Universidad Latina de Panamá

Facultad de Ciencias de la Educación y Desarrollo Humano
Traducción del libro “El Hombre de la casa” de
Marino Jaén Sánchez (Panameño, obra publicada en 2014).

Proyecto final de graduación presentado como requisito para optar por el título de
Licenciatura de Inglés con énfasis en Traducción

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Dedication

First and foremost, I dedicate this Final Project to God, for granting me the wisdom, strength, and health necessary to conclude this important stage of my life.

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Introduction

In every chapter of humankind, communication has been vital. We have always had the necessity of communicating with each other. And that is when translation comes in. Thanks to translation we have access to new information we learn from other languages. We can connect to other cultures and communities allowing a rich exchange of media and arts. Progress has been built in many fields, creating a more globalized world; learning and communicating using multiple languages is the key to our current reality. Overall, translation is indispensable and erases boundaries and walls, allowing us to have a well-informed and united world.

There are more than 7,000 official known languages in the world, so it is easy to assume the large differences between them. The purpose of translation techniques is to convey the meaning and nuances of the original text into the target language. Finding a balance is the most important task, for example being able to adapt the cultural references and subtleties of the source language to the target language but ensure the translated text is clear, coherent, and readable in the target language. You add the tone and style of the original language depending on what media you are working with. Translating is a very detailed task that requires a lot of attention and time, so having these techniques as a set of tools will help us to do a more accurate job in our translation.

The purpose statement of this final project is to translate **Chapters VI to X** of the book **"El Hombre de la Casa"**, written by the Panamanian author **Marino Jaén Sánchez**, while applying various translation techniques that will determine our knowledge on how to implement them properly and functionally. In this project, we will try to answer the following question: how does the implementation of certain translation techniques reflect the meaning and content of the book "El Hombre de la Casa" written by Marino Jaén Sánchez?

In the **first chapter** of this translation work, we discuss the antecedents behind the process of the thesis, the justification of the project, general and specific objectives, and the methodology of the translation work.

In the **second chapter** of this final project, we present the translation of **Chapters VII, VIII, IX, and X** from the source text in Spanish to the target language (English) in a two-column format.

In the **third chapter** of this translation, we propose some conclusions and recommendations as well as the challenges faced during the process, and a glossary of the key terminology of this translation. Finally, a bibliography and an annex are presented.

CHAPTER I: GENERAL FRAMEWORK

1.1. Antecedents (The Author and the Work)

Contemporary Panamanian literature has been characterized by portraying the social and traditional realities of the isthmus, serving as a mirror of national identity. In this context, the translation of local works into the English language not only fulfills a linguistic function but acts as a cultural bridge that allows exporting our idiosyncrasies and social issues to a global audience.

About the Author and the Work: The object of study of this project is the novel **"El Hombre de la Casa"** (The Man of the House), written by the Panamanian author **Marino Jaén Sánchez** and published in February 2014. The work is a family chronicle of a traditional and dramatic nature that narrates the life of the Solís-Samaniego-Delgado family. Set between the rural landscapes of the Los Santos province (Rincón Chico) and the urban growth of La Chorrera and Panama City, the novel explores profound themes such as family disintegration, internal migration, and, fundamentally, the scourge of alcoholism and drug addiction.

Through its protagonist, Marcos, who assumes the role of "man of the house" from his childhood, the author weaves a narrative of responsibility, pain, and hope, seeking to leave a message of overcoming adversity and family unity.

1.2. Justification

The selection of *"El Hombre de la Casa"* for this graduation project is based on the social relevance of its message and the linguistic richness of its prose.

1. **Social Relevance:** The novel addresses the struggle against addictions (alcoholism in characters like Erasmito and drug addiction in Justiniano) from a human and family perspective, rather than a statistical one. Translating this work allows this testimony of resilience to be accessible to English-speaking readers, who may find an echo of their own realities in the characters' recovery stories.
2. **Translation Challenge:** For a translation student, Jaén Sánchez's text presents an invaluable technical challenge: the **transposition of Panamanian culture**. The text abounds in regionalisms, "cantina" slang, expressions of interior folklore, and specific terminology of recovery groups (Alcoholics Anonymous), which requires expert handling of translation techniques so as not to lose the author's local "voice" when transferring it to English.

1.3. Project Objectives

1.3.1. General Objective

- To translate from Spanish into English chapters VII, VIII, IX, and X of the novel *"El Hombre de la Casa"* by Marino Jaén Sánchez, maintaining fidelity to the narrative style and the emotional charge of the source text.

1.3.2. Specific Objectives

- To analyze the cultural elements (realia) present in the work, such as nicknames ("Chomba"), foods, and social situations, to find their functional equivalents or decide on their borrowing into English.
- To apply translation techniques (modulation, transposition, borrowing) to solve linguistic problems derived from the colloquial register of the characters.
- To produce a target text that flows naturally in English, respecting the tone of overcoming adversity and family drama that characterizes the novel's outcome.

1.4. Methodology

In the translation of the final section of the work, various techniques were identified and applied to overcome linguistic barriers. Below are examples extracted from the comparative analysis between the Source Text:

1. Literal Translation
Definition: This technique involves translating word for word, preserving the grammatical structure of the original, provided the meaning remains clear in the target language.

Example 1:

- **SL:** "Setenta y dos balboas y yo no tengo plata."
- **TL:** "Seventy-two balboas and I have no money."

Analysis: An exact word-for-word correspondence.

Example 2:

- **ST:** "Marcos sintió mucha rabia."
- **TL:** "Marcos felt very angry."

Analysis: The syntactic structure (Subject + Verb + Adjective/Complement) remains identical.

2. Calque
Definition: This involves literally translating a phrase or structure from the source language, often resulting in phrasing that mimics the original syntax rather than the most natural target phrasing.

Example 1:

- **SL:** "¡Ahí viene el Reverendo!"
- **TL:** "There comes the Reverend!"

Analysis: The translator copied the Spanish syntax (placing the verb before the subject), creating a structure less common in modern English than "Here comes the Reverend."

Example 2:

- **SL:** "remojemos el pescuezo."
- **TL:** "let's soak our necks."

Analysis: A local idiom for drinking alcohol is translated literally, transferring the exact image instead of using a cultural equivalent (like "wet our whistles").

3. Transposition

Definition: This consists of changing the grammatical category of a word or phrase (e.g., from verb to noun, or prepositional phrase to adverb) without changing the meaning.

Example 1:

- **SL:** "cambió **en forma notable**" (prepositional phrase)
- **TL:** "changed **dramatically**" (adverb)

Analysis: A prepositional phrase ("en forma notable") is changed into a simple adverb ("dramatically").

Example 2:

- **SL:** "**Al llegar**, el guardia no le permitía entrar..." (Infinitive phrase)
- **TL:** "**When he arrived**, the guard would not allow him to enter..." (Subordinate clause)

Analysis: An infinitive with a preposition ("Al llegar") is changed into a clause with a conjugated verb ("When he arrived").

4. Modulation

Definition: This implies a change in the point of view or cognitive category (e.g., changing from passive to active voice, or abstract to concrete) to sound more natural in the target language.

Example 1:

- **SL:** "**Se esfumaba así** la oportunidad que se le presentaba a la familia."
- **TL:** "The opportunity presented to the family **thus vanished**."

Analysis: A change in syntactic structure and focus; from a reflexive/passive construction ("Se esfumaba") to a direct active voice with the subject at the beginning ("The opportunity... vanished").

Example 2:

- **Spanish:** "Erasmito **dejaba a entrever** que..."
- **English:** "Erasmus **suggested** that..."

Analysis: The meaning of the verb is modulated, moving from a descriptive action ("dejaba a entrever" / let it be glimpsed) to a direct verb of communication ("suggested").

5. Adaptation

Definition: A cultural element from the original language is replaced by one that is familiar or equivalent to readers of the target language.

Example 1:

- **SL:** "También jugaban con platillos, **pepas de marañón**, trompos..."
- **TL:** "They also played with saucers, **cashew nuts**, spin a top..."

Analysis: The local name for the seed ("pepas de marañón") is adapted to its standard English equivalent ("cashew nuts").

Example 2:

- **SL:** "...tomó B/.100.00 del presupuesto de la **quincena**..."
- **TL:** "...took B / .100.00 from the **fortnight**'s budget..."

Analysis: The concept of the "quincena" (a 15-day pay period common in Latin America) is adapted to "fortnight" (two weeks).

6. Explanation

Definition: Extra or descriptive information is added to clarify a term that might be confusing or unknown to the reader in the other language.

Example 1:

- **SL:** "Dos **parroquianos** estaban sentados cómodamente..."
- **TL:** "Two **parroquianos (people who care for the same public establishment)** were sitting comfortably..."

  Analysis: The original word is kept, but a definition in parentheses is added to explain the cultural meaning.

Example 2:

- **SL:** "- ¿Qué hubo Erasmito? Fue su saludo."
- **TL:** "-What was Erasmus? **It was his greeting.**"

  Analysis: The translator explicitly added "It was his greeting" to clarify for the English reader that the phrase functioned as a greeting, which was implicit in the Spanish context.

7. Borrowing

Definition: A word or expression is taken from the original language and placed directly into the translated text without changes, usually to maintain local flavor or because there is no exact equivalent.

Example 1:

- **SL:** "...candidato a representante de **corregimiento**."
- **TL:** "...candidate for representative of the **corregimiento**."

  Analysis: The word "**corregimiento**" is kept intact in English as it refers to a specific political division in Panama.

Example 2:

- **SL:** "...jornalero tirando pico y pala por una **bicoca**."
- **TL:** "...day laborer pulling pick and shovel for a **bicoca**."

  Analysis: The slang word "**bicoca**" (meaning a trifle or very small amount of money) is borrowed directly into the English text.

SECOND CHAPTER: TRANSLATION OF CHAPTERS VII TO X

CAPÍTULO VI	CHAPTER VI
QUIEN SIEMBRA VIENTO, COSECHA TEMPESTAD La abarrotería de Erasmito estaba prácticamente desabastecida. Para colmo de la familia, Sofía tuvo que liquidar a Justiniano, porque la situación del negocio era tan precaria, que ya no tenía dinero para pagar la planilla. Marcos, quien recientemente se había graduado de la universidad, le aconsejó que cerrara el negocio, pues no tenía sentido seguir sacrificándose. Además, los al ver que se aproximaba la quiebra, menos a pagarle lo que le debían. Pero ella le decía: -Marcos, si cierro el negocio… ¿De qué vamos a vivir? Teófilo y yo trabajamos aquí y tú sabes que no tengo una preparación académica como para conseguir un buen empleo. No sé qué debo hacer. -Sofía, tú eres una mujer luchadora, no dejes que eso te agobie, es cierto que no tienes un título universitario, pero tienes experiencia. Recuerda que antes de ser empresaria fuiste jefa de ventas en un almacén y ahora eres administradora. Además, tú dominas muy bien el idioma inglés. Tranquilízate y piensa qué otra actividad puedes aunque sea pequeña. Como ya Justiniano no trabajaba en el negocio, Marcos la ayudaba a distribuir la mercancía algunos sábados durante la tarde. Entre los dos hacían la entrega a	**HE WHO SOWS THE WIND, REAPS THE WHIRLWIND** Erasmito's grocery store was practically unstocked. To top it off for the family, Sofía had to lay off Justiniano because the business situation was so precarious that she no longer had the money to pay the payroll. Marcos, who had recently graduated from university, advised her to close the business, as there was no point in continuing to sacrifice herself. Furthermore, seeing that bankruptcy was approaching, the debtors were even less likely to pay what they owed. But she would say to him: "Marcos, if I close the business... What are we going to live on? Teófilo and I work here, and you know I don't have the academic preparation to get a good job. I don't know what I should do." "Sofía, you are a fighter; don't let this overwhelm you. It is true you don't have a university degree, but you have experience. Remember that before being an entrepreneur you were a sales manager at a department store, and now you are an administrator. Besides, you master the English language very well. Calm down and think about what other activity you can do, even if it is small." Since Justiniano was no longer working at the business, Marcos helped her distribute merchandise

diferentes clientes en Puerto Caimito y Río Congo, ya que su esposo no la acompañaba pues ese día lo tomaba libre. Esa situación no demoró mucho, porque decidieron separarse.

Meses después Sofía cerró el negocio y continuó luchando con otras actividades, que por lo menos le daban para sacar adelante a sus hijas. "No me voy a rendir", pensaba.

Marta sufría por las penalidades que estaban pasando sus hijos: la quiebra del negocio de Sofía, Justiniano sin trabajo y Erasmito, a punto de cerrar la abarrotería y la cantina.

En los últimos meses de 1979, tuvo que viajar varias veces a Rincón Chico, pues su mamá, Úrsula Espino, enfermó gravemente. Sus hijos mayores, Marcos y Sofía, la acompañaban en todo momento, pues Úrsula los había criado, les enseñó a rezar y les forjó el carácter. Finalmente, Úrsula falleció.

A Marcos le dolió mucho la muerte de su abuela, pues él vivió con ella hasta los dieciséis años.

Era una vorágine de infortunios la que estaba envolviendo a toda la familia.

No obstante, esta familia, desde sus ancestros, siempre había tenido el espíritu de lucha, de no rendirse fácilmente. Una vez que Erasmito cerró la abarrotería y la cantina, con la ayuda de su mamá y su esposa, comenzó a fabricar quesos para venderlos en la casa y también en las calles de La Chorrera.

La pequeña fábrica estaba ubicada en la residencia de Erasmo y Marta. Y como Justiniano estaba desempleado,

some Saturday afternoons. Together, they made deliveries to different clients in Puerto Caimito and Río Congo, since her husband did not accompany her as he took that day off. This situation did not last long, because they decided to separate.

Months later, Sofía closed the business and continued fighting with other activities, which at least allowed her to provide for her daughters. "I am not going to give up," she thought.

Marta suffered because of the hardships her children were going through: the bankruptcy of Sofía's business, Justiniano without a job, and Erasmito about to close the grocery store and the cantina. In the last months of 1979, she had to travel several times to Rincón Chico, as her mother, Úrsula Espino, fell seriously ill. Her eldest children, Marcos and Sofía, accompanied her at all times, as Úrsula had raised them, taught them to pray, and forged their character. Finally, Úrsula passed away.

Marcos was deeply hurt by his grandmother's death, as he lived with her until he was sixteen. A vortex of misfortunes was enveloping the whole family. However, this family, since their ancestors, had always had a fighting spirit, never giving up easily.

Once Erasmito closed the grocery store and the cantina, with the help of his mother and wife, he began making cheeses to sell at home and also on the streets of La Chorrera. The small factory was located in Erasmo and Marta's residence. And since Justiniano was unemployed, he rented the cantina premises to him for a modest sum. In this way, his brother

le alquiló el local de la cantina por una módica suma. De esta forma su hermano tenía de qué vivir y él sumaba una entrada adicional. Pero las borracheras continuaban.

Tiempo después, Sofía comenzó a trabajar en una entidad del gobierno.

Para este tiempo, Marcos les hablaba a sus hermanos de Alcohólicos Anónimos, de las bondades de los programas de esa organización. Pero era muy difícil convencerlos, porque se sentían ofendidos y se disgustaban con él. Su hermano menor le decía:

-Marcos, tú eres más borracho que nosotros, porque comenzaste a beber mucho antes que Justiniano y yo, desde que éramos unos niños. Y todavía sigues en las parrandas. Tú eres el que tienes que ir a esa vaina.

Pero, una noche que estaba viendo un programa en la televisión, le llamó la atención una presentación que hizo un sicólogo e hipnotista. Este señor hipnotizó a tres personas por cinco minutos. Luego, con un punzón, les perforó la piel de una de las muñecas. Las personas hipnotizadas no sintieron dolor, ni se despertaron y conversaron con él sobre sus problemas de salud. De esta forma les hizo un sicoanálisis, diagnosticó la enfermedad de cada uno de ellos y les recetó medicamentos.

También otras personas en el dieron testimonio de cómo por medio del hipnotismo, el sicólogo pudo curar sus dolencias, y Marcos pensó:

"Voy a pedirle a mis hermanos que vayan a la clínica de ese sicoanalista, para que dejen de tomar, aunque ellos piensan que ir a Alcohólicos Anónimos

had a livelihood, and he added an additional income. But the drinking binges continued.

Some time later, Sofía began working at a government entity. Around this time, Marcos spoke to his brothers about Alcoholics Anonymous and the benefits of that organization's programs. But it was very difficult to convince them because they felt offended and got upset with him. His younger brother would say:

"Marcos, you are more of a drunk than we are, because you started drinking long before Justiniano and I, since we were children. And you still go on partying. You are the one who needs to go to that thing."

But one night, while watching a television program, a presentation by a psychologist and hypnotist caught his attention. This man hypnotized three people for five minutes. Then, with an awl, he pierced the skin of one of their wrists. The hypnotized people felt no pain, nor did they wake up, and they conversed with him about their health problems. In this way, he performed a psychoanalysis, diagnosed the illness of each of them, and prescribed medication. Other people in the program also gave testimony of how, through hypnotism, the psychologist was able to cure their ailments, and Marcos thought:

"I am going to ask my brothers to go to that psychoanalyst's clinic so they stop drinking. Although they think going to Alcoholics Anonymous is an offense, maybe they will accept going to a psychologist."

Since they accepted going to the clinic, Marcos accompanied them. What happened there impacted him.

es una ofensa, tal vez sí acepten ir a un sicólogo".

Como aceptaron ir a la clínica, Marcos los acompañó. Lo que ocurrió allí, lo impactó. Vio como sus hermanos, dormidos, no sintieron las punzadas en los brazos que les hizo el especialista. Conversaron con él, le dijeron sus problemas, por qué se emborrachaban y sus sufrimientos.

El sicólogo les recetó medicinas y les dijo que debían regresar a su clínica una vez al mes, por seis meses, para hacerles un seguimiento. Pero Justiniano y Erasmito, no regresaron más. Y así, el intento del hermano mayor¸ para ayudar a sus hermanos no dio resultado.

Marcos quiso probar suerte como ganadero y compró diez vacas que estaban preñadas y también un semental o padrote, con un préstamo que obtuvo del Banco de Desarrollo Agropecuario. Los animales pastaban en los potreros de la familia, junto con las reses que tenían Marta, Justiniano y Erasmito. Erasmo no creía en esa unión familiar, por eso no participó en el acuerdo.

Todos los fines de semana, Marcos se trasladaba desde Calidonia hasta La Chorrera, para visitar a su mamá y también para ver su ganado en Caimito. Siempre, cuando iba a salir, le decía a Marquito, que ya era un niño de seis años:

-Marquito, cuida a estas mujeres, a tu mamá y a tu hermana, porque cuando yo no estoy tú eres el hombre

He saw how his brothers, asleep, did not feel the pricks in their arms made by the specialist. They talked to him, told him their problems, why they got drunk, and their sufferings. The psychologist prescribed medicines and told them they should return to his clinic once a month for six months for a follow-up. But Justiniano and Erasmito never returned. And so, the older brother's attempt to help his brothers did not yield results.

Marcos wanted to try his luck as a cattle rancher and bought ten pregnant cows and a stud bull with a loan he obtained from the Agricultural Development Bank. The animals grazed in the family pastures, along with the cattle owned by Marta, Justiniano, and Erasmito. Erasmo did not believe in that family union, so he did not participate in the agreement.

Every weekend, Marcos traveled from Calidonia to La Chorrera to visit his mother and also to see his cattle in Caimito. Whenever he was leaving, he would say to Marquito, who was already a six-year-old boy:

"Marquito, take care of these women, your mom and your sister, because when I am not here, you are the man of the house."

Marquito, very convinced, would reply: "Yes."

This became a custom, for when Marcos, for work reasons, traveled to the interior of the country and had to be away from home for several days, upon leaving he would repeat that order to the little one: "Take care of these women, your mom and your

de la casa. -Marquito, muy convencido respondía:

-Sí.

Esto se volvió una costumbre, pues cuando Marcos, por razones de trabajo, viajaba al interior del país y tenía que ausentarse de su hogar por varios días, al irse le repetía al pequeño esa orden:

-Cuida a estas mujeres, a tu mamá y a tu hermana, porque cuando yo no estoy tú eres el hombre de la casa.

Cuando regresaba, el niño había cumplido con esa responsabilidad, pues Marcos encontraba, debajo de la cama de su hijo, un martillo y un machete, que supuestamente utilizaría para proteger a las damas que estaban con él.

La historia se repetía, pues Marcos recordaba que cuando él era un niño, su abuelo Abelino le decía lo mismo: "Cuando yo no estoy usted es el hombre de la casa".

Un sábado, cuando Marcos llegó a La Chorrera para visitar a su mamá, decidió pasar primero a la cantina de un amigo suyo. Al entrar se encontró con unos ex compañeros de la universidad. Después del saludo, se sentó a departir con ellos. Poco tiempo después, uno de sus amigos, mirando hacia el mostrador, le dijo:

-Óyeme Marcos, ese borrachito que está allá con un tanque blanco, se parece mucho a uno de tus hermanos, debe ser un doble que tiene él.

Marcos miró hacia donde le indicó su amigo y quedó perplejo al ver que se trataba de Erasmito. Estaba totalmente borracho, sucio, con la bragueta abierta y

sister, because when I am not here, you are the man of the house."

When he returned, the boy had fulfilled that responsibility, for Marcos would find, under his son's bed, a hammer and a machete, which he supposedly would use to protect the ladies who were with him. The history was repeating itself, for Marcos remembered that when he was a child, his grandfather Abelino told him the same thing: "When I am not here, you are the man of the house."

One Saturday, when Marcos arrived in La Chorrera to visit his mother, he decided to stop first at a friend's cantina. Upon entering, he met some former university classmates. After greeting them, he sat down to chat with them. A short time later, one of his friends, looking toward the counter, said to him:

"Hey Marcos, that little drunk over there with a white bucket looks a lot like one of your brothers; he must be a double."

Marcos looked where his friend pointed and was perplexed to see that it was Erasmito. He was totally drunk, dirty, with his fly open, and those with him were ragged alcoholics who slept in the streets. Those were his beloved brother's new friends. The pain was so great that he felt like crying, but he plucked up courage and told his friends:

"That is indeed my brother."

"It can't be! But the one I know is a successful businessman," exclaimed one of them.

"It is a very long and sad story that I will tell you later," said Marcos, and he

quienes estaban con él eran unos alcohólicos andrajosos que dormían en las calles. Esas eran las nuevas amistades de su querido hermano.

Era tan grande el dolor, que sintió deseos de llorar, pero se armó de valor y les dijo a sus amigos:

-Ese mismo es mi hermano.

No puede ser! Pero si el que yo conozco es un exitoso empresario, exclamó uno de ellos.

-Es una historia muy larga y triste que después se las contaré, dijo Marcos, y se levantó del asiento para ir a donde estaba Erasmito.

-Hola Erasmito, saludó.

-Jee, hermanot. ¿Cuál es la últimaaa, qué te trae por… por aquí? Fue su saludo.

Marcos miró el tanque donde estaban los quesos y vio que estaba casi lleno y poniéndole una mano sobre el hombro a Erasmito le dijo:

-Vámonos para tu casa, que Teresa y Erasmín te están esperando.

Noo molestes y vete para aallá, con tus amigos universitarios, que yo me quedo con mis verdaderos amigos, que son unos borrachines como yo!

Marcos entró a la pequeña oficina de su amigo, el dueño de la cantina, de nombre Bernardino Pérez, para hablar con él sobre la situación de Erasmito. El cantinero le contó:

-Marcos, tú sabes que yo he sido amigo tuyo y de tus hermanos desde hace mucho tiempo. Ahora que ellos están en las malas, eso me duele. Pero no puedo echar a Erasmito de mi

got up from his seat to go where Erasmito was.

"Hello Erasmito," he greeted.

"Heeey, big bro. What's the latest? What brings you... around here?" was his greeting.

Marcos looked at the bucket where the cheeses were and saw that it was almost full. Putting a hand on Erasmito's shoulder, he told him:

"Let's go to your house; Teresa and Erasmín are waiting for you."

"Dooooon't bother me and go over there with your university friends! I'm staying with my true friends, who are drunks like me!"

Marcos went into the small office of his friend, the owner of the cantina, named Bernardino Pérez, to talk to him about Erasmito's situation. The bartender told him:

"Marcos, you know I have been a friend of yours and your brothers for a long time. Now that they are in a bad way, it hurts me. But I can't kick Erasmito out of my property. It would be useless, as he would just go to another cantina. Furthermore, sometimes he comes here with pachas (flasks) he bought elsewhere, and I don't forbid him. Once he dropped the bucket and the cheeses got dirty. That's why sometimes he gives them to me to keep safe while he drinks with his companions. What a pity, your brother is such a good person!"

Marcos said goodbye to his friend and the university students and went to his mother's house. When he arrived, he asked a boy nearby to go to his

propiedad. No serviría de nada, pues se

iría para otra cantina. Es más, en ocasiones llega aquí con pachas que ha comprado en otro lugar y yo no se lo prohíbo. Una vez se le cayó el tanque y los quesos se le ensuciaron. Por eso a veces me los da para que yo se los guarde, mientras él toma con sus compañeros. ¡Qué lástima, tan buena gente que es tu hermano!

Marcos se despidió de su amigo, también de los universitarios y se fue para la casa de su mamá.

Cuando llegó, le pidió a un niño que estaba cerca, que fuera a la casa de su hermano y le dijera a Teresa que fuera allá, que él quería hablar con ella. Su mamá, que lo estaba escuchando, le preguntó:

Qué sucede Marcos?

-Mamá, tenemos que hacer algo con Erasmito, está en la cantina de Bernardino, totalmente borracho y no ha vendido los quesos. Él no puede seguir en ese negocio porque nadie le va a comprar sus productos al verlo así, borracho, todo cochino y seguro que cuando orina no se lava las manos, -comentó en voz alta muy desesperado.

Teresa llegó preocupada y preguntó:

Le pasó algo a Erasmito? Dime la verdad, Marcos, por favor. No me escondas nada.

-No Teresa, lo que pasa es que encontré a Erasmito borracho y sucio en una cantina, sin vender los quesos. Esto no puede seguir así, la gente no le va a comprar comestibles a una

brother's house and tell Teresa to come over, that he wanted to talk to her. His mother, who was listening, asked him:

"What is happening, Marcos?"

"Mom, we have to do something about Erasmito. He is at Bernardino's cantina, totally drunk, and hasn't sold the cheeses. He cannot continue in that business because no one is going to buy his products seeing him like that—drunk, all filthy—and surely when he urinates he doesn't wash his hands," he commented loudly, very desperate.

Teresa arrived worried and asked:

"Did something happen to Erasmito? Tell me the truth, Marcos, please. Don't hide anything from me."

"No, Teresa, what's happening is that I found Erasmito drunk and dirty in a cantina, without having sold the cheeses. This cannot go on; people aren't going to buy food from a person who isn't clean," expressed Marcos.

"I have told him many times that he cannot go around like that," replied the drunkard's wife, and continued: "Besides, the owner of the store nearby has told him several times that he needs a butcher to take charge of the butcher shop from Monday to Saturday, as he knows Erasmito can do that job since he has the necessary experience. But what he wants is to walk the streets, supposedly selling cheeses, to have more opportunities to get drunk. I know that in someone else's butcher shop, he would control the vice more."

"You and Mom have to talk to him when he is sober. Tell him he has to

persona que no está aseada, expresó Marcos.

-Yo se lo he dicho muchas veces, que él no puede andar así. -Respondió la esposa del borracho, y continuó.

-Además, el dueño de la tienda que está aquí cerca, le ha dicho varias veces que necesita un carnicero que se

encargue de la carnicería de lunes a sábado, pues él sabe que Erasmito puede hacer ese trabajo, ya que tiene la experiencia necesaria. Pero él quiere es andar por las calles, disque vendiendo quesos, para tener más oportunidades de jumarse. Yo sé que en una carnicería ajena él controlaría más el vicio.

-Tú y mi mamá tienen que hablar con él, cuando esté sobrio. Díganle que tiene que aprovechar esa oportunidad y si tienen que rogarle, pues ruéguenle, porque es más fácil que se controle aquí cerca que andando por las calles, les sugirió Marcos.

Justiniano, como administrador de la cantina, hizo lo mismo que había hecho Erasmito años atrás. Aumentó el consumo de licor, también de la marihuana, a tal punto que quería fumarla dentro de su propia vivienda, delante de sus hijos. Pero Briseida, su esposa, no se lo permitía. Después de muchas discusiones, ella decidió echarlo de la casa. Le empacó la ropa y lo mandó para donde su mamá. Sin embargo, una semana después lo aceptó de vuelta, con la condición de que controlara en parte el deseo de tomar licor y fumar la droga.

Pero una noche, un amigo de Justiniano, compañero de fumadas y parrandas, de nombre Feliciano, que

take that opportunity, and if you have to beg him, then beg him, because it is easier for him to control himself here nearby than walking the streets," suggested Marcos.

Justiniano, as the administrator of the cantina, did the same thing Erasmito had done years before. He increased his alcohol consumption, as well as marijuana, to the point that he wanted to smoke it inside his own home, in front of his children. But Briseida, his wife, did not allow it. After many arguments, she decided to kick him out of the house. She packed his clothes and sent him to his mother's.

However, a week later she accepted him back, on the condition that he partially control his desire to drink liquor and smoke drugs. But one night, a friend of Justiniano, a smoking and partying companion named Feliciano, who was in the cantina, had a strong argument with him and they almost came to blows. The drunkard threatened him with death and left. Justiniano, who wasn't drinking that night but attending his business, thought that was the end of it, that his friend simply had too much to drink and the drunkenness would soon pass.

About twenty minutes later, someone shouted:

"Watch out, Justiniano!"

When Justiniano turned to see what it was, he received a machete blow right to his face. The wound was gruesome; the tonsils were exposed, blood gushed out. While several of those present subdued the criminal, others helped Justiniano and quickly took him to the hospital.

estaba en la cantina, tuvo una discusión fuerte con él y por poco se van a los golpes. El borracho lo amenazó de muerte y se fue. Justiniano, que no estaba tomando esa noche, sino atendiendo su negocio, pensó que allí había quedado todo, simplemente su amigo estaba pasado de tragos y que pronto se le pasaría la borrachera. Unos veinte minutos después, alguien gritó:	Among those who remained in the bar, there were all kinds of comments: "They killed Justiniano." "Justiniano is such a good person, but he won't make it out of this one." "I think he let his guard down." "Drugs and liquor drove Feliciano crazy." "He who walks badly, ends badly..."
Cuando Justiniano volteó para ver de qué se trataba, recibió un machetazo en pleno rostro. La herida era espantosa, las amígdalas quedaron al descubierto, la sangre brotaba a raudal. Mientras varios de los presentes sometían al criminal, otros auxiliaban a Justiniano y rápidamente lo trasladaron al hospital. Entre los que quedaron presentes en el bar, había toda clase de comentarios: -Mataron a Justiniano. -Tan buena gente que es Justiniano, pero de ésta no sale. -Yo creo que él se descuidó. -La droga y el licor volvieron loco a Feliciano. -Quien mal anda, mal acaba… El sufrimiento de Marta no tenía cuando acabar. Era una mártir de los infortunios y desgracias de sus hijos. Ella reflexionaba pensando: "La cantina fue lo que más progreso le dio a Erasmito, pero después se convirtió en su mayor fracaso. Y ahora, por la cantina, Justiniano está entre la	Marta's suffering seemed endless. She was a martyr to her children's misfortunes and disgraces. She reflected, thinking: "The cantina was what gave Erasmito the most progress, but later it became his greatest failure. And now, because of the cantina, Justiniano is between life and death. That damn cantina must be sold so our troubles end." But while Justiniano miraculously recovered from the wound that almost took him to the grave, they hired someone to manage the garden (bar). Erasmo could no longer stand his sons' lack of control; he was always in a bad mood and argued a lot with Marta because he thought she had spoiled them too much. One Saturday afternoon, while he and Marcos were with other friends in the garden, he saw his youngest son heading toward the bar walking in a zigzag. He stood up abruptly from his seat and said with rage: "I'm leaving because here comes that imbecile drunk."

vida y la muerte. que venderla para que se acaben nuestros males".

Pero, mientras Justiniano se recuperaba milagrosamente de la herida que por poco lo lleva a la tumba, contrataron a alguien para que administrara el jardín.

Erasmo ya no soportaba el descontrol de sus hijos, siempre estaba de mal humor y discutía mucho con Marta, porque pensaba que ella los había mimado demasiado. Un sábado en la tarde que él y Marcos estaban con otros amigos en el jardín, vio que su hijo

menor se dirigía hacia el bar caminando en zigzag, se levantó bruscamente del asiento y dijo con rabia:

-Me voy, porque ahí viene ese borracho imbécil.

Marcos sintió que la sangre le hervía y le gritó:

Ese imbécil es obra suya, usted no quiso que sus hijos estudiaran, usted quería que se hicieran hombres tomando aguardiente! ¡Usted ha sido un egoísta con sus hijos, sin embargo, les ha pagado mucho aguardiente a personas que ni conocía! ¡Erasmo, quien siembra viento, cosecha tempestad y usted sembró mucho viento!

Cuando Erasmo lo miró, Marcos observó que en la mirada de su padrastro había señales de arrepentimiento, que se estaba tragando su orgullo.

El tiempo seguía pasando, Marcos comenzó a trabajar como independiente. Por su buen servicio como contador, prontamente su

Marcos felt his blood boil and shouted at him:

"That imbecile is your doing! You didn't want your sons to study; you wanted them to become men by drinking aguardiente! You have been selfish with your children; however, you have paid for a lot of aguardiente for people you didn't even know! Erasmo, he who sows the wind reaps the whirlwind, and you sowed a lot of wind!"

When Erasmo looked at him, Marcos observed that in his stepfather's gaze, there were signs of regret, that he was swallowing his pride.

Time went on. Marcos began working as an independent accountant. Due to his good service, his clientele promptly increased considerably. He worked in the offices of some of his clients, and at home, he continued his tasks until the early hours of the morning. Immediately, he began to save to buy more land and cattle later on, as he thought he could be a successful cattle rancher.

One night while he was using the calculator, he heard sobbing coming from one of the bedrooms. Very puzzled, he approached and found his wife sitting on the bed crying. When asking her what was wrong, she replied:

"It's just that I see you improving yourself more and more every day, and I haven't advanced at all for years."

Marcos replied:

clientela aumentó considerablemente. Trabajaba en las oficinas de algunos de sus clientes y en su casa continuaba sus labores hasta horas de la madrugada. De inmediato comenzó a ahorrar, para más adelante comprar más terrenos y ganado, pues pensaba que él podía ser un ganadero exitoso.

Una noche que estaba utilizando la calculadora, escuchó un sollozo que procedía de una de las recámaras, muy extrañado se acercó y encontró a su esposa sentada en la cama llorando. Al preguntarle qué le sucedía, ella le contestó:

-Es que estoy viendo que tú cada día te superas más y más y yo no he avanzado nada desde hace años.

-Marcos le contestó:

-Luzmila, yo te dije que cuando quisieras trabajar o estudiar sólo tenías que decírmelo.

-Bueno, yo deseo hacer las dos cosas, trabajar y estudiar.

Y así, después de muchos años, Luzmila Escala comenzó a trabajar nuevamente. Trabajaba a tiempo parcial durante las tardes en una clínica y en las noches asistía a una escuela nocturna.

En una ocasión en que Marcos estaba hablando por teléfono con su hermana Sofía, ésta se acordó de algo y le preguntó:

Tú te acuerdas de aquella joven que bailaba mucho contigo?

-Claro, Cristina Carvajal. ¿Qué pasó con ella?

-Ella y el marido se volvieron pero, gracias a Dios, están en recuperación,

"Luzmila, I told you that whenever you wanted to work or study, you just had to tell me."

"Well, I want to do both, work and study."

And so, after many years, Luzmila Escala began working again. She worked part-time in the afternoons at a clinic and attended night school in the evenings.

On one occasion when Marcos was talking on the phone with his sister Sofía, she remembered something and asked him:

"Do you remember that young woman who used to dance with you a lot?"

"Of course, Cristina Carvajal. What happened to her?"

"She and her husband became alcoholics, but thank God, they are in recovery because they attend Alcoholics Anonymous meetings."

"And how do you know all that?"

"I have a coworker who is their neighbor."

When Marcos finished talking to Sofía, he thought: "I always had that feeling that Cristina could fall into the clutches of alcohol because of the way she drank. But thank goodness she has stopped drinking. I wish I could convince my brothers to attend Alcoholics Anonymous meetings. How do I do it?"

CHAPTER VII

porque asisten a las reuniones de Alcohólicos Anónimos.

Y cómo tú sabes todo eso?

-Es que yo tengo una compañera de trabajo que es vecina de ellos.

Cuando Marcos terminó de hablar con Sofía, pensó: "Siempre tuve ese presentimiento que Cristina

podía caer en las garras del alcohol, por la forma en que tomaba. Pero menos mal que ya ha dejado de beber. Ojalá yo pudiera convencer a mis hermanos para que asistan a las reuniones de Alcohólicos Anónimos. ¿Cómo hago?".

CAPÍTULO VII

AHÍ VIENE EL REVERENDO

El día que Marta y Teresa hablaron con Erasmito sobre el trabajo en la carnicería, él les dijo que no iba a trabajar en esa tienda, porque eso era rebajarse, pues ya había tenido ese negocio propio y ahora no iba a hacer lo mismo trabajando para otro. Una semana después, el dueño de la tienda consiguió otro carnicero. Se esfumaba

THERE COMES THE REVEREND

The day Marta and Teresa spoke with Erasmito about the job at the butcher shop, he told them he would not work at that store because it would be lowering his standing; he had already owned his own business and would not now do the same working for someone else. A week later, the store owner found another butcher. Thus, the opportunity presented to the family vanished.

With that decision, Erasmito suggested that, despite everything, he still retained some pride and dignity. He continued selling cheeses but notably changed his personal appearance. This motivated Marta and Teresa, who eagerly worked on preparing the product.

Nevertheless, one night, very late, Marcos and his family were fast asleep when the telephone rang. Luzmila, quite surprised, picked up the receiver and heard her brother-in-law yelling and asking for her husband. She could also hear loud music. She approached the bed and said to her husband:

–It’s Erasmito, he wants to talk to you. Please, take it easy.

–What's going on, Erasmito? was his greeting.

así la oportunidad que se le presentaba a la familia.

Con esa decisión, Erasmito dejaba a entrever que, a pesar de todo, todavía le quedaba algo de orgullo y dignidad. Continuó vendiendo quesos, pero cambió en forma notable su apariencia personal. Esto motivó a Marta y a Teresa que se afanaban en la elaboración del producto.

No obstante, una noche, ya muy tarde, Marcos y su familia estaban profundamente dormidos, cuando sonó el teléfono. Luzmila muy extrañada levantó el auricular y escuchó a su cuñado que gritaba preguntando por su hermano. También escuchaba música a alto volumen. Se acercó a la cama y le dijo a su esposo:

–Es Erasmito, quiere hablar contigo. Por favor, tómalo con calma.

– ¿Qué hubo Erasmito? Fue su saludo.

–Hola hermano. ¿Cómo estás?

– ¿Qué sucede, por qué llamas a esta hora?

–Es que estoy en Santa Ana, en el club nocturno El Astrópoli y mis amigos Darío y Joaquín me dejaron aquí. Se fueron a buscar plata para poder pagar la cuenta. Ya tienen dos horas de haberse ido y no han regresado. El

–Hello brother. How are you?

–What's happening? Why are you calling at this hour?

–The thing is, I'm in Santa Ana, at the El Astrópoli nightclub, and my friends Darío and Joaquín left me here. They went to get money so they could pay the bill. They left two hours ago and haven't returned. The owner here says if they don't come back, he's going to put me in jail.

Marcos felt intense anger. But he was his brother, so he told Luzmila to wait, changed his clothes, and left for Santa Ana.

When he arrived at the club, Erasmito told him to give the money to the person in charge and get him out of there. Marcos was so annoyed he didn't even ask how much he owed. He paid the attendant and told his brother:

–I'll wait for you in the car.

Erasmito left, got into the car, and Marcos asked him:

–What are you up to?

–I just had a few drinks and my friends abandoned me – he said.

dueño de esto dice que si no regresan me va a poner preso.	–And why did you go with them if you know you can't drink? – he asked.
Marcos sintió mucha rabia. Pero era su hermano, así que le dijo a Luzmila que lo esperara, se cambió y se fue a Santa Ana.	–They invited me to a party – he replied.
Cuando llegó al club, Erasmito le dijo que le diera la plata al encargado y que lo sacara de allí. Marcos estaba tan molesto que ni le preguntó cuánto debía. Le pagó al encargado y le dijo a su hermano:	–And what kind of party was it, if you didn't have any money? – he asked.
–Te espero en el carro.	Erasmito didn't answer. Already close to Marcos's house, Erasmito asked:
Erasmito salió, entró al carro y Marcos le preguntó:	–What are you going to tell me?
– ¿En qué andas?	–What I have to tell you, I'll tell you when you are sober. Not now.
–Es que me tomé unos tragos y mis amigos me abandonaron – le dijo.	When dawn broke, Erasmito was no longer at Marcos's house. This caused him great distress.
– ¿Y por qué te fuiste con ellos si sabes que no puedes beber? – le preguntó.	A few days later, Erasmito, his wife Marta, Teresa, and his children went to live in a neighborhood in La Chorrera, in a house that Marcos and his wife Luzmila had given them. Erasmito had no furniture, so he slept with his wife and children on mats on the floor. Marcos asked Luzmila to lend them some furniture.
–Es que me invitaron a una fiesta – le respondió.	
– ¿Y qué fiesta era esa, si no tenías plata? – le preguntó.	One afternoon, Marcos and Luzmila went to visit Erasmito. When they arrived, he told them:
Erasmito no le contestó. Ya cerca de la casa de Marcos, Erasmito le preguntó:	

– ¿Qué me vas a decir?	–What a shame you find us like this! I have no shame left.
–Lo que te tengo que decir te lo diré cuando estés sobrio. Ahora no.	–What you have to do is get your act together – Marcos told him.
Cuando amaneció, Erasmito ya no estaba en la casa de Marcos. Esto le causó mucha pena.	–I'm making the effort – he replied.
Unos días después, Erasmito, su esposa Marta, Teresa y sus hijos se fueron a vivir a un barrio de La Chorrera, a una casa que Marcos y su esposa Luzmila le habían dado. Erasmito no tenía muebles, así que durmió con su esposa e hijos en colchonetas en el piso. Marcos le dijo a Luzmila que por favor le prestara algunos muebles.	–You are going to help me with the construction work I'm doing in a town in Capira – Marcos told him. –How am I going to help you? – he asked. –The Engineer asked me to find him a mason, and I recommended you.
Una tarde, Marcos y Luzmila fueron a visitar a Erasmito. Cuando llegaron, él les dijo:	–And what did you tell him? –I told him you work very well and I set a very high salary for you, to see if you would get motivated.
– ¡Qué pena que nos encuentren así! Ya no tengo vergüenza.	–Thank you, Marcos.
–Lo que tienes que hacer es ponerte las pilas – le dijo Marcos.	Marcos got him work clothes, shoes, and a hat. He brought them to him and said:
–Estoy haciendo el esfuerzo – le respondió.	–I'll wait for you at my house at four in the morning so we can leave for Capira.
–Me vas a ayudar en la obra que estoy haciendo en un pueblo de Capira – le dijo Marcos.	Erasmito arrived very punctually, had breakfast with Marcos, and they left. It

– ¿En qué te voy a ayudar? – le preguntó.	took him a few days to get used to the work. One day, Erasmito told Marcos:
–El Ingeniero me pidió que le buscara un albañil y yo te recomendé a ti.	–Now I finally have money, and I'm going to buy a cell phone.
– ¿Y qué le dijiste?	–And what do you want a cell phone for? – Marcos asked him.
–Le dije que trabajabas muy bien y te puse un sueldo muy alto, para ver si te motivabas.	–So people can call me and so I can call my wife.
–Gracias, Marcos.	–If you want to call her, I'll lend you mine, and if you want people to call you, they can call me.
Marcos le consiguió ropa de trabajo, zapatos y un sombrero. Se lo llevó y le dijo:	–Why are you telling me that? – Erasmito asked him.
–Te espero en mi casa a las cuatro de la mañana, para irnos para Capira.	–Because I don't want to see you on the street calling your friends to go drinking – he said.
Erasmito llegó muy puntual, desayunó con Marcos y se fueron. Se tomó unos días para acostumbrarse al trabajo. Un día, Erasmito le dijo a Marcos:	Erasmito didn't answer. He went to the town, bought the cell phone and a calling card.
–Ahora sí tengo plata y me voy a comprar un celular.	The next day, Marcos woke up, and his wife Luzmila asked him:
– ¿Y para qué quieres celular? – le preguntó Marcos.	–And your brother?
–Para que me llame la gente y para poder llamar a mi mujer.	–He's not here – Marcos replied.

–Si la quieres llamar a ella, te presto el mío, y si quieres que la gente te llame, que te llamen al mío. – ¿Por qué me dices eso? – le preguntó Erasmito. –Porque no te quiero ver en la calle llamando a tus amigos para que se vayan a beber – le dijo. Erasmito no le contestó. Se fue al pueblo, compró el celular y una tarjeta de llamadas. Al día siguiente, Marcos se levantó y su esposa Luzmila le preguntó: – ¿Y tu hermano? –No está – le respondió Marcos. –Se fue a beber con sus amigos – le dijo. Marcos sintió mucha pena.	–He went drinking with his friends – she said. Marcos felt great sadness.

CAPÍTULO VIII	**CHAPTER VIII**
JUSTINIANO Y LA DROGA	**JUSTINIANO AND DRUGS**
Pasaron los meses y Erasmito seguía trabajando con Marcos. Se había alejado de las malas amistades y del vicio. Él le prometió a su hermano que no volvería a beber.	Months went by, and Erasmito continued to work with Marcos. He had distanced himself from bad company and vice. He promised his brother he would not drink again.
Los días y las noches de ese hombre eran dedicados a su trabajo y a su familia. Su aspecto físico mejoró notablemente. Era otra persona, el antiguo Erasmito había resucitado.	The days and nights of that man were dedicated to his job and his family. His physical appearance improved remarkably. He was a different person; the old Erasmito had been resurrected.
Pero en la vida de Marcos y Luzmila se presentó otro problema, ahora con Justiniano. A este le decían que se estaba drogando, pero Luzmila no quería creerlo.	But another problem arose in Marcos and Luzmila’s life, this time with Justiniano. People told them he was taking drugs, but Luzmila refused to believe it.
Sin embargo, ella les comentó a sus hijos que había notado un cambio en Justiniano. Les dijo que siempre lo veía alegre, pero ahora no. Además, cuando él llegaba a la casa de Marcos, inmediatamente se encerraba en su cuarto.	However, she commented to her children that she had noticed a change in Justiniano. She told them that she always saw him cheerful, but not anymore. Furthermore, when he arrived at Marcos's house, he would immediately lock himself in his room.
Un día, Luzmila fue al cuarto de Justiniano y lo encontró con un libro.	One day, Luzmila went to Justiniano's room and found him with a book.

-Hijo, ¿qué estás leyendo? – le preguntó.	–Son, what are you reading? – she asked him.
-Mamá, este libro se llama No Te Drogues Por Favor y lo escribió mi amigo Marcos Samaniego.	–Mom, this book is called *No Te Drogues Por Favor* (Please Don't Take Drugs) and was written by my friend Marcos Samaniego.
- ¿Y qué tal es el libro? – le preguntó.	–And what is the book like? – she asked him.
-Muy bueno, mamá. Trata de un joven que, por problemas familiares, cayó en las drogas y el alcohol. Pero fue a Alcohólicos Anónimos y a Narcóticos Anónimos, y ahora está limpio.	–Very good, Mom. It's about a young man who, due to family problems, fell into drugs and alcohol. But he went to Alcoholics Anonymous and Narcotics Anonymous, and now he is clean.
Luzmila le preguntó:	Luzmila asked him:
- ¿Y por qué lees ese libro?	–And why are you reading that book?
-Para aprender, mamá.	–To learn, Mom.
Ella se sentía tranquila, porque el libro que leía era sobre superación. Pero la preocupación volvió cuando un día, al acostarse con Marcos, ella le dijo:	She felt relieved, because the book he was reading was about self-improvement. But the worry returned when one day, as she lay down with Marcos, she told him:
-Marcos, tengo que decirte algo.	–Marcos, I have to tell you something.
-Dime, mi amor.	–Tell me, my love.
-A Justiniano le está pasando algo.	
- ¿Qué le pasa? – le preguntó.	

-No sé, pero no es el mismo. Lo veo diferente.	–Something is happening to Justiniano.
- ¿Y qué has notado?	–What's happening to him? – he asked.
-Que se encierra mucho en su cuarto.	–I don't know, but he's not the same. I see him differently.
-Pero él está leyendo un libro sobre un joven que se superó de las drogas – le dijo Marcos.	–And what have you noticed?
-Sí, ya lo sé, pero le vi la mirada perdida.	–He locks himself up in his room a lot.
- ¿Y qué quieres que haga?	–But he's reading a book about a young man who overcame drugs – Marcos told her.
-Averigua qué le pasa – le pidió.	–Yes, I know, but I saw the lost look in his eyes.
Al día siguiente, Marcos llamó a sus dos hijos y les preguntó si sabían algo de Justiniano.	–And what do you want me to do?
Ellos le dijeron que lo habían visto caminando con un señor gordo, y que lo habían visto en un carro con personas extrañas, pero que no sabían nada.	–Find out what's wrong with him – she asked.
- ¿Y por qué no me habían dicho nada? – les preguntó.	The next day, Marcos called his two children and asked them if they knew anything about Justiniano.
-Es que teníamos culillo – le dijo.	They told him that they had seen him walking with a fat man, and that they

-No tienen por qué tener miedo, lo que tienen que hacer es decirme lo que saben. -Papá, vimos en su cuarto una pacha de seco – le dijo uno de sus hijos. Marcos sintió que el mundo se le venía abajo. No podía creer que Justiniano se estuviera drogando y bebiendo. Él pensó: "Se repite la historia. Los hijos de mi papá y mi mamá tienen la misma tendencia". Marcos se fue para el cuarto de Justiniano y lo encontró durmiendo. Buscó la pacha de seco, y no la encontró. Pensó: "Me voy a poner a investigar qué es lo que pasa".	had seen him in a car with strange people, but they didn't know anything. –And why hadn't you told me anything? – he asked them. –Because we were scared stiff ("culillo") – they told him. –You don't have to be afraid, what you have to do is tell me what you know. –Dad, we saw a small flask ("pacha") of "seco" in his room – one of his sons told him. Marcos felt the world collapsing. He couldn't believe Justiniano was taking drugs and drinking. He thought: “History is repeating itself. My father's and mother's children have the same tendency." Marcos went to Justiniano's room and found him sleeping. He looked for the small flask of "seco" but did not find it. He thought: “I’m going to start investigating what is happening."

CAPÍTULO IX	**CHAPTER IX**

LA RESPUESTA	**THE ANSWER**
Marcos empezó a indagar, a preguntar, a investigar. Un día, una señora le dijo:	Marcos began to inquire, to ask questions, to investigate. One day, a woman told him:
-Señor Marcos, yo he visto a su hijo con el gordo.	–Mr. Marcos, I have seen your son with the fat man.
- ¿Y qué sabes de ese gordo? – le preguntó.	–And what do you know about that fat man? – he asked.
-Que le vende droga a Justiniano – le respondió.	–He sells drugs to Justiniano – she replied.
Marcos sintió mucho dolor en el alma. No podía creer que su hijo estuviera cayendo en las drogas. Pensó:	Marcos felt deep pain in his soul. He couldn't believe his son was falling into drugs. He thought:
"Señor, ¿por qué me mandas esta prueba? Yo he luchado para sacar a mis hermanos del vicio y ahora mi hijo está cayendo en él".	“Lord, why are you sending me this trial? I have fought to get my brothers out of addiction and now my son is falling into it."
Pero él no se iba a rendir. Unos días después, Marcos se encontró con el gordo. Lo saludó y le dijo:	But he was not going to give up. A few days later, Marcos ran into the fat man. He greeted him and said:
-Me han dicho que le vendes droga a mi hijo.	–I've been told you sell drugs to my son.
-No sé de qué me hablas – le dijo.	–I don't know what you are talking about – he replied.
-Sabes muy bien de lo que te hablo.	

-Mira, yo no te voy a decir nada.	–You know very well what I'm talking about.
- ¡Quién siembra viento, cosecha tempestad! – le dijo Marcos.	–Look, I'm not going to tell you anything.
Marcos se fue con el dolor en el alma, y sin saber qué hacer.	–He who sows wind, reaps the whirlwind! – Marcos told him.
Al día siguiente, Marcos le preguntó a Justiniano:	Marcos left with pain in his soul and without knowing what to do.
- ¿Estás consumiendo droga?	The next day, Marcos asked Justiniano:
-No, papá – le respondió.	–Are you consuming drugs?
-Mira, ya sé que te estás drogando.	–No, Dad – he replied.
- ¿Quién te dijo?	–Look, I already know you are taking drugs.
-No importa quién me dijo, lo que importa es que lo sé.	–Who told you?
-No es cierto, papá.	–It doesn't matter who told me, what matters is that I know.
-Entonces, ¿por qué te encierras en tu cuarto?	–It's not true, Dad.
-Para leer, papá.	–Then, why do you lock yourself up in your room?
- ¿Y por qué tienes una pacha de seco en tu cuarto?	–To read, Dad.
Justiniano se quedó callado. Marcos le dijo:	

-Mira, ya no tengo vergüenza de que mis hermanos sean borrachos y drogadictos, pero sí tengo vergüenza de que mi hijo caiga en lo mismo.	–And why do you have a small flask of *seco* in your room?
Justiniano empezó a llorar. Marcos lo abrazó y le dijo:	Justiniano remained silent. Marcos told him:
- ¡No llores, hijo! Vamos a buscar la solución.	–Look, I am no longer ashamed that my brothers are drunkards and addicts, but I am ashamed that my son is falling into the same thing.
-Papá, ya no quiero drogarme.	Justiniano started crying. Marcos hugged him and said:
-Mañana vamos a ir a Narcóticos Anónimos – le dijo Marcos.	–Don’t cry, son! We are going to find a solution.
- ¿Qué es eso?	–Dad, I don't want to take drugs anymore.
-Es un grupo de personas que te van a ayudar a dejar la droga.	–Tomorrow we are going to go to Narcotics Anonymous – Marcos told him.
- ¿Y mi mamá y mis hermanos? – le preguntó.	–What is that?
-Ellos te van a apoyar, pero tienes que prometer que no vas a volver a drogarte.	–It’s a group of people who are going to help you quit drugs.
Justiniano le prometió a su papá que no volvería a drogarse.	–And my mom and my brothers? – he asked.
	–They are going to support you, but you have to promise that you will not take drugs again.

	Justiniano promised his father that he would not take drugs again.

CAPÍTULO X	**CHAPTER X**
LA CARTA DE BRÍGIDA	**BRÍGIDA'S LETTER**
Al día siguiente, Marcos se levantó y se fue con Justiniano a Narcóticos Anónimos.	The next day, Marcos got up and went with Justiniano to Narcotics Anonymous.
En el grupo de apoyo, Justiniano se sentía tranquilo. Le gustaba escuchar a las personas que contaban sus testimonios.	In the support group, Justiniano felt calm. He liked listening to people tell their testimonies.
En enero de 2012, Justiniano se casó con Brígida. El 8 de marzo del mismo año, Justiniano cumplió seis meses de mantenerse limpio.	In January 2012, Justiniano married Brígida. On March 8th of the same year, Justiniano completed six months of staying clean.
Unos días después, Marcos recibió una llamada muy preocupante de parte de Erasmito. Su hermano le dijo que a Brígida se la habían llevado urgentemente para el hospital porque estaba muy delicada y que él	A few days later, Marcos received a very worrying call from Erasmito. His brother told him that Brígida had been rushed to the hospital because she was very delicate and that he suspected it was a serious illness. Marcos thought:

sospechaba que era una mala enfermedad. Marcos pensó:	"It can't be. History repeats itself. When Erasmito had been clean for months there was the tragedy that left his daughter Amanta invalid. Now Justiniano's wife was in poor health. My God, don't let anything bad happen to her, and please, give my brother strength so that he does not fall into drugs again."
"No puede ser. Se repite la historia. Cuando Erasmito tenía meses de estar limpio hubo la desgracia que dejó a su hija Amanta inválida. Ahora la esposa de Justiniano estaba delicada de salud. Dios mío, no permitas que algo malo le suceda y por favor, dale fuerzas a mi hermano para que no vuelva a caer en la droga".	Three months later, in January 2013, when Justiniano completed one year of staying clean, no celebration was held because his wife was agonizing.
Tres meses después, en enero de 2013, cuando Justiniano cumplió un año de mantenerse limpio, no se hizo ninguna celebración, porque su esposa estaba agonizando.	Two days later Brígida passed away. But she had asked him to please promise her that no matter what happened, he would stay away from drugs and alcohol. He made her that promise.
Dos días después Brígida falleció. Pero ella le había pedido que por favor le prometiera que pasara lo que pasara, él se mantendría alejado de las drogas y el alcohol. Él le hizo esa promesa.	A year has passed since his wife's departure and Justiniano, despite the shock received and the sadness that overwhelms him, remains clean from alcohol and drugs. But even though he has already completed two years of recovery, he knows that that demon will always be there, lurking, for the rest of his life.
Ha pasado un año de la partida de su esposa y Justiniano a pesar del impacto recibido y de la tristeza que lo embarga se mantiene limpio de alcohol y de drogas. Pero, aunque ya tiene dos años de haber iniciado su recuperación, él sabe que ese demonio siempre estará allí, al acecho, por el resto de su vida.	His physical appearance has improved admirably, as has his vocabulary. His children, his siblings, all his family, friends, and work colleagues are very happy because he, just as his brother Erasmito did, is taking advantage of the gifts of life
Su aspecto físico ha mejorado en forma admirable, su vocabulario también. Sus hijos, sus hermanos, todos sus familiares, amigos y compañeros de trabajo están muy contentos porque él, como lo hizo su hermano Erasmito, está	

aprovechando las bondades de la vida, porque Dios le ha dado otra oportunidad.	because God has given him another chance.

THIRD CHAPTER: ANALYSIS AND CONCLUSIONS ON THE TRANSLATION PROCESS

3.1. Challenges faced in the process of translation

The translation of the final chapters of *El Hombre de la Casa* presented particular challenges due to the evolution of the characters and the use of specific addiction terminology:

1. **Street Slang and Addiction Terminology:** The text uses terms like **"bolonchón"** (reference to a large package of marijuana) or **"culillo"** (intense fear).
    - *Solution:* In the case of "bolonchón", descriptive terms in English such as *"lump"* or *"package"* were chosen, prioritizing that the reader understands what the object is, even if the nuance of Panamanian street slang is lost. For "culillo", the challenge was to convey the intensity of colloquial fear without using a vulgar word in English that would change the register.
2. **Emotional and Religious Charges:** Phrases like *"Sólo por hoy, un día a la vez"* are specific mottos of Alcoholics Anonymous. The challenge was to research and use standard phraseology in English (*"One day at a time"*) so that the dialogue of the recovering characters sounded authentic and recognizable to an English-speaking reader familiar with these programs.

3.2. Conclusions

Upon completing the translation of this work, it is concluded that:

- The literary translation of regional works requires a delicate balance between "foreignization" (leaving traces of the original culture, such as names and nicknames) and "domestication" (making the text readable for the target audience).
- Marino Jaén Sánchez's work demonstrates that local Panamanian themes have a universal reach. By translating the pain and redemption of the Samaniego family, it is validated that Panamanian literature deserves a space in the global market.
- This academic exercise not only consolidated the linguistic competencies acquired during the degree but also deepened the understanding of the translator's ethical responsibility as a cultural mediator giving voice to stories of human overcoming.

3.3. Recommendations

Based on the experience of translating the final chapters of *El Hombre de la Casa*, the following recommendations are proposed for future translators or students addressing texts of a costumbrista and testimonial nature:

1. **Immersion in the Cultural Context:** It is fundamental that the translator becomes familiar with the customs of the interior of Panama (specifically the Azuero and West Panama regions), as the work contains implicit references to practices such as the "tunas" and life in "cantinas." Without this prior knowledge, there is a risk of losing the cultural nuance when translating.
2. **Research on Addiction Terminology:** Given that the plot revolves around recovery from alcoholism and drug addiction, it is recommended to research the specific vocabulary used by groups such as Alcoholics Anonymous (AA) and Narcotics Anonymous (NA). Terms like "staying clean," "hitting rock bottom," and "one day at a time" have standardized translations that must be respected to lend verisimilitude to the text.
3. **Handling Colloquial Register:** It is advised not to unnecessarily "elevate" the register of the characters' language. The translator must strive to find equivalents in English that convey that same naturalness and avoid sounding too formal or academic.

3.4. Glossary

Below are the definitions of Panamanian cultural and colloquial terms found in the source text, which represented a translation challenge:

1. **Reverend:** A nickname given to Marcos by his family due to his habit of constantly sermonizing and giving advice about their vices, acting like a preacher.
2. **Anonymous:** Pertaining to organizations like **Alcoholics Anonymous (AA)** and **Narcotics Anonymous (NA)**, which prioritize the confidentiality of their members.
3. **Recovery:** The process of overcoming addiction and returning to a state of mental and physical health, followed by the story's protagonists.
4. **Sober:** The condition of complete abstinence from alcohol consumption. It is the main goal of AA members.
5. **Clean:** (Slang) Refers to a person who has stopped consuming drugs or alcohol. Erasmito managed to stay in this condition for many years.
6. **Sponsor:** A member of a 12-step program who offers guidance, support, and mentorship to a newcomer. Gallo offered to be Erasmito's Sponsor.
7. **Relapse:** The act of returning to the consumption of alcohol or drugs after a period of abstinence, as happened to Gallo.
8. **Self-esteem:** The respect or value that a person has for themselves. Gallo mentions attending meetings to strengthen it.
9. **Conference:** A large, formal meeting or convention, such as the one organized nationally by **Alcoholics Anonymous**.

10. **Testimony:** The personal account of an addict's life, including the "bottom" they hit and their recovery process, which is shared in AA meetings.
11. **12 Steps:** The twelve fundamental principles that constitute the recovery program of **Alcoholics Anonymous**.
12. **12 Traditions:** The twelve principles that guide the unity and internal functioning of **Alcoholics Anonymous** groups.
13. **Canal Zone:** The territory surrounding the Panama Canal, formerly administered by the U.S. until 1999, where Gallo worked for many years.
14. **American:** Related to the **United States**. Used to refer to Gallo's bosses in the Canal Zone.
15. **Bosses:** Gallo's superiors, of U.S. nationality, who interviewed him about his work absenteeism.
16. **Balboa (B/.):** The legal tender in Panama, whose value is pegged to the **U.S. Dollar** (USD).
17. **Real Estate:** The business of buying, selling, or renting property. An activity one of the AA speakers engaged in before his addiction.
18. **Body Shop:** The car repair workshop specializing in bodywork (chapistería) that one of the recovering alcoholics managed to establish.
19. **Car Parts:** Components or replacements for automobiles. Mentioned in relation to an auto parts sales business.
20. **Uncontrolled:** The manner in which the main characters drank, without the ability to stop themselves.
21. **Temporary Jobs:** Short-term or irregular employment. The kind Gallo initially managed to find in Panama.
22. **Student:** A person attending classes or dedicated to study. Luzmila and Marcos interact in the university in this context.
23. **Professor:** A university teacher or lecturer. Marcos began teaching classes at the university.
24. **Shame:** A painful feeling of humiliation or distress. Erasmito mentions that he previously felt **shame** (pena) speaking publicly.
25. **Veteran:** A person with long experience in something. Erasmito, with 25 years of sobriety, is considered a veteran in the AA groups.

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Annex

Panamá, 28 de abril de 2020

Señores
Universidad Latina de Panamá
Sede David, Chiriquí
E.S.D.

Asunto: Nota de Autorización.

Primeramente, reciban un cordial saludo y bendiciones en sus labores.

Tengo el agrado de dirigirme a ustedes como *Marino Elías Jaén Sánchez*, con cédula de identidad personal 7-42-467, autor del libro **"El hombre de la casa",** para hacer constar que me ha parecido muy oportuna la solicitud directa del joven, **Ricardo Gabriel Martínez Moreno,** para traducir dicha obra al idioma inglés, como su proyecto final de graduación, para obtener el título de **Licenciatura en Inglés con énfasis en Traducción.** Por ello, autorizo la traducción de esta obra por parte de este estudiante, quien realizó una solicitud personal, mostrándose muy respetuoso, con el fin de efectuar la traducción de dicha obra.

Tengo conocimiento de las condiciones requeridas por el estudiante para la realización de la traducción de la obra antes mencionada.

De ser positiva su respuesta, estaré muy agradecido por la oportunidad y el interés de este joven.

Para cualquier consulta podrán comunicarse conmigo mediante los siguientes canales:

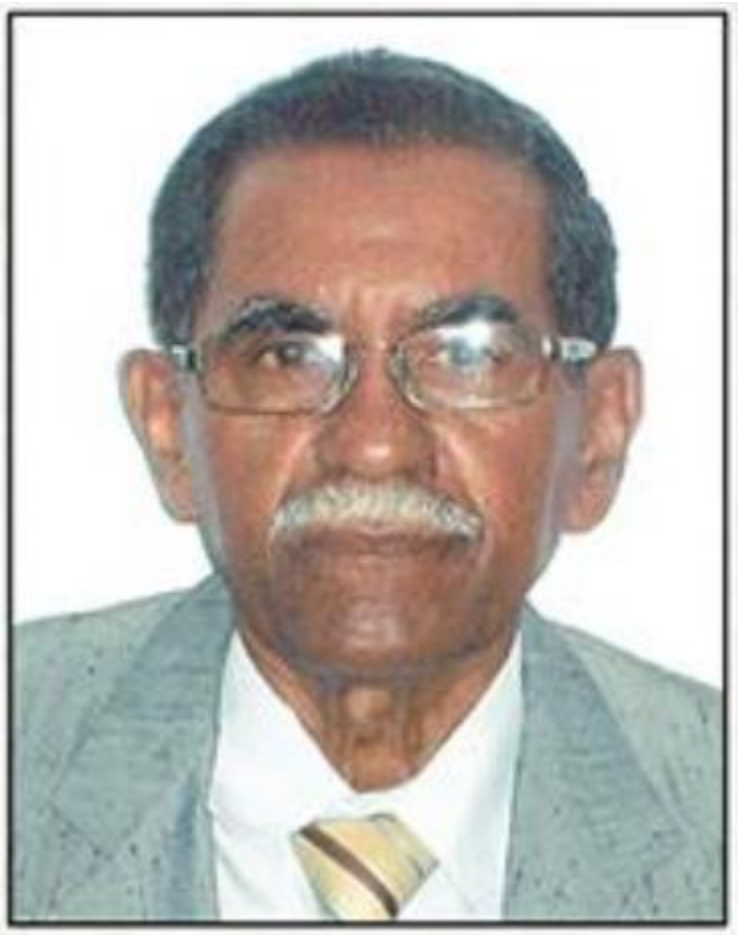
- Mi número personal: 6669-9357
- Mi correo: marinojaen@yahoo.com

Agradezco la atención prestada y me despido de ustedes.

Marino Elías Jaén Sánchez
7-42-467
Autor del libro
"El hombre de la casa"

El hombre de la casa

Marino Jaén Sánchez



Autor: Marino Jaén Sánchez (Panameño, obra publicada en 2014).

UNIVERSIDAD LATINA DE PANAMÁ

DECLARACIÓN JURADA

Yo Ricardo Gabriel Martinez Moreno con cédula de identidad personal número, 4-777-1276 estudiante graduando del programa/carrera de Licenciatura en Inglés con Énfasis en Traducción declaro bajo la gravedad del juramento que el material que aparece en este trabajo de graduación, en la opción: : Proyecto Final (Tesis, proyecto final, pasantía, otro), es de mi producción intelectual, en razón de lo cual exonero a la Universidad Latina de Panamá de cualquier responsabilidad relacionada a este aspecto.

Como constancia firmo la presente declaración el día 25 del mes de Noviembre del año 2025.

Firma del estudiante:

Cédula: 4-777-1276