiduras. Al tocar en el umbral levantó su velo como si le  
28. estorbaba, y quedó en publica exposición un rostro que no era ya el de la  
29. virgen tímida y modesta que antes se había visto rara vez y con gran  
30. dificultad. Rosaura mostraba en ese instante no sé qué de la extraña  
31. audacia que se revela en los retratos de Lord Byron. Podía decirse que  
32. ya su alma era de pólvora que bien pronto iba a hacer una explosión.

33. Mientras los numerosos espectadores desahogaban sus emociones  
34. con las voces de: ¡Qué guapa! ¡Qué hermosa! Dijo un joven al oído de la

1. novia: estamos armados y venimos de parte de Eduardo a ponernos a la
2. orden de usted.
3. -¡Gracias! Respondió Rosaura y se encamino al templo en medio del
4. gentío.
5. En el convento o casa del cura estaba, entre otros hombres, un
6. campesino frescachón, como de cuarenta años, de una tez algo
7. percutida, pero con aquella suavidad de facciones propia de los
8. linfáticos. Su barba era negra y espesa; el perfil del rostro se acercaba
9. más bien al círculo que al óvalo, salvo las protuberancias de una nariz
10. bastante ancha, quijada ligeramente arremangada y labios no muy
11. gruesos, pero sí muy rojos: sus ojos pardos tenían la vana pretensión de
12. mostrarse vivarachos; pero en verdad eran sosegados; lo que más le
13. caracterizaba parecía ser una frente ancha, redonda, de piel sudosa, su
14. garganta hiperbólica y su vestuario: éste se componía de un frac verde
15. de talle alto, pantalón blanco de royal, corbata baya, es decir, el mismo
16. color de los zapatos, chaleco grande de terciopelo azul y sombrero
17. negro aclarinado. Su sonrisa era esencialmente selvática. Con esta
18. sonrisa y con una voz entre bronca, estúpida y sibilante, a causa del
19. efecto de su garganta, dijo ese pobre sujeto:
20. -Ustedes creerán pues que estoy muerto de gusto ¡tontos! No saben
21. que tengo un miedo tan fiero: me parece que me fueran a fusilar.
22. -Pero si la novia es linda, ¿Qué más quieres mi don Anselmo? –
23. replicó otro.
24. -Mi padre me sabia decir que las lindas suelen ser más ariscas y
25. resabiadas que los potros de serranía, por eso tengo un susto tan fiero.
26. En esto se presentó un sacristán vestido de roquete y dijo en alta voz
27. -La novia ha estado aguardando desde las once.
28. -Vamos, pues, ¡que Dios le ayude, mi don Anselmo! Dijeron todos.
29. -Amén respondió éste santiguándose y partió.
30. Media hora después estaban en la puerta de la Iglesia, de pie y
31. colocados en hilera, don Pedro, don Anselmo, Rosaura, una matrona
32. obesa que hacía de madrina y una muchacha con una aljofaina de plata
33. que contenía trece doblones, un anillo y una gruesa cadena de oro.
34. De frente estaba el cura revestido conforme a ritual; este entreabriendo

1. un libro que tenía en la mano, se acercó a Rosaura, y con voz gangosa y
2. afectada gravedad le dijo:
3. -Señora doña Rosaura de Mendoza, ¿recibe usted por su legítimo
4. esposo al señor don Anselmo de Aguirre y Zúñiga que está aquí
5. presente?
6. -No, no, no –dijeron muchas veces como para alentar a Rosaura:
7. este ruido impidió escuchar lo que ella había respondido.
8. -¡Silencio! –gritaron el cura y el teniente; en seguida el cura torno a
9. preguntar:
10. -Señora, ¿recibe usted por esposo al señor don Anselmo de Aguirre?
11. Rosaura con voz firme y sonora respondió:
12. -Sí, señor, lo recibo por esposo.
13. -¡Que es esto! –exclamaron muchas voces y el asombro se pintó en
14. los semblantes. El cura y don Pedro se cambiaron una mirada que
15. quería decir: hemos triunfado.
16. La gente se iba dispersando para no presenciar el fin de la
17. ceremonia.
18. Cuando el párroco, con gran satisfacción hubo echado la bendición
19. nupcial, y el cortejo se encaminaba hacia el altar, Rosaura volvió el
20. rostro, bajó el vestíbulo y se encaminó resueltamente a la casa de donde
21. había salido para ir al templo. Al advertirlo, salió su padre y le dijo
22. sobresaltado:
23. -Rosaura ¿a dónde vas?
24. -Entiendo, señor, que ya no le cumple a Ud. tomarme cuenta de lo
25. que yo haga.
26. -¿Cómo es eso?
27. -Yo tenía que obedecer a Ud. hasta el acto de casarme porque la
28. Ley me obliga a ello: me casé, quedé emancipada, soy mujer libre; ahora
29. que don Anselmo vaya por su camino, pues yo me voy por el mío.
30. -¡Malditas leyes! ¡Tiembra infeliz, pues maldeciré a tu madre!
31. -Ya había previsto esta amenaza; pero no me da ningún cuidado:
32. Dios es justo. El está premiando las virtudes de mi madre, y castigará al
33. que se atreviere a maldecir su memoria. Haga usted lo que quiera.
34. Don Pedro volvió al templo, pálido y temblando. Un sordo rumor se

1. propaló entre los concurrentes de ambos sexos. El novio y la madrina se
2. habían arrodillado ya en la grada del presbiterio y allí permanecieron
3. como estatuas: el cura cantó su misa con un desentono que movía a
4. compasión y se turbaba a cada paso en las ceremonias.
5. A la una de la tarde la plaza era una confusa vocería: movíanse los
6. hombres como abejas: todos exponían sus opiniones en alta voz. De
7. repente sobresalió un rito que decía:
8. -¡Muchachos! Han ido a traer presa a la novia por orden del cura y
9. del teniente. Si la traen, a defenderla.
10. -Sí, sí, a defenderla.
11. -No la han de traer porque ya le dieron pistolas muy cargadas y
12. estaba muy resuelta.
13. -Allí viene, muchachos, a defenderla.
14. -Al convento, al convento.
15. Llegó Rosaura en su alazán hasta el vestíbulo del convento
16. precedida de cuatro hombres de a caballo y seguida de la multitud.
17. Estaba encantadora: sobre su vestido blanco de bodas se había echado
18. una capita grana: su espesa cabellera en dos crenchas flotaba sobre la
19. capa; su sombrerito de jipijapa sostenido por dos cintas blancas sentaba
20. perfectamente en ese rostro encarnado por el calor y animado por la
21. emoción.
22. -Que entre – gritó una voz.
23. -Que salgan los que quieren hablarme –contestó Rosaura.
24. -Que entre, mandan el cura y el teniente.
25. -Que salgan, digo, y si se tardan me voy.
26. -Que salgan, sí, que salgan –gritó a su vez la multitud.
27. Salió un vejete de poncho rojo y cuello aplanchado, ostentando las
28. borlas de su bastón de guayuro: éste dijo con voz que tenía pretensiones
29. de terrible:
30. -¿No sabe usted que la hembra casada ha de seguir a su marido
31. porque así lo manda la Ley?
32. -Cuando mi esposo quiera que le siga podrá irse delante de mí.
33. -¿Quiere usted hacerse desgraciada causando pesares a su padre?
34. -¿Le pesará a mi padre que me haya sacrificado por obedecerle?

1. -Esta muchacha está muy insolente, dijo el cura. Es preciso, señor
2. Juez, que usted la mande a rezar algunos días en la cárcel hasta que
3. cese su altanería.
4. Rosaura martilló una pistola de dos tiros y dijo con voz de amazona:
5. -Señor cura, aquí hay dos balas que irán veloces al tuétano del
6. atrevido que me insulte: quiero descubrir lo que puede hacer el brazo de
7. una hembra como yo resuelta a arrostrar por todo. Una palabra más y
8. volarán los sesos de mis verdugos; quise perdonarlos en nombre de mi
9. madre, pero ya veo que se empeñan en que descargue sobre ellos mi
10. venganza: ¿lo queréis? Pues enviadme a la cárcel.
11. El cura y el teniente político retrocedieron asustados y Rosaura
12. partió sin que nadie se atreviese a detenerla.
13. El cortejo del convento quedó hablando contra los malos libros,
14. contra la educación del día, contra el religioso fundador de las escuelas
15. lancasterianas y concluyó por declarar que el pueblo estaba
16. excomulgado, por no haber sacado la lengua a esa muchacha que se
17. había atrevido amenazar con pistolas al buen pastor y al juez de la
18. parroquia. El pueblo tomó a su cargo el asunto dividiéndose en bandos
19. encarnizados: unos veían en Rosaura una heroína y aplaudían con
20. entusiasmo la lucidez de su plan y la gracia y maestría con que acababa
21. de efectuarlo. Otros se limitaban a disculparla diciendo que su vida se
22. había dividido en dos secciones: una de educación bajo las inspiraciones
23. de una madre civilizada y otra de prueba bajo la acción de un padre que
24. no tenía ni remota idea de lo que pasa en el alma de una joven, en quien
25. los nobles sentimientos han nacido, el instinto de la delicadeza se han
26. pulimentado, la conciencia de la dignidad humana se ha despertado y un
27. amor sin tacha ha presentado la perspectiva de una modesta felicidad.
28. Según estos, la prueba había sido demasiado violenta, superior a las
29. débiles fuerzas de una virgen y ésta no había podido menos que
30. sucumbir.
31. El bando más numeroso era el de los tradicionalistas o partidarios de
32. las fuertes providencias: éstos decían, como el padre de Rosaura, que el
33. hombre ha sido creado para la gloria de Dios y la mujer para gloria y
34. comodidad del hombre; y que, por consiguiente, el uno debía educarse

1. en el temor de Dios y la otra en temor del hombre obedeciendo
2. ciegamente al padre y después al esposo, y que el crimen de Rosaura
3. debía ser severamente castigado, para vindicta de la sociedad y ejemplo
4. vivo de todas las hijas. Estos acababan siempre por lamentar los buenos
5. tiempos del Rey y por maldecir la Independencia americana y el nombre
6. de Bolívar

## 7. **SEGUNDA PARTE**

### 8. **V**

9. Al norte de la ciudad de Loja, en la confluencia de los ríos Malacatos  
10. y Zamora, está el templo y el caserío principal de los cinco parcialidades  
11. de aborígenes que componen la parroquia de San Juan del Valle.

12. El 24 de Junio, como día del Santo Patrón, se celebraban allí unas  
13. fiestas que siempre a los indios les tocaba la peor parte, pues sus gustos  
14. se reducían a trabajar para que los blancos de la ciudad se divirtieran.

15. Había misa solemne, procesión, corrida de gallos, y tras esta se  
16. satisfacía la taurina pasión de nuestra raza. Preparadas de antemano las  
17. enramadas en los solares y palcos a la rústica en torno de la plaza, la  
18. gente aguardaba con avidez la hora el espectáculo de los gallos que era  
19. en esta forma: se levantaba en esta plaza una especie de horca: la  
20. punta superior de uno de los palos pendía un cordel, que iba a pasar por  
21. una polea que estaba a la cabeza de otro palo, y se prolongaba para ser  
22. manejado a modo de columpio de maromero; pendiente del cordel en  
23. medio de los palos, estaba un gallo vivo atado flojamente de las patas, a  
24. una altura que difícilmente pudiese ser alcanzado por un hombre de a  
25. caballo. Los caballeros que entraban en la liza, se colocaban a distancia  
26. de veinte metros de esa horca o columpio, donde el gallo subía y bajaba  
27. según temblaban o aflojaban el cordel los que estaban al lado de la  
28. polea: dada la señal los caballeros iban partiendo de uno en uno, y al  
29. pasar al escape por debajo del gallo procuraban arrancarle de las leves  
30. ataduras que le unían al cordel; el que lo conseguía daba de gallazos a  
31. cuantos alcanzaba hasta que le quitasen en buena guerra al mísero  
32. animal o acabara éste por despedazarse con los golpes que con su  
33. cuerpo se descargaban sobre la espalda, la cabeza o las costillas de los

1. jinetes. Tres gallos debían ser mártires de esta barbarie, antes que
2. saliera el primer toro a reemplazar una barbarie lugareña con otra
3. barbarie más clásica y pomposa.
4. En Junio del 41, la fiesta y procesión habían terminado a la una y
5. media de la tarde. A las dos, los palcos estaban llenos, y las miradas
6. fijas en los caballeros de la liza: varios de éstos se mostraban
7. cariacontentidos y otros disimulaban con chistes o chanzonetas de mal
8. gusto, la vergüenza que padecían por haber pasado bajo la horca sin
9. poder arrancar el gallo, porque entre las frivolidades sociales figura la de
10. que la destreza en arrancar gallos el día de San Juan, sea un asunto de
11. gravísima importancia, especialmente si las miradas femeninas están
12. dominado el espectáculo. Después de haber pasado bajo la horca todos
13. los caballeros sin que a ninguno le hubiese cabido el alto honor de dar
14. de gallazos a sus prójimos y merecer por ello el aplauso de las
15. hermosas, iba a empezar de nuevo la corrida, cuando se presentó entre
16. ellos una competidora que dejó absorta a la concurrencia.
17. En un brioso corcel blanco, entró, fresca y encarnada con largo
18. vestido azul y sombrero de paja, la misma amazona que seis meses
19. antes había partido de otro valle intimidando a sus tiranos.
20. Su presencia en esta plaza produjo una sorpresa animadora: pero la
21. emoción general subió de punto, cuando se vio partir a esta beldad
22. desconocida, pasar bajo la horca, arrancar un gallo, y no descargarlo
23. sobre los caballeros que la galanteaban presentándole sus espaldas
24. para recibir la dicha de un gallazo de sus manos, sino obsequiarlo a una
25. india anciana y andrajosa diciendo:
26. -Esta ha sido la dueña del animal, y se lo han quitado por fuerza,
27. según la pena con que le estaba contemplando.
28. -Cierto, ama mía, Dios se lo pague, dijo la india.
29. Colocado el segundo gallo fue Rosaura por segunda vez fácilmente
30. vencedora, porque los indios que tenían la cuerda, seducidos por la
31. hermosura y agradecidos del acto de piedad de esta amazona, aflojaron
32. de modo que el gallo quedase muy accesible.
33. -Reclamo la costumbre - dijo un mozo grosero y arrebató el gallo de
34. manos de la joven causándole una leve lastimadura con el espolón y

1. rasgándosele parte del vestido.
2. Los indios, que con su instinto fino conocer a quien los favorece, y le
3. defienden con salvaje tenacidad, corrieron a pie tras el hombre de a
4. caballo que había lastimado a su bienhechora, le alcanzaron, se
5. prendieron de las riendas y de la acción sufrieron riendazos y gallazos
6. del jinete y de los que acudieron en su defensa, hasta que llegó la joven
7. y dijo a sus vengadores en lengua quichua:
8. -¡Amigos míos! ¿Creéis que estas gotas de sangre merezcan ser
9. vengadas? No, hijos, éste es un desgraciado como vosotros y como yo:
10. él ha reclamado la costumbre, en la costumbre está lo malo, y ésta viene
11. de muy atrás.
12. -Él te ha faltado al respeto y le hemos de castigar -dijo un cacique.
13. -Él no sabe lo que es digno de respeto; para él sólo es respetable la
14. costumbre, y como buen ignorante ha cumplido con su deber.
15. -Nosotros le hemos de enseñar a respetar a las señoras como
16. nosotros las respetamos.
17. -Nuestra voz es muy débil, amigos, para enseñar, y nuestra situación
18. muy triste para aprender. Dejan en paz a ese hombre, a quien la
19. costumbre ha hecho ignorante y la ignorancia le ha hecho grosero.
20. -La letra con sangre entra.
21. -¡Por Dios! No pronunciéis esa palabra.
22. Los indios se retiraron; la joven fue conducida al convento; se le
23. vendó la herida y se la hizo protagonista de una ruidosa francachela.
24. Circuló el rumor entre las beatas de que una hereje extranjera se había
25. presentado en el valle por arte de Satanás y que había hecho cosas
26. diabólicas.
27. Después de la fiesta, se le veía pasear sola en su alazán por los
28. alrededores de la ciudad. En determinados días de la semana llegaba a
29. las alturas de San Cayetano y permanecía largo rato mirando la
30. alfombra de púrpura y gualda que forman las dumarides y las caléndulas
31. silvestres. Se asegura que allí cantaba la canción colombiana La Pola y
32. algún sentido yaraví, acompañándose con el canto de los gorriones, los
33. suites, los lapas y otras veces, y que al volver a la ciudad cuidaba de
34. apearse a la margen del Zamora, enjuagaba sus ojos con un pañuelo y



1. bañaba su rostro con esas aguas frescas y cristalinas.
2.       Habitaba una casita en la calle de San Agustín que era la más
3. pintoresca de la ciudad: tenía a pocos metros la grande acequia que
4. pasa a batir el molino de los Dominicos. La puerta siempre abierta
5. mostrando en exposición permanente el pequeño plantío de espárrago,
6. rosas, jazmines y claveles entre higueras, duraznos y tomates que
7. hacían del patio un bosque y un jardín.
8.       Al entrar la amazona salía un criado a encargarse del caballo; otro
9. estaba en la cocina; estos dos y no más eran su servidumbre. Ella subía
10. una grada de madera, llegaba a su cuarto de tocador; cambiaba su ropa
11. de a caballo por otra de trapillo; descansaba por una o dos horas,
12. meciéndose en su hamaca y leyendo alguna cosa: también tenía sus
13. ratos de escribir. Después arreglaba mejor la veste y el peinado y salía
14. a la sala de recibo; ésta era espaciosa, pero un poco desmantelada,
15. pues había sido antes sala de billar de modo que la palabra billar llegó a
16. tener aceptación convencional y maliciosa que envilecía el nombre de la
17. dama y la hacía verter lágrimas secretas de amargura que ella
18. procuraba ahogar en los placeres.
19.       Es cuanto se puede narrar de su vida privada, aunque ciertamente,
20. la mujer a quien alguna fatalidad ha arrojado a la corriente de las
21. aventuras, no tiene vida privada, pues hasta los mínimos incidentes de
22. su casa van pasando de corro en corro con adiciones y comentarios.

## 23. VI

24.       El secreto de las tempestades atmosféricas está hasta cierto punto
25. descubierto y explicado porque han sido siempre invariables las leyes de
26. la materia; pero hay otras tempestades misteriosas con instintos y
27. albedrío que si una vez llegan a estallar, no se puede saber cuál será el
28. límite de sus estragos: esta tempestad es la del corazón de una mujer
29. hermosa, de sentimientos nobles generosos a quien la desesperación ha
30. llegado a colocar en mal sendero: está caminará vía recta a los abismos,
31. porque finca su orgullo en no retroceder jamás y en devolver a la
32. sociedad burla por burla, desprecio por desprecio, injusticia por injusticia
33. y víctima por víctima; pero con mayor o menor decencia, según los

1. grados de educación a que ha llegado, pues hasta el vicio tiene su  
2. dignidad en las almas educadas.

3. En Rosaura, las cuerdas con que su padre la había atado al estúpido  
4. cautiverio, fueron estrechas hasta romperse. El mal ministro del altar la  
5. ató con el vínculo matrimonial que también por tiránico e injusto hubo de  
6. romperse y se rompió. Un ministro de justicia intentó castigar en la  
7. víctima los delitos de los verdugos y ella hubo de detestar a los jueces  
8. de su tierra.

9. Entre la corrupción que tiraniza y la corrupción que halaga no es  
10. dudosa la elección para una criatura inexperta y de alma ardiente como  
11. Rosaura. Los déspotas y los fanáticos son los que empujan la sociedad  
12. a la región el libertinaje.

13. Esto es lo que debe decirse en vez de descubrir los festines, las  
14. orgías y los excesos que en casa de Rosaura iban quedando bajo la  
15. jurisdicción de las tinieblas. Basta saber que en los primeros días de  
16. septiembre, destinados a la afamada feria del Cisne, se veía a esa infeliz  
17. mujer en los garitos, dejándose obsequiar hasta por los beodos de los  
18. figones.

19. Pasados estos días de gran bullicio la casa de Rosaura estaba siempre  
20. cerrada y las noches en silencio. Alguna mudanza sustancial había  
21. ocurrido.

## 22. VII

23. En uno de los primeros días del mes de octubre, en que los estudiantes,  
24. después de la feria, vuelven perezosamente a sus temidas faenas de  
25. Colegio, uno de los cursantes de Óptica y Acústica, recibió de su  
26. catedrático que era Médico, el estuche quirúrgico y la orden de seguirle  
27. para hacer el estudio práctico de los órganos de la voz, del oído y la  
28. vista; la casa donde llegaron estaba situada a pocos metros del Colegio.

29. Al entrar vieron en el cuarto del zaguán un grupo apiñado de  
30. hombres y mujeres: varios jóvenes de los que componían el grupo  
31. habían empalecido, y la concurrencia en general se mostraba conmovida  
32. sin que faltase alguna vieja que dijese entre dientes ¡castigo de Dios! Ni  
33. algún mozalbeta que soltase en voz baja sus chanzas maliciosas, pues,

1. en todas partes se encuentran cornejas que están siempre de mal  
2. agüero y truhanes que parecen haber nacido para estar siempre de  
3. chunga.

4. Algunos momentos después, entraron el alcalde, el escribano, cuatro  
5. peones y una guardia del depósito de inválidos. El Comandante de esta  
6. guardia mandó despejar la pieza del zaguán: al retirarse los  
7. concurrentes se dejó ver echado en tierra sobre una manta vieja y con  
8. una luz a la cabecera el cadáver de una mujer: el rostro conservaba aún  
9. la gracia de los perfiles, pero estaba denegrecido: las dos crenchas de  
10. su espesa cabellera se mostraban desgredadas y sin lustre: si el  
11. pavoroso efluvio de la muerte no lo impidiera, podría decirse que la  
12. barba, la garganta, el seno y los brazos desnudos de esa mujer  
13. conservaban aún su póstuma hermosura.

14. Rosaura iba a sufrir las expiaciones de ultratumba. Los cuatro  
15. peones, sin emoción de ningún género, levantaron el cadáver, le  
16. sacaron del cuarto, le colocaron sobre una hilera de adobes en la mitad  
17. del patio y la desnudaron hasta la cintura.

18. El medico abrió su estuche, preparó los instrumentos, devolvió el  
19. resto al estudiante que estaba a su lado y empezó la operación. Al ver  
20. correr cruelmente las cuchillas y descubrirse las repugnantes  
21. interioridades escondidas en el seno de Rosaura, de la que poco antes  
22. había sido una beldad, un sudor frio corrió por la frente del estudiante:  
23. no pudo continuar mirando la profanación sarcástica del cuerpo de una  
24. mujer, pues había creído hasta entonces obscura y vagamente que la  
25. constitución fisiológica de este sexo debe ser durante la vida, un  
26. incógnito misterio, radiante de gracias y de hechizos, y que al morir,  
27. estos secretos que tienen tanto de divino para las almas juveniles, no  
28. podían ir a hundirse en el sepulcro, si que antes tocasen las campanas  
29. sus fúnebres clamores, se encendiesen los blandones alrededor de un  
30. féretro, se entonasen cánticos sagrados y se acompañase con lágrimas  
31. y sollozos a la que va en funérea procesión a despedirse para siempre.  
32. Apartó la vista de este espectáculo que iba dando muerte a todas sus  
33. ilusiones y se retiró, dominado por una especie de crudo desengaño del  
34. linaje humano, si que el dictado de cobarde que se le daba, ni la voz

1. imperiosa de su maestro fuesen parte a detenerse presenciando tantas  
2. miserias. Mas no le fue dado encaminarse a su Colegio porque el  
3. centinela le echó atrás, entonces el estudiante dijo para sí solo: <Ha de  
4. tener tantos enemigos y tantos aparatos ese ser al cual la cuchilla acaba  
5. de mostrarme como inmundo y deleznable? Si la mujer, que es la  
6. belleza, acaba de expelerme con su repugnante deformidad, con razón  
7. el centinela, que es la fuerza me parece más deforme que el cadáver>.

8. El estudiante pudo en aquel día afirmar por propia experiencia la  
9. profunda enseñanza que la máxima de Pascal diciendo: <Es arriesgado  
10. manifestar demasiado al hombre cuanto se asimila a los animales, sin  
11. hacer patente su grandeza. Es lo más todavía hacerle ver demasiado su  
12. grandeza, sin su bajeza, y aún más dejarle ignorar ambas cosas>.

13. Siendo la consigna del Centinela de que nadie entrase ni saliese  
14. hasta que la larga operación de la autopsia hubiese terminado, el  
15. estudiante tuvo que entrar en el cuarto de donde la difunda acababa de  
16. salir, pues era el único asilo que le quedaba.

17. Allí estaban la manta y la antorcha funeraria, y cerca de ésta  
18. hablaban un comerciante y un abogado de Cuenca sobre la injusticia  
19. con que se atribuía a su paisano el señor M... la muerte de esa mujer:  
20. para comprobarlo había relatado los antecedentes que ya hemos  
21. referido, y leyeron enseguida las cartas y los borradores que se habían  
22. encontrado en el costurero de la difunta: estos documentos iban a ser  
23. presentados, en caso de que se declarase haber lugar a formación de  
24. causa: decían así:

25. *No. 1.- Quito 10 de Septiembre de 1841.*

26. *Rosaura, mi antigua amiga:*

27. *Si hubo un tiempo en que te hablé el lenguaje del amor profano, otro*  
28. *tiempo ha sobrevivido en que las cosas han cambiado y es necesario*  
29. *también cambien las palabras.*

30. *Cuando pronunciaste el fatal sí en el templo de nuestro valle yo me*  
31. *puse en camino para recibir el sacramento del orden sacerdotal.*

32. *Al amor precoz que me inspiraste debí los estímulos que dirigieron*  
33. *por buen camino mis estudios y mi conducta; después me encaminaste*  
34. *por extraña senda a las aras del Padre que nos manda perdonar, y todo*

1. *lo he perdonado.*
2. *Hoy tu antiguo amigo ha llegado a saber que has tenido la desgracia*
3. *de entrar en el número de las ovejas descarriadas, y se postra desde*
4. *aquí a hacerte la plegaria de que vuelvas al prisco.*
5. *Tú piensas que te estas vengando de los que te han tiranizado.*
6. *¡Infeliz! Mira lo que haces.*
7. *Reflexiona que ningún mal has recibido de las jóvenes inocentes que*
8. *podrían pervertirse con tu ejemplo, y que en ese género de desagravio*
9. *que has adoptado por sistema, la pena no retrocede hacia los autores*
10. *del mal que han sido nuestros mayores, sino que va directamente a las*
11. *nuevas generaciones que no han tenido ni voluntad ni ocasión de*
12. *ofendernos.*
13. *Hubo un tiempo en que por fin el delito de un padre se imponía a los*
14. *hijos y demás descendientes la pena de infamia y de perder todos los*
15. *bienes. Te parece justo y racional? No. Eso es monstruoso me*
16. *responderás; pues eso y mucho más es lo que hacemos cuando un*
17. *ciego despecho engendra en nosotros la venganza contra una sociedad*
18. *que creemos viciada o criminal.*
19. *Si tu padre, tu cura, tu juez y la mayoría de tus paisanos te han*
20. *empujado violentamente a los abismos, ha sido porque ellos venían*
21. *también empujados de otras fuerzas anteriores a que no habían podido*
22. *resistir. Una ignorancia deplorable más bien que criminal había dado el*
23. *primer impulso a los defectos sociales de que eres víctima: tú te has*
24. *entregado al vicio para viciar más la sociedad, burlarte de ella,*
25. *despreciarla a tu saber y vengarte de ese modo, es decir, que has*
26. *cedido al mismo impulso que empujó a tus mayores, y que entonces*
27. *debes ser a tus propios ojos, tan odiosa como un mal sacerdote, un mal*
28. *juez y una mala sociedad: algo más todavía: el mal padre, el mal*
29. *sacerdote, el mal juez y la mala sociedad han procedido por ignorancia y*
30. *estulticia, y esto es más bien lastimoso que punible: tú recibiste los*
31. *dones de una inteligencia clara, de una educación dulce, bajo las*
32. *inspiraciones maternas y un amor puro y leal que dio vuelo y*
33. *consistencia a los sentimientos generosos. Con estos elementos se*
34. *forman las almas fuertes, y en las almas fuertes es un crimen*

1. *imperdonable el caer en las mismas miserias que forman la triste*
2. *herencia de los imbéciles.*
3. *Lo que haces es además contra ti misma, estás destruyendo tu*
4. *reputación y tu hermosura. Tú, no creas que te diviertes, por más que lo*
5. *procuras, porque siempre te asalta el recuerdo de lo que era la*
6. *inocencia.*
7. *¡Rosaura! Mi antiguo amor era egoísta: quería que fueses mía:*
8. *quería mi felicidad: ahora quiero la tuya, o que sea tu desgracia menos*
9. *grave. Vuelve al campo, piensa, reflexiona y allí oirás la voz de Dios en*
10. *las reminiscencias de los consejos de tu madre. –Eduardo.*

11. Seguía un borrador de letra de Rosaura que decía:

12. *No. 2.- Eduardo.- Yo estaba gozándome en mis triunfos y tú me haces*
13. *avergonzar. Eres la única criatura ante quien siento la necesidad de*
14. *justificarme; pero sin ocultar que tus palabras son nuevas tiranías que*
15. *vienen a perseguirme en el campo a donde la fatalidad me ha*
16. *conducido. Si mi madre no me hubiese inspirado religión y si tú no me*
17. *hubieras hecho traslucir lo sublime del amor puro, yo contaría, como mis*
18. *verdugos y mis amantes, con el desenfreno de la ignorancia y no*
19. *vendrían los remordimientos a taladrarme las entrañas.*

20. *Más daño me han hecho mis benefactores que mis tiranos: para*
21. *éstos me basta con el odio; para destruir la obra de otros necesito los*
22. *vértigos, ofuscamiento, bullicio aturdido. Concédeme la gracia de*
23. *guardar silencio o romperé cañas contigo. Yo no puedo vivir sino de*
24. *emociones, las emociones son un sueño y no quiero que nadie me*
25. *despierte.*

26. *Tú sabes algo de mi primera educación, pero no lo sabes todo. Mi*
27. *madre me enseñó a conocer a Dios, llevándome a las colinas de*
28. *nuestro pueblo y diciéndome con acento cariñoso: <Mira la hermosura*
29. *de estos campos, escucha el cantar de los pajarillos, observa ese cóndor*
30. *perdiéndose entre las nubes, fija tus ojos en el azul del firmamento, mira*
31. *ese sol que sale tan brillante. Sabes quien hizo todo esto y nos puso*
32. *aquí porque nos quiere? –Esto es muy grande y bonito, le respondía*
33. *yo, apostemos a que lo ha hecho alguno de esos reyes que nombra*

1. *papá sacándose el sombrero. No, hija, esos reyes eran hombres como*  
2. *todos: el que hizo todo esto es un Espíritu que no se puede ver; pero*  
3. *que te quiere tanto como nadie puede quererte porque es tan bueno que*  
4. *tú no has de comprender su bondad, sino cuando seas más grandecita:*  
5. *es amigo de los pobres, de los niños y de todos los que son buenos: él*  
6. *se pone bravo con los soberbios, con los rabiosos y con los que*  
7. *maltratan a sus prójimos>. De este modo iban calando las ideas de mi*  
8. *madre en mi infantil inteligencia. Yo aprendí a adorar a Dios porque era*  
9. *Padre; porque era bueno y porque había hecho cosas tan grandes y tan*  
10. *hermosas.*

11. *Mi padre en vez de hacerme amar las cosas santas, imponía la tarea*  
12. *de rezar como una veintena de padrenuestros y avemarías por*  
13. *centenares cada noche, de modo que lo largo de la faena y la dureza*  
14. *con que se me obligaba a cumplir la me hicieron temible la devoción.*

15. *Yo llegué a abrigar el error de que había dos religiones: una pura,*  
16. *simpática y divina que mi madre me inspiraba, y otra odiosa y pesada,*  
17. *que mi padre me hacía practicar sin inspirarme ni enseñarme cosas*  
18. *grandes. Cuando veía que el cura de nuestro pueblo mandaba azotar a*  
19. *los indígenas y ponía presas a las viudas que no podían pagar los*  
20. *derechos funerales de sus maridos difuntos, yo decía sin vacilar: la*  
21. *religión del cura no es la religión de mi madre, y día por día iba*  
22. *sucediendo hasta el punto a que he llegado.*

23. *Tú me has escrito en un lenguaje que me hace mucho mal, me hace*  
24. *sentir alguna cosa semejante a la religión de mi madre; pero ya para eso*  
25. *es demasiado tarde. He visto a mis plantas sotanas y cerquillos, y he*  
26. *tenido el capricho de enardecer los galanes del orden sacerdotal, para*  
27. *luego expelerles con desprecio. Ellos se han vengado subiendo a*  
28. *retratarme en el público con groseros coloridos, sin perjuicio de volver*  
29. *a pedir de rodillas perdón. Yo me creía superior a todos los que delante*  
30. *de mí se prosternaban pero cuando tú me dices que te arrodillas me*  
31. *siento humillada y confundida: aquí se rinden a mis plantas para pedirme*  
32. *que me envilezca, para decirme que sea de ellos, y tú me diriges una*  
33. *plegaria pidiéndome que me enmiende, que me ennoblezca, que sea de*  
34. *Dios. Esto me dice que lo que pude ser y lo que soy ¿Por qué me das*

1. *una herida tan mortal? Has desertado los remordimientos que yo*
2. *acallaba con mis triunfos, y me has puesto en tal desesperación que*
3. *quisiera maldecirte; pero veo que aquello sería injusto y a nadie maldigo*
4. *sino a mí misma.*
5. *Eduardo, no vuelvas a escribirme: no temas que me destruya porque*
6. *cuando esto suceda daré una nueva campanada. Todos los caminos*
7. *están obstruidos para mí, excepto el que voy siguiendo ¡oh, si pudiera*
8. *volver a los instantes de nuestra entrevista!... Pero eso es imposible. No*
9. *puedo volver a ser soltera como tú no puedes borrar el carácter del*
10. *sacramento que has recibido.*
11. *Por compasión, no vuelvas a escribirme.*
  
12. *No. 3.- Quito, a 20 de Septiembre de 1841. Rosaura: intentas romper*
13. *conmigo: me pides que te deje en paz; pero en tu corazón no hay paz y*
14. *ésta es la que quiero darte a nombre del Señor.*
15. *A merced de las antorchas que iluminaron tu niñez, sientes aún*
16. *remordimiento y te pesa no poder obrar mejor; creyendo que los*
17. *caminos de la virtud están obstruidos; pero no, hija mía, aún puedes*
18. *volver tu conducta hacia el camino que tu madre te trazara.*
19. *El levantar una pistola, hacer temblar a los imbéciles, resolverse a*
20. *morir luchando, andar sola por los caminos desafiando los peligros,*
21. *muestran en ti la excitación de un valor desesperado, eso no es el valor*
22. *racional, no es el valor del alma grande.*
23. *Los triunfos del verdadero valor son los que se obtienen desechando*
24. *lo halagüeño para no hacer más que lo que es justo. Cuanto has hecho*
25. *hasta aquí, muestra el valor del vaho que se expande al evaporarse.*
26. *Cuando levantase la pistola venciste al cura y al teniente, después*
27. *de haber sido vencida por un ímpetu de furia que no pudiste reprimir,*
28. *es decir, que no pudiste vencer. La verdadera victoria la alcanzarás al*
29. *dejar la bajorina de los placeres frenéticos para seguir los decentes y*
30. *racionales.*
31. *Para llegar a ese triunfo te bastará reflexionar que las fuentes del*
32. *placer no tardarán en agotarse y quedarás las heces que son amargas y*
33. *punzantes: -¿Qué harás entonces, hija mía? Sentir el corazón*



1. *estrangulado por las serpientes del ya estéril arrepentido.*
2. *Mientras más se apuran los placeres, más pronto el alma se debilita:*
3. *en el alma debilitada se van anidando las pasiones bajas, y vienen tras*
4. *éstas el cansancio y el hastío que son la viva imagen de los infiernos.*
5. *Ahora tienes fuerzas todavía y el mejor empleo que puedes darles es el*
6. *de luchar contigo misma.*
7. *A nombre del Padre celestial que adoraban con tu madre, te pido, no*
8. *un sacrificio si no tu descanso, tu sosiego de pocos meses. Retírate de*
9. *la vida escandalosa: vive oculta hasta la próxima cuaresma, en que iré*
10. *yo, invocaré la gracia divina y tengo fe en que serán disipadas las*
11. *tinieblas que hoyo fuscan tu corazón, y sentirán reanimado tu valor.*
12. *Cederás fácilmente a los ruegos que te hace tu antiguo amigo*
13. *cuando medites en la fealdad del libertinaje que fomentas con tu*
14. *hermosura.*
15. *Tus galanes creen engañarte y tú crees también que los engañas, y*
16. *en realidad, ellos como tú sólo se engañan a sí mismos; porque se*
17. *arruinan, se depravan y van perdiendo de hora en hora su excelsa*
18. *calidad de racionales.*
19. *Créeme, hija mía, que los caminos de la virtud están siempre*
20. *abiertos para todos.*
21. *Eduardo.*
  
22. *No. 4.- Eduardo: las desgracias que me anuncias como futuras están ya*
23. *dentro de mí.*
24. *¿Sabes lo que es una feria de esta ciudad? ¡Oh, si hubieras visto*
25. *cuán hermosa y concurrida ha estado en el presente año! ¡Que de*
26. *fisonomías, qué de modas, qué de acentos tan variados!*
27. *Mira lo que he escrito por divertirme y que hoy rompo desesperada.*
28. *<9 de Septiembre. Confieso que tienen muy buen gusto los que pintan o*
29. *escriben cuadros de costumbres: yo también quisiera una pluma y un*
30. *pincel para el cuadro de anoche con su grupo de dos hispídos de*
31. *Cuenca, un tozudo paraguayo (riobambeño), un fraile de todas partes,*
32. *dos crespos de la costa, tres lindos de no sé dónde, un gracioso de*
33. *provincia y un comandante sin domicilio, que formaron mi cortejo. El*

1. gracioso cayó en desgracia de todos porque me hacía reír: al  
2. comandante se le calificó de cobarde porque me hablaba de sus  
3. proezas; al fraile le traté mejor, porque deseaba que sus compañeros le  
4. aborrecieran, y no tardé en conseguir que le dieran su par de  
5. sornavirones los híspidos de Cuenca, aunque no tardaron en arrodillarse  
6. a pedirle la absolución juzgándose excomulgados. A los lindos los traté  
7. como a señoritas y entiendo que quedaron satisfechos. Al tozudo le  
8. costó mucho trabajo afectar zalamería; pero ésta estuvo de sombra de  
9. parte de los provincianos, que reducían sus galanterías a decirme que  
10. eran viles gusanillos de la tierra y que yo era una deidad; eso no divierte.  
11. Los costeños me decían candorosamente: ¡que venga la música, la  
12. diversión, que eso es la que se quiere! Y me parecía bien esa franqueza.

13. Día 10.- Ha habido una competencia entre morlacos y costeños que no  
14. puede comprender, porque reventaba de risa al oír al guirigay que se  
15. formaba al alternarse el acento esdrújulario de los primeros y el  
16. puntiagudo de los segundos.

17. El Señoorító de Cuenca y Señorriíta de la costa hacen un contraste  
18. graciosísimo, pues cada uno alarga tanto más su acento respectivo,  
19. cuanto más insinuante quiere mostrarse.

20. Pero dejemos esas frivolidades de un libro de memorias del que no  
21. van a quedar ni las cenizas. Basta con decirte que en un lado estaba el  
22. portal de los juegos de envite, y en el otro el de los grandes  
23. comerciantes, aquí los revendedores con sus acatamientos, allí algún  
24. dicho gracioso, más acá una fina galantería: música, festines, serenatas,  
25. obsequios; nada me faltaba; se podía creer que había llegado a  
26. satisfacerse la amplitud de mis aspiraciones; pero algo tenía dentro de  
27. mí que me excitaba a llorar.

28. Después la ciudad ha vuelto a su genial silencio, y mi alma se ha  
29. tornado en un arenal desierto, tostado por el sol del arrepentimiento y  
30. removido por los vientos del desengaño; en este vasto arenal la imagen  
31. de lo pasado se levanta como un espectro.

32. Tengo vergüenza de mii misma, me aborrezco de muerte y no sé  
33. cómo he de vengarme. Antes de nueve meses he recorrido un siglo de

1. *perdición. He pulsado mis fuerzas y me siento incapaz de postrarme a*
2. *ser oída en penitencia por los mismos a quienes he repulsado con*
3. *desprecio. Solamente ante ti me arrodillara; pero entonces los sollozos*
4. *no me darían lugar acusarme y no podría menos que encenderme en un*
5. *amor ya imposible, en un amor desesperado.*
6. *He causado muchos daños que no habría conocido sin tus cartas: es*
7. *preciso que el escándalo termine juntamente con la vida ante que tú*
8. *vengas a anonadarme.*
9. *Adiós, Eduardo.*

10. Sin ningún signo de compasión y caminando directamente hacia su
11. objeto, el abogado continuó diciendo:
12. -A estas cartas que dan indicios vehementes de un suicidio se
13. agrega lo que dicen unánimemente los declarantes, a saber, que esta
14. señora, estando con fiebre y con otras enfermedades, convidó para un
15. paseo a unas veinte personas, casi todas de la plebe: comió como
16. desesperada, frutas y manjares que le hicieron daño: apuró licores por
17. primera vez, porque antes aunque era alegre no bebía: y casi ahíta,
18. embriagada y casi delirante por la fiebre, entró a bañarse a las seis de la
19. tarde en el agua helada del Zamora. A las once de la noche el apoplético
20. la mandó a la eternidad.
21. Como esta relación estaba más terrible que la presencia del cadáver,
22. el estudiante salió a buscar un aire más respirable que el de ese cuarto,
23. y se encontró con el espectáculo de los peones que estaban recogiendo
24. en el ataúd trozos de carne humana engangrenada.
25. Allí estaba exangüe y despedazado el corazón que había hecho
26. palpar a tantos corazones. Por la tarde cuatro indígenas pisoneaban
27. una sepultura y los curiales daban por terminado el sumario por no haber
28. lugar a formación de causa. He aquí el fin de la que fue Rosaura.

## 9.2. Target Text

## 1. THE EMANCIPATED

### 2. FIRST PART

3. Nothing is invented, what we are going to refer is strictly historic, in  
4. this present paper we had tried to soften somewhat grotesque in order to  
5. read with less repugnance. We will fast in the narration stopping a little bit  
6. in descriptions, portraits and reflections.

7. In the parish of Malacatos in the Republic of Ecuador, the people  
8. were celebrating everywhere the Feast of the Circumcision, because it  
9. was January 1st of 1841.

10. Only an area of the village was quiet, and it was the garden of a  
11. house whose doors had been locked from the eve. There, a young local  
12. lady was speaking with a young newcomer from the capital of the  
13. Republic. The young man was of medium height, with regular features,  
14. and a bit thoughtful. In the young lady, her height, flexibility, and kindness  
15. boasted like a bamboo on the river shore; her thin, fresh, and delicate  
16. complexion made her similar to the season where the fields grow green  
17. again; her black eyebrows, pupils, and dark brown hair gave her a certain  
18. flair that is own and personal of her; her honest and clear glance; a shape  
19. that showed the lower lip spurning the upper one; and the extrovert profile  
20. of her nose gave to her face an expression of inflexible firmness. There  
21. wasn't a perfect accordance in her features, that's why the combination  
22. was somewhat extraordinary; her clean forehead and her soft cheeks that  
23. blushed with the emotion, they seemed signs of her candor; the chin  
24. perfectly arched transmitted in all her face a certain air of voluptuousness;  
25. a contraction almost inaudible in the space between the eyebrows  
26. showed she had repressed some violent event time ago; the neck slightly  
27. overwhelmed gave her a dubious attitude between the shyness and the  
28. modesty; therefore no physio gnomist could has guessed her moral and  
29. physiological character quite precisely.

30. What did they talk about?, it is easy to guess if we notice that the young  
31. man had studied subjects of secondary education in the nearest city from

1. the parish where we are, and he went to spend his periods of vacation at  
2. young lady's home. We will know more clearly what has been his  
3. dominant thought, when it's known that after completing the course of  
4. arts, has started to do his professional studies in the capital, and had  
5. studied with all his necessary tenacity to receive the tassel, turn back to  
6. the left and go back to that certain place that his classmates wished to  
7. know, because he had described many times in the literary essays that  
8. was forced to write in the class of rhetoric. In one of these papers he has  
9. written:

10. *Tarry ye, sons of the court, in the region of the Panderetas, and the*  
11. *Digesto, among others. I, from the hierarchy of doctor, I will go where the*  
12. *villager is, because there exist the happiness.*

13. *The rivers basins of Malacatos, Uchima, Chamba and Solanda with*  
14. *their beautiful vegetables, and their striking views will embrace the rest of*  
15. *my days.*

16. *There, the meadow are a whimsical dotted of farmsteads, houses*  
17. *made of straw, ingenuity of sugar, banana plantations, plantations of*  
18. *sweet cane, and small hillsides where the cattle pass. All this receives a*  
19. *surprising splendor with the relief of the giant and medium trees that born*  
20. *and raise without artistic system, and with the single symmetry that could*  
21. *give to the nature. The ceiba, avocado, guayabo, orange tree, and lemon*  
22. *tree are the most common products of the banana trees, the sugar-cane*  
23. *plantation, and the fields.*

24. *On the river shore rise, extend and intertwine the bamboos, reeds,*  
25. *laurels, willow, and alder trees. In the hills the arupo trees rise to display*  
26. *the high of their top and their bouquets.*

27. *As the pleasure and the pain in the man's heart, like this they alternate*  
28. *on the borders of those hills, and in the rural area of those villages, the*  
29. *faique with their thorns, and the cherimoya with the freshness of its*  
30. *foliage, the fragrance of their flowers, and the good taste of their fruits.*

31. *The irrigation canal that starts from the dams will moisten the*  
32. *irrigated land, provide water to the plants, go through the fences and go*

1. *over the lands moving and shimmering as a snake diamond.*
2. *Sometimes in the slopes form a heterogeneous society: goats, cows,*
3. *and mares browse the grass that God will create for them, and equally the*
4. *man picks up from the same places, the dictamo, saffron, doradilla,*
5. *canchalagua, and extract the honey and wax that are made by bees.*
6. *Further, the plateaus populated of figs, cedars, faiques and guayacanes,*
7. *serve as pen and fold for the flocks and the farmers would could take a*
8. *nap on it.*
9. *The most famous of their mountains is Auritosinga, whose name has*
10. *traveled around the world, linked to the beautiful crust that was*
11. *discovered there. The countryside and the glades are always animated by*
12. *the antiphon of songbirds and noisy birds. That is the temple where I will*
13. *worship to a Deity.*
  
14. *When he was imposed the duty to write geographical memoirs of his*
15. *province, he spoke barely of everything that wasn't about his preferred*
16. *parish, and when he wrote about this, mentioned even the most*
17. *insignificant details, although these weren't about the topic that had*
18. *imposed at the beginning. In one of the essays he said with reference to*
19. *his people:*
  
20. *From December 24th until mid-January they showed in those fields*
21. *their particular scenes.*
  
22. *In some farmsteads of second order they formed what they call Altar*
23. *by Birth. They are drill more or less grotesque of the portal of Bethlehem.*
24. *The crib of Jesus occupies the crowning place and goes down as an*
25. *amphitheater, the kings, shepherds and children slaughtered by Herod,*
26. *an earthly paradise with gardens and animals, all mixed with actual*
27. *events and even with all this represents different materials, but most*
28. *commonly of wood, some of these figures are of movement and make*
29. *them perform their functions using a simple and ingenious mechanism.*

1. *Each house where rise any of these altars had ready biscuits, cheese,*
2. *chosen fruits, cool drinks, ordinary liquors, and also a guitarist and a*
3. *drummer, to welcome the visitors with food, drinks and a traditional*
4. *dance called fandango.*
5. *When the dancing starts, the sacred family move away as a sign of*
6. *compliance.*
7. *As these altars are separated from each other at least one kilometer,*
8. *the rides are always on horse.*

9. So the descriptions continued which the finicky ones of the criticism  
10. qualified as heavy and ridiculous, without paying attention that the  
11. composer couldn't find something useful or beautiful outside his preferred  
12. place.

13. The young lady instead, with less rules, but with more heart, had  
14. written her memoirs to present one day to the only person who could be  
15. her consolation on the earth, the carefree ones that disregard a lot have  
16. also found those memories, as they refused to apply in the life what her  
17. mother has produced, after having received lessons from an illustrated  
18. religious called Father Mora, who commissioned the Liberator Bolivar for  
19. the foundation of Lancasterian schools. He painted the tender feelings  
20. that this educated mother that knew how to inspire, and after referring the  
21. scenes that had carried out to the death of that good mother, added:

22. *A week after of having buried to my mother, when my eyes were still*  
23. *swollen by the tears, my father picked up all my books, papers, board,*  
24. *pens, vihuela and paintbrushes, he formed a mess with all of this, and*  
25. *went to donate in the convent and came back to tell me: Rosaura, you're*  
26. *already twelve years old, it's necessary that from now you live with the*  
27. *fear of God, it's necessary to straighten your education, although the tree*  
28. *is already twisted by the wrong influences, your mother was very stubborn*  
29. *and with her fantasy has damaged all the plans that I had to make you a*  
30. *good daughter, I want you to educate yourself as women and this*  
31. *education begins today. You will be always in the bedroom, and when*



1. *you hear someone coming, you will immediately pass to the backyard, no*  
2. *more walks and visits to anyone or from anyone. Eduardo won't come*  
3. *back here. What you father tell you, you'll listen to him with your eyes*  
4. *looking at down and obey without answering, but when you be asked.*  
5. *-And may I read anything? I asked him: -Yes, he said, you can read these*  
6. *books - and he gave me <Desiderio and Electo>, that are the father*  
7. *Barcia's sermons and penitential Canons.*

8. Having explained these precedents, the young man knew very well  
9. that Rosaura's father never missed the walks of the New Year, or leave  
10. his daughter locked up when he hung out to have fun, and taking into  
11. account that the roads were filled by rows of men and women who  
12. passed happy visiting the altars, each altar was a station, the courtyards  
13. were filled with horses, mules and donkeys in great numbers, and we can  
14. deduce that the splendid doctor had entered to Rosaura's garden, without  
15. fear that no one might surprise him, and may also suspect that his  
16. sublime actions resulted the reciprocal propose to link his luck forever, in  
17. case that they might overcome the tenacious resistance that the girl's  
18. stubborn father opposed.

19. This is easy to suspect, it was what actually happened, after the first  
20. moments of surprise, fright, exclamations, and monosyllabic, they referred  
21. reciprocally about what happened during his absence. When Eduardo  
22. was speaking about his future plans, his dialogue stopped and won't be  
23. useless to refer:

24. -Eduardo! Rosaura said, I know my father, and I shudder to think  
25. that some of your steps might irritate him, because the result wouldn't be  
26. other than separate us forever.

27. -That the soul separates from the body, Eduardo said, it can be  
28. understood, but two souls who love each other, as I love you might be  
29. separated, no, Rosaura if you think in that way, you don't love me.

30. -Eduardo, I want you to understand me. In my eighteen years of life,  
31. or rather in the night of my eighteen years, it has been only two lights for

1. me: my mother's one that is off, and the one you are illuminating me now,
2. and I'm afraid that it goes away if we commit any imprudence... to my
3. knowledge when the love doesn't light on, the soul is in the darkness ... I
4. mean, I love my mother in heaven, because I cannot love her in another
5. way, it is a love that make me cry, but yours is an alive love that make me
6. wait, dream and shudder ... I speak out of me ... What to do! I finally say
7. everything, my father has an interest that no one meet me, and you less
8. because he fears they discover some secrets ... But, go for now my
9. friend, because it's going to get dark and someone may come.

## 10. SECOND CHAPTER

11. Next day at sunset, Eduardo received a letter from a close friend
12. who knew all his secrets, who told him:

13. *Dear Eduardo: prepare your encourage to hear terrible things: It's*  
14. *necessary that you are strong and read this letter to the end. I assisted to*  
15. *the children' dance as you wanted.*

16. *It's two in the morning and I still listen the singing and the drum. Don*  
17. *Pedro is in the dance and I think he won't see her daughter later. You can*  
18. *take advantage of these precise moments, between the priest and Don*  
19. *Pedro will sacrifice Rosaura, just in case you're not ready.*

20. *Don Pedro has drunk enough as usual, and became the*  
21. *laughingstock among the rogues. In one of the dances they spoke about*  
22. *the coming marriage of the nun (as they called to Rosaura) and I heard*  
23. *these words that froze me all my fibers: -The Cure has given me a good*  
24. *boyfriend for her and I admitted him with my closed eyes, because there*  
25. *is a certain guy who has already come to irritate my life. Tomorrow in the*  
26. *mass of this kid will be the first warning. The day after tomorrow in the*  
27. *mass of the people who work with dishes called paileros will be the*  
28. *second warning. In The Three Wise Men's Day, the nun will be the*  
29. *legitimate wife of Don Anselmo Aguirre, owner of the lands in Quilanga.*

30. *With a mortal anguish, although without giving full credit to what I've*  
31. *just heard, I went to talk with the priest, while he sat on a stool to sip a*

1. *glass of water that has just been served. At the same time Don Pedro*  
2. *came doing mimic contortions to the priest and pointing with his index the*  
3. *two old men who followed him, and said:-Listen my father priest, what*  
4. *those rascals tell me, tell me that I'm wrong to let the warnings, before to*  
5. *ask for the bride's consent, as if my daughter couldn't stop doing what his*  
6. *father tells her.*

7. *The priest settled, he gave us a look at Sultan style: he swallowed a*  
8. *mouthful of water, producing a nasty noise and with affected gravity*  
9. *replied: without a doubt, these men wouldn't know that I'm the one who*  
10. *gave the permission.*

11. *-No sir, we didn't, one replied, lowering the head. If the priest had*  
12. *disposed, is well disposed, one said. - All three left.*

13. *-Sir priest, I said, the matter is serious and if you let me, I would tell*  
14. *you me some reflections.*

15. *-What are those reflections? - He replied without looking at me and*  
16. *with the fixed view in those who began to dance.*

17. *-The first one, is that daughters are not slaves from their parents or*  
18. *priests.*

19. *-And a Lancastrian pascasio like you is going to teach me?*

20. *-Yes, sir, a Lancastrian pascasio, has the right to tell a priest that if we*  
21. *really are Christians, we must be essentially different from those villages,*  
22. *where women are delivered like merchandise to the cravings of an owner,*  
23. *who serves as useful or entertaining, but not as a wife. The Christian*  
24. *must understand about what a wife is according to Christianity, and the*  
25. *daughters of the Mother of God, must be worth more than the animals*  
26. *that are enclosed in a pen to live brutally.*

27. *In response he attacked me quickly with distinctions and objections. I*  
28. *understood that it was useless any argument with a man whom everyone*  
29. *admired and applauded even by the crosses he does while yawning, and*  
30. *I left without saying goodbye.*

31. *I stopped in details in order to you know among what kind of men we*  
32. *are and think in the best plan that helps you.*

1. At six Rosaura received an Eduardo's letter which he gave the news  
2. of the previous one, and continued saying:  
3. *You know very well that your father cannot force you to marry if you*  
4. *don't want. I'll wait for you three years until you're free, or ask for licenses*  
5. *under the terms permitted by the law.*  
6. *I don't know the man who is already engaged with you, but I have*  
7. *the evidence that he doesn't love you, and mine has been created just for*  
8. *love you forever. Now it results that a wall will stand between us, but what*  
9. *kind of wall can resist the power our love? You fight alone by yourself,*  
10. *think that your mother would have blessed our union, and that thought will*  
11. *strengthen your efforts, think that in a few days of an energy and*  
12. *persevering resolution assure the freedom of your entire life.*  
13. *Tell me a word, do some sign to make me understand you need my*  
14. *help. I'll always be in the vicinity of your house: I'll be at your disposal day*  
15. *and night to fight as a warrior if you are in any danger. According to the*  
16. *priest's order, your father will say anything to you until after tomorrow.*  
17. *Since that day I'll be close to you to attend at the slightest indication.*  
18. *I feel my soul expands and my forces double when I think in our*  
19. *love. I bless my last hour, if I could die sacrificing for you.*  
20. *Yours forever. Eduardo.*

21. Two hours later, the barking of some dogs announced that Don  
22. Pedro de Mendoza was coming to the farmhouse. Rosaura ran stupefied  
23. to lie on her bed. As the Don Pedro's physiognomy was expressionless, it  
24. will be enough to present him a quick silhouette. He was a tall and skinny  
25. farmer; snub nose; gray beard that fell down until the middle of his cheek;  
26. brown eyes, a look between stupid and severe; bald forehead; a little  
27. narrow to the temples; kind of reddish and purplish lips. He entered to the  
28. backyard riding a black mule, he got off, and he picked up the front of his  
29. deep red poncho and threw it over his left shoulder. He dismounted and  
30. tied the halter to a pillar, he untied the strip cordovan from his jaw that  
31. held his huge yellow hat, when he was removing the spurs and the ropes,  
32. he saw on the courtyard the footprints of a horse, he observed neatly,

1. made an angry expression and came quickly into the living room, called
2. his daughter, and how she didn't answer, he looked for her everywhere
3. until he found her in the bedroom.
  
4. -So you are in tears? He said. Why are you crying? ... And you still
5. crying and don't respond! Who has come on horse this morning?
6. -A boy.
7. -Nice Answer! A boy! When you throw those words, saying scared "a
8. boy", and you stay there crying, it's because something unmoral has
9. happened here.
10. -Of course not sir, Rosaura said standing up.
11. -Well. Who was the boy and why he has come?
12. -It was Eduardo Ramirez's friend and came to tell me the new that
13. I'm getting married this 6th.
14. -That's why you are crying?
15. -I don't cry, forgive my immaturity if I thought for a while that you had
16. agreed to deliver me forever to a man I've never even met...
17. -You are still a girl and you don't have a good education, you should
18. know that the lordship of this jurisdiction is Biscay and pure Spaniard, and
19. from the time of our ancestors, it has been a custom to have the maids in
20. rooms and agree the marriages by people of advice and experience like
21. the parents of the bride and groom. I married your mother in that way, and
22. to be sincere, if it wasn't like this, I wouldn't have married, because your
23. grandparents (that God have forgiven them and are among saints) made
24. the error that a cursed friar (forgive me his description), who came to this
25. nonsense of normal schools, made the girl read bad books. With that
26. poison she became mouthy, gossiping of the preachers, enemy of burn
27. blessed branches to calm the God's wrath, and friend of books, papers
28. and idle words, so no one wanted to marry her in the city, and of course,
29. because she instead of spinning and cooking, that is what women must
30. do, she liked to ask where was Bolivar, who went to Congress, what said
31. the Gaceta newspaper, and kept as relics those books of Telemaco and I
32. don't know what other extravagant books has given that friar, who I didn't

1. know even his name, ones told him normal father, others mason father  
2. and others master. But let's back to the matter, as no one wanted to  
3. marry the atheistic finicky, they endorsed me telling me she was a pearl.  
4. She made me furious many times with her bad habits, but she's already  
5. died and I've forgiven her everything by God's love. So you see if they  
6. made a teacher like your mother get married without had meet me, a  
7. docile and obedient like you will get married as a person of worth.

8. -You understand? ... You don't answer? ... You know I'm late on my  
9. interests, I need to work for yourself and I cannot spend my entire life  
10. taking care of you.

11. -Sir, in what do I disturb? You couldn't lock me in the monastery of  
12. the city?

13. -I've already thought in that. It doesn't sound bad that you are  
14. among the wives of Jesus Christ, there is the most perfect life, I wish your  
15. mother had always had in her mind litany and the misereres, instead of  
16. those books that by God's mercy are in the priest's power, then she and I  
17. would have been less unhappy. But back to the matter, I thought you  
18. shouldn't go. If you are secular, the nuns wouldn't let me in peace, asking  
19. for the necessary expense for your subsistence, and they would choose  
20. precisely the days you were broke, because that is what the nuns do.  
21. Secular never. To be a nun of black veil, I don't have the thousand pesos  
22. for the donation, because your mother never helped me to work and then  
23. ... but going to another thing, they wouldn't give you the vote for nun of  
24. black veil, because those nuns are very finicky in issues of lineage, and  
25. although I'm so gentleman like many of their parents, they don't stop to  
26. make me some malice, because there were many rumors when I married  
27. your mother, how much better would have been married with a peasant  
28. and hard-working like me! But let's go the matter, the black veil is not  
29. possible, or white veil either, because I don't want you to be maid of  
30. anyone.

31. -According you've just told me, you are not recognized as a

1. nobleman. In that case, could you marry me as plebeian, I mean, with  
2. someone whom my will choose, unless that person was honest, virtuous,  
3. selfless and hard- working? I think I would be so happy like this.

4. -Agreed, let your will be inclined to Don Anselmo Aguirre in order to  
5. be your husband with God's blessing, the priest and mine, and we have  
6. concluded it, because this issue is already irritating me, because I hate  
7. when women chatter, I had enough with your mother.

8. -My will cannot incline to a stranger ...and you my father won't be  
9. able to ...

10. -Able to what? Talk soon, because you've already made me angry,  
11. able to what?

12. -To sacrifice me inhumanly, after having tormented me every day  
13. with offensive words to my mother's memory.

14. -Ungrateful! Do you dare to talk to your father like this? There is a  
15. wise folk saying: you raise crows, and they'll gouge your eyes, this is the  
16. fruit of the discord that your mother sowed in your heart, that's why I  
17. curse her and wish that devil is spinning in the hell. (This scene will seem  
18. barbaric and unlikely to those who hadn't experienced near to that despot  
19. man of the village).

20. -Don't curse my mother ... Oh my Mother! Your daughter bless you.

21. -Perverse people as your mother must be sent curses instead of Our  
22. Fathers and Hail Marys, and the disobedient ones like you must be tied to  
23. a pole and teach them to be good daughters.

24. -May I pray on my knees, my father?

25. -You can do it with humility, but it's useless because I need you to  
26. get married, I have given my word and I will comply even if you die.

27. -I have also given my own word since my childhood and I'll die  
28. before I miss it.

29. -Damn! (The old man shouted trembling his voice) –And then  
30. you told me, daughter of devil! Daughter of your mother! That you wanted  
31. to go to a monastery?

32. -I think that only God is infinitely superior to the person to whom I  
33. have given all my heart, this person is Eduardo, Eduardo just between

1. God and me is permitted to choose my husband, my heart rejects any  
2. other man, and would prefer the death and the torture...  
3. -You prefer death and torment, it's ok. I swear for God our Lord and  
4. the sign of the cross that you'll never repeat that phrase.

5. It's well understood that Don Pedro was one of those types that  
6. characterize the old aristocracy of villages, whose traditional instincts  
7. made them fierce to their inferiors, dishonest with their fellows and  
8. ridiculously humble before any sign of superiority.

9. As his obedience was blind and impulsive to the voice of the greatest  
10. ones, thus he imposed of his part against the smaller ones. Obey the  
11. strong one and manage the weak one was his only rule of conduct and he  
12. always executed brutally. Any respectful observation of someone inferior  
13. was seen as blasphemy and severely punished in moments of bad  
14. humor. The idea of justice was forgotten from all hearts and replaced with  
15. a few maximum created to support the prestige of the priests. <When  
16. God speaks everything must be in silent>; <Priests are a hollow reed  
17. where God conveys his orders to men>; <The priest's voice is the God's  
18. voice >, and others by the same way was the only morality that would  
19. prevail in the interior of the families. These precedents plus the idea that if  
20. Rosaura marry to someone who wasn't a rustic, his father would run the  
21. risk that he should be summoned to render account for the assets of his  
22. diseased wife, the physical effect of his drunkenness produces a  
23. desperate trouble ready to explode and the personal personality of that  
24. ignorant, can explain, without being attributed to madness in the way that  
25. Don Pedro began to accomplish the oath by God our Lord and the sign of  
26. the cross. He saw his daughter take out from her own spite the supreme  
27. resolution of sacrifice, he maliciously acted with a less fine instinct than  
28. the tiger's, a decided woman is equal to the greatest heroes in courage,  
29. strength, improvisation plans and readiness to perform them, and took an  
30. unfair, cruel, stupid attitude, but that resulted effective for his proposed  
31. object.



1. He grabbed a stick of chonta with metal cap, he left breathless and
2. haggard with voice of thunder said to Rosaura: - You're going to see the
3. consequences of your disobedience.
  
4. She calmly presented her head in order to her father kill her with clubs.
5. He passed away rubbing his daughter, went to the backyard and gave
6. sticks against an indigenous servant.
7. -My Lord! Sorry for God! I've done nothing wrong, -said the Indian.
8. -You are a cursed race and you are going to be exterminated. -said
9. the tyrant, going with the stick raising against the Indian's daughter who
10. was a creature of six years.
11. Rosaura went as an arrow and stopped the torture saying:
12. -I don't want there are victims for my fault, I'll be the only victim, you
13. order and I'm ready to obey.
14. -You get married?
15. -I'll get married.
16. -With Don Anselmo?
17. -With Don Anselmo.
18. -In the Three Wise Men's Day?
19. -In the Three Wise Men's Day.
20. -Well, God's peace be in this house.
21. Rosaura went into her room steadily with elevated forehead, her
22. father was following her and then he said:
23. -For you don't have any complain about me in any time, I leave you
24. free to choose the best man and the maid of honor.
25. -Thanks: I choose my father to be my best man, and I would feel in
26. my soul if it wasn't like this, and instead of the freedom to choose the
27. maid of honor, I want another favor.
28. -If it's a nonsense, you may refuse, It's not just to allow me to write a
29. letter ...
30. -If it's for that single man, no...
31. -It was just to tell that person, that as obedient daughter I'll please
32. my father marrying Don Anselmo.

1. -That's ok, I know whom, but I'll read the letter and send it myself
2. with my trusted person.
3. -And if you would kindly write by your own hand, I would sign it.
4. -It's a pleasure! It's a pleasure! I'll write it. Is it for Don Eduardo?
5. -Yes sir. Don Pedro returned to the room saying to himself:
6. -How I worth my energy! And I have got everything in less than two
7. hours, if I have would been soft and generous. What would I am now? To
8. spare the rod is to spoil the child. Now I must be careful in order to that rat
9. doesn't plan something against me. But not, disabuse to that man, it'll be
10. fine. This letter came to me as sweet as honey. I'll do it with contempt,
11. because those lads must be treated like that, but not, courtesy detracts
12. not from bravery.
13. A few minutes later Rosaura was called to sign and she signed
14. without knowing what his father had written. To conclude, she wrote
15. furtively these words: <things have occurred that have enraged me and I
16. have decided to cause a stir. I swear you I won't be of Don Anselmo, go
17. to the city before 6th>.
18. Don Pedro had gone for a minute, then he came back with who was
19. going to carry the letter, at the same time that Rosaura went to paste the
20. wafer.
21. -Stop there, girl, he said –immediately he grasped the note, took
22. out the paper, unfolded and shook suspiciously as if she would has put
23. another sheet of paper. He saw that it was signed, he closed it and gave it
24. to the driver. From that moment at Don Pedro's house they began the
25. preparations for the banquet and wedding feasts.

## 26. **THIRD CHAPTER**

27. The unfortunate Eduardo, upon receiving the letter, it caused him a
28. terrible anxiety and then another more terrible anxiety. The note said:

1. *My sir: As my lord father told me what the Holy Church teaches us,*  
2. *it's important to know, what the parents are for the children, they are such*  
3. *as seconds gods on earth and we have to fulfill their plans with fear of*  
4. *God, I receive as my husband the Mr. Don Anselmo Aguirre, because it*  
5. *will be a holm oak in whose shade I'll live as a good Christian, working for*  
6. *my husband, as the strong woman, and for the children that God will give*  
7. *me, without looking my great sins and only by his infinite mercy, therefore*  
8. *you may take to your heels. God take care of you for many years –*  
9. *signed. – Rosaura Mendoza.*

10. After exhaling lonely exclamations and shed some tears Eduardo  
11. concentrated to meditate on the reality of his situation and the solution he  
12. should take:

13. -She has signed, he thought, what his father forced her to sign. In  
14. that house has happened something serious without doubt. My letter is  
15. maybe in Don Pedro's hands. What if I am the cause of Rosaura's  
16. misfortunes? But I begged her to call me and she tells me, go to the city.  
17. Then she tells me she will cause a stir, this information horrifies me,  
18. would she has solved to say "no" at the door of the Church? That would  
19. cost her three years of torture, that's the time that the law requires to  
20. remain at the mercy of his father ... She swore she won't be for Don  
21. Anselmo, and it seems that my adoration of six years has meant nothing  
22. for her eyes, my abnegation to all charm that are not of her graces, and  
23. my constant suffering during an absence that seemed centuries, the end  
24. of my hopes and my faith, What do the words mean, go to the city?

25. He couldn't deliberate alone, so he brought together his best friends  
26. and talked to them with agonized voice, because among the quantity of  
27. reflections had come to him the idea that Rosaura's plan was nothing less  
28. than commit a suicide. His young friends were very interested in the  
29. destination of both victims, after several analysis and conclusions found  
30. that Rosaura was constantly monitored and nothing could be done until  
31. the day of the ceremony, promising to be alert at the slightest  
32. circumstance that occurs from early morning 6th until the time of  
33. marriage.

## 1. **FOURTH CHAPTER**

2. The morning of January 6th didn't reflect the mourning and grief of  
3. Eduardo's heart. This heart needed a dark sky, a horizon and a terrible  
4. atmosphere, and for his bad luck it was five in the morning and he already  
5. saw clearly the extensive banana plantations polished for the dew, the  
6. groves that seemed to respond with their freshness to the smiles of the  
7. blue sky, squirrels were leaping, variety of birds were singing, whistling  
8. and chirping everywhere, men and women were walking in and out  
9. arduous for the door of sticks of Don Pedro de Mendoza's house,  
10. preparing food and drinks for the wedding.

11. This splendid morning seemed to announce a victory rather than a  
12. sacrifice.

13. A pendulum clock had just done nine strokes when a cavalcade of  
14. six horses headed by Pedro de Mendoza went towards the main village,  
15. carrying in the center of it, a woman whose green veil impeded that her  
16. features were distinguished. This group entered the plaza catching the  
17. public attention and stopped in the courtyard of a house made of tile,  
18. there they helped the young girl of green veil to dismount and she entered  
19. the house and went directly to the powder room.

20. At eleven, the plaza was crowded and divided in different groups. At  
21. the voice of "the bride will come out", these groups came together and all  
22. crowded around the house where the young girl of green veil has come  
23. in.

24. Shortly after there was a uniform movement of admiration, it  
25. presented something like a beatific vision, it was Rosaura with the  
26. wedding garment. On the threshold she raised her veil as if it bothers her,  
27. and was on public exhibition a face that was no longer the shy and  
28. modest virgin that before has been seen rarely and with great difficulty. At  
29. that moment Rosaura showed a strange audacity that is revealed in the  
30. Portraits of Lord Byron. It could tell that her soul was already made of  
31. powder that soon was  
32. going to make a blast.

33. While many spectators expressed their emotions with opinions like:

1. How beautiful! How gorgeous! A young man said to Rosaura in her ear:  
2. we are armed and we come from Eduardo to be under your orders.

3. -Thank you! Rosaura said and walked towards the temple in the  
4. middle of the crowd.

5. In the convent or priest's house, among other men there was a  
6. robust peasant of forty years, of dingy complexion, but with that softness  
7. in his own features from lymphatic. His beard was black and thick; his  
8. profile face approached to the circle rather than the oval, except the  
9. protuberances of his big nose, chin slightly turned up and lips not very  
10. thick, but very red; his brown eyes had the vain attempt to show lively, but  
11. they were dull really; what the most characterized him was a broad and  
12. round forehead of sweaty skin; hyperbolic throat and his clothing. It was  
13. formed by a big green tailcoat; white royal pants; berry tie, that is, the  
14. same color of shoes; big blue vest made of velvet; and black hat not very  
15. dark. His smile was essentially rustic. With that smile and a hoarse, stupid  
16. and sibilant voice, due to the effect of his throat, this poor man said:

17. -Then you believe I'm died of happiness, fools! You don't know I'm  
18. so afraid, it seems they were going to shoot me.

19. -But the bride is beautiful, what else do you want my don Anselmo?  
20. said another.

21. -My father used to tell me that beautiful girls are more fierce and  
22. annoying than the colts of the mountains, that's why I'm so afraid. A  
23. sacristan wearing a rochet came and said aloud: -The bride has been  
24. waiting since eleven.

25. -Let's go, then, May God support you, Don Anselmo! They all said.

26. -Amen -he answered and crossed himself and left. Half an hour later  
27. at the door of the Church, they were standing in line, Don Pedro, Don  
28. Anselmo, Rosaura, an obese matron who was the maid of honor, and a  
29. girl with a basin made of silver that contained thirteen doubloons, a ring  
30. and a thick gold chain.

31. In front, the priest was wore according to the ceremony, with a half  
32. opening book in his hand, he approached to Rosaura, and with nasal  
33. voice and affected gravity said:

1. -Mrs. Rosaura Mendoza, do you accept as your wedded husband to
2. Don Anselmo de Aguirre y Zúñiga standing here?
3. -No, no, no -they said many times to encourage Rosaura, this noise
4. impeded hear what she had answered.
5. -Be quiet! The priest and the lieutenant shouted, then the priest
6. asked again.
7. -Mrs. Rosaura Mendoza, do you accept as your husband to Don
8. Anselmo de Aguirre?
9. Rosaura with firm and sonorous voice answered:
10. -I do, sir. I accept him as my husband.
11. -What is this! Many of them exclaimed and the amazement was
12. reflected in their faces. The priest and Don Pedro exchanged a look that
13. meant: we did it.
14. People were leaving in order to don't see the end of the ceremony.
15. When the parish priest with great satisfaction gave the nuptial blessing,
16. and the wedding party were going to the altar, Rosaura turned her face,
17. down the church foyer and walked decided to the house where she has
18. come out to go to the temple. Seeing this, his father get out, and said
19. startled:
20. -Rosaura! where are you going?
21. -I understand that you are not allowed to take account of what I do,
22. Sir.
23. -How is that?
24. -I had to obey you before the wedding because the law makes me to do it,
25. I'm married, I was emancipated, I'm free woman, now that Don Anselmo
26. goes for his way, because I'll go for mine.
27. -¡Damned laws! Tremble miserable, because I'll curse your mother!
28. -I've already anticipated this threat, but I don't care. God is fair and
29. he is rewarding the virtues of my mother, and he will punish to whom dare
30. to insult her memory. Do whatever you want.
  
31. Don Pedro returned pale and trembling to the temple. A vague rumor
32. was divulged among the attendees of both genders. The groom and the

1. maid of honor were already kneeled on the stair of the presbytery and
2. there they remained like statues, the priest continued his mass with a
3. dissonance that transmitted compassion and disturbed constantly in the
4. ceremonies.
5. At one in the afternoon, the plaza was a confused clamor, the people
6. moved like bees, all exposed their opinions aloud. Suddenly one stood
7. out saying:
8. -¡Guys! The priest and the lieutenant had ordered to bring the bride
9. as prisoner. If they bring her, let's defend her.
10. -Yes, yes, to defend her.
11. -They won't bring her because some guys gave her loaded weapons,
12. and she was very determined.
13. -Guys. They are coming, to defend her.
14. -To the convent, to the convent.
15. Rosaura arrived in her sorrel to the convent foyer preceded by four
16. men on horses and followed by the crowd. She was charming; she has
17. taken a deep red cape on her white wedding dress; her thick hair in two
18. parts floated over the cape; her jipijapa hat held by two white ribbons set
19. perfectly in her face embodied by the heat, and animated by the emotion.
20. -Come in -a voice shouted.
21. -Come here those who want to talk to me -Rosaura said.
22. -Come in, the priest and the lieutenant order.
23. -Come here I said, and if you delay, I'll leave.
24. -Come here, yeah, come here -the crowd also yelled.
25. An old man with red poncho and ironed neck, went out boasting the
26. tassels of his cane, he said in a voice with terrible pretensions:
27. -Don't you know that a married woman has to follow her husband by
28. law?
29. -When my husband wants me to follow him, he might go in front of
30. me.
31. -Do you want become miserable causing sadness to your father?
32. -Will my father regret for having me sacrificed just for obey him?
33. -This girl is very insolent, said the priest. It's necessary, sir, that you

1. send her into the jail to pray for some days to cease her arrogance.
2. Rosaura prepared her weapon with two shots and said in a voice of
3. Amazon:
4. -Priest, here there are two bullets that will go fast to the marrow to
5. whom dare to insult me, I want to discover what a determined woman like
6. me can do to confront everything. One more word and the brains of my
7. persecutors will fly, I wanted to forgive you in my mother's name, but I
8. see you are determined to vent my vengeance over you, is that what you
9. want? Well, send me to the jail.
10. The priest and the politic lieutenant went back frightened and Rosaura
11. left and no one dared to stop her.
12. The convent party was talking against the bad books, against the
13. education of everyday, against the religious founder of the Lancasterian
14. schools and concluded that the village was excommunicated for not
15. having closed the mouth of that girl who had dared to threaten with a
16. weapon to the good shepherd, and the judge of the parish. The village
17. took the matter dividing in tough sides: some of them saw Rosaura as
18. heroine and applauded enthusiastically the lucidity of her plan, grace and
19. skills which she has just done it. Others simply tried to understand saying
20. that her life was divided into two sections: one was the education under
21. the inspiration of a civilized mother, and another under the action of a
22. father who had no idea what happens in the soul of a young girl, whom
23. the noble sentiments have born, the instinct of delicacy has polished, the
24. conscience of the human dignity has awakened, and a love without
25. imperfections has presented the prospect of a modest happiness.
26. According to these, the proof had been too violent, more than the weak
27. forces of a virgin and she could not unless give up.
  
28. The biggest side was of the traditionalists and supporters of strong
29. decisions, they said like Rosaura's father, that the man has been created
30. for the glory of God and the woman for glory and comfort of the man, and
31. therefore one should be educated under the fear of God and the other
32. under the fear of man obeying blindly to the father and then her husband,



1. and the Rosaura's crime should be punished for vengeance of the society
2. and as an alive example for all daughters. They always finished for having
3. regretted the good times of the King and having cursed the American
4. Independence and the name of Bolivar.

## 5. **SECOND PART**

### 6. **FIFTH CHAPTER**

7. At north of the city of Loja, in the confluence of the Rivers Malacatos  
8. and Zamora there is the temple and the main village of the five partialities  
9. of natives that form the parish of San Juan del Valle.

10. On June 24th, as the day of the Santo Patrón, celebrated there a  
11. festival where the Indians always suffered the worst part, because their  
12. tastes were reduced to work for the white people from the city to have fun.

13. There was solemn mass, procession, cockfights, and after that, the  
14. taurine passion of our race was satisfied. The branches in the sites and  
15. rustic platforms around the plaza were prepared in advance, people  
16. eagerly awaited the time of the spectacle of cocks that consisted in: raise  
17. a type of gallows in the plaza, the top of one of the sticks hung a cord that  
18. goes through a pulley which was at the top of another stick and  
19. lengthened to be handled as an acrobat swing, in the middle of the sticks  
20. there was an alive cock tied weakly from its legs to the cord at a height  
21. that hardly could be reached by a horseman. The knights who entered in  
22. the contest, were placed in a distance of twenty meters from the gallows  
23. or the swing, where the cock ups and downs shaking or loosening the  
24. cord that was next to the pulley. Given the signal, the knights started one  
25. by one, and when they passed below the cock, tried to pull up the mild  
26. ties that were bound to the cord; the one who reached it, started to beat  
27. with the cock to whom he caught until that someone can take him the  
28. miserable animal away without tricks or end with this animal shattered by  
29. the blows that with its body was vented on the back, head or ribs of the  
30. riders. Three cocks must be the victims of this brutality before that the first

1. bull go out to replace a local brutality with another brutality more classic  
2. and opulent.

3. On June, 1841, the celebration and procession had ended at one  
4. thirty in the afternoon. At two, the loges were crowded, and the gaze fixed  
5. on the knights of the contest, some of them seemed anguished and  
6. others pretended with jokes or tasteless songs the shame they suffered  
7. for having passed under the gallows without pull the cock out, because  
8. among the social frivolities figure the skill of pull out cocks in the day of  
9. San Juan, is a matter of grave import, especially if there are women  
10. looking at the show. After having passed under the gallows all the knights,  
11. no one had the honor of beat with the cock to their fellows, and deserve  
12. therefore the applause of the beautiful women, the cockfight started  
13. again, when a contestant among them left the audience astonish.

14. In an elegant white horse, she entered fresh and embodied with a  
15. long blue dress and a straw hat, the same Amazon who six months earlier  
16. had left another valley intimidating to her tyrants.

17. Her presence in this plaza produced an animated surprise, but the  
18. general emotion raised of level, when they saw this unknown beauty  
19. starts the game, passes under the gallows, catches a cock, and doesn't  
20. beat it against the knights that were presenting their backs to receive the  
21. joy of a blow from her hands, but rather she gave it to an old and tattered  
22. Indian saying:

23. -She has been the owner of the animal, and they have taken it away  
24. by force, according to the sorrow which she was contemplating.

25. -You're right, my lady, may God return it to you. -the Indian said.

26. Another cock was set and Rosaura easily won for second time, because  
27. the Indians who had the cord, seduced by the beauty and thank for the  
28. act of mercy of this Amazon, they loosened it so the cock was very  
29. accessible for her.

30. -I claim the custom - a rude boy said and took the cock away from her  
31. hands causing a mild injury with the spur and ripping part of her dress.

32. The Indians with their fine instinct know whom favors them, and  
33. defend her with savage tenacity, they ran on foot behind the horseman

1. who had hurt their benefactor, caught him and took his reins, but they
2. received blows with the reins and the cock from the rider and from who
3. defended him, until the young woman arrived and told her avengers in
4. Quechua language:
5. -My friends! Do you think that these drops of blood deserve to be
6. avenged? No, my people, this is a miserable man like you and me, he has
7. complained the custom, and the problem is the custom that comes from
8. long time ago.
9. -He has disrespected you and we have to punish him -a chief said.
10. -He doesn't know what is worthy of respect, for him only the custom is
11. respectable, and as a good ignorant has accomplished with his duty.
12. -We must teach him to respect the ladies as we respect them.
13. -Our voice is very weak to teach, my friends, and our situation is very
14. sad to learn. Let him alone, whom the costume has made him ignorant
15. and the ignorance made him rude.
16. -Spare the rod and spoil the child.
17. -Oh my God! Don't repeat that phrase.
18. The Indians left, the young woman was taken to the convent, her
19. wound was bandaged and they made her protagonist of a noisy revelry.
20. Among the religious people circulated rumors that a foreign heretic had
21. presented at the valley as art of Satan and has done evil things.
  
22. After the festivity, she has been seen walking alone in her sorrel
23. around the city. On certain days of the week she went to the heights of
24. San Cayetano and stayed there a long time looking at the purple and
25. yellow carpet that formed the *Calendula arvensis* (it's a type of flower) .
26. They ensure that there she sang the Colombian song *La Pola* and some
27. songs of a style called "yaraví", accompanied by the singing of sparrows,
28. suites, scarlet macaws (it's a type of parrot) and others, when she
29. returned to the village, she went down on the bank of the river Zamora,
30. rinsed her eyes with a handkerchief and bathed her face with that cool
31. and clear water.
32. She lived in a small house on the street San Agustín that was the

1. most picturesque of the village, there was in a few meters the big  
2. irrigation canal where the mill of the Dominicos passed beating. The door  
3. was always opened showing permanently the small plantation of  
4. asparagus, roses, jasmine and carnation between figs, peaches and  
5. tomatoes that made the yard a forest and a garden.

6. When the Amazon entered, a servant came out to take over the  
7. horse, another was in the kitchen, and only these two were her servants.  
8. She climbed a stair of wood, went to her private room and changed her  
9. clothing of riding to wear ordinary clothes, she rested for an hour or two  
10. swinging in a hammock and reading any book, she had also those  
11. moments of writing. Later she got better her dress and hairstyle and went  
12. to the living room, it was spacious but a bit destroyed, and because it  
13. used to be a billiard room so the word billiard was accepted  
14. conventionally and maliciously that debased the lady's name and made  
15. her shed secret tears of bitterness that tried to drown in the pleasures.

16. Regarding her private life, although certainly the woman has thrown  
17. some misfortunes to the current of adventures, she had no private life,  
18. because even the smallest incidents of her home were criticized by  
19. everyone with additions and comments.

## 20. SIXTH CHAPTER

21. The secret of atmospheric storms are discovered and explained until  
22. a certain point because the laws of the matter have been always  
23. invariable, but there are other mysterious storms with instincts and  
24. decisions that if they explode, we cannot know what will be the limit of  
25. their ravages, this storm is the heart of a beautiful woman, of generous  
26. and noble feelings whom the desperation placed her in the wrong path,  
27. she will continue the straight path to the abyss, because she bases her  
28. pride in never go back and return to the society taunt by taunt, contempt  
29. by contempt, injustice by injustice and victim by victim, but with more or

1. less decency, according to the level of education she has reached, even
2. the vice has the dignity in the educated souls.
3. The ropes that her father tied Rosaura to the stupid captivity, were
4. squeezed until they break. The bad minister of the altar tied her to the
5. marriage bond that also broke for being unfair and shattered. A minister of
6. the justice tried to punish on the victim the crimes of the prosecutors and
7. she had to hate the judges of her village.
8. Between the corruption that tyrannize and the corruption that flatters
9. is not rare the decision of an inexperienced creature and ardent soul like
10. Rosaura. Despots and fanatics are the ones who push the society to the
11. region of licentiousness.
12. This is what should be said instead of discovering feasts, orgies and
13. excesses that were falling under the jurisdiction of darkness in Rosaura's
14. house. It is enough to know that in early September, destined to the Feria
15. del Cisne, this miserable woman was seen in the gambling dens,
16. receiving flatteries even from drunk men at the makeshift bars.
17. After these days of great festivities, Rosaura's house was always
18. locked and quiet at nights. Any substantial move has occurred.

## 19. SEVENTH CHAPTER

20. In one of the first days of October, after the festival, the students come
21. back lazily to their scary responsibilities at school, one of the students of
22. Optics and Acoustics, received from his professor who was a doctor, a
23. surgical case and the order to follow him to do the practical study of
24. organs of speech, hearing and sight, the house where they went was
25. located a few meters from the school.
26. They entered to the room and saw a group of men and women, some
27. of them have turned pale, and the spectators in general seemed touched,
28. but never miss any old woman saying through her teeth: punishment of
29. God! Or any lad who say quietly his malicious jokes, well, there are crows

1. that are always ominous and shameless that seem have born to be
2. always crappy.

3. Time later, the mayor, scribe, four workmen and a guard of the  
4. department of disabled people entered the room. The commander of this  
5. department ordered to clear the room, when the spectators left the place,  
6. they could see on the ground, on an old blanket and with a light at the  
7. head, a body of a woman, her face still kept the grace of her features, but  
8. it was dark, the two parts of her thick hair were disheveled and dull, if the  
9. horrific emanation of the death wouldn't impede, it would seem that her  
10. chin, throat, breast and naked arms of that woman still kept her  
11. posthumous beauty.

12. Rosaura would suffer the autopsy after death. The four workmen,  
13. without emotion of any type, lifted the corpse, took it out of the room,  
14. placed her on a row of bricks in the middle of the yard and naked her until  
15. the waist.

16. The doctor opened his case, prepared the tools, returned the rest to  
17. the student who was next to him and started the operation. When he saw  
18. the blades cutting cruelly and discover the nasty facts hidden in the  
19. Rosaura's chest, who was a beauty in the past, a cold sweat passed in  
20. the student's forehead, he couldn't continue watching the sarcastic  
21. desecration of the body of a woman, because until that time he had  
22. believed obscure and vaguely that the physiological constitution of this  
23. genre should be during the life, a mystery incognito, radiant of grace and  
24. fascination, but in death, these secrets that are divine for the young souls,  
25. couldn't bury into the tomb, before that her funeral cries touch the bells,  
26. the torches were lightened around the coffin, intoned sacred songs and  
27. accompanied with tears and sobs which goes in funeral procession to say  
28. goodbye forever. He looked away from this show that was killing all his  
29. illusions and he left dominated by a hard disappointment of the human  
30. lineage, if the impression of coward he seemed to be or the imperious  
31. voice of his professor was part to stop witnessing many miseries, but he  
32. wasn't allowed to go to his school because the guard was behind him,  
33. then the student said to himself: <Did she must have had many enemies

1. and many secrets which the knife has just shown me as nasty and  
2. despicable? If the woman that is the beauty, has just expelled me with her  
3. disgusting deformity, indeed the guard who is the force, I think is more  
4. deformed than the corpse>.

5. In that day the student could confirm by his own experience the  
6. profound teaching that the maxim of Pascal saying: <It's too risky to  
7. manifest the man when he assimilates to the animals, without making  
8. obvious his greatness. What is more, make him see his greatness without  
9. his baseness, and even more let him ignore both things>.

10. Being an order of the guard that anyone enter or come out until the  
11. long operation of the autopsy finish, the student had to enter to the room  
12. where the deceased was found, because it was the only asylum left.

13. There were the blanket and the funeral torch, and next to this, a  
14. merchant and a lawyer from Cuenca were talking about the injustice  
15. elaborated against the peasant the death of the woman, to prove it, he  
16. had related the history we have already referred, and read immediately  
17. the letters and drafts they have found in the sewing of the deceased,  
18. these documents were to be presented, in case that they declare there  
19. exist a cause of crime, they said like this:

20. # 1. Quito, September 10th, 1841.

21. *Rosaura, my old friend:*

22. *If there was a time when I talked to you in language of secular love,*  
23. *other time has survived which the things have changed and it's necessary*  
24. *to change the words.*

25. *When you said the fatal "yes" in the temple of our village, I decided to*  
26. *receive the sacrament of priestly ordination.*

27. *The immature love that you inspired me, has stimulated me to*  
28. *conduct my education and my behavior by the right path, then took me to*  
29. *the altar of the Father who sends us to forgive, and I have forgiven*  
30. *everything.*

31. *Today your old friend has found out that you had the misfortune to enter*  
32. *to the group of the lost sheep, and from here I started to say prayers for*

1. *you to return to the fold.*

2. *You think that you are taking revenge from those who have oppressed*

3. *you. Miserable! Look what you are doing.*

4. *Think that you haven't received any malice from those innocent young*

5. *girls who can pervert with your example, and that manner of reparation*

6. *that you have adopted as solution, the pain doesn't affect the authors of*

7. *wrong who have been our ancestors, but affects directly to new*

8. *generations that haven't had the desire or opportunity to offend us.*

9. *There was a time when finally the crime of a father imposed to the*

10. *children and other descendants the penalty as disgrace and the loss of all*

11. *goods. Is it fair and logical? No, that's awful, you would answer, well that*

12. *and much more is what we do when a blind spite caused in us the*

13. *revenge against a society that we think is corrupt or criminal.*

14. *If your father, the priest, the judge and the majority of the peasants*

15. *have pushed you violently to the abyss, it was because they have been*

16. *also pushed from previous forces that have been unable to resist. A*

17. *deplorable ignorance rather than criminal had given the first impulse to*

18. *social defects which you are a victim, you have decided the vice to*

19. *corrupt more the society, laugh at this, underestimate with your*

20. *knowledge and revenge in that way, it means that you have acceded to*

21. *the same impulse that drove your ancestors, then you must be in your*

22. *own eyes, so odious as a bad priest, a bad judge and a bad society,*

23. *something else, the bad father, bad priest, bad judge and bad society*

24. *have proceeded for ignorance and stupidity, and this is rather pathetic*

25. *than punishable, you received the gifts of a clear intelligence, a good*

26. *education, under the maternal inspirations and pure and true love that*

27. *gave beginning and consistency to generous feelings. With these*

28. *elements form strong souls, and the strong souls is an unforgivable crime*

29. *when fall down in the same miseries that form the sad legacy of fools.*

30. *What you do is also against yourself, you are destroying your*

31. *reputation and your beauty. You, don't think that you have fun as hard as*

32. *you try, because you never forget the memory of what was the innocence.*

33. *Rosaura! My old love was selfish, I wanted you to be mine, and I wanted*



1. *my happiness, now I want yours, or that your misfortune be less severe.*
2. *Go back to the village, think, reflect and there you will hear the voice of*
3. *God in the reminiscence of your mother's advice. –Eduardo*

4. A draft with the Rosaura's handwriting said:

5. # 2. Eduardo. - *I was enjoying my success and you make me*  
6. *ashamed. You're the only person whom I feel the necessity to justify me,*  
7. *but without hiding that your words are new tyrannies that follow me in the*  
8. *field where has led me to the misfortune. If my mother hadn't inspired me*  
9. *the religion and you hadn't made me feel the sublime of pure love, I would*  
10. *count with my prosecutors and my protectors, with the uncontrollable*  
11. *ignorance and the remorse wouldn't drill my conscience.*

12. *My benefactors have caused me more harm than my tyrants, for them*  
13. *the hate is enough, to destroy the work of others I need dizziness, daze,*  
14. *and stunned noisy. Give me the pleasure to keep the silence or I'll cry for*  
15. *you. I cannot live without emotions, emotions are a dream and I don't*  
16. *want that anyone wake me up.*

17. *You know some things about my early education, but not everything.*  
18. *My mother taught me to know God, carrying me to the hills of our fields*  
19. *and telling me with sweet tone: <Look at the beauty of these fields, listen*  
20. *to the singing of the birds, look at the condor disappearing in the clouds,*  
21. *put your eyes on the blue sky, and look at the blazing sun. Do you know*  
22. *who made all of this and put us here because he loves us? -This is*  
23. *enormous and nice, I answered her, let's bet that was one of those kings*  
24. *that my father mentions removing his hat. No, daughter, those kings were*  
25. *men as everyone, the one who made this, was an spirit that we cannot*  
26. *seen, but he loves you as anyone can love you, because he is so noble*  
27. *that you wouldn't understand his goodness, but when you are bigger. He*  
28. *is a friend of poor people, the children and everyone who has a good*  
29. *heart, he gets mad with the arrogant people, and those who hurt their*  
30. *fellows>. In this way my mother's ideas were penetrated in my childhood*  
31. *intelligence. I learned to worship God because he was the Father,*  
32. *because he was good and has done great and beautiful things.*

1. *My father instead of make me love the holy things, he imposed the job*  
2. *of praying like twenty Our Fathers and Hail Marys every night, so that*  
3. *long task and the hardness which I've been forced to obey made me feel*  
4. *fear to the devotion.*

5. *I have believed in the error that there were two religions: the first one*  
6. *pure, friendly and divine that my mother inspired me, and another odious*  
7. *and heavy that my father made me practice without inspire me or teach*  
8. *me great things. When I saw the priest from our village send the Indians*  
9. *to be flogged and sent to the prison those widows who couldn't pay the*  
10. *funeral fees of their deceased husbands, I said without hesitation the*  
11. *priest's religion is not my mother's religion, and that happened day per*  
12. *day until the point I have arrived.*

13. *You have written to me in a language that makes me feel really bad, it*  
14. *makes me feel something like my mother's religion, but it's already too*  
15. *late. I have seen the long cassocks and bangs, and I have had the fancy*  
16. *to excite the gallants of the holy orders, and then reject them with*  
17. *contempt. They have avenged humiliating me in public with rude words,*  
18. *without the most minimum intention of kneel behind me and ask for my*  
19. *absolution. I believed that I was superior to whom prostrated in front of*  
20. *me, but when you tell me that you kneel, I feel humiliated and confused,*  
21. *here they get down on my knees asking me to debase in order to sleep*  
22. *with them, and you dedicate me a prayer asking me to amend, to*  
23. *ennoble, to belong to God. This tells me what I could be and what I am.*  
24. *Why do you give me this wound very mortal? You have deserted the*  
25. *remorse that I have hidden with my victories, and you put me in such*  
26. *desperation that I would curse you, but I see that would be unfair and I*  
27. *don't curse anyone but myself.*

28. *Eduardo, don't ever write me back, don't fear it destroys me because*  
29. *when this happens, I'll cause a stir again. All the roads are blocked for*  
30. *me, except the one I'm following. Oh, if I could back to the moment of our*  
31. *interview! ... But it's impossible. I cannot be single again as you cannot*  
32. *delete the character of the sacrament you have received.*

33. *Out of compassion, don't ever write me back.*

1. No. 3. Quito on September 20th, 1841. Rosaura: you try to break me up,  
2. ask me to leave you alone, but there isn't peace in your heart and this is  
3. what I want to give you in the name of God.

4. At the mercy of the torches that lit up your childhood, you still feel  
5. remorse, and it hurts not being able to act better, believing that the paths  
6. of virtue are blocked, but not, my daughter, you can still turn your conduct  
7. toward the path that your mother planned for you.

8. Raise a weapon, make the fools tremble, abstain to die fighting,  
9. walking alone along the paths defying the dangers, show in you the  
10. excitement of a desperate value, that's not the rational value, is not the  
11. value of the great soul.

12. The victories of the real value are obtained by discarding the flattering  
13. actions, and do nothing more than the correct. What you have done until  
14. here shows the value of condensation that expands to evaporate.

15. When you lift the weapon you defeated the priest and the lieutenant, after  
16. being defeated by an impulse of rage that couldn't be controlled, then,  
17. you couldn't defeat. You will reach the real victory when you leave the dirt  
18. of frenetic pleasures to follow the decent and rational paths.

19. To reach this victory, it's enough reflect that the sources of pleasure  
20. will end soon, and the dregs that are bitter and sharp will stay there, what  
21. shall you do then, my daughter? Feel the heart strangled by snakes of the  
22. sterile repentant.

23. While the pleasures are faster, the soul weaken sooner, in the wicked  
24. soul the low passions make their home, and after this come the tiredness  
25. and boredom that are the alive image of the hell. Now you still have the  
26. strength and the best job you can give them is to fight with yourself.

27. In the name of the Heavenly Father who loved your mother, I ask you,  
28. not a sacrifice, but your rest, your tranquility for some months. Leave that  
29. scandalous life, live hidden until the next Lent, when I go, I'll invoke the  
30. divine grace and, I have faith that will remove the darkness that obfuscate  
31. your heart today, and your courage will revive. When you meditate about  
32. the gross of the licentiousness that you provoke with your beauty.  
33. You will accept easily the prayers that your old friend makes for you.

1. *Your gallants think they involve you, and you think that you also involve*
2. *them, but the reality is that, they and you involve yourselves, because you*
3. *destroy, and deprave yourselves and you are losing hour by hour your*
4. *eminent quality of rational.*
5. *Believe me, my daughter, that the paths of virtue are always opened for*
6. *everyone.*
7. *Eduardo.*

8. *# 4. Eduardo: the misfortunes you mention are already inside of me.*
9. *You know how is a festival in this city? Oh, if you had seen how*
10. *beautiful and busy has been this year! About physiognomies, events, and*
11. *accents very varied!*

12. *Look what I have written to have fun and today I speak desperate.*
13. *<September 9th. I confess that those who paint or draw pictures of*
14. *customs have a very good taste, I would like also a pen and a brush for*
15. *the picture last night with the group of two strong men from Cuenca, a*
16. *stubborn Paraguayan from Riobamba, a friar from everywhere, two curly*
17. *men from the coast, three cute guys from I do not know where, a funny*
18. *guy from the province and a homeless commander who formed my*
19. *courtship. The funny guy was a misfortune for all of them, because he*
20. *made me laugh, the commander was kind of coward, because he talked*
21. *about all his feats, I treated the friar better, because he wanted his*
22. *colleagues abhorred him, and I didn't take much time for the two strong*
23. *men from Cuenca gave him his pair of slaps, though they quickly kneel to*
24. *ask for absolution judging excommunicated. I treated the cute guys as*
25. *ladies, and I understand they were satisfied. For the stubborn man was*
26. *harder to cause flattery, but he was as shadow next to the guys from the*
27. *provinces, who reduced their compliments to tell me they were vile worms*
28. *of the ground, and that I was a deity, that's not fun. The guys from the*
29. *coast told me simply: Play the music, let's have some fun, that's what we*
30. *want! And I thought their frankness was ok.*

31. *Day 10. There has been a contest between people of morlaco accent*

1. *and coastal accent that I couldn't understand, why they started to laugh*  
2. *when they heard the hubbub that formed the accent alternating the stress*  
3. *in the first and second syllable.*

4. *The young gentleeman from Cuenca and young wooman from the*  
5. *Coast make a funny contrast, well each one lengthen a little bit more their*  
6. *corresponding accent, to show more insinuation.*

7. *But let's stop those frivolities of a book of memories which will*  
8. *disappear even the ashes. It's enough to tell you that in one side was the*  
9. *place of gambling game, and in the other side the big traders, here the*  
10. *resellers with their compliances, it was a funny saying, forward there was*  
11. *an elegant exhibition: music, feasts, serenades, gifts, nothing was*  
12. *missing.*

13. *It could believe that I had achieved to satisfy the space of my*  
14. *aspirations, but something inside of me provoked me to cry.*

15. *After the city has recovered its great calm, and my soul has turned*  
16. *into a sandy desert, burnt by the remorse, and removed by the winds of*  
17. *the disappointment, in this huge sandy desert, the image from the past*  
18. *rises like a specter.*

19. *I'm ashamed of myself, I detest myself of death, and I don't know how*  
20. *to avenge. During these nine months I have lived a century of perdition.*  
21. *I have pressed my strength, and I feel unable to prostrate me to be heard*  
22. *in penance from whom I have rejected with contempt. I only kneel before*  
23. *you, but then my tears wouldn't let me to accuse, and I couldn't light in an*  
24. *impossible and desperate love.*

25. *I have caused a lot of damage that I wouldn't have known without*  
26. *your letters, it's necessary that this scandal ends precisely with the life*  
27. *before you come here to stun me.*  
28. *Goodbye, Edward.*

29. *Without any sign of compassion, and going directly toward his object,*  
30. *the lawyer continued saying:*

31. *-These letters are a vehement evidence of a suicide, and the*  
32. *respondents add unanimously, after to know, that this lady being with*

1. fever and other diseases, invited for a walk about twenty people, almost
2. all from the village, she ate desperate, fruits and delicacies that hurt her,
3. she drank alcohol for first time, because although she was glad she never
4. drank, and being almost satiated, drunk and delirious due to the fever, at
5. six of the afternoon she swam in the freeze water of the Zamora River. At
6. eleven at night the apoplectic sent her to the eternity.

7. As this relationship was more terrible than the presence of the corpse,
8. the student went out looking for a more breathable air than of that room,
9. and found the spectacle of the workmen who were gathering in a coffin
10. pieces of infectious human flesh.

11. There was bloodless and in pieces the heart that has done beat to
12. many hearts. In the afternoon four Indians stepped on a grave, and the
13. officers terminated the summary because there wasn't place for a case.
14. Here ends the story of who was Rosaura.

### 9.3. Clasification

TECHNIQUE	PAGE/ LINES	ST	PAGE/ LINES	TT
Borrowing	2/12-13-14	Las hoyas de los ríos <u>Malacatus, Uchima, Chamba y Solanda</u> con sus preciosidades vegetales y sus vistas pintorescas acogerán el resto de mis días.	2/13-14-15	The rivers basins of <u>Malacatos, Uchima, Chamba and Solanda</u> with their beautiful vegetables, and their striking views will embrace the rest of my days.
Borrowing	3/31, 4/1-2	...tiene preparado bizcotelas, queso, frutas escogidas, bebidas frescas, licores ordinarios y también un guitarrista y un tamborilero, para obsequiar a los visitantes con comida, bebida y bailecillos <u>fandangos</u> .	4/1-2-3-4	...has ready biscuits, cheese, chosen fruits, cool drinks, ordinary liquors, and also a guitarist and a drummer, to welcome the visitors with food, drinks and a traditional dance called <u>fandango</u> .
Borrowing	19/19-20-21	...su sombrero de <u>jipijapa</u> sostenido por dos cintas blancas sentaba perfectamente en ese rostro encarnado por el calor y animado por la emoción.	19/18-19	...her little <u>jipijapa</u> hat held by two white ribbons set perfectly in her face embodied by the heat, and animated by the emotion.



Borrowing	34/18-19	...entró a bañarse a las seis de la tarde en el agua helada del <u>Zamora</u> .	34/4-5-6	...at six of the afternoon she swam in the freeze water of the <u>Zamora river</u> .
Borrowing	2/8-9	La más célebre de sus cordilleras es <u>Auritosinga</u> , cuyo nombre ha viajado alrededor del mundo.	3/9-10	The most famous of their mountains is <u>Auritosinga</u> , whose name has traveled around the world.
Transposition	1/22-23	<u>la limpieza de su frente y la morbidez de sus mejillas</u> que se encendían con la emoción.	1/22-23	<u>her clean forehead, and her soft cheeks</u> that blushed with the emotion.
Transposition	1/31-32-33	<u>se puede adivinar fácilmente</u> si se atiende a que el joven había estudiado las materias de enseñanza secundaria en la ciudad más cercana a la parroquia.	1/30-31, 2/1	<u>it is easy to guess</u> if we notice that the young man had studied subjects of secondary education in the nearest city from the parish.

Modulation in abstract to concrete	1/3-4-5	Nada inventamos: lo que vamos a referir es estrictamente histórico: <u>en las copias al natural</u> hemos procurado suavizar algún tanto lo grotesco para que se lea con menor repugnancia.	1/3-4-5	Nothing is invented, what we are going to refer is strictly historic: <u>in this present paper</u> we had tried to soften somewhat grotesque in order to read with less repugnance.
Modulation in change of symbol	3/31, 4/1-2	<i>...tiene preparado bizcotelas, queso, frutas escogidas, bebidas frescas, licores ordinarios y también un guitarrista y un tamborilero, <u>para obsequiar a los visitantes con comida, bebida y bailecillos fandangos.</u></i>	4/1-2-3-4	<i>...has ready biscuits, cheese, chosen fruits, cool drinks, ordinary liquors, and also a guitarist and a drummer, <u>to welcome the visitors with food, drinks and a traditional dance called fandango.</u></i>
Modulation change of symbol	9/9-10-11	-¡Linda respuesta! ¡Un muchacho! Cuando sueltas esas palabras, diciendo con miedo un muchacho, y te quedas allí llorando, es porque <u>ha habido alguna picardía.</u>	9/7-8-9	-Nice Answer! A boy! When you throw those words, saying scared “a boy”, and you stay there crying, it’s because <u>something unmoral has happened here.</u>
Modulation abstract to concrete	11/34, 12/1	-¡Demonios! (gritó el viejo temblándole la voz) -Y así me decías, <u>¡so víbora endemoniada!</u> ¡Hija de tu madre!	11/29-30	-Damn! (The old man shouted trembling his voice) –And then you told me, <u>daughter of devil!</u> daughter of your mother!

Modulation abstract to concrete	14/6-7-8	-Y si tuviera usted a bien <u>escribirla de su puño</u> , yo la firmaría. -¡Que me place! ¡Que me place! Voy a escribirla. ¿No es para don Eduardo? -Sí, señor.	14/3-4-5	-And if you would kindly <u>write by your own hand</u> , I would sign it. - <u>It's a pleasure! It's a pleasure!</u> I'll write it. Is it for Don Eduardo? -Yes sir.
Modulation in change of symbol	17/20-21	-Ustedes creerán pues <u>que estoy muerto de gusto</u> ¡tontos! No saben que tengo un miedo tan fiero: me parece que me fueran a fusilar.	17/17-18	-Then you believe <u>I'm died of happiness</u> , fools! You don't know I'm so afraid, It seems they were going to shoot me.
Modulation abstract to concrete	22/10-11-12	...un asunto de gravísima importancia, especialmente si las <u>miradas femeninas</u> están dominado el espectáculo.	22/9-10	...a matter of grave import, especially if there are <u>women</u> looking at the show.
Modulation in negated contrary	31/31-32	<i>Para llegar a ese triunfo te bastará reflexionar que las fuentes del placer <u>no tardarán en agotarse y...</u></i>	31/19-20	<i>To reach that victory, it's enough to reflect that the sources of pleasure <u>will end soon and...</u></i>
Modulation abstract to concrete	34/18-19	... <u>entró a bañarse</u> a las seis de la tarde en el agua helada del Zamora.	34/4-5-6	...at six of the afternoon <u>she swam</u> in the freeze water of the Zamora river.

Reformulation	1/13	El joven era de mediana estatura, de facciones regulares y un tanto <u>cogitabundo</u> .	1/13-14	The young man was of medium height, of regular features and a bit <u>thoughtful</u> .
Reformulation	7/4-5	<i>...tragó un bocado de <u>aguanaje</u>, produciendo un ruido repugnante.</i>	7/7-8	<i>...he swallowed a mouthful of <u>water</u>, producing a nasty noise.</i>
Reformulation	15/7-8	...y para los hijos que Dios me dará, sin mirar mis grandes pecados y sólo por su infinita misericordia; <u>por ende podrá Ud. tomar las de Villadiego</u> .	15/6-7-8	...and for the children that God will give me, without looking at my great sins and only by his infinite mercy, <u>therefore you may take to your heels</u> .
Reformulation	15/14-15-16-17	¿Si seré yo el causante de las desgracias de Rosaura? Mas yo la supliqué que me llamara y ella me dice: vete a la ciudad. Luego me dice <u>que va a dar una campanada</u> : este anuncio me horroriza.	15/15-16-17	What if I am the cause of Rosaura's misfortunes? But I begged her to call me and she tells me: go to the city. Then she tells me that <u>she will cause a stir</u> , this notice horrifies me.

Reformulation	18/13-14-15	-¡Que es esto! –exclamaron muchas voces y el asombro se pintó en los semblantes. El cura y don Pedro se cambiaron una mirada que quería decir: <u>hemos triunfado</u> .	18/11-12-13	-What is this!-many of them exclaimed, and the amazement was reflected in their faces. The priest and Don Pedro exchanged a look that meant: <u>we did it</u> .
Reformulation	20/15-16-17-18	...que el pueblo estaba excomulgado, por no haber <u>sacado la lengua</u> a esa muchacha que se había atrevido amenazar con pistolas al buen pastor y al juez de la parroquia.	20/14-15-16	...that the village was excommunicated for not having <u>closed the mouth</u> of that girl who had dared to threaten with a weapon to the good shepherd, and the judge of the parish.
Reformulation	13/13-14	<u>La letra con sangre entra</u> . Ahora no hay más que tener cuidado para que esa sabandija no me juegue alguna mala partida.	14/7-8-9	<u>To spare the rod is to spoil the child</u> . Now I must be careful in order to that rat doesn't plan something against me.
Compensation by kind	19/30-31	-¿No sabe <u>usted</u> que la hembra casada ha de seguir a su marido porque así lo manda la Ley?	19/27-28	-Don't <u>you</u> know that a married woman has to follow her husband by law?
Compensation by kind	18/10	-Señora, ¿recibe <u>usted</u> por esposo al señor don Anselmo de Aguirre?	18/7-8	-Lady, do <u>you</u> accept as your husband to Don Anselmo de Aguirre?

Compensation by merging	1/11-12	Allí hablaba una joven lugareña con un joven <u>recién llegado</u> de la capital de la República.	1/11-12-13	There, a young local lady was speaking with a young <u>newcomer</u> from the capital of the Republic.
Compensation by merging	3/11-12	Tal es el templo en que <u>daré culto</u> a una Deidad	3/12-13	<i>That is the temple where I will <u>worship</u> to a Deity.</i>
Reordering	19/8-9	-¡Muchachos! <u>Han ido a traer presa a la novia por orden del cura y del teniente.</u> Si la traen, a defenderla..	19/8-9	-¡Guys! <u>The priest and the lieutenant had ordered to bring the bride as prisoner.</u> If they bring her, let's defend her.
Omission	16/27-28-29-30	<u>Al tocar en el umbral</u> levantó su velo como si le estorbaba, y quedó en pública exposición un rostro que no era ya el de la virgen tímida y modesta que...	16/26-27-28	<u>On the threshold</u> she raised her veil as if it bothers her, and was on public exhibition a face that was no longer the shy and modest virgin that...
Omission	17/20-21	-Ustedes creerán pues que estoy muerto de gusto ¡tontos! No saben que <u>tengo un miedo tan fiero</u> : me parece que me fueran a fusilar.	17/17-18	-Then you believe I'm died of happiness, fools! You don't know <u>I'm so afraid</u> , It seems they were going to shoot me.

Omission	20/5-6-7	-Señor cura, aquí hay dos balas que irán veloces al tuétano del atrevido que me insulte: quiero descubrir lo que puede hacer <u>el brazo de una hembra como yo</u> resuelta a arrostrar por todo.	20/4-5-6	-Priest, here there are two bullets that will go fast to the marrow to whom dare to insult me, I want to discover what <u>a woman like me</u> determined can do to confront everything.
Omission	29/29-30-31	<i>...escucha el cantar de los pajarillos, observa ese cóndor perdiéndose entre las nubes, fija tus ojos en el azul del firmamento, <u>mira ese sol que sale tan brillante.</u></i>	29/19-20-21	<i>...listen to the singing of the birds, look at the condor disappearing in the clouds, put your eyes on the blue sky, and <u>look at the blazing sun.</u></i>
Omission	5/5-6-7	que el padre de Rosaura nunca faltaba a los paseos de año nuevo, <u>ni a la práctica de dejar a su hija</u> encerrada cuando él salía a divertirse;	5/9-10	that Rosaura's father never was missing in the walks of New Year, <u>or leave his daughter</u> locked up when he hang out to have fun,
Addition	1/7-8-9	<u>En la parroquia de M...</u> de la República ecuatoriana se movía el pueblo en todas direcciones, celebrando la festividad de la Circuncisión, pues era primero de enero de 1841.	1/7-8-9	<u>In the parish of Malacatos</u> in the Republic of Ecuador, the people were celebrating everywhere the Feast of Circumcision, because it was January 1 <sup>st</sup> in 1841.

Addition	16/9-10-11	...los hombres y mujeres que entraban y salían afanosos por la puerta de trancas <u>de don Pedro de Mendoza</u> , preparando viandas y bebidas para la boda.	16/8-9-10	...men and women were walking in and out arduous for the door of sticks of <u>Don Pedro de Mendoza's house</u> , preparing food and drinks for the wedding.
Addition	19/11-12	-No la han de traer <u>porque ya le dieron pistolas muy cargadas</u> y estaba muy resuelta.	19/11-12	-They won't bring her <u>because some guys gave her very loaded weapons</u> , and she was very determined.
Addition	22/4-5	<u>En Junio del 41</u> , la fiesta y procesión habían terminado a la una y media de la tarde.	22/3-4	<u>On June, 1841</u> , the celebration and procession had ended at one thirty in the afternoon.
Addition	34/18-19	...entró a bañarse a las seis de la tarde en el agua helada del <u>Zamora</u> .	34/4-5-6	...at six of the afternoon she swam in the freeze water of the <u>Zamora river</u> .
Addition	1/10-11	Sólo <u>un recinto</u> estaba silencioso y era el jardín de una casa cuyas puertas habían quedado cerrojadas desde la víspera.	1/10-11	Only <u>an area of the village</u> was quiet and it was the garden of a house whose doors had been locked from the eve.



Amplification	1/15-16	su tez fina, fresca y delicada la hacía semejante a la estación en que campos <u>reverdecen</u> ;	1/15-16-17	her thin, fresh, and delicate complexion made her similar to the season where the fields <u>grow green again</u> ;
Amplification	1/25-26	una contracción casi imperceptible <u>en el entrecejo</u> mostraba haber reprimido de tiempo atrás alguna pasión violenta:	1/25-26-27	a contraction almost inaudible <u>in the space between the eyebrows</u> showed she had repressed some violent event time ago
Amplification	2/20-21-22	<i>La ceiba, el aguacate, el guayabo, <u>el naranjo</u> y <u>el limonero</u> son los más comunes matices de <u>los platanos</u>, <u>los cañizales</u> y los prados.</i>	2/21-22-23	<i>The ceiba, avocado, guayabo, <u>orange tree</u>, and <u>lemon tree</u> are the most common products of the <u>banana trees</u>, the <u>sugar-cane plantation</u>, and the fields.</i>
Amplification	2/30-31	<u>Las acequias</u> que partiendo de los azudes, van a humedecer los terrenos regadizos.	2/31-32	<u>The irrigation canal</u> that starts from the dams will moisten the irrigated land.
Literal	11/18-19	-¡Ingrata! ¿Te atreves a hablar así a tu padre? bien dice el refrán: <u>criarás cuervos para que te saquen los ojos</u> :	11/14-15	-Ungrateful! Do you dare to talk to your father like this? There is a wise folk saying: <u>you raise crows, and they'll gouge your eyes</u> :

## 9.4. Glossary

## A

Acequias	Irrigation canal
Aguanaje	Water
Alazán	Sorrel
Aliso	Alder trees
Alquerías	Farmsteads
Amonestación	Warning
Amostazarme	Irritate

## B

Bachillerías	Chatter
Bailecillos fandangos	Dance called fandango
Bellacos	Rascals
Bestia	Horse
Bienhechora	Benefactor

## C

Cariacontencidos	Anguished
Carrizos	Reeds
Cizaña	Discord
Cogitabundo	Thoughtful

## D

Dar una campanada	To cause a stir
Deidad	Deity

## E

Entrecejo	The space between the eyebrows
Esquela	Note

Exangüe

Bloodless

## H

Halagüeño

Flattering actions

Hazmerreír

Laughingstock

## M

Madrina

Maid of honor,

## N

Nupciales vestiduras

Wedding garment

## P

Padrino

Best man

Poncho

Poncho

## S

Sauce

Willow

Seglar

Secular

## T

Tomar las de villadiego

Therefore you may go away quickly

Truhanescos

Dishonest

Tunantes

Rogues.

## V

Vizcaíno

Biscay

## DECLARACIÓN Y AUTORIZACIÓN

Yo, Coronel Papa Cristina Elizabeth, con C.C: # 0603791575 autora del trabajo de titulación: Annotated Translation of the book “La Emancipada” of Miguel Riofrío previo a la obtención del título de **LICENCIADA EN LENGUA INGLESA CON MENCIÓN EN TRADUCCIÓN** en la Universidad Católica de Santiago de Guayaquil.

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<b>RESUMEN/ABSTRACT (150-250 palabras):</b>			
<p>This research project is based at rendering a translation from Spanish into English of the Ecuadorian novel "La Emancipada" by Miguel Riofrío published in 1845, being the first book written in the country. The main reasons for the development of this project are the fact that it represents the beginning of the Ecuadorian Literature, and furthermore it reflects the sociocultural situation of women at that time. It is then a socio-historical registry of the constant struggle of Ecuadorian women looking for happiness. This translation aims to help Ecuadorian work "La Emancipada" to be recognized abroad.</p> <p>This work aims to apply Literal Translation based on the professional of this field Peter Newmark in order to render the best translation possible of this Ecuadorian novel that possess an old and local language taking into account the translation techniques learnt previously.</p>			
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