
TRANSLATION OF THE BOOK

“LA CIUDAD DE PANAMA: DESTINO Y COMUNIDAD – A CULTURAL AND HISTORICAL PROJECT”

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DEDICATION

I dedicate this work to my family and to the author of the book, a beloved cousin of my late father.

A special expression of gratitude goes to my loving husband, whose words of encouragement and unwavering support have continually reminded me to persevere. To my three children—Guillermo, Yasmeen, and Francisco—thank you for being such a powerful source of inspiration. Watching you pursue and achieve your professional goals gave me the motivation I needed to overcome challenges and complete this project.

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INTRODUCTION

Have you ever heard that some of the most prominent figures in Panamanian society—individuals who not only contributed to the nation's development but also helped shape the physical and cultural fabric of Panama City—were, in fact, foreigners? These men and women left their countries of origin in search of better opportunities, and in doing so, they became active agents in the architectural and social transformation of our city, helping to build it into what we recognize today.

The objective of this translation project is to take readers on a journey into the past, where they will discover the architectural marvels that are deeply rooted in our national identity and cultural heritage. This project sheds light on the significant contributions made by immigrants whose legacies remain embedded in the buildings, institutions, and communities that shape Panama's urban character.

Chapter I outlines the methodology behind the translation of the source text. This includes a discussion of key translation strategies employed to preserve the cultural authenticity of the original Spanish content. It also introduces and defines the translation techniques used—such as modulation, transposition, equivalence, and cultural adaptation—explaining how these tools facilitated the accurate rendering of culturally embedded terms and concepts from Spanish into English. By documenting this process, the chapter aims to make Panama's rich cultural narrative accessible to a broader, global audience.

Chapter II comprises a 50-page translation of selected portions of *La Ciudad de Panamá: Destino y Comunidad*, a book written by Panamanian journalist, lawyer, and activist Lina Vega Abad. This section serves as the practical application of the techniques explored in Chapter I and includes annotations that justify specific translation choices.

Chapter III presents the project's concluding remarks. It summarizes the translator's key findings, offers targeted recommendations for future translation work involving culturally significant texts, and reflects on the primary challenges encountered throughout the translation process. These reflections are accompanied by proposed solutions and best practices that can inform similar academic and professional translation projects.

Finally, the project includes an exclusive interview with the author, Lina Vega Abad. This conversation offers a firsthand perspective on the research, execution, and emotional journey that went into the creation of this remarkable book. The interview adds depth to the translation by contextualizing the author's vision and highlighting the importance of preserving cultural memory through storytelling.

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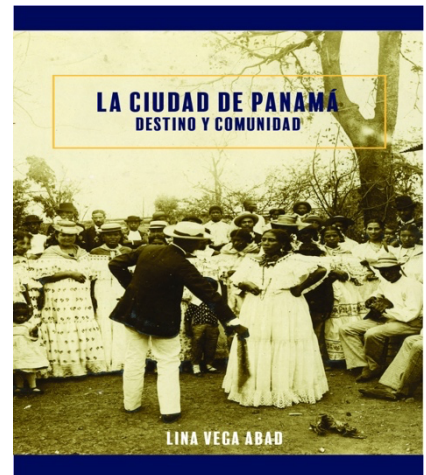
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Chapter I

ANTECEDENTS

BOOK: “LA CIUDAD DE PANAMA: DESTINO Y COMUNIDAD” (“PANAMA CITY: DESTINATION AND COMMUNITY”)

“Panama City: Destination and Community” tells the recent history of the capital through the experiences of men and women who came from other places to grow and help our city grow over the course of five centuries—highlighting how deeply their contributions have impacted our architectural development.



■ **Author: Lina Vega Abad** (Panamanian journalist, lawyer, and activist): She holds a degree in Law and Political Science from Universidad Santa María La Antigua and is certified by the Lilly Family School of Philanthropy at Indiana University in fundraising management and nonprofit organizations. Her professional experience includes corporate law and, for the past 14 years, consulting and directing projects for local and international nonprofit organizations such as Fundación Ciudad del Saber, ChildFund International, and the Endowment Fund of Universidad Santa María La Antigua.

As a volunteer, she serves as a member of the Central Committee of the Panamanian Red Cross. She is also a writer and has contributed as a columnist for the newspaper La Prensa, as well as being the author of literary fiction books. She joined the Foundation’s team in April 2017.

■ **What it is about:** gives a face to both internal and external migrants who came to the Panamanian capital and helped it grow—such as Justice Harley Mitchell, who arrived as a young man from his native Bocas del Toro and built a career and family here, or environmentalist Stanley Heckadon Moreno, who settled in the heart of San Felipe from Chiriquí to rediscover the country’s history in a way he had never been taught before.

“**Panama City: Destination and Community**” tells the recent history of the capital through the experiences of men and women who came from other places to grow and help our city grow over the course of five centuries—highlighting how deeply their contributions have impacted our architectural development.

■ **Field Panama City** : Founded in 1519 by Pedro Arias de Ávila, it initially served as a key hub for exploration and trade, including the movement of gold and silver across the Isthmus. Later, in 1671, the city was destroyed by a pirate attack and then rebuilt in a new location, now known as Casco Viejo.

Translating “La Ciudad de Panamá” serves not only as a linguistic exercise but also as a meaningful contribution to the preservation and dissemination of the city’s historical and cultural memory. This project unveils crucial historical dimensions of Panama City that might otherwise remain inaccessible to non-Spanish-speaking audiences. It helps bridge the past and the present by reviving the memory of the city that once was, analyzing the city that has transformed, and honoring the one we have collectively shaped. In doing so, it fosters an intergenerational dialogue and promotes a deeper appreciation for Panama’s cultural heritage.

Moreover, this translation project allows the application of appropriate translation techniques aimed at preserving the author’s voice, narrative tone, and the richness of Panamanian culture. It encourages the development of linguistic and cultural sensitivity by confronting the translator with the challenge of conveying idiomatic expressions, historical references, and culturally embedded terms. The process not only improves linguistic competence but also expands the translator’s understanding of Panamanian identity, including notable figures, locations, and social dynamics that have shaped the nation’s republican history.

Ultimately, this translation underscores the role of the translator as a cultural mediator, capable of facilitating cross-cultural understanding while maintaining fidelity to the original text.

GENERAL OBJECTIVE

The main objective of this thesis is to carry out a faithful and contextually sensitive translation of the book *La Ciudad de Panamá: Destino y Comunidad* from its original language (Spanish) into the target language (English). This process aims not only to preserve the cultural richness, historical depth, and emotional resonance of the narratives, but also to ensure that the translated work captures the author's original tone, rhythm, and intention.

In doing so, the project seeks to identify and apply the most suitable translation techniques—such as transposition, modulation, and cultural equivalence—that allow for a fluent, accurate, and culturally respectful rendering of the text. These techniques will be used to maintain both the stylistic integrity of the original writing and the idiomatic clarity required in the target language.

Furthermore, the translation is designed to transport readers to Panama's historical past by vividly reconstructing the imagery, voice, and setting of the original narratives—allowing the target audience to experience the events as if watching them unfold through a cinematic lens.

By the conclusion of this project, the analysis will offer informed reflections on the effectiveness of the chosen translation strategies in conveying historical and culturally embedded content. It will also highlight the translator's role as a mediator between languages and cultures, demonstrating how assertive communication and proper technique can preserve the richness of the source material while ensuring accessibility for a broader international readership.

SPECIFIC OBJECTIVES

- **To apply appropriate translation techniques**—such as transposition, modulation, and cultural equivalence—to ensure fidelity to the original text while maintaining linguistic and stylistic fluency in the target language.
- **To preserve the author's tone, voice, and narrative rhythm** in a manner that reflects the cultural richness and emotional impact of the original Spanish version.
- **To analyze and adapt culturally embedded expressions, historical references, and idiomatic language** to make them accessible and meaningful to English-speaking readers without diminishing their original significance.
- **To reconstruct historical and cultural imagery** in the translated text so that readers can engage with Panama's urban and social development through vivid, cinematic descriptions.
- **To evaluate the effectiveness of translation strategies** used throughout the project and reflect on the translator's role in bridging cultural and linguistic gaps between Spanish- and English-speaking audiences.
- **To promote the dissemination of Panamanian cultural heritage** by translating a historically relevant text into English, thereby making it available to a broader international readership.

METHODOLOGY: TRANSLATION TECHNIQUES AND STRATEGIES

In order to understand the methodology applied in translating this book with precision and efficiency—while preserving the richness of Panamanian culture—it is essential to first become familiar with the translation techniques employed. Before presenting how these techniques were applied, their definitions and functions will be explained.

DIRECT TRANSLATION

Direct translation occurs when the structures and concepts of the source language can be transferred into the target language without significant changes. It relies on a close, faithful reproduction of the original text because the languages share similarities in meaning, grammar, or culture.

Direct translation typically includes:

Borrowing: is a translation technique in which a word or expression is taken directly from the source language and used in the target language without translation. This method is commonly applied when there is no equivalent term in the target language, or when retaining the original term enhances cultural or stylistic authenticity. Vinay and Darbelnet (1995) ¹identify borrowing as the simplest form of translation, often used for proper nouns, culturally specific items, and technical terms.

¹ Vinay, J.-P., & Darbelnet, J. (1995). *Comparative stylistics of French and English: A methodology for translation* (J. C. Sager & M.-J. Hamel, Trans. & Eds.). John Benjamins. (Original work published 1958)

Calque: also known as a loan translation, involves translating the components of a compound or phrase from the source language into equivalent elements in the target language. According to Vinay and Darbelnet (1995), calques are often used to introduce new concepts by mirroring the linguistic structure of the source language. There are lexical calques (e.g., “skyscraper” from French “gratte-ciel”) and structural calques that mimic grammatical patterns. While calques can enrich the target language, they...

Literal Translation: is a technique in which the words and structure of the source text are translated word-for-word into the target language. This method is generally effective when the two languages share similar grammatical and syntactic rules. As noted by Newmark (1988)², literal translation can preserve the exact meaning of the original text but should only be used when it results in a natural and accurate rendering.

Indirect Translation

Indirect translation happens when the structure, meaning, or cultural reference of the source text must be adapted because a literal translation would be unnatural, confusing, or incorrect in the target language. It requires greater freedom and creativity from the translator.

Indirect translation often includes:

Transposition: Transposition in Translation

Transposition is a translation technique that involves changing the grammatical structure of a phrase or sentence without altering its meaning. According to Vinay and Darbelnet (1995), transposition requires the translator to shift word classes or parts of speech between the source language (SL) and the target language (TL) to achieve greater fluency and naturalness in the translation.

² Newmark, P. (1988). *A textbook of translation.* Prentice Hall.

Modulation: refers to a technique whereby the translator changes the semantic or point of view of the original message to produce a natural and culturally acceptable expression in the target language. As described by Vinay and Darbelnet (1995), modulation involves adjustments at the conceptual level rather than the structural level. It is used when literal translation would result in awkwardness or distortion. An example would be translating "es fácil de entender" as "it is easy to understand," where the emphasis shifts to accommodate target language norms (Munday, 2016)³.

Adaptation: also known as cultural substitution, is a translation method applied when a cultural reference in the source text does not exist or would not be recognized by the target audience. Adaptation involves replacing a culturally specific element with one that has an equivalent effect in the target culture. Newmark (1988) emphasizes that adaptation is crucial for maintaining the pragmatic and emotional force of the message. It allows the translator to recreate the communicative function of the original text rather than simply its linguistic form.

Cultural Adaptation / Equivalence: Cultural adaptation, also referred to as cultural equivalence, is a translation technique used when a concept, expression, or reference from the source language (SL) has no direct equivalent in the target language (TL). This strategy is especially useful when literal translation would be culturally inappropriate, confusing, or fail to convey the intended significance.

By applying cultural adaptation, translators act as cultural mediators who bridge linguistic and cultural gaps.

³ Munday, J. (2016). *Introducing translation studies: Theories and applications* (4th ed.). Routledge.

Explicitation: is a translation technique used when a translator adds information to the target text that was implicit or assumed in the source text. Explicitation reflects the translator's role as a cultural bridge, ensuring the message remains accessible and meaningful without altering the original intent. While beneficial, this technique must be applied judiciously to avoid over-explaining or disrupting the author's style ⁴.

Condensation : is a translation technique in which non-essential words, phrases, or redundant information in the source language (SL) are omitted or reduced in the target language (TL)—without altering the essential meaning of the original. It is a form of textual compression used to improve readability, clarity, and naturalness in the target text ⁵.

⁴ Hatim, B., & Munday, J. (2004). *Translation: An advanced resource book.* Routledge.

⁵ Molina, L., & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta: Translators' Journal*, 47(4), 498–512.
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TRANSLATION SEGMENT # 1

Source Language	Target Language
LA HERMOSA BAHIA DE PANAMA y su vibrante vida, San Felipe como escuela de civismo y la universalidad descubierta de la mano de los sacerdotes jesuitas que fueron sus profesores en El colegio Javier, marcaron para siempre al niño de siete años que llego desde el mundo rural chiricano a vivir en la ciudad de Panamá, en abril de 1950.	THE BEAUTIFUL PANAMANIAN BAY and its vibrant life, San Felipe, as a School of Civic Education and the sense of universality discovered hand in hand with Jesuit Priests who were his professors at El Colegio Javier, marked forever the seven-year-old Chirican boy who came from the countryside to live in Panama City, in April 1950.

TRANSLATION TECHNIQUES APPLIED

Technique	Example	Purpose
Literal Translation (Direct Translation)	"The beautiful Bay of Panama and its vibrant life..."	A direct translation that preserves the structure and meaning of the original.
Transposition (Indirect Translation)	"escuela de civismo" → "school of civic education"	Changed from a Spanish noun phrase to an English equivalent to ensure natural flow.
Modulation (Indirect Translation)	"universalidad descubierta de la mano de los sacerdotes jesuitas" → "the sense of universality"	Adjusted the phrasing to sound natural in English while maintaining the core meaning.
Explication (Indirect Translation)	Adding "who were his teachers at Colegio Javier"	Clarifies that the Jesuit priests were his professors, making the sentence more complete for English readers.
Cultural Preservation / Equivalence (Indirect Translation)	Retaining "Colegio Javier" without translation	Maintains the original cultural and institutional reference to avoid loss of identity.

TRANSLATION ANALYSIS: IDENTITY, EDUCATION, AND MEMORY

This translation reflects a narrative rich in cultural symbolism and personal memory, requiring the careful use of a range of translation techniques to maintain both linguistic accuracy and cultural depth.

Literal translation was employed in the phrase “The beautiful Bay of Panama and its vibrant life,” which mirrors the original Spanish syntax and preserves its poetic tone.

Transposition was necessary to adjust grammatical structure while preserving meaning. For instance, “que fueron sus profesores en el colegio Javier” was translated as “who taught him at Colegio Javier,” shifting the verb placement for more natural English flow.

Modulation is evident in the translation of “escuela de civismo” as “school of civic values.” This phrase substitutes the more abstract Spanish construction with a clearer and more idiomatic expression in English, enhancing comprehension while maintaining the original's conceptual weight.

Cultural preservation was critical in retaining references like “San Felipe,” “Colegio Javier,” and “Jesuit priests.” These elements carry historical and geographic specificity that situate the text within the Panamanian cultural context.

Explication helped convey metaphorical and abstract expressions more clearly in English. For example, “la universalidad descubierta de la mano de...” was translated as “the sense of universality discovered through...,” providing clarity to a figurative phrase that could otherwise confuse readers unfamiliar with Spanish rhetorical conventions.

Collectively, these techniques ensure that the translation maintains fidelity to the original while effectively engaging an English-speaking audience. They illustrate the translator's role in bridging languages and cultures through thoughtful adaptation.

TRANSLATION SEGMENT # 2

Source Language	Target Language
La Mudanza Después de los violentos sucesos de 1951, la familia tuvo que abandonar la privilegiada vivienda frente a la Presidencia. Hicieron una primera y breve parada en una pensión del barrio, donde la historia volvió a tocar de cerca de Stanley. Por sus salones se paseaba una mujer alta, esbelta y siempre vestida de negro, a quien todos llamaban con reverencia "la señorita Amador". Se trataba de la hija de Manuel Amador Guerrero, el primer presidente de la Republica.	THE MOVE After the violent events of 1951, the family had to abandon their privileged home across from the Presidential Palace. They made a first and brief stop at a boarding house in the neighborhood, where history once again touched Stanley closely. Through its hallways wandered a tall, slender woman, always dressed in black, whom everyone reverently called "Miss Amador." She was none other than the daughter of Manuel Amador Guerrero, the first president of the Republic.

TRANSLATION TECHNIQUES APPLIED

Technique	Example	Purpose
Literal Translation	"After the violent events of 1951"	Direct translation to maintain historical and factual clarity.
Transposition	"privilegiada vivienda frente a la Presidencia" → "privileged home across from the Presidential Palace"	Changed grammatical structure for natural English flow: "across from" instead of "in front of."
Modulation	"donde la historia volvió a tocar de cerca de Stanley" → "where history once again brushed closely against Stanley"	Changed the point of view and expression slightly for more idiomatic and fluid English.
Explicitation	Identifying "Presidencia" as "Presidential Palace"	Clarified 'Presidency' to 'Presidential Palace' for better reader comprehension.
Cultural Preservation / Equivalence	Retained "Miss Amador" and "Manuel Amador Guerrero"	Kept culturally significant names untranslated to preserve historical identity.

TRANSLATION ANALYSIS: HISTORICAL AND CULTURAL REFERENCE

This translation applies a range of techniques to effectively convey the historical and cultural significance embedded in the original Spanish passage. Literal translation is used to preserve factual details and historical accuracy, such as in the phrase “After the violent events of 1951,” which maintains the original time marker and tone.

Transposition is employed to enhance readability and natural flow in English. For instance, the Spanish phrase “la privilegiada vivienda frente a la Presidencia” is rendered as “their privileged home across from the Presidential Palace.” This involves a syntactic adjustment that replaces “in front of” with “across from,” which sounds more idiomatic in English.

Modulation was necessary to express nuanced concepts in a more culturally resonant manner. The phrase “donde la historia volvió a tocar de cerca de Stanley” is translated as “where history once again brushed closely against Stanley.” This shift in perspective maintains the original sentiment while aligning more naturally with English figurative language.

Explicitation is used to ensure clarity for readers unfamiliar with Panamanian institutions. The word “Presidencia” is translated as “Presidential Palace,” providing additional context that clarifies the setting and importance of the location.

Cultural preservation is applied by keeping the original names and titles—such as “Miss Amador” and “Manuel Amador Guerrero”—in their untranslated forms. This preserves the historical identity and honors the cultural specificity of the original passage.

Together, these techniques ensure the translation is accurate, contextually rich, and accessible to an English-speaking audience, while maintaining the cultural integrity and emotional weight of the source text.

TRANSLATION SEGMENT # 3

Source Language	Target Language
En Bella Vista, la ciudad tomó otro protagonismo. Las hermosas casas de estilo neocolonial, art deco y demás tipos conformaban la ecléctica arquitectura “bellavistina” ---ya no existe---- fueron testigos de las andanzas y los juegos San Miguel, callejeros de Stanley y su “gallada” de compañeros de clase y vecinos.	In Bella Vista, the city took on a different role. The beautiful neocolonial, Art Deco, and other architectural styles that made up the eclectic “Bellavistina” architecture—now long gone—stood as silent witnesses to the adventures and street games of Stanley and his “gallada” of classmates and neighborhood friends in San Miguel.

TRANSLATION TECHNIQUES APPLIED

Technique	Example	Purpose
Literal Translation	In Bella Vista, the city took on a different role.	Directly translates the original sentence structure while preserving the meaning.
Transposition	"conformaban la ecléctica arquitectura" → "that made up the eclectic architecture"	Changed the structure of the sentence for natural flow in English.
Modulation	"la ciudad tomó otro protagonismo" → "the city took on a different role"	Adjusted point of view and idiomatic expression to suit English style.
Explication	"ya no existe" → "now long gone"	Clarified the temporal sense and emotional tone for smoother comprehension.
Cultural Preservation / Equivalence	Retaining terms like “Art Deco,” “Bella Vista,” “Bellavistina”, and San Miguel.	Maintained culturally significant references and proper nouns.
Borrowing	“gallada” kept in quotation marks	Used borrowing for a slang term without direct English equivalent, preserving cultural nuance.

This translation applies several techniques to convey the layered meanings and cultural nuances embedded in the original Spanish text. Literal translation is used in phrases like “In Bella Vista, the city took on a different role,” to preserve the straightforward narrative structure while remaining accurate to the original.

Transposition is applied in reordering grammatical elements to fit English syntactic norms. For example, “conformaban la ecléctica arquitectura” becomes “that made up the eclectic architecture,” allowing for more natural English expression without loss of meaning.

Modulation appears in the rendering of “la ciudad tomó otro protagonismo” as “the city took on a different role.” This rephrasing changes the original figurative expression to one more idiomatic in English, maintaining the original intention while enhancing readability.

Explication is used to clarify subtle ideas, such as “ya no existe,” which is translated as “now long gone.” This addition adds emotional and temporal depth that aligns with the nostalgic tone of the passage.

Cultural preservation is evident in the retention of terms such as “Art Deco,” “Bella Vista,” and “Bellavistina,” maintaining their specific local references and aesthetic significance. Finally, borrowing is used with the term “gallada,” presented in quotation marks. This preserves the informal, culturally embedded slang that does not have a direct English equivalent, allowing the reader to sense its local flavor.

These techniques work together to maintain the text’s stylistic voice, cultural context, and emotional resonance for English-speaking audiences.

TRANSLATION SEGMENT # 4

Source Language	Target Language
El periplo por las pensiones incluyó una en Avenida Nacional, en el desaparecido edificio Chesterfield, donde inició la cadena de televisión y radio RPC; la pensión América, en la calle 6 del Casco Antiguo, copada esos días de venezolanos exilados por la dictadura de Marcos Pérez Jiménez; la pensión de la familia González de Mendoza, frente a la presidencia; y, finalmente, la casa de una familia Boyd en la calle 43 de Bella Vista. De esta última salió cuando se casó.	The journey through various boarding houses included one on Avenida Nacional, in the now-demolished Chesterfield building, where the RPC television and radio network began; the América boarding house on 6th Street in the Casco Antiguo, which at the time was full of Venezuelans exiled by the Marcos Pérez Jiménez dictatorship; the González de Mendoza family's boarding house, across from the Presidential Palace; and, finally, the home of a Boyd family on 43rd Street in Bella Vista. He left the last one when he got married.

TRANSLATION TECHNIQUES APPLIED

Technique	Example	Purpose
Literal Translation	"De esta última salió cuando se casó." → "He left the last one when he got married."	This sentence closely mirrors the Spanish structure and preserves the direct meaning.
Transposition	"incluyó una en la Avenida Nacional..." → "included one on Avenida Nacional..."	Shifted verb structure for natural English syntax.
Modulation	"copada esos días de venezolanos exilados..." → "which at the time was full of Venezuelans exiled..."	Changed the perspective and structure for smoother expression in English.
Explicitation	"frente a la presidencia" → "across from the Presidential Palace"	Clarified institutional reference to make it more specific and accessible to international readers.
Cultural Preservation / Equivalence	"Casco Antiguo", "RPC", "Avenida Nacional", "Presidencia", "Bella Vista"	Maintained culturally significant references and proper nouns.

TRANSLATION ANALYSIS: URBAN MIGRATION AND BOARDING LIFE

This translation captures the narrative of a migrant's movement through various boarding houses in Panama during a politically and culturally charged period. The passage required the application of several translation techniques to preserve accuracy, cultural context, and readability for an English-speaking audience.

Literal translation is seen in "He left the last one when he got married," which retains the original structure and meaning with minimal modification, ensuring clarity and directness.

Transposition was used to adjust syntactic structures for natural English expression, such as "incluyó una en la Avenida Nacional" becoming "included one on Avenida Nacional." This reordering enhances fluency while maintaining meaning.

Modulation was necessary to reflect idiomatic English, as in "copada esos días de venezolanos exilados" translated to "which at the time was full of Venezuelans exiled." This shift in structure and perspective makes the sentence more accessible to English readers.

Cultural preservation was applied by keeping names such as "Casco Antiguo," "RPC," "Avenida Nacional," "Presidencia," and "Bella Vista." These retain local specificity and historical resonance that would be lost in over-adaptation.

Explicitation was used to clarify potentially ambiguous or culturally specific terms. For example, "frente a la presidencia" was rendered as "across from the Presidential Palace," clarifying the governmental reference for international readers.

Condensation was also applied for brevity and readability, as in “donde inició la cadena de televisión y radio RPC,” which was translated as “where the RPC television and radio network began.” This version streamlines the original while maintaining essential information.

These techniques collectively ensure a faithful and accessible translation that respects the cultural and historical context of the original narrative.

TRANSLATION SEGMENT # 5

Source Language	Target Language
En sus años de estudiante, siempre corto de dinero, frecuentaba el cine Édison en plaza Amador y el capitolio en Calidonia, donde participaba en los populares wajus, o noches de banco, que incluían dos películas por veinticinco centavos y una tómbola con premios en efectivo y entradas gratis.	During his student years, always short on money, he frequently visited the Edison cinema in Plaza Amador and the Capitolio in Calidonia, where he took part in the popular wajus, or “bank nights,” which included two movies for twenty-five cents and a raffle with cash prizes and free tickets.

TRANSLATION TECHNIQUES APPLIED

Technique	Example	Purpose
Literal Translation	"During his student years, always short on money..."	Retains original structure and meaning with clear, natural English.
Transposition	"frecuentaba el cine Édison..." → "he frequently visited the Edison cinema..."	Verb-focused Spanish construction rephrased using a more natural English structure.
Modulation	"premios en efectivo" → "cash prizes"	Adjusts phrasing to match common English expression.
Explication	"wajus, o noches de banco" → "wajus, or “bank nights”"	Clarifies an unfamiliar term using an appositive explanation.
Borrowing	Wajus	Maintains the culturally specific term in italics to preserve authenticity.

TRANSLATION ANALYSIS: CULTURAL PRACTICES AND STUDENT LIFE

This translation illustrates the use of several translation techniques aimed at conveying a culturally rich and historically specific experience from Panamanian student life. Literal translation is employed to maintain clarity and fidelity in statements such as “During his student years, always short on money,” preserving the direct structure of the source text.

Transposition is used to adapt syntactic structures for natural English expression. For example, “frecuentaba el cine Édison” becomes “he frequently visited the Edison cinema,” shifting verb placement and noun-adjective order to align with English syntax.

Borrowing is applied to the culturally specific term “wajus,” which is preserved in its original form and italicized to maintain authenticity. This term is unfamiliar to most English-speaking audiences, so its inclusion enhances cultural awareness.

Explication is utilized to clarify the borrowed term: “wajus, o noches de banco” is translated as “wajus,” or “bank nights,” providing a contextual definition that aids comprehension without overloading the sentence.

Modulation is evident in the transformation of “premios en efectivo” into “cash prizes,” replacing a literal expression with its more idiomatic English equivalent, preserving the register and tone of the original text.

These techniques ensure the translation remains accessible, culturally informative, and stylistically appropriate.

TRANSLATION SEGMENT # 6

Source Language	Target Language
Un tiempo después, se mudó con un español conocido de su padre, que tenía un restaurante en la avenida B y que le ofreció hospedaje, comida y trabajo. Ocho meses más tarde, había rebajado 20 libras, trabajado un montón y conocido a mucha gente. Los recuerdos de aquellos meses aún le divierten. El restaurante tenía además un kiosco — parao, aclara— donde desayunaban los fornidos trabajadores de la vecina Aduana o Freight House, que formaba parte de la Compañía del ferrocarril y de la operación del canal. La estación del tren, ubicada en la plaza 5 de mayo, y el Freight House fueron una especie de extensión de la Zona del Canal en el centro de la ciudad hasta 1960, cuando aquello pasó a jurisdicción panameña.	Some time later, he moved in with a Spanish man who had been a friend of his father's and owned a restaurant on Avenida B, where he offered him lodging, food, and work. Eight months later, he had lost 20 pounds, worked a lot, and met many people. The memories of those months still make him smile. The restaurant also had a kiosk—standing room only, he clarifies—where the burly workers from the nearby Customs Office or Freight House had breakfast. The Freight House was part of the Railroad Company and the Canal operation. The train station, located at Plaza 5 de Mayo, and the Freight House functioned as a kind of extension of the Zona del Canal in the center of the city until 1960, when the area came under Panamanian jurisdiction.

TRANSLATION TECHNIQUES APPLIED

Technique	Example	Purpose
Literal Translation	"Eight months later, he had lost 20 pounds..."	Direct and faithful rendering of a factual statement from Spanish to English.
Transposition	"que le ofreció hospedaje, comida y trabajo" → "where he offered him lodging, food, and work"	Change in grammatical structure: verbs → noun phrases, for smoother English.
Modulation	"parao" → "standing room only"	Shifted from informal, colloquial expression to an idiomatic English equivalent with the same cultural implication.

TRANSLATION ANALYSIS: MIGRATION, LABOR, AND CULTURAL MEMORY

This translation portrays a vivid personal narrative embedded within the social and historical context of mid-20th-century Panama. To convey this story accurately and effectively to an English-speaking audience, several translation techniques were used.

Literal translation is evident in statements like “Eight months later, he had lost 20 pounds, worked a lot, and met many people,” where the original sequence and meaning are preserved without altering sentence structure.

Transposition was applied to improve fluency by converting verb phrases into noun phrases, such as “que le ofreció hospedaje, comida y trabajo” becoming “where he offered him lodging, food, and work.” This technique ensures syntactic coherence in English.

Modulation is used to translate informal or culturally specific expressions. The phrase “parao” is rendered as “standing room only,” which shifts the expression into a more idiomatic English equivalent while maintaining the original concept and tone.

Borrowing is used with place names and culturally loaded terms such as “Avenida B,” “Freight House,” and “Canal Zone.” These were retained to preserve geographic and historical specificity.

Explication is used to clarify potentially ambiguous elements, such as translating “una especie de extensión” into “a kind of extension,” helping the target audience grasp the metaphorical reference.

Cultural adaptation is applied to terms like “la Aduana,” translated as “Customs Office,” which ensures institutional clarity without losing the source reference's function.

These techniques work synergistically to maintain fidelity to the original text while adapting it appropriately for the target culture and audience. The result is a readable, contextually rich, and historically accurate translation.

SUMMARY OF TRANSLATION STRATEGIES USED

This translation project employs a strategic combination of translation techniques—namely literal translation, transposition, modulation, explicitation, borrowing, cultural preservation, and condensation—to achieve a final product that is both faithful to the source and fully accessible to an English-speaking audience.

The use of these techniques ensures that the translation remains natural, fluent, and culturally sensitive, while still preserving the original message. Literal translation was used to retain the integrity of the source language, while transposition and modulation allowed for greater flexibility in syntax and expression, improving the flow and readability in the target language.

Explicitation and condensation were applied to enhance clarity and conciseness, helping readers navigate culturally embedded references. Borrowing and cultural preservation were essential for maintaining the authenticity and historical specificity of Panamanian urban life. For instance, cultural terms such as **wajus** were preserved and contextually explained to retain their local flavor without losing the audience.

Altogether, these strategies enabled a balance between semantic accuracy and stylistic adaptation, resulting in a translation that respects both the linguistic form and cultural substance of the original work.

Chapter II

Presentación

La Comisión de los 500 Años de Fundación de Panamá, que preside la Alcaldía, tiene el honor de presentar el libro La ciudad de Panamá: destino y comunidad, de la periodista Lina Vega Abad ----con un prefacio de la historiadora Marixa Lasso---, como parte del proyecto Biblioteca 500 años, colección destinada a ser un legado de tan trascendente aniversario.

La obra que aquí presentamos honra Los pilares de esta celebración -----Panamá histórica, diversa, solidaria y posible ---- porque habla del pasado de la ciudad, de la pluralidad que nos caracteriza como nación multiétnica y de la posibilidad de construir, entre todos, un futuro más solidario para sus habitantes.

The Commission for the 500th Anniversary of the Foundation of Panama, chaired by the Mayor's Office, has the honor of presenting the book The City of Panama: Destination and Community, by journalist Lina Vega Abad—with a preface by historian Marixa Lasso—as part of the 500 Years Library project, a collection intended to be a legacy of such a significant anniversary

The work we present here honors The pillars of this celebration ----- Historical Panama, diversity, solidarity and possible ---- because it speaks of the city's past, the plurality that characterizes us as a multiethnic nation, and the possibility of building, together, a more solidarity future for its inhabitants.

La ciudad de Panamá: destino y comunidad cuenta la historia reciente de la capital panameña mediante las vivencias de un grupo de hombres y mujeres que llegaron de otros sitios, de otros países, de otros continentes, y que hicieron suya esta ciudad de cinco siglos.

A través de los rumbos, aventuras Experiencias de cada uno de los notables personajes que forman parte de esta obra, es posible reconstruir la ciudad que fue, la que desapareció, la que cambió y la que hemos construido entre todos. Es una historia individual que se convierte en colectiva.

Estamos ya por finalizar 2019: el 500 cumpleaños de la primera ciudad fundada por colonizadores españoles en el litoral del océano Pacífico, desde la cual partieron a la conquista del sur del continente y

Panama City: Destination and Community tells the recent history of the Panamanian capital through the experiences of a group of men and women who came from other places, other countries, other continents and who made this five-century old city their own.

Through the paths, adventures, and experiences of each of the notable characters that are part of this, it is possible to rebuild it as it was before, the one that disappeared, the one that changed and the one we have built together. It is an individual story that becomes collective.

We are already nearing the end of 2019: the 500th anniversary of the first city founded by Spanish colonizers on the Pacific Ocean coast, from which they set out to conquer the southern part of the

por donde paso la riqueza extraída
de la tierra americana rumbo a
Europa.

Somos una ciudad y un país de
tránsito; lo hemos sido siempre.
Pero las historias que relata el libro
que aquí te presentamos dan cuenta
de aquellos que vinieron y se
quedaron, construyendo un futuro
para ellos, para sus familias y para
Panamá.

Te invito a leer las entrañables
historias que conforman este
volumen. Historias que, en realidad,
son las de todos nosotros.

Lina Vega

continent and through which the
wealth extracted from the American
land passed on its way to Europe.

We have always been a nation and
a city of transit. But those who came
and stayed, creating a future for
themselves, their families, and
Panama, are the subject of the
stories told in the book we are
presenting to you today.

The stories in this anthology are
emotional, and I encourage you to
read them. Stories that are actually
all ours.

Lina Vega

PREFACIO Este libro es un poema de amor a la ciudad de Panama y a sus habitantes. Y solo puede ser escrito por alguien que ha pensado en los cambios que ha sufrido nuestra ciudad, con el ojo critico de quien cree que la ciudad es, o debe ser, un espacio de comunidad y convivencia ciudadana.

Cada entrevista, cada relato, nos cuenta que las ciudades las hacen sus habitantes y que la historia de una ciudad es la historia de sus barrios, de los que vivieron y viven en ellos. Es un libro que nos recuerda que los edificios no son nada sin la gente que los habita y las ciudades sin comunidad son ciudadanos sin alma.

Este es un libro dedicado a quienes no nacieron en nuestra ciudad, pero la escogieron y la convirtieron en su casa. Algunos de ellos, como Harley Mitchell y Stanley Heckadon,

PREFACIO This book is a love poem to the city of Panama and its residents. And it can only be written by someone who has considered the changes our city has undergone, with the critical eye of whoever feels that the city is or ought to be a place of civic community and cooperation.

Every interview and report tell us that the cities are made by their inhabitants and that a city's history is the history of its neighborhoods and the people who lived there. It serves as a reminder that buildings are nothing without the people who live there and that cities without a sense of community are still citizens without a conscience.

This book is dedicated to those who were born outside of our city , however were chosen and converted in their homes. Some of them, including Harley Mitchell and Stanley

llegaron del interior: de Bocas del Toro y de Chiriqui, respectivamente. Otros llegaron por amor, como Irina de Ardila desde la antigua Unión Soviética. Aquí encontramos las historias de personajes conocidos que nos recuerdan que incontables elementos de nuestra cotidianidad urbana se los debemos a ellos.

Veremos desde un hijo de exiliados Españoles que se convirtió en rector de la Universidad de Panamá, hasta un joven abogado de Bocas del Toro que llegó a ser presidente de la Corte Suprema de Justicia.

Leeremos historias como la de una joven funcionaria del cuerpo diplomático que decidió abrir un pub inglés, la de un griego que se casó con una panameña y abrió una de las cafeterías icónicas de nuestra ciudad, la de una colombiana que vino enamorado de una panameña y terminó fascinado con nuestra

Heckadon, arrived from Bocas del Toro and Chiriqui, respectively.

Others, like Irina de Ardila from the former Soviet Union, came out of love. Here, we find the stories of well-known characters that remind us that we owe them countless aspects of our metropolitan daily lives.

We will see a son from Spanish exiled parents who became the rector of the University of Panama, even a young lawyer from Bocas del Toro who became the president of the Supreme Court. We will hear stories like the one about a young diplomat who decided to open an English pub, the one about a Greek who married a Panamanian and opened one of our city's iconic cafeterias, the one about a Colombian who came in love to a Panamanian and became a famous urbanist, or the one about a man

capital, convirtiéndose en uno de sus grandes urbanistas, o la de un chiricano que llegó a ser un reconocido antropólogo y uno de nuestros primeros ambientalistas. Sus experiencias nos demuestran que las ciudades no son solo de quienes nacen en ellas. Son también que quienes llegan, la hacen suya y la cambian con sus acciones.

En el mejor estilo de Jane Jacobs, Lina Vega nos recalca que la riqueza de una ciudad es proporcional a sus capas históricas; que la rica biodiversidad urbana ---para usar un término biológico ----- solo es posible cuando no se destruyen sus diferentes espacios históricos; ya sea una humilde zapatería, un teatro nacional de principios de siglo XX o una cafetería a la que han ido cinco generaciones de panameños. Estos

from Chiriquí (town at the country side) who became famous anthropologist, and one of our first environmentalists. Their experiences show us that cities are not just for the people that born there. They are also for the ones who arrive, make it their own, and change it with their actions.

In the best style of Jane Jacobs, Lina Vega reminds us that a city's wealth is proportional to its historical features; that urban biodiversity ---to use a biological term ----- is only possible if we don't destroy historical spaces ; for example, a humble shoe cobbler, a national theater from the early 1900s, or

a cafeteria where Five generations of Panamanians have gone. These

lugares son importantísimos porque	places are significant because they
nos recuerdan las múltiples maneras	remind us of the various ways that
en las que es posible vivir la ciudad	the city can be lived in, and although
y que lo que hoy nos parece normal,	it seems normal to us now, it wasn't
tal vez ayer no lo fue. Quizás por	always like that. Because of this,
eso varias de las historias que aquí	many of the stories that are told here
se cuentan suceden en barrios	take place in historical
históricos, como San Felipe, donde	neighborhoods like San Felipe,
las evocaciones de infancia de	where Stanley Heckadon's childhood
Stanley Heckadon nos revelan que	memories show us that at the
ha principios del siglo XX era	beginning of 20's century it was
impensable tener una presidencia	unthinkable to have a gated
cercada. O como Brooklincito, otro	Presidency. Another historical area
sector histórico que surgió como	that emerged as a working-class
barrio obrero al que llegaron muchos	neighborhood was Brooklincito,
panameños que inmigraron del	where many Panamanians who had
interior y encontraron trabajo en las	migrated from the countryside found
fábricas del área.	work in the area's factories.
Los habitantes de Brooklincito	The residents of Brooklincito recall
recuerdan como tres generaciones	that three generations of
de panameños han creado	Panamanians built their community,
comunidad, educado a sus hijos y	educated their children, and
construido sus casas lentamente y	laboriously and assiduously
con mucho esfuerzo hasta	constructed their homes,

convertirlas en hogares solidos que reflejan los gustos y la personalidad de sus habitantes.

O como El Cangrejo, que evoluciono desde un suburbio de elite a un barrio bohemio, pero que todavía conserva establecimientos que han sobrevivido todos estos cambios, como es el caso de la cafetería manolo, donde los ciudadanos han comido churros y tomado café durante más de cuarenta años. O como los recuerdos de Mitchele Labrut en torno a la escena de jazz en Rio Abajo y sobre una Avenida Balboa que todavía era el malecón de la ciudad porque para llegar a ella no había que cruzar una autopista de diez carriles.

Las historias de este libro nos dicen que si hay momentos en los que mejoramos nuestra ciudad y su calidad de vida, hay otros en los que hemos dejado de pensar en el

transforming them into robust homes that reflect their tastes and personalities.

As an example, El Cangrejo evolved from an exclusive suburb to a bohemian neighborhood, but it nonetheless maintained the structures that survived all these changes, such as the the case of Cafeteria Manolo, where citizens have been eating churros and drinking coffee for more than thirty years. Furthermore, like Mitchele Labrut's memories about songs been performed at a jazz concert in Rio Abajo and on a Balboa Avenue that still was the city's Jetty because to get to there, it wasn't necessary to cross a ten lanes freeway.

The stories in this book tell us that while there are times when we can improve our city and its quality of life, there are also times

espacio público y hemos tomado acciones que han convertido a la urbe en un ambiente más hostil, menos comunitario; como cuando se destruyeron los jardines del hotel El Panamá. Pero también narran las acciones valientes de algunos ciudadanos que entendieron la importancia de preservar un espacio urbano con tradición histórica y respetuosa del medio ambiente. Tal es el caso del Dr. Mitchel, que insistió en la importancia de mantener la Asamblea en su sitio histórico en la plaza 5 de mayo y protegió árboles que iban a ser talados para dar paso a una zona de estacionamiento en La Corte Suprema de Justicia. Porque la ciudad la hacemos todos, con nuestros actos cotidianos, cuando escogemos recordar que vivimos en comunidad y respetamos al vecino, a todos nuestros vecinos, o cuando	when we have been unable to think in public space and have taken actions that have made the area more hostile and less community-minded, such as when the hotel El Panamá's gardens were destroyed. However, it also describes the admirable actions of some citizens who recognized the value of preserving an urban area with historical tradition and environmental respect. This is the case of Dr. Mitchel, who insisted on the necessity of keeping the Assembly at its historical location in Plaza 5 de Mayo and protected the trees that were going to be cut down to make a parking lot in The Supreme Court of Justice. Because all of us make the city grow, with our daily actions, when we choose to remember that we live in a community and respect our neighbors, or when we choose to isolate ourselves in our
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escogemos encerrarnos en nuestros barrios y olvidarnos del resto de la ciudad.

Finalmente, este libro nos invita a pensar en las muchas maneras en las que la historia global siempre es, también, local. La historia de Irina de Ardila es de igual forma la historia de la Guerra Fría y de cómo la antigua Unión Soviética se convirtió en una opción universitaria para muchos panameños de origen popular que no hubieran podido estudiar en el exterior de otra manera. La historia de Ceferino Sánchez es la historia de la Guerra Civil española y del triste y cruel exilio que causó. Pero también es la historia de los intelectuales de la diáspora republicana española, quienes encontraron un hogar en nuestro país y enriquecieron sus instituciones educativas.

Similarmente, el triunfo del fascismo

neighborhoods and keep the rest of the city away from us.

Finally, this book encourages us to consider the various ways that world history is always both local and global. The story of Irina de Ardila is like the story of the Cold War and how the former Soviet Union became a university option for many popular Panamanians who couldn't have studied outside in any other way. Ceferino Sánchez's story is about the Spanish Civil War and the tragic and harsh exile it brought about. However, it also tells the story of the intellectuals from the Spanish Republican diaspora who found a home in our country and improved its educational institutions. Similarly, the triumph of fascism in Italy led to another wave of emigrants seeking safety in America, including the Mangravita family, who established

en Italia ocasiono otra ola de emigrantes que encontraron refugio en américa, entre ellos la familia Mangravita, que fundaría una de las históricas cadenas de supermercado panameñas: la Casa de la Carne. Celebrar los 500 años de la ciudad es valorar su riqueza cultural e histórica, y pensar que una cultura fuerte, como un gran árbol, puede albergar a muchos bajo su sombra.

MARIXA LASSO

one of the historical Panamanian's supermarket chains : La Casa de La Carne. Celebrating the city's 500th anniversary is a way to honor its cultural and historical wealth and to consider how a strong culture, like a great tree, may shelter many people beneath its surface.

STANLEY

STANLEY

HECKADON

HECKADON

MORENO

MORENO

San FelipeCivismo e historia

San Felipe

Civism and History

LA HERMOSA BAHIA DE PANAMA	THE BEAUTIFUL PANAMENIAN
y su vibrante vida, San Felipe como	BAY and its vibrant life, San Felipe,
escuela de civismo y la	as a Civic School and the
universalidad descubierta de la	universality discovered hand in hand
mano de los sacerdotes jesuitas que	with Jesuit Priests who were his
fueron sus profesores en el colegio	professors at El Colegio Javier,
Javier, marcaron para siempre al	marked for ever at the in April
niño de siete años que llego desde	seven-year-old Chirican boy who
el mundo rural chiricano a vivir en la	came from the countryside to live in
ciudad de Panamá, en abril de 1950.	the city of Panama, on April , 1950.

El san Felipe en el que vivió de niño	The San Felipe where Stanley
Stanley Heckadon Moreno no se	Heckadon Moreno lived doesn't look
parece en nada al actual. Tampoco	like the actual one. Nether to the
al original. Las familias de la elite	original. The families of the social
social y económica que vivieron en	and economic elite who lived in the
la ciudad amurallada durante la	Gated city during colonial times,
colonia y mientras Panamá formo	when Panama was part of Colombia
parte de Colombia se habían ido	had moved to the new
mudando a los nuevos barrios	neighborhoods that emerged from
surgidos del crecimiento y la	growth and modernity, such as Bella
modernidad, como La Exposición o	Vista and La Exposición.
Bella Vista.	

El vacío se llenó con familias de clase media, estudiantes de las provincias, gente sencilla, trabajadora, amable. Además, no había límites para la aventura. Hoy nos hemos acostumbrado a ver el Palacio de Las Garzas desde lejos. Las barreras que imponen los nuevos tiempos de protestas y miedos hicieron desaparecer el mundo de proximidad que vivió Stanley y que le permitió, por ejemplo, ser testigo cotidiano del rito de los guardias presidenciales, quienes, al sonido de la trompeta, izaban, arriaban y doblaban la bandera cada día. Uno de estos ritos republicanos que lo marcarían para siempre.

Stanley y su madre, Manuela Moreno Caballero, vivían con una tía frente a la presidencia, en un edificio ---La Marina--- que ya no existe. Desde los ventanales de su

The void was filled with middle-class families, provincial students, simple people, hardworking, and friendly people. Furthermore, there were no limits to the adventure. Today, We are used to seeing the Palacio de Las Garzas from a distance. There were no limits to adventure. The barriers imposed by modern protest periods and prevailing fears have replaced the close-knit community that Stanley once lived in—one that allowed him, for instance, to be a daily witness to the presidential guards, who, at the sound of the trumpet, would raise, lower, and fold the flag each day. It is one of those republican rituals that would leave an everlasting impression on him.

Stanley and his mom, Manuela Moreno Caballero, lived in a building called "La Marina" that is no longer there, right in front of the presidency. From the windows of her apartment,

apartamento fue testigo del protocolo presidencial, los cantos del Himno Nacional, la llegada de importantes visitantes, las fiestas oficiales, y, en general la historia política de esos años. Allí vivió también, con todo el terror imaginable, la balacera del 10 de mayo de 1951, que culminó con uno de los mandatos del presidente Arnulfo Arias.

Pero no solo el mundo político llamaba su atención. Le maravillaba el espectáculo de la bahía de Panamá en marea alta, con la multitud de pangas y balandras de vela que zarpaban y anclaban, así como los cantos de los marineros izando las velas. "Todo azul, la mar y el cielo. Inolvidable.", evoca Stanley con emoción.

Con una libertad difícil de imaginar hoy en día, solía bajar a la playita por donde estuvo la Puerta de mar

she witnessed presidential protocol, the singing of the National Anthem, the arrival of important visitors, official celebrations, and, in general, the political history of those years. There, she also experienced—with all the imaginable terror—the gunfire on May 10, 1951, which brought an end to one of President Arnulfo Arias's terms."

But it wasn't only the political world that captured his attention. He was captivated by the spectacle of Panama Bay at high tide, with the multitude of pangas and sailboats departing and anchoring, along with the songs of the sailors hoisting the sails. 'Everything was blue—the sea and the sky. Unforgettable,' Stanley recalls with emotion.

With a kind of freedom that's hard to imagine today, he used to walk down to the little beach where the

de la muralla colonial, frente a la Presidencia, para hablar con los marinos y preguntarles de dónde venían. Allí escucho por primera vez los nombres de Chiman y Yaviza, así como de San Miguel, Saboga y otras islas del archipiélago de las perlas. Esas conversaciones y las que tuvo con los llamados “carpinteros de ribera” que reparaban los botes con estopa de coco y alquitrán, fueron su introducción a la geografía de las costas y las islas de Panamá. Fue una especie de premonición para quien dedicaría su vida a conocer a fondo cada rincón del país.

San Felipe fue una escuela de civismo e historia. No solo fue el contacto permanente con el mundo de la presidencia de la república, sino las vivencias en las plazas y los espacios públicos por los que se

Sea Gate of the colonial wall once stood, in front of the Presidential Palace, to talk with the sailors and ask them where they came from. It was there that he first heard the names Chiman and Yaviza, as well as San Miguel, Saboga, and other islands of the Pearl Archipelago. Those conversations—and others he had with the so-called 'riverside carpenters' who repaired boats using coconut fiber and tar—became his introduction to the geography of Panama's coasts and islands. It was, in a way, a premonition for someone who would go on to dedicate his life to thoroughly exploring every corner of the country

San Felipe was a school of civics and history. It wasn't just the constant proximity to the world of the presidency, but also the experiences in the plazas and public spaces where he moved about freely. In that

movió a sus anchas. En ese barrio encontró el pequeño Stanley la vida misma.

Hizo suya la plaza de la catedral, ese espacio de intercambio con personas de todas partes y oficios. Allí escucho los primeros discursos políticos y presencio, entusiasmado, conversaciones e intensos intercambios sobre lo que sucedía en el país. También disfruto de las famosas retretas, compartió divertidos momentos con los chicos que vendían los periódicos vespertinos al canto de curiosas rimas y vio pasar en bicicleta a los afiladores de cuchillos que anunciaban su llegada con su peculiar sonido.

En San Felipe, la historia se hacía realidad ante el curioso niño que llegó desde una finca aislada en la orilla del río Chiriquí Viejo para encontrarse con el Palacio

neighborhood, young Stanley discovered life itself.

He made the Cathedral Square his own— a space of exchange with people from all walks of life and professions. There, he heard his first political speeches and, with great enthusiasm, witnessed conversations and intense debates about the events shaping the country. He also enjoyed the famous open-air concerts, shared fun moments with the boys who sold the evening newspapers, calling out catchy rhymes, and watched the knife sharpeners ride by on their bicycles, announcing their arrival with their distinctive sound.

In San Felipe, the story takes place in front of the curious child who travels from a finca on the island of the river Chiriquí Viejo to the Presidential, Archbishop, or

Presidencial, el Palacio Arzobispal o el Palacio Municipal. La Catedral Metropolitana y las historias del traslado de la ciudad le hicieron pensar en la voracidad de los piratas, quienes ---recordando los relatos de su abuela---- también habían arrasado con Alanje, el pueblo de su familia materna. Encontró las huellas del fallido intento francés de construir un canal en la Plaza de Francia, en el hotel Central que hospedó a los ingenieros franceses y en el viejo edificio de Correos y telégrafos ----- que fue la sede de la Compañía Universal del Canal Interoceánico y desde 1997 alberga el Museo del canal ----, donde solía acudir con su madre a enviar telegramas a Chiriquí. La plaza Bolívar significó la historia dramática de la lucha contra el imperio español, la gesta bolivariana	Municipal Palaces. The Metropolitan Cathedral and the city's translation history focused on the avarice of the pirates, who ---recalling his grandmother's stories --- had also been Razed with Alanje, the town of his mother's family. The remnants of the failed French attempt to build a canal were found in the Plaza de Francia, the Central Hotel, which housed the French engineers, and the old Correos and Telégrafos building, which served as the headquarters for the Compañía Universal del Canal Interoceánico y desde 1997 alberga el Museo del canal ----, Where he used to go with his mother to send telegrams to Chiriquí. The Bolívar Plaza is symbolic of the dramatic history of the fight against Spanish imperialism, Bolivian
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y el salón donde se celebró el Congreso Anfictiónico, palabra misteriosa que al pequeño Stanley le sonaba a conjuro.

En el edificio que hoy forma parte del Ministerio de Relaciones Exteriores y que en esos días albergaba la añosa institución educativa de los jesuitas, Stanley descubrió que no solo era de Chiriquí Viejo y Panamá, sino que formaba parte del mundo grecorromano, de España, y de la influencia árabe y universal.

Los sacerdotes jesuitas que fueron sus maestros ponían énfasis en la importancia del latín y a Stanley le deslumbro saber que era la raíz de otras lenguas. Además, ya que habían vivido como misioneros en los lugares de los que se hablaba en clase, hacían tangible la geografía, la historia, los relatos, la gente.

governance, and the hall where the Anfictiónico Congress was held—a mysterious term that little Stanley would have understood.

In the building that now houses the Ministry of External Relations and that at the time housed the venerable Jesuit educational institution, Stanley discovered that it was not just a part of the Greco-Roman world, but also of Spain and the Arab and global influence.

The Jesuit priests who were their teachers placed a strong emphasis on the value of Latin, and Stanley was troubled by the realization that it was the most important language. Additionally, because they had lived as missionaries in the locations where the class was taught, they made geography, history, relationships, and people tangible.

Tras hacer su primera comunión en la iglesia de San Francisco, Stanley paso a ser parte del ejército de la Compañía de Jesús, donde aprendió una disciplina estricta que incluía la misa dominical y la confesión para evitar los horrores del infierno. Los rezos y ritos vividos con su devota abuela junto al río Chiriquí viejo pasaron a otra dimensión, mucho más grave, con los jesuitas.

La Mudanza

Después de los violentos sucesos de 1951, la familia tuvo que abandonar la privilegiada vivienda frente a la Presidencia. Hicieron una primera y breve parada en una pensión del barrio, donde la historia volvió a tocar de cerca de Stanley. Por sus salones se paseaba una mujer alta, esbelta y siempre vestida de negro, a quien todos llamaban

After attending his first church service in San Francisco, Stanley joined the Compañía de Jesús, where he learned harsh discipline, such as dominical piety and confession, to prevent the horrors of the afterlife. Alongside the Chiriquí River, the prayers and rituals lived with their devotees took on a new dimension.

The Relocation

Following the tragic events of 1951, the family was forced to give up their privilege of living in front of the presidency. They held a brief and initial parading in a neighborhood pension where the story revolved around Stanley. In their salons, there was a tall, thin woman who was always dressed in black clothing, whom everyone reverently

con reverencia “la señorita Amador”.	called "La Señorita Amador." It dealt
Se trataba de la hija de Manuel	with the daughter of the Republic's
Amador Guerrero, el primer	first president, Manuel Amador
presidente de la Republica.	Guerrero .
Finalmente, madre e hijo escogieron	Ultimately, the mother and son
para su nueva etapa en la ciudad, la	chose their new phase in the city,
calle 46 del moderno barrio de Bella	located at 46 Street in the
Vista, un área urbanizada a partir de	contemporary Bella Vista
1912 por un consorcio de	neighborhood, which was developed
empresarios, entre los que estaba	starting in 1912 by a group of
Minor Cooper Keith, fundador del	businesspeople, including Minor
imperio bananero de la United Fruit	Cooper Keith, the founder of the
Company. Allí, en casa de una	United Fruit Company's Banana
familia interiorana que alquilaba	Empire. In the home of an inside
habitaciones, también presencio	family that provided housing, he also
interesantes discusiones sobre	gave thought-provoking political
política y recibió lecciones sobre la	talks and gave lectures on civic
responsabilidad ciudadana, que	responsibility that I never forgot.
nunca olvido.	
En Bella Vista, la ciudad tomo otro	In Bella Vista, the city took on a new
protagonismo. Las hermosas casas	character. The elegant homes, built
de estilo neocolonial, art deco y	in neocolonial, art deco, and various
demás tipos conformaban la	other styles, formed the eclectic
ecléctica arquitectura “bellavistina” --	architectural identity of what was

-ya no existe---- fueron testigos de las andanzas y los juegos San Miguel, callejeros de Stanley y su “gallada” de compañeros de clase y vecinos.

La ciudad se expandía y con ello llegaron las primeras señales de la discriminación y las hondas desigualdades que aun la marcan. El espantoso e inesperado comentario racista de un compañero de clases sobre las víctimas de un incendio en San Miguel, fueron como un golpe en el pecho. Nada lo había preparado para tanto odio sin sentido. Nada sabía aun de la bochornosa historia de racismo y discriminación que había estado presente desde los inicios de la Republica.

once known as 'Bellavistina'—now lost to time. These structures stood as silent witnesses to the wanderings and street games of Stanley and his close-knit group(gallada) of classmates and neighborhood friends from San Miguel.

As the city grew, so too did the first shadows of discrimination and the deep inequalities that would eventually leave their mark. The crude, unfounded racial remarks made by a classmate about the victims of a fire in San Miguel struck like unexpected blows—sharp, disorienting. Nothing in their young lives had prepared them for such senseless hatred. There was no discussion, no acknowledgment, of the long and silent history of racism and exclusion that had been woven into the fabric of the Republic since its earliest days.

Algo similar vivió durante una breve estancia en casa de familiares en la Zona del Canal, donde la segregación racial formaba parte de las reglas cotidianas. Nada de eso lo comprendía un niño que había recibido todo el amor posible de una negra del pueblo de Querevalo, que lo cuidó y le siguió los pasos hasta su muerte.

A los 14 años, Stanley volvió a Chiriquí para terminar sus estudios en David. A la ciudad de Panamá regreso en 1972 , tras sus años de estudios universitarios en Estados Unidos y Colombia. Encontró el país bajo una dictadura militar.

Su diploma de antropólogo le abrió las puertas para trabajar en la Dirección General de Desarrollo Comunitario ---la famosa Digedecom creada por los militares--- como encargado de temas indígenas. De allí paso a la Dirección de

Something comparable existed for a brief period in a family home in the Canal Zone, where racial segregation was a part of everyday rules. Despite this, a child who had received all the love a black person from the Querevalo tribe could give and who took care of him till his death understood him.

Stanley decided to go to Chiriquí at the age of 14 to finish his studies in David. After studying in universities in the United States and Colombia for years, the city of Panama returned in 1972. discovered the country under a military dictatorship.

His anthropology degree opened the door for him to work at the General Directorate of Community Development—the well-known DIGEDECOCOM, created by the military—where he was in charge of Indigenous affairs. From there, he

Planificación de la Presidencia de la Republica, lo que le permitió volver cada día a su recordado barrio de San Felipe. En ese momento vivía en un apartamento en la Exposición. Evocando sus vivencias californianas, caminaba hasta la avenida Balboa para pedir un aventón. Muy pronto, sus compañeros de trabajo se acostumbraron a recoger cada mañana al joven antropólogo chiricano.

Desde entonces, empezó a recorrer todo el país, estudiando la pobreza y descubrió su vínculo directo con la destrucción de los recursos naturales. Justo lo que estaba sucediendo con el modelo de desarrollo que se impulsaba desde el Gobierno y que incluía convertir los montes en potreros. En ese momento, inicio su conocida lucha

moved on to the Planning Office of the Presidency of the Republic, a role that allowed him to return each day to his beloved neighborhood of San Felipe. At the time, he was living in an apartment in La Exposición. Reminiscent of his days in California, he would walk to Avenida Balboa to hitch a ride. Before long, his coworkers grew accustomed to picking up the young anthropologist from Chiriquí every morning.

From then on, he started traveling around the entire country, researching poverty and discovering its direct link to the destruction of natural resources. Just what was happening with the development strategy that the government was pushing and that included turning the mountains into potreros. Their well-known fight to defend natural

en defensa de los recursos naturales, que sigue hasta hoy. La ciudad de Panamá tiene una deuda impagable con Stanley Heckadon Moreno. Gracias a sus recorridos por la cuenca del río Chagres en 1985 -----en la que descubrió todo tipo de abusos, incluyendo la extracción de piedras, por conocidos constructores, cerca de la toma de agua de Miraflores --- empezó el proceso de protección de los bosques para garantizar la producción de agua. Le debemos mucho.

resources began at that time and continues to this day. The city of Panama has an unpayable debt to Stanley Heckadon Moreno. Thanks to their research on the Chagres River in 1985, which discovered all forms of abuse, including the removal of stones by known builders near the Miraflores water toma, --- implemented the process of protecting the forests to ensure water production. We owe him a great deal.

CEFERINO

SANCHEZ

JORQUERA

Con vocación

Universitaria

CEFERINO

SÁNCHEZ

JORQUERA

A Vocation

for Academia

ES DOBLEMENTE MIGRANTE.

Ceferino Sánchez Jorquera tenía 15 años cuando llegó a Colon desde su España natal en 1949, junto a su madre y hermano, para unirse a su padre Gines ---exilado de la fallida Republica española ----, quien había encontrado un nuevo destino como profesor en el Colegio Abel Bravo. Dos años después, y tras haber terminado el bachillerato, se mudó a Panamá para iniciar sus estudios universitarios.

El año en que llegó a la capital --- 1951---- estuvo marcado por el derrocamiento del presidente Arnulfo Arias y el protagonismo del Frente Patriótico de la Juventud, organización que pretendió retar a los partidos políticos tradicionales y a las que el joven español le seguía la pista desde Colon.

Tenía dudas sobre la carrera que debía estudiar, aunque sabía que lo

ES MIGRANTE DOBLEMENTE. In

1949, Ceferino Sánchez Jorquera, then 15 years old, traveled to Colombia with his mother and brother to join his father, Gines, who had been exiled from the defunct Spanish Republic, who had found a new home as a professor at Colegio Abel Bravo. After completing their bachelor's degree, they moved to Panama to begin their university studies two years later.

That year, which came to a close in 1951, was marked by the overthrow of President Arnulfo Arias and the formation of the ***Frente Patriótico de la Juventud***—an organization that aimed to temper the influence of traditional political parties and which the young Spaniard later followed, taking inspiration from Colón.

I had doubts about the field I should pursue, even though I knew that it

suyo era la ciencia y la investigación. Termine aceptando el consejo del catalán José Garreta Sabadel, amigo de la familia y profesor de la escuela de farmacia de la Universidad de Panamá. Estudiaría Farmacia y luego vería. Una de sus primeras gestiones en la ciudad fue obtener un seguro médico en la Sociedad Española de Beneficencia, que entonces quedaba en la avenida central. La organización, fundada en 1885 con el propósito de asistir a los españoles en apuros económicos, sufrió un cisma en los años sesenta por enfrentamientos entre republicanos y franquistas. Los opositores al régimen franquista terminaron dando el portazo y fundaron el Club deportivo Unión Española. Cada uno tiene casa aparte en la ciudad.	was science and research. I am accepting the council of Catalán José Garreta Sabadel, a family friend and professor at the University of Panama's pharmacy school. Farmacia estudiaría, luego vería. Obtaining a medical insurance policy from the Sociedad Española de Beneficencia, which was located on the central avenue, was one of their first managements in the city. The organization was founded in 1885 to help Spanish people with economic issues, but it suffered a schism in the following years due to conflicts between republicans and Francoists. The opponents of the Franco regime ended the period and founded the Unión Española Sport Club. Everybody has their own home in the city.
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Podría decirse que Ceferino Sánchez conoció todas las pensiones de la ciudad de Panamá. Aunque es una exageración, lo cierto es que vivió en muchas de ellas. Su periplo empezó en el número 81 de la avenida central, una casa de madera regentaba una señora de Colon, a donde llegó recomendado. Pagaba 30 dólares al mes por casa y comida.

Un tiempo después, se mudó con un español conocido de su padre, que tenía un restaurante en la avenida B y que le ofreció hospedaje, comida y trabajo. Ocho meses más tarde, había rebajado 20 libras, trabajado un montón y conocido a mucha gente. Los recuerdos de aquellos meses aun le divierten.

El restaurante tenía además un kiosco —para, aclara—donde desayunaban los fornidos trabajadores de la vecina Aduana o

One could say that Ceferino Sánchez knew every pension in Panama City. Even though it's an exaggeration, it's true that many of them lived. His journey (periplo) started at 81 Central Avenue, where a wood's home was occupied by a woman named Colon, and it was there that he was recommended. 30 dollars a month for housing and food.

A while later, he moved in with a Spanish man who was his father's friend and who had a restaurant on Avenue B where he provided him with lodging, food, and employment. Eight months later, he had lost 20 pounds, worked a lot, and was well-known to many people. They separated the memories of those months.

The restaurant also had a kiosk—a **standing one**, he clarifies—where the burly workers from the nearby

Freight House, que formaba parte de la Compañía del ferrocarril y de la operación del canal. La estación del tren, ubicada en la plaza 5 de mayo, y el freight House fueron una especie de extensión de la Zona del Canal en el centro de la ciudad hasta 1960, cuando aquello paso a jurisdicción panameña.

Al restaurante acudían españoles, en su mayoría gallegos llegados en la década de 1950, escapando de la pobreza. Por cincuenta centavos comían papas cocidas y corvina frita: el menú diario.

Aunque la oferta de trabajo inicial era para manejar la caja, se convirtió casi inmediato en ayudante de cocinero, en una extenuante jornada que iniciaba a las cuatro de la mañana y se extendía hasta las cuatro de la tarde, cuando corría a

Customs Office or ***Freight House*** would have breakfast. The Freight House was part of the Railroad Company and the Canal operation. Until 1960, when it was transferred to Panamanian jurisdiction, the train station—located at Plaza 5 de Mayo—and the Freight House functioned as an extension of the Canal Zone within the heart of the city.

The restaurant was frequented by Spaniards, mostly Galicians who had arrived in the 1950s, fleeing poverty. For fifty cents, they ate boiled potatoes and fried sea bass—the daily menu.

Although the first job offer was to manage the cash machine, it was very immediately changed to a cooking assistant, and the lengthy day began at four in the morning and continued until four in the afternoon,

casa a bañarse y arreglarse para ir a la universidad.

La casa era de madera y estaba en la calle Darién, cerca del restaurante. Aún recuerda las cucarachas que encontró en su cuarto el primer día, pero no se quejó. Sin embargo, su madre puso fin a su aventura de cocinero, al verlo tan delgado y descubrir el estado de la casa.

Durante esos meses tuvo una doble vida. Cocinaba de día y de noche salía con sus compañeros de estudios a cenas, fiestas o al primer autocine que hubo en la ciudad, detrás del colegio Artes y Oficios. Siempre evadía la pregunta sobre el lugar donde vivía.

Años después, se encontraría con los gallegos que conoció en aquel tugurio, vendiendo cuadros de casa en casa por la Exposición y Bella

When he would come home to rest and get ready to go to university.

The house was composed of metal and was located near the restaurant on Darién Street. They remembered the cucarachas they found in their room on the first day, but they didn't leave. However, his mother ended his cooking adventure, letting him go and discovering the condition of the house.

During those months, he lived a double life. He cooked during the day, and at night he went out with his classmates to dinners, parties, or to the city's first drive-in theater, located behind the Artes y Oficios school (Colegio Artes y Oficios). He always avoided the question about where he lived.

Years later, he would run into the same Galicians he had met in that rundown place, now selling paintings door to door in La Exposición and

Vista. Serían los mismos que más tarde monopolizaron el negocio de las mueblerías en la ciudad.

Durante una temporada vivió con cuatro amigos en un apartamento en la calle 17, cerca del Seguro Social.

La aventura duro poco y regreso a su vida en las pensiones entonces que empezó a comer arroz con guineo, extraña combinación que aun disfruta.

El periplo por las pensiones incluyo una en ña Avenida Nacional, en el desaparecido edificio Chesterfield, donde inicio la cadena de televisión y radio RPC; la pensión América, en la calle 6 del Casco Antiguo, copada esos días de venezolanos exilados por la dictadura de Marcos Pérez Jiménez; la pensión de la familia González de Mendoza, frente a la presidencia; y, finalmente, la casa de una familia Boyd en la calle

Bella Vista. They would be the very ones who later came to monopolize the furniture business in the city.

For a time, he lived with four friends in an apartment on 17th Street, near the Social Security building. The adventure was short-lived, and he returned to life in boarding houses, where he began eating rice with green banana—a strange combination he still enjoys to this day.

The pensions' periplo includes the home of a family named González de Mendoza, in front of the presidency; the home of a family named Boyd, on 43 de Bella Vista; the América Pension, on 6 del Casco Antiguo, which dates back to those days when the Venezuelans were exiled by Marcos Pérez Jiménez's dictatorship; and another on Avenida Nacional, in the now-demolished Chesterfield, where the

43 de Bella Vista. De esta última salió cuando se casó.

RPC television and radio cadena was started. From this last one, he left it out when he got married.

Solía ir al restaurante Astoria, que hoy está en la plaza 5 de Mayo, así como a un lugar cerca de la iglesia de la Merced. El resto de las opciones eran los famosos emparedados de La Puñalada, en el Marañón, y las cantinas de la Avenida Central, que servían comida en la parte trasera.

He would go to the Astoria restaurant, which is currently located on Mayo Plaza, as well as a location near the Iglesia de la Merced. The other options were the well-known eateries of La Puñalada in the Marañón and the cantinas of Avenida Central, which served food in the back area.

En sus años de estudiante, siempre corto de dinero, frecuentaba el cine Édison en plaza Amador y el capitolio en Calidonia, donde participaba en los populares wajus, o noches de banco, que incluían dos películas por veinticinco centavos y una tómbola con premios en efectivo y entradas gratis.

During their brief years as students, they frequently saw the movie Édison in Calidonia's capital and on Amador Plaza, where he participated in the well-known wajus, or "nights of banking," which featured two films by 0.25 cents and a raffle with free admission and prizes in cash.

Estudiante y docente

Student and teacher

Cuando Ceferino Sánchez inicio sus estudios en 1951, la Universidad de Panamá solo tenía mil quinientos estudiantes. Por ello, era habitual encontrarse con alumnos de todas las facultades en la única cafetería existente, administrada por un griego llamado Nicolás. Todo el mundo se conocía.	At the time Ceferino Sánchez began his studies in 1951, the University of Panama had only 1,000 students. As a result, it was common to run into students from every faculty in the only cafeteria in existence, which was run by a griego named Nicolás. The entire world is known.
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El campus central ---llamado Ciudad Universitaria Octavio Méndez Pereira en honor a sus primer rector --- fue construido en un terreno de 60 hectáreas en El Cangrejo, según el diseño de los arquitectos Octavio Méndez Guardia, Ricardo Bermúdez y Guillermo de Roux, quienes ganaron el concurso creado con ese propósito. Las obras iniciaron en 1948 y culminaron en 1950, apenas un año antes de que Ceferino llegara a la ciudad.	The central campus, named Ciudad Universitaria Octavio Méndez Pereira in honor of their first rector, was built on 60 hectares of land in El Cangrejo according to the design of architects Octavio Méndez Guardia, Ricardo Bermúdez, and Guillermo de Roux, who won the competition created for that purpose. The works began in 1948 and ended in 1950, just one year before Ceferino arrived in the city.
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Era un campus como el de las universidades en Estados Unidos, con edificios para cada facultad rodeados de generosas áreas verdes. El diseño de las primeras facultades -----Humanidades, Ciencias e Ingeniería y arquitectura---- y del edificio de la Administración representaba el movimiento modernista en boga por esos años. Hoy es imposible distinguirlo tras la construcción de estructuras sin orden ni concierto provocado por la masificación que impulsó la dictadura militar. Casi no quedan áreas verdes, la actividad política universitaria estaba cargada de rumores y acusaciones que aludían incluso al macartismo. Había grupos conservadores, la izquierda ligada al Partido del Pueblo que solía ganar las contiendas universitarias, y el grupo del centro vinculado a la

There used to be a campus similar to that of US universities, with buildings for each faculty surrounded by generous green areas. The design of the first faculties -----Humanities, Sciences, and Engineering and Architecture----- and the Administration building represented the modernist movement that was in vogue at that time. Today, it is impossible to distinguish it after the construction of structures without order or concert caused by the massification driven by the military dictatorship. There are almost no green areas left. The university political activity was rife with rumors and accusations that even alluded to McCarthyism. There were conservative groups, the left linked to the People's Party that usually won the university contests, and the center group connected to Christian Democracy, to which he

Democracia Cristiana, al que pertenecían el y su mentor, el español y profesor de la Facultad de derecho, Lino Rodríguez Arias Bustamante, con quien se reunía en la iglesia de San Miguel.

Le sobraba tiempo porque la Universidad no era demasiado exigente. Por ello decidió estudiar también contabilidad y más tarde buscar trabajo. Empezó vendiendo enciclopedias y seguros, y luego se convirtió en visitador médico. Así conoció todo el país y, por supuesto, los vericuetos de la ciudad de panamá.

Entre sus rutas estaba la avenida Central, donde muchos médicos de la época tenían sus consultorios arriba de las tiendas. Igualmente recorría calidonia o la Avenida B, y visitaba a los doctores en el Hospital Santo Tomas, en el San Fernando y

and his mentor, the Spanish professor of the Faculty of Law, Lino Rodríguez Arias Bustamante, belonged, with whom he met at the church of San Miguel.

He had extra time because the University wasn't too demanding. Therefore, he decided to study accounting as well and later look for a job. He started by selling encyclopedias and insurance, and then became a medical representative. That way, he got to know the entire country and, of course, the twists and turns of Panama City."

Among his routes was Central Avenue, where many doctors of the time had their offices above the shops. He also made rounds through Calidonia and Avenida B, visiting doctors at Santo Tomás Hospital, San Fernando Hospital, and the

en el desaparecido hospital	now-vanished Panamá Hospital.
Panamá. Ubicado donde hoy están	Located where the municipal offices
las oficinas municipales en el edificio	now stand in the El Hatillo building
El Hatillo -----en pleno barrio de La	— right in the heart of the La
Exposición-----, el hospital Panamá	Exposición neighborhood —
fue inaugurado en 1916 por un	Panamá Hospital was inaugurated in
grupo de médicos estadounidenses	1916 by a group of American doctors
que decidió quedarse al terminar las	who decided to stay after the
obras del Canal.	completion of the Panama Canal.
La costumbre local de llamar miss a	The local custom of calling nurses
las enfermeras proviene justo de	'Miss' comes precisely from that
esa época porque todo el personal	time, because all the nursing staff at
de enfermería del primer hospital	the city's first private hospital were
privado que tuvo la ciudad era	American."
estadounidense.	
El hospital se mantuvo hasta la	The hospital remained in operation
década de 1960, a pesar de que su	until the 1960s, even though its
fundador y principal gestor, el Dr.	founder and main advocate, Dr.
Alfred Herrick, murió en 1937. Una	Alfred Herrick, died in 1937. A
escultura del médico, hecha por el	sculpture of the doctor, created by
escultor italiano Angiolo Vanneti,	Italian sculptor Angiolo Vanneti,
estuvo en el jardín del hospital	stood in the garden of Panamá
Panamá hasta su demolición. De allí	Hospital until its demolition. From
paso al jardín del edificio original del	there, it was moved to the garden of

Ministerio de Salud y ahora espera	the original Ministry of Health
ser colocada en el Instituto	building, and it now awaits
Conmemorativo Gorgas de Estudios	placement at the Gorgas Memorial
de salud, cercano a su ubicación	Institute for Health Studies, near its
original.	original location.
Tras su graduación y un año de	After graduating and completing a
maestría en Estado Unidos, vendría	year of a master's degree in the
su vida de casado con Julia Urrutia,	United States, he began his married
que inicio en el primer edificio de	life with Julia Urrutia, starting out in
apartamentos de la vía Argentina.	the first apartment building on Vía
Al nacer su primer hijo, se mudó al	Argentina. When their first child was
segundo piso de la casa de sus	born, they moved to the second floor
suegros en Pasadena, una calle-	of his in-laws' house in Pasadena, a
barrio que bordea la Universidad de	residential street that borders the
Panamá. Como resultado, las áreas	University of Panama. As a result,
verdes entre las facultades se	the green areas between the
convirtieron en los campos de juego	university faculties became his
de sus hijos. Eso cambio cuando	children's playground. That changed
los militares que tomaron el poder	when the military, who took power in
en 1968 cercaron la Universidad.	1968, fenced off the university—a
Todo un símbolo de lo que vendría.	clear symbol of what was to come.
Los domingos familiares incluían	Family Sundays included car rides
paseos en carro por la Zona del	through the Canal Zone, beach days
Canal, días de playa en Veracruz o	in Veracruz, or watching horses from

ver caballos desde los exteriores del Hipódromo. Por esos años, Ceferino trabajaba en Guardia y Compañía, y daba clases en la Universidad en la mañana y en la noche. Iniciaba así una nueva etapa en su vida universitaria que ----- luego de obtener su doctorado en Farmacología---- lo llevaría, sucesivamente, a ser profesor de tiempo completo, investigador , director de la escuela de Farmacia, vicedecano y decano de la facultad de medicina, vicerrector académico y, finalmente , rector en 1981, tras un proceso azaroso que incluyó intrigas políticas y duras batallas. A fines de los sesenta, la familia se mudó a Nuevo reparto El Carmen, donde construyó un dúplex, estructura arquitectónica que empezaba a ponerse de moda en la ciudad. Durante ese periodo, los chicos Sánchez Urrutia practicaban	outside the racetrack. At that time, Ceferino was working at Guardia y Compañía and teaching at the university in the mornings and evenings. This marked the beginning of a new stage in his university life which—after obtaining..."His doctorate in Pharmacology would lead him, step by step, to become a full-time professor, researcher, director of the School of Pharmacy, vice dean and then dean of the Faculty of Medicine, academic vice-rector, and finally, rector in 1981—after a tumultuous process that included political intrigue and fierce battles. In the late 1960s, the family moved to the new El Carmen development, where they built a duplex—an architectural style that was beginning to gain popularity in the city. During that period, the Sánchez Urrutia children practiced swimming in
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la natación en las piscinas públicas que en esos años se construyeron en los distintos corregimientos de la ciudad, como Villa Cáceres y Bethania, o en la Piscina Patria ----- -hoy llamada Eileen Coparropa-----, en Juan Díaz: parte del complejo deportivo que albergó en 1970 los XI Juegos Centroamericanos y del Caribe.

Con el nido vacío, la casa se le hizo muy grande y vino una nueva mudanza a un hermoso edificio en Parque Lefevre. Desde las alturas, la belleza del entorno es indiscutible. Ceferino Sánchez es rotundo: le gusta su ciudad.

public pools that were being built at the time in various districts of the city, such as Villa Cáceres and Bethania, or at the Patria Pool—now called Eileen Coparropa—in Juan Díaz, part of the sports complex that hosted the 11th Central American and Caribbean Games in 1970.

With an empty nest, the house felt too big, and so came a new move to a beautiful building in Parque Lefevre. From above, the beauty of the surroundings is undeniable. Ceferino Sánchez is clear: he loves his city.

HARLEY

JAMES

MITCHELL

Un Jurista

Llegado del Caribe

HARLEY

JAMES

MITCHELL

**A Jurist
Arrived from the Caribbean**

LA IMPONENTE Y RESPETADA
FIGURA de Harley James Mitchell
se pasea estos días por el viejo
edificio que albergó el Arzobispado
en el Casco Antiguo de la ciudad de
Panamá, donde hoy están las
oficinas de los abogados que
brindan asesoría a la Presidencia de
la República.

Desde su despacho ve la Catedral,
el Palacio Municipal, la plaza de la
Independencia ---“donde empezó
todo”, comenta-----y, más allá, la
bahía de Panamá.

Han pasado cerca de cincuenta
años desde que el joven bocatoreño
llegara a vivir a la capital para iniciar
sus estudios en la Universidad
Javeriana y La Universidad Nacional
de Colombia, lo llevaría hasta la
Corte Suprema de Justicia en 2005,
tras 28 años de asesor y secretario
general de la Asamblea Nacional, a

THE STRIKING AND RESPECTED
FIGURE of Harley James Mitchell
walks the halls of the old building
that once housed the Archbishopric
in Panama City's Casco Antiguo—
now home to the offices of the legal
advisors to the Presidency of the
Republic.

From his office, he looks out onto the
Cathedral, the Municipal Palace,
Independence Square—'where it all
began,' he notes—and, in the
distance, the Bay of Panama.

Nearly fifty years have passed since
the young man from Bocas del Toro
came to the capital to begin his
studies at Javeriana University and
the National University of
Colombia—a path that would
eventually lead him to the Supreme
Court of Justice in 2005, after 28
years as an advisor and Secretary
General of the National Assembly,

la que llegó en 1978 como representante de corregimiento. Antes de establecerse de forma definitiva en la capital del país con su esposa en 1972, sus visitas a la ciudad fueron solo de tránsito. La primera vez fue en 1964, cuando llegó en avión desde Bocas para tomar el autobús en la antigua estación del ferrocarril, luego reconvertida en el Museo Antropológico Reina Torres de Araúz, que hoy espera mejores días. Su destino era Colón, donde iniciaría el segundo ciclo en el colegio Abel Bravo, gracias a una beca.

Cada vez que regresaba a su Almirante natal, pasaba por la ciudad de Panamá. También la visitaba para cumplir con algunas responsabilidades como dirigente estudiantil: un mundo al que llegó con renuencia desde los concursos

where he began in 1978 as a district representative.

Before settling permanently in the capital with his wife in 1972, his visits to the city were only brief stopovers. The first time was in 1964, when he arrived by plane from Bocas to catch the bus at the old railroad station, then later converted into the Reina Torres de Araúz Anthropological Museum, which today awaits better days. His destination was Colón, where he would begin the second cycle at Abel Bravo School, thanks to a scholarship.

Every time he returned to his hometown of Almirante, he passed through Panama City. He also visited the city to fulfill certain responsibilities as a student leader—a world he entered reluctantly, beginning with the oratory contests

de oratoria que compartió con el inolvidable Raul Leis y el sacerdote Rómulo Emiliani.

A partir de 1968, empezó a ejercer el magisterio en un colegio de Almirante y solía pasar sus vacaciones en Colon para reencontrarse sus amigos del colegio.

En ese entonces, aprovechaba la parada obligada en panamá para visitar la librería Preciado, en la plaza de la catedral, y la Cultural, en Santa Ana, donde compraba nuevos ejemplares para su biblioteca.

La ciudad de Panamá y sus librerías eran nuevas puertas al conocimiento que Harley Mitchell no desaprovecho. Su amor por la lectura inicio desde niño con los populares paquines y la revista Recreo, que en esa época producía el ministerio de Educación. Además, su madre le llevaba cada día a la casa de los diarios El Día, Critica y

he shared with the unforgettable Raúl Leis and Father Rómulo Emiliani.

Starting in 1968, he began teaching at a school in Almirante and would usually spend his vacations in Colón to reconnect with his former classmates. At the time, he took advantage of the obligatory stop in Panama City to visit Preciado Bookstore in Cathedral Square and La Cultural in Santa Ana, where he bought new titles for his library.

Panama City and its bookstores were new gateways to knowledge that Harley Mitchell did not let go to waste. His love for reading began in childhood with the popular comic booklets and **Recreo** magazine, which at the time was produced by the Ministry of Education. In addition, his mother brought home the newspapers **El Día**, **Crítica**, and

la estrella, lo que le permitía responder las consultas de los vecinos sobre carreras de caballos y otros asuntos deportivos.

Sus esporádicas y cortas visitas a la ciudad de Panamá cambiaron en 1971, cuando decidió pasar los tres meses de vacaciones junto a su novia, Margarita Moran, una capitalina que también ejercía el magisterio en Almirante. El amor lo trajo a Panamá.

En 1972, la pareja de casados escogió como vivienda un apartamento en la Avenida Central, en ese entonces el centro del comercio y de muchas actividades que marcaban la vida en la ciudad. Sin tener que moverse de su apartamento, los esposos disfrutaban de los desfiles patrios y los carnavales, y presenciaban las actividades políticas. Además, los paseos familiares de esa época

La Estrella every day, which allowed him to answer neighbors' questions about horse races and other sports-related matters.

His occasional and brief visits to Panama City changed in 1971, when he decided to spend his three-month vacation with his girlfriend, Margarita Morán, a native of the capital who was also a teacher in Almirante. Love brought him to Panama.

In 1972, the married couple chose an apartment on Central Avenue as their home—at the time, the heart of commerce and many activities that shaped life in the city. Without even leaving their apartment, they enjoyed patriotic parades and Carnival celebrations, and witnessed political events. Family outings in those days also included walks to the nearby Casco Antiguo, which was just beginning its turbulent restoration

incluían caminatas hasta el cercano Casco Antiguo, que empezaba su accidentado proceso de puesta en valor, después de años de abandono y pauperización.

process after years of neglect and deterioration.

La vida en esos primeros años de la década de los setenta, con el gobierno militar bien asentado, transcurría entre su trabajo como maestro y sus clases en la Universidad de Panamá. La ruta de ida y venida desde las escuelas en Chilibre, donde ambos esposos daban clases, la hacían con un servicio de transporte ofrecido por una cooperativa.

Life in those early years of the 1970s, with the military government firmly in place, revolved around his work as a teacher and his classes at the University of Panama. The daily commute to and from the schools in Chilibre, where both spouses taught, was made using a transportation service provided by a cooperative.

Esos años, la ciudad era testigo de frecuentes actividades de organizaciones sindicales y profesionales -----sastres, tipógrafos, empleados del comercio-----, así como protestas varias, especialmente por desalojos. Los problemas vinculados a la vivienda

In those years, the city witnessed frequent activities by labor and professional organizations—tailors, typographers, retail employees—as well as various protests, especially against evictions. Issues related to social housing continue to generate serious conflicts to this day.

social siguen generando hoy serios conflictos.

Lo mismo pasaba en la Universidad de Panamá, donde los grupos estudiantiles repartían volantes para explicar sus reivindicaciones, conocidas incluso apoyadas por la comunidad. Un universo muy diferente de lo que sucede hoy.

Las caminatas dominicales de la familia se extendían también hasta el parque Legislativo, junto al edificio que unos años después se convertiría en su lugar de trabajo por casi 30 años.

Para Harley Mitchel se trata de una de las áreas más cargadas de simbolismo e historia de la ciudad. En el edificio que hoy languidece frente a la Asamblea Nacional, estuvo ubicada la Biblioteca Nacional, donde acudía los sábados y cada tarde que podía para trabajar en su tesis de licenciatura.

The same was happening at the University of Panama, where student groups handed out flyers to explain their demands, which were well known and even supported by the community. A world very different from what we see today.

The family's Sunday walks also extended to the Legislative Park, next to the building that, a few years later, would become his workplace for nearly 30 years."

For Harley Mitchell, it is one of the areas most filled with symbolism and history in the city. In the building that now stands deteriorating in front of the National Assembly was the National Library, where he would go on Saturdays and every afternoon he could to work on his undergraduate thesis.

Muchos años después, en la nueva sede de la Biblioteca, en el Parque Omar ----cuando fue a donar algunas de sus obras---- se encontró con una funcionaria que recordaba sus visitas en aquel viejo edificio.

En el área ocurrió la terrible batalla del puente de Calidonia, en la que sucumbió el liberalismo local durante la guerra de los Mil Días, al inicio del siglo XX, así como algunos de los más duros enfrentamientos entre los estudiantes panameños y los militares de Estados Unidos, aquel nefasto 9 de Enero de 1964. La famosa cita---“Ni millones ni limosnas. Queremos justicia.” ----- grabada en el monumento al asesinado presidente José Antonio Remón, da fe del simbolismo que rodea el área que dividía la ciudad de Panamá de la Zona del Canal.

Many years later, at the new library location in Omar Park—when he went to donate some of his works—he encountered a staff member who remembered his visits to that old building.

This area was the site of the terrible Battle of the Calidonia Bridge, where local liberalism was defeated during the Thousand Days' War at the start of the 20th century. It was also the scene of some of the fiercest confrontations between Panamanian students and U.S. military forces, on that fateful January 9th, 1964. The famous quote—“Ni millones ni limosnas”(Neither millions nor handouts). We want justice.'—engraved on the monument to the assassinated President José Antonio Remón, bears witness to the symbolism surrounding this area, which once marked the divide

	between Panama City and the Canal Zone.
Y a solo unos metros de esta plaza	And just a few meters away lies
5 de Mayo, construida en homenaje	Plaza 5 de Mayo, built to honor the
a los bomberos que murieron	firefighters who died in the El
durante la tragedia de El Polvorín en	Polvorín tragedy of 1914, and where
1914, y donde el General Torrijos	General Torrijos delivered his
diera su histórico discurso de	historic speech on canal sovereignty
reivindicación canalera en 1971.	in 1971."
Tras la invasión de 1989, hubo un	After the 1989 invasion, there was
intento de mudar el Palacio Justo	an attempt to move the Justo
Arosemena ----que albergaba la	Arosemena Palace—which housed
Asamblea----- a la antigua Zona del	the National Assembly—to the
Canal, pero Harley Mitchell se	former Canal Zone, but Harley
opuso. Había sido llamado por sus	Mitchell opposed it. He had been
adversarios políticos para ocupar el	appointed by his political opponents
cargo de director de Asesoría Legal	to serve as Director of Legal
de la institución, a pesar de	Advisory for the institution, despite
pertenecer al Partido Revolucionario	belonging to the Democratic
Democrático, el bando de los	Revolutionary Party, the losing side.
perdedores. Su conocimiento del	His knowledge of the law, his
derecho, su objetividad y su	objectivity, and his integrity made
decencia lo convertían en alguien	him an indispensable figure in the
indispensable en la reconstrucción	reconstruction of the Legislative

del Órgano Legislativo. Para el jurista, que había hecho de la Asamblea su casa, era evidente que debía mantener su histórica ubicación; por ser, además, de fácil acceso a los ciudadanos.

Uno de los argumentos usados por el jurista para desalentar la idea de la mudanza fue le probable rechazo de los ambientalistas. Fue la misma preocupación que lo llevo a suspender la construcción de un lote de estacionamientos cuando presidia la Corte Suprema de Justicia. El proyecto que aun lloran los abogados implicaba tumbar unos hermosos árboles que forman parte del paisaje del icónico Cerro Ancón, otro de los símbolos de identidad de la ciudad de

En 1981, la familia se mudó a Montecarlo, nueva urbanización por la avenida que hoy se llama 12 de octubre. Treinta años después

Branch. For the jurist, who had made the Assembly his home, it was clear that it should maintain its historic location—not only for its symbolic value but also because it was easily accessible to citizens.

One of the arguments used by the jurist to discourage the idea of relocating was the likely opposition from environmentalists. It was the same concern that led him to suspend the construction of a parking lot while he was president of the Supreme Court of Justice. The project—which lawyers still mourn—would have required cutting down beautiful trees that are part of the landscape of the iconic Cerro Ancón, another symbol of the city’s identity.

En 1981, la familia se mudó a Montecarlo, nueva urbanización por la avenida que hoy se llama 12 de octubre. Treinta años después

siguen en la misma casa, que ha ido creciendo para albergar más y más libros del jurista y apasionado de la historia.

En esa época, el barrio estaba rodeado de áreas verdes, con árboles frutales e incluso un pequeño lago donde los niños jugaban libremente. Además, era una comunidad en que las familias celebraban la Navidad y otras festividades en la calle, compartiendo comidas, bebidas y demás. El paso del tiempo cambió todo eso. Hoy; esas fiestas callejeras son historia.

La avenida 12 de Octubre es muy distinta a la que recibió a la familia Mitchel Moran. Sin embargo, el gran desarrollo comercial del área no parece haber impactado la tranquilidad que se siente en el barrio, donde los hijos crecieron y se

siguen en la misma casa, que ha ido creciendo para albergar más y más libros del jurista y apasionado de la historia.

At that time, the neighborhood was surrounded by green areas, with fruit trees and even a small lake where children played freely. It was also a community where families celebrated Christmas and other festivities out on the street, sharing food, drinks, and more. The passage of time changed all of that. Today, those street celebrations are a thing of the past."

12 de Octubre Avenue is very different from the one that welcomed the Mitchel Moran family. However, the area's major commercial development does not seem to have affected the sense of peace that still exists in the neighborhood—where the children grew up and moved on,

marcharon, y los padres ahora son abuelos.

and the parents are now grandparents.

Casi 40 años después de su llegada a la barriada de Montecarlo ----hoy conocida como los Pinos---. El Dr. Harley Mitchell reflexiona sobre la ciudad de Panamá. La ciudad que inicio en lo que hoy llamamos Panamá Viejo, por donde paso todo el esplendor de la Colonia y donde también solía ir de paseo con su familia. La ciudad que pudo finalmente traspasar las barreras impuestas por un infame arreglo canalero. Y ahora, analiza el jurista, la ciudad que requiere una estructura administrativa distinta, pensada para un área metropolitana que abarque no solo la zona centro, sino también el área de Chilibre en su encuentro con Colon y la enormidad que es hoy San

Nearly 40 years after moving to the Montecarlo neighborhood—now known as Los Pinos—Dr. Harley Mitchell reflects on Panama City. The city that began in what we now call Panamá Viejo, where all the splendor of the colonial era once passed through, and where he used to go for walks with his family. The city that finally managed to break through the barriers imposed by an infamous canal agreement. And now, the jurist observes, it is a city that requires a different administrative structure—one designed for a metropolitan area that encompasses not only the central zone, but also the Chilibre area in its connection with Colón, and the vast sprawl that San Miguelito has

Miguelito. Son los retos de una
ciudad de 500 años.

become. These are the challenges
of a 500-year-old city.

IRINA

IRINA

DE ARDILA

DE ARDILA

Desde Rusia

From Rusia

Por amor

For Love

IRINA NEMCHENOK HIZO SUYA
LA CIUDAD de Panamá desde que
su esposo, José Ardila, la llevara por
sus calles, plazas y barrios cuando
llegó al país en 1979. Había
trascurrido un año entre la
celebración de su boda en Moscú y
la obtención de los papeles que le
permitieron cruzar finalmente la
cortina de hierro para reencontrarse
con su esposo, y conocer a su
nueva familia y a la ciudad en la que
echaría raíces. Tenía 24 años.

Al inicio, la ciudad de Panamá fue
un sitio de intermitencias. De
Bethania ----el barrio donde creció
su esposo y que le dio la acogida
inicial---- la pareja se mudó a
Hornito, en Chiriquí, porque José
trabajaba en la hidroeléctrica
Fortuna. Sin embargo, la lejanía no
impidió que viajaran con frecuencia

IRINA NEMCHENOK MADE
PANAMA CITY HER OW from the
moment her husband, José Ardila,
took her through its streets, plazas,
and neighborhoods when she
arrived in the country in 1979. A year
had passed between their wedding
in Moscow and the moment she
finally obtained the documents that
allowed her to cross the Iron Curtain,
reunite with her husband, and meet
both her new family and the city
where she would put down roots.
She was 24 years old.

At first, Panama City was a place of
comings and goings. From
Bethania—the neighborhood where
her husband grew up and that
welcomed her at the start—the
couple moved to Hornito, in Chiriquí,
because José was working at the
Fortuna hydroelectric plant.
However, the distance didn't stop

a la capital a darse un “baño de ciudad”.

De Bethania recuerda la sensación de estar todo el tiempo saludando a conocidos de su esposo en la calle, el supermercado, el cine, en todos lados. Y fue allí donde experimento por primera vez el calor impregnado de sofocante humedad que caracteriza Panamá.

Irina aprendió a conocer y amar la ciudad de Panamá de la mano de su esposo. Juntos visitaron las ruinas de Panamá Viejo, que le llenaron el corazón de tristeza por un abandono que, afortunadamente, quedo atrás. Juntos caminaron la avenida Central cuando aún era el centro del comercio citadino, y pasearon por el Casco Antiguo, que la cautivo de inmediato.

them from frequently traveling to the capital for a 'city getaway.

From Bethania, she remembers the feeling of constantly greeting people her husband knew—on the street, at the supermarket, at the movies, everywhere. And it was there that she experienced for the first time the heat, thick with suffocating humidity, that characterizes Panama."

Irina learned to know and love Panama City by her husband's side. Together, they visited the ruins of Panamá Viejo Viejo, which filled her heart with sadness due to the neglect it had suffered neglect that, fortunately, is now a thing of the past. Together, they walked along Central Avenue when it was still the heart of the city's commerce, and they strolled through the Casco Antiguo, which immediately captivated her.

Por aquellos años, las viejas casonas de las elites que habían abandonado el barrio colonial, se convirtieron en casas de inquilinato divididas en pequeños cuartos que albergaban a numerosas familias pobres.

Para ella, venida de la fría Moscú, era muy divertido ver el alegre espectáculo que ocurría frente a los viejos caserones del Casco Antiguo, donde mujeres con enormes rollos multicolores en la cabeza, ocupaban las aceras como si de una terraza privada se tratara, para celebrar fiestas, compartir con los vecinos o simplemente disfrutar de la brisa marina. Igual sorpresa le causaba ver a los hombres caminar con un pequeño radio pegado al oído, escuchando las carreras de caballo o el resultado de la lotería.

Los paseos por San Felipe incluían pasar por la Casa Ardila en la calle

In those years, the old mansions of the elites who had abandoned the colonial neighborhood were turned into tenement houses, divided into small rooms that housed numerous poor families.

For her, coming from cold Moscow, it was great fun to watch the lively spectacle that unfolded in front of the old mansions of the Casco Antiguo, where women with enormous multicolored headwraps occupied the sidewalks as if they were private terraces—to celebrate, socialize with neighbors, or simply enjoy the sea breeze. She was equally surprised to see men walking around with small radios pressed to their ears, listening to horse races or lottery results.

Strolls through San Felipe included passing by the Ardila House on

Cuarta, donde vivieron los antepasados de su esposo, así como ocasionales conciertos de jazz en Las Bóvedas, en los que músicos panameños compartían escenario con colegas militares del otro lado de la cerca que dividía la ciudad de Panamá y la Zona del Canal. Y allí, en la plaza de Francia, mirando el gallo que corona el obelisco, Irina recordaba la historia de El gallo que quedó en el tejado, uno de sus cuentos favoritos de infancia. La hacía sentirse en casa.

La Joya de la corona fue, por supuesto, el Teatro Nacional: una revelación para la joven rusa. En ese momento, el director de la Orquesta Sinfónica de Panamá era Eduardo Charpentier, y los esposos aprovecharon cada concierto en cartelera.

Fourth Street, where her husband's ancestors had lived, as well as occasional jazz concerts at Las Bóvedas, where Panamanian musicians shared the stage with military colleagues from the other side of the fence that divided Panama City and the Canal Zone. And there, in Plaza de Francia, looking up at the rooster that crowns the obelisk, Irina would remember the story ***The Rooster That Stayed on the Roof***, one of her favorite childhood tales. It made her feel at home.

The crown jewel was, of course, the National Theatre—a revelation for the young Russian. At the time, the director of the Panama Symphony Orchestra was Eduardo Charpentier, and the couple took advantage of every concert on the program.

Las andanzas por el centro de la ciudad solían incluir deslumbrantes visitas al Museo Antropológico Reina Torres de Arauz, seguido de un bistec a la pamesana en el restaurante Astoria, uno de los clásicos del área que aún permanece.

En el renglón culinario, dos lugares ya desaparecidos ocupan sus recuerdos. El popular Don Samy, frente al centro de convenciones Atlapa, donde disfrutaban desayunos panameños cargados de colesterol; y por la misma área, un restaurante que Irina recuerda con mesas de madera decoradas con encajes blancos, como salido de un cuento.

Andanzas Citadinas Culminadas las labores de su esposo en Hornito, en 1982, y la familia agrandada con la llegada de los dos hijos, escogieron el área de Calidonia para

Their outings through the city center often included dazzling visits to the Reina Torres de Araúz Anthropological Museum, followed by a Parmesan steak at Astoria Restaurant, one of the area's classic establishments that remains today.

In the culinary category, two now-vanished places stand out in her memories. The popular Don Samy, located across from the Atlapa Convention Center, where they enjoyed Panamanian breakfasts loaded with cholesterol; and, in the same area, a restaurant Irina remembers for its wooden tables adorned with white lace—like something out of a fairy tale.

Urban Adventures After her husband's work in Hornito ended in 1982, and with the family now larger with the arrival of their two children, they chose the Calidonia area to

iniciar su nueva vida en la ciudad de Panamá. Para la joven rusa, fascinada con las novedades que encontraba cada día, la céntrica ubicación le permitió explorar el área y conocer tejemaneje comercial a pequeña escala de esos años, cuando aún se compraba fiado y se recibía la famosa “ñapa”. Los sábados, su esposo bajaba temprano a comprar humeantes y picantitas pati, una de las delicias de la gastronomía caribeña que probó en Panamá por primera vez. Le tomó un tiempo entender que patí era el nombre de las empanadas y no un regalo “para ella”. El apartamento también estaba muy cerca del museo de Ciencias Naturales y de los Archivos Nacionales, donde solía encontrar entretenimiento. Y, por supuesto, la pareja era asidua a los cines del	begin their new life in Panama City. For the young Russian woman, fascinated by the new things she discovered each day, the central location allowed her to explore the area and get to know the small-scale commercial hustle and bustle of those years—when people still bought on credit and received the famous 'ñapa' (a little extra for free). On Saturdays, her husband would go out early to buy hot and spicy patí, one of the delights of Caribbean cuisine that she tried for the first time in Panama. It took her a while to understand that patí was the name of the empanadas and not a gift 'for her. The apartment was also very close to the Museum of Natural Sciences and the National Archives, where she often found entertainment. And, of course, the couple were regulars at the neighborhood cinemas, such
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área, como el Cinema Arte, ubicado en el Hatillo-----hoy, el teatro Gladys Vidal----- , y el magnífico cine Bella Vista, que sucumbió como casi todo a su alrededor.

as Cinema Arte, located in El Hatillo—today the Gladys Vidal Theater—and the magnificent movie theater Bella Vista, which, like almost everything around it, eventually succumbed.

Irina no solo es rusa sino también judía, de manera que al llegar a Panamá se integró a la comunidad Beth El-----una de las tres existentes en el país----, a la que pertenecen judíos europeos. Como miembro de una familia que había combatido el fascismo en Rusia, Irina encontró en esa comunidad un sentido de pertenencia y la sabiduría de Hészel Klépfisz, el recordado rabino polaco que dirigió el Instituto Alberto Einstein.

Irina is not only Russian but also Jewish, and so when she arrived in Panama, she joined the Beth El community—one of the three that exist in the country—which is made up of European Jews. As a member of a family that had fought fascism in Russia, Irina found in that community a sense of belonging and the wisdom of Hészel Klépfisz, the well-remembered Polish rabbi who led the Alberto Einstein Institute.

Por ello, el viejo edificio que albergó la sinagoga Beth El en Obarrio será siempre parte de sus nostalgias urbanas. La rutina sabatina de ir con su familia y compartir platos típicos

For that reason, the old building that housed the Beth El synagogue in Obarrio will always be part of her urban nostalgia. The Saturday routine of going with her family and

con los miembros de la comunidad ,
no continuo en la nueva sinagoga
construida en Punta Paitilla, un
edificio cerrado y con la frialdad de
un centro de congresos.

Su licenciatura y maestría en
español e Inglés en la Universidad
Pedagógica de Moscú, así como
estudios de doctorado en lengua
Española en la Academia de
Ciencias de Rusia, le abriría las
puertas de la docencia en la
Universidad de Panamá. Una
carrera que continúa ahora
enfocada en enseñar español a
extranjeros.

Además, como representante del
Instituto Cervantes, estos días le
toco examinar a descendientes de
los judíos sefarditas expulsados de
España, que reclaman su derecho a
la ciudadanía española. Ya pasaron
por allí la mayoría de los sefarditas

sharing traditional dishes with
members of the community did not
continue at the new synagogue built
in Punta Paitilla—a closed-off
building with the coldness of a
convention center.

Her bachelor's and master's degrees
in Spanish and English from the
Pedagogical University of Moscow,
as well as doctoral studies in the
Spanish language at the Russian
Academy of Sciences, opened the
doors for her to teach at the
University of Panama—a career she
continues today, now focused on
teaching Spanish to foreigners.

In addition, as a representative of
the Cervantes Institute, she recently
had to examine descendants of
Sephardic Jews expelled from Spain
who are claiming their right to
Spanish citizenship. Most of the
Sephardic Jews in Panama have

panameños, y ahora es testigo de la angustia con la que llegan a examinarse otras nacionalidades especialmente venezolanas. Es consciente de que ella es la llave para que puedan obtener una nueva vida. Poder hacerlo la hace feliz.

already gone through this process, and now she witnesses the anxiety with which people of other nationalities—especially Venezuelans—arrive to take the exam. She is fully aware that she holds the key to their opportunity for a new life. Being able to do this makes her happy.

Finalmente, en 1983 la familia Ardila se mudó a su nueva casa en Altos de La Pulida, un área que hace parte administrativa del distrito de San Miguelito. Con un amplio jardín que su esposo siempre disfrutó, la casa era parte de un barrio de parejas profesionales con hijos, que convirtieron la calle en un espacio común para aquellos juegos que solo requerían imaginación.

Finally, in 1983, the Ardila family moved into their new home in Altos de La Pulida, an area that administratively belongs to the district of San Miguelito. With a spacious garden that her husband always enjoyed, the house was part of a neighborhood of professional couples with children, who turned the street into a shared space for those games that required nothing more than imagination.

Era un lugar muy seguro, hasta la invasión: ese terrible momento de la historia del país y de la ciudad, que

It was a very safe place—until the invasion: that terrible moment in the country and the city's history, which

le hizo pensar en los horrores de la guerra. Vivió junto a su esposo la tensión previa, la intimidación en el trabajo, el miedo o la falta de información que solo compensaba el gran Guillermo Sánchez Borbón con su columna EN POCAS PALABRAS, en La Prensa.

Los terribles recuerdos de la invasión incluyen para Irina las imágenes del saqueo, más la molestia al ver los aplausos al paso de las tanquetas del ejército de Estados Unidos, el ingenio panameño que no deja de sorprenderla, la miseria humana y también la solidaridad.

La ciudad de sus memorias incluye también el antiguo Club de Golf, reconvertido en el parque Omar, a donde iba con sus hijos a escuchar a los chicos de la escuela de música juvenil del Instituto Nacional de

made her reflect on the horrors of war. Together with her husband, she experienced the mounting tension, the intimidation at work, the fear, and the lack of information—relieved only by the great Guillermo Sánchez Borbón and his column ***In Few Words*** in ***La Prensa (local newspaper nowadays)***.

Irina's terrible memories of the invasion include images of the looting, the discomfort of seeing people applaud as U.S. army tanks rolled by, the Panamanian ingenuity that never ceases to amaze her, human misery, and solidarity

The city of her memories also includes the former Golf Club, converted into Omar Park, where she would go with her children to listen to the students from the youth music school of the National Institute

Cultura; la playita de Amador, que disfrutaba toda la familia los fines de semana; la desaparecida librería exedra, a donde acudían a la presentación de libros, conferencias y a donde llevaba a sus alumnos cuando alguna crisis en la Universidad de Panamá le impedía dar clases.

Ahora, tras la muerte de su esposo, Irina vive en un apartamento en El Cangrejo, un barrio que es parte de sus vivencias. Allí acudía con su esposo a disfrutar de conciertos de Rómulo Castro y Luis Arteaga en el famoso Aleph, ver teatro en La Cúpula y La Plaza o escuchar poesía en aquellas sesiones organizadas por Pedro Correa en la Cazuela.

Allí también estaba la librería Argosy, donde pasaba horas viendo libros y fotografías, conversando con amigos y a donde acudía entradas

of Culture; the little beach at “La Playita de Amador”, which the whole family enjoyed on weekends; and the now-closed Exedra Bookstore, where they attended book launches, lectures, and where she would take her students whenever a crisis at the University of Panama prevented her from teaching classes.

Now, after the death of her husband, Irina lives in an apartment in El Cangrejo, a neighborhood that forms part of her life experiences. There, she and her husband would go to enjoy concerts by Rómulo Castro and Luis Arteaga at the famous Aleph, see plays at La Cúpula and La Plaza, or listen to poetry at the sessions organized by Pedro Correa at La Cazuela.

Also in the area was the Argosy Bookstore, where she would spend hours browsing books and photographs, chatting with friends,

para conciertos. Y cruzando la vía España, el célebre Zaguan: aquel bar que reunió a la dolid bohemia panameña tras la invasión.

Estos días lo sigue disfrutando. Le encanta ver el ambiente del renovado parque Andrés Belli, encontrarse con amigos y conocidos, y tropezar con gente de semblante agradable y amistoso.

La ciudad ha cambiado mucho y ha perdido algo del encanto que encontró al llegar. Sin embargo, cuando pasa al atardecer por el viaducto marino y divisa en el horizonte los barcos que esperan su paso por el Canal, siente que su esposo, José, escogió el lugar correcto para que una rusa judía lo hiciera suyo.

and buying tickets for concerts. And just across Vía España was the celebrated Zaguan: that bar which brought together Panama's grieving bohemian crowd after the invasion.

These days, she continues to enjoy it. She loves seeing the atmosphere of the renovated Andrés Bello Park, running into friends and acquaintances, and bumping into people with a pleasant and friendly demeanor.

The city has changed a lot and has lost some of the charm it had when she first arrived. However, when she passes along the coastal viaduct at sunset and sees the ships on the horizon waiting to transit the Canal, she feels that her husband, José, chose the perfect place for a Jewish Russian woman to make her own.

JORGE

LIAKÓPULOS

La herencia de

Don Nicolás

JORGE

LIAKÓPULOS

The Legacy of Don Nicolás

A LOS ONCE AÑOS, y sabiendo que cuatro de sus hermanos mayores ----Demetrio, Juan, Pericles y Panagiotis---- habían migrado a Panamá, Jorge Liakopulos soñaba con seguir sus pasos y dejar atrás Dorio, el pueblo en el sur del Peloponeso donde nació.

Seis años después, en la Semana Santa de 1955, logro su meta de cruzar el océano Atlántico. Tenía 17 años y mucha ilusión.

Al momento de su llegada, la carretilla de venta de emparedados que sus hermanos habían colocado estratégicamente en la intersección de las avenidas Justo Arosemena y Cuba -----en el Marañón-----se había convertido en el popular Café del Pueblo, mejor conocido como la Puñalada.

El mayor de los Liakopulos llego a Panamá en 1927, como parte de un

AT ELEVEN YEARS OLD and knowing that four of his older brothers—Demetrio, Juan, Pericles, and Panagiotis—had migrated to Panama, Jorge Liakopulos dreamed of following in their footsteps and leaving behind Dorio, the village in the south of the Peloponnese where he was born.

Six years later, during Holy Week in 1955, he achieved his goal of crossing the Atlantic Ocean. He was 17 years old and full of hope.

By the time he arrived, the sandwich cart that his brothers had strategically placed at the intersection of Justo Arosemena and Cuba Avenues—in El Marañón—had become the popular Café del Pueblo, better known as **La Puñalada**.

The eldest of the Liakopulos brothers arrived in Panama in 1927,

grupo de griegos que se embarcó a América sin saber a ciencia cierta cuál sería su destino. Tras una breve parada en Costa Rica, decidió viajar con sus paisanos a Panamá, donde dijeron que había un canal, bases militares de Estados Unidos y circulaba el dólar.

Empezó vendiendo frutas por las calles y poco a poco pudo ahorrar para poner su primer restaurante ---- --el Rex----- en Calidonia. Diez años después mando a buscar a Juan y, tras el fin de la Segunda Guerra Mundial, llegaron primero Pericles y más tarde Panagiotis.

Jorge empezó a trabajar en La Puñalada tan pronto llegó a Panamá, pelando papas y cebollas. Era una labor dura y no tenía experiencia, pero estaba feliz. Había dejado de pasar hambre, y

as part of a group of Greeks who set sail for the Americas without knowing exactly what their destination would be. After a brief stop in Costa Rica, he decided to travel with his countrymen to Panama, where they had heard there was a canal, U.S. military bases, and the U.S. dollar was in circulation.

He started out selling fruit on the streets and little by little was able to save enough to open his first restaurant—Rex—in Calidonia. Ten years later, he sent for Juan, and after the end of World War II, Pericles arrived first, followed later by Panagiotis.

Jorge began working at **La Puñalada** as soon as he arrived in Panama, peeling potatoes and onions. It was hard work, and he had no experience, but he was happy. He was no longer going hungry, he

tenía ropa limpia y una cama para el solo. Tantos años después, los recuerdos aun lo emocionan.

Uno de sus hermanos lo llevo a la famosa sastrería Kosmas----de griegos, por supuesto---- que en esos años estaba en la calle Q de Calidonia, y le compro una docena de camisas, calzoncillos, camisetas y seis pantalones, advirtiéndole que tenía que bañarse todo los días y cambiarse de ropa. Atrás quedaba para siempre la dura vida de campesinos que luchaban cada día para sacarle algo de comida a la tierra.

Los alrededores de La Puñalada lo impactaron. Venia de un lugar muy pobre, pero donde el espacio sobraba; nunca había visto tanta gente hacinada en casas de madera como las que abundaban en el área.

had clean clothes, and a bed all to himself. So many years later the memories still move him.

One of his brothers took him to the famous Kosmas tailor shop—run by Greeks, of course—which at the time was located on Q Street in Calidonia, and bought him a dozen shirts, underwear, undershirts, and six pairs of pants, warning him that he had to bathe every day and change his clothes. The hard life of peasants who struggled daily to coax food from the land was now left behind for good.

The surroundings of **La Puñalada** left a strong impression on him. He came from a very poor place, but one where space was plentiful; he had never seen so many people crowded into wooden houses like those that were common in the area.

El Marañón fue uno de esos barrios de inquilinato surgidos para albergar a la población negra que vino de las Antillas para la construcción del canal. Salvo la famosa Ca Müller, que ocupaba una manzana entera en Calidonia, se trataba de hileras de apiñadas casas de dos pisos, con balcones hacia la calle y divididas en cuartos pequeños con baños comunales en el patio. Las obras del Canal habían terminado, pero los antillanos se quedaron viviendo en esos caserones de madera que fueron un gran negocio para algunos.

Convertir a los vecinos en clientes fue la meta de los Liakopulos al instalar su carretilla en el área. El negocio prospero gracias a la estratégica ubicación y a sus famosos emparedados que empezaron costando cinco

El Marañón was one of those tenement neighborhoods that emerged to house the Black population who came from the Antilles to work on the construction of the Canal. Except for the famous Casa Müller, which occupied an entire city block in Calidonia, the area consisted of rows of cramped two-story wooden houses with balconies facing the street, divided into small rooms with shared bathrooms in the yard. The Canal works had ended, but the Antilleans remained, living in those wooden buildings, which became a lucrative business for some.

Turning the neighbors into customers was the goal of the Liakopulos family when they set up their cart in the area. The business thrived thanks to its strategic location and their famous sandwiches, which initially sold for five cents. But their

centavos. Pero no solo tenían de clientes a los marañoneros, sino también a los estudiantes, trabajadores del área e incluso a los rabiblanco, que paraban en La Puñalada al salir del Club Unión ---- ubicado aun en Casco Viejo---- camino a sus casas en La Exposición o Bella Vista.

Con los años, La Puñalada se convirtió en parada obligada de mucha gente que buscaba emparedados, con esa particular combinación de repollo y cebolla picada, salsa especial de Ketchup, mostaza y picante ----más la carne que se solicitara-----, preparados frente al cliente. Una fórmula que perdura hasta hoy en los famosos Niko's Café que, setenta años después, sigue saciando el hambre de muchos, especialmente de los trasnochadores.

customers weren't just residents of El Marañón—they also served students, local workers, and even members of the elite, who would stop by **La Puñalada** on their way home from the Club Union (Unión Club)—then still located in Casco Viejo—on their way to their homes in La Exposición or Bella Vista.

Over the years, **La Puñalada** became a must-stop for many people in search of sandwiches made with that unique combination of chopped cabbage and onions, special sauce made of ketchup, mustard, and hot sauce—plus the meat of choice—all prepared right in front of the customer. It's a formula that lives on today at the famous Niko's Café, which, seventy years later, continues to satisfy the hunger of many, especially late-night diners.

La venta de comida fue el camino que tomaron los hermanos Liakopulos al llegar a Panamá, a pesar de no tener la experiencia. “Era fácil y proporcionaba efectivo”, explica Jorge. Otro de los negocios iniciales fue el café Cuba Moderna, ubicado donde hoy está la cantina La Mayor, en ese entonces cerca del mercado público.

Durante su primer año en Panamá vivió en un departamento con su hermano Juan, ya casado, en un edificio cercanos del desaparecido cine Bella Vista. Más tarde se mudó con otros seis paisanos solteros a la Vía España, donde años después abriría el primer Nikos Café.

Sus primeras caminatas rumbo al trabajo le permitieron disfrutar de la Exposición, con sus amplias avenidas, plazas, frondosos árboles y hermosos edificios, como el Ministerio de Relaciones Exteriores

Food sales were the path the Liakopulos brothers chose when they arrived in Panama, despite having no experience. 'It was easy and provided cash,' Jorge explains. Another one of their early ventures was the Café Cuba Moderna, located where the cantina La Mayor stands today, back then near the public market.

During his first year in Panama, he lived in an apartment with his brother Juan, who was already married, in a building near the now-demolished Bella Vista cinema. Later, he moved in with six other single countrymen on Vía España, where years later he would open the first Niko's Café.

His first walks to work allowed him to enjoy La Exposición, with its wide avenues, plazas, lush trees, and beautiful buildings such as the Ministry of Foreign Affairs and the Spanish Embassy—all part of the

o la Embajada de España, todo parte del legado del presidente Belisario Porras cuando decidió celebrar la Exposición Nacional de Panamá en 1916.

Por el área se encontraban también la escuela República de Chile y la Profesional Isabel Herrera Obaldía, justo donde hoy está el edificio de La Lotería, una mole de cemento que fue y sigue siendo una nota discordante en el barrio que, afortunadamente, empezó un proceso de recuperación de sus espacios públicos en la pasada administración municipal.

La ruta hasta la Puñalada incluía pasar por el mercadito de Calidonia, la Casa Müller ----la famosa casona de inquilinato en forma de barco y vibrante vida comercial, que fue demolida en 1971 ----y Guachapali, ya en El Marañón.

legacy of President Belisario Porras, who decided to hold the Panama National Exposition in 1916.

In the area, there were also the República de Chile School and the Isabel Herrera Obaldía Vocational School, right where the Lotería building now stands—a concrete mass that was, and still is, a jarring note in the neighborhood, which, fortunately, began a process of reclaiming its public spaces during the previous municipal administration.

The route to **La Puñalada** included passing by the little market in Calidonia, Casa Müller—the famous tenement mansion shaped like a ship and known for its vibrant commercial life, which was demolished in 1971—and

Guachapalí, already within El Marañón.

En la calle P, en Calidonia, cerca de la iglesia de San Miguel, los hermanos tenían otro local de venta de comida junto al cine Capitolio. Allí también se entrenó y aprendió todas las artes del negocio, de manera que tres años después lo ascendieron a sandwichero. Recuerda que aprendió español practicando con sus compañeros de trabajo y leyendo los diarios en voz alta, aunque al principio no entendía nada. La afición por la lectura lo ha acompañado toda la vida.

Independencia y crecimiento

En 1962, sus hermanos mayores decidieron darle a él y a un sobrino, la administración del local del cine Capitolio, que hasta ese momento era solo una refresquería para quienes acudían al cine. A partir de entonces y con gran éxito,

On P Street in Calidonia, near the San Miguel Church, the brothers had another food stand next to the Capitolio Cinema. There, he also trained and learned all the skills of the trade, so that three years later, he was promoted to sandwich maker. He recalls learning Spanish by practicing with his coworkers and reading newspapers out loud, even though he didn't understand anything at first. His love of reading has stayed with him throughout his life.

Independence and Growth

In 1962, his older brothers decided to give him and a nephew the management of the stand at the Capitolio cinema, which until then had only been a refreshment stand for moviegoers. From that point on, and with great success, they began

empezaron a vender comida criolla a cuarenta centavos el plato.

Calidonia era entonces un área en crecimiento y auge económico. A diferencia de la Avenida Central, contaba con amplias aceras a ambos lados de la calle, donde la gente pasaba constantemente. Los clientes abundaban y el negocio prosperaba, salvo los días posteriores a los sucesos del 9 de Enero de 1964. Fueron momentos duros para Jorge Liakopulos.

El trabajo era su única ocupación. No había tiempo para diversiones o paseos. En muy raras ocasiones pedía permiso a sus hermanos para ir a un balneario que entonces existía en el río Juan Díaz, o a acompañar a sus primos a cenar en los restaurantes que había en San Francisco, como Brisas del mar, el yate de Ángel o el Pit Catalina,

selling traditional Panamanian food at forty cents a plate.

At the time, Calidonia was a growing area undergoing an economic boom. Unlike Central Avenue, it had wide sidewalks on both sides of the street, where people constantly passed by. Customers were plentiful, and the business thrived—except in the days following the events of January 9, 1964. Those were difficult times for Jorge Liakopulos.

Work was his only occupation. There was no time for leisure or outings. On very rare occasions, he would ask his brothers for permission to go to a swimming spot that once existed on the Juan Díaz River or to join his cousins for dinner at restaurants in San Francisco, such as Brisas del Mar, El Yate de Angelo, or Pit Catalina, where he had his first shrimp cocktail.

donde comió su primer coctel de camarones.

A pesar de su completa dedicación al trabajo, quedó prendado de Leticia Falcon, una santeña que vivía justo arriba de La Puñalada. En 1964 se casaron, haciendo posible una hermosa mezcla que caracteriza a los panameños. Sus cuatro hijos --- Nicolas, Leopoldo, Cristina y Constantino---- trabajan en los negocios familiares que ahora incluyen la planta Monte Azul, donde se procesan todos los alimentos que se venden en los restaurantes, así como una importante participación en los hoteles Sheraton y Aloft. En 1970, ya era dueño del restaurante El Capitolio, que se mantuvo funcionando hasta la invasión de diciembre de 1989. En la misma área y junto a la parada de los buses que viajan a Colon, abrió el restaurante El Tivoli. Con esa

Despite his complete dedication to work, he fell in love with Leticia Falcón, a woman from Los Santos who lived just above **La Puñalada**.

They married in 1964, creating a beautiful blend that is characteristic of Panamanians. Their four children—

Nicolás, Leopoldo, Cristina, and Constantino—now work in the family businesses, which include the Monte Azul plant where all the food sold in the restaurants is processed, as well as significant involvement in the Sheraton and Aloft hotels.

By 1970, he was already the owner of the El Capitolio restaurant, which remained in operation until the invasion of December 1989. In the same area, next to the bus stop for those traveling to Colón, he opened

ubicación, el éxito estaba asegurado.

En esos años también manejaba la cafetería del Seguro Social, donde implemento por primera vez el servicio self service, utilizado en los restaurantes de la Zona del Canal. El sistema sería más tarde puesto en práctica en las cafeterías Nikos, nombre que escogió para honrar la memoria de su padre, quien no conoció Panamá.

A diferencia de otros dueños de restaurantes que no se separaban de la caja registrados, a Jorge Liakopulos le gustaba moverse por la ciudad, analizar los cambios y estudiarla como un ser vivo. Así decidió dejar atrás el Marañón y Calidonia, para abrir en 1983 el primer Nikis en la Vía España. Al inicio, el 70% de las ventas eran emparedados y el 30 % comida. En

the El Tivoli restaurant. With that location, success was guaranteed.

During those years, he also managed the cafeteria at the Social Security building, where he introduced the self-service system for the first time—something already used in the restaurants of the Canal Zone. This system would later be implemented in the Niko's cafeterias, a name he chose to honor the memory of his father, who never got to know Panama.

Unlike other restaurant owners who rarely left the cash register, Jorge Liakopulos liked to move around the city, observe changes, and study it as if it were a living being. That's how he decided to leave behind El Marañón and Calidonia to open the first Niko's on Vía España in 1983. At the beginning, 70% of sales were sandwiches and 30% full meals.

poco tiempo, el porcentaje se invirtió.

La aventura continuó en la medida que la ciudad crecía: El Dorado en 1992, la vía Israel en 1997 y Balboa en 1990. Un poco antes que los panameños celebramos el fin del enclave colonial, Jorge Liakopulos y sus hijos ya estaban en la Zona del Canal. Ahora, Nikos Café está en todos lados: Río Abajo, Los Pueblos, Albrook, Colon, Penonomé.

Como miembro de la comunidad ortodoxa griega, participa con su familia en las actividades religiosas que se realizan en la Anunciación de la Virgen María, la catedral ortodoxa construida 1947 en la vía Porras.

Sin embargo, en los momentos en que se producía la ausencia temporal de un sacerdote ortodoxo, acudía con sus paisanos a la iglesia metodista Wesley, cuya centenaria y aun hermosa estructura----donde

Before long, those percentages were reversed.

The adventure continued as the city grew: El Dorado in 1992, Vía Israel in 1997, and Balboa in 1990. A little before Panamanians celebrated the end of the colonial enclave, Jorge Liakopulos and his children were already established in the Canal Zone. Today, Niko's Café is everywhere—Río Abajo, Los Pueblos, Albrook, Colón, Penonomé.

As a member of the Greek Orthodox community, he and his family participate in the religious activities held at the Annunciation of the Virgin Mary, the Orthodox cathedral built in 1947 on Vía Porras. However, during times when there was a temporary absence of an Orthodox priest, he would attend services with his fellow countrymen at the Wesley Methodist Church, whose century-old and still beautiful structure—

naciera el Instituto Panamericano ---
----resiste a duras penas en un
recodo de la avenida B. El recuerdo
de pasadas persecuciones impedía
ir a un templo católico.

Hoy sigue recorriendo la ciudad con
una rutina diaria que inicia en el
Nikos de la vía Israel. Donde se
toma el primer café del día, y solo
entonces deja de ser peligroso
hablarle. Tras la lectura de los
diarios se dirige a sus oficinas en el
hotel Sheraton para revisar los
informes de las ventas de cada uno
de los locales y atender lo que haga
falta. La siguiente parada es en la
plata procesadora, que está al este
de la ciudad----en la zona llamada
24 de diciembre----, donde hace sus
rondas habituales. En la tarde
vuelve al hotel, y a eso de las cuatro
regresa al Nikos de la vía Israel,
donde lo espera un grupito de
tertulianos con los que intenta

where the Pan-American Institute
was founded—barely endures in a
corner of Avenida B. The memory of
past persecutions kept them from
attending a Catholic church.

He still moves through the city with a
daily routine that begins at the Niko's
on Vía Israel, where he has his first
coffee of the day—and only then is it
safe to speak to him. After reading
the newspapers, he heads to his
office at the Sheraton Hotel to review
the sales reports from each of the
locations and take care of whatever
is needed. His next stop is the
processing plant, located in the
eastern part of the city—in the area
known as 24 de December—where
he makes his usual rounds. In the
afternoon, he returns to the hotel,
and around four o'clock, he heads
back to the Niko's on Vía Israel,
where a small group of regulars
awaits him for lively conversation

arreglar el mundo. El suyo, el que
construyo de la nada junto a sus
hermanos, marcha bien.

and attempts to fix the world. His
world—the one he built from nothing
alongside his brothers—is doing just
fine.

Chapter III

Throughout the process of translating *La Ciudad de Panamá: Destino y Comunidad*, the strategic application of translation techniques offered critical insights into the complex role of a translator as both a linguistic expert and a cultural mediator. Each technique used—whether direct or indirect—contributed to a deeper understanding of how language and culture intersect in historical narratives.

One of the most important takeaways was the value of **modulation** and **transposition** in preserving the fluidity and natural rhythm of the target language without compromising the meaning of the source text. These techniques allowed for greater syntactic flexibility and stylistic clarity, ensuring that the translated version was both accurate and readable.

Through **cultural adaptation** and **equivalence**, I learned how essential it is to consider the cultural context of both the source and target audiences. These methods were especially helpful when dealing with culturally embedded terms, idiomatic expressions, and references that lacked direct equivalents in English. They provided the necessary tools to convey not just the words, but the deeper cultural resonance of the original narrative.

The use of **explicitation** enhanced my awareness of when additional information is necessary for comprehension in the target language. It taught me how to balance fidelity with clarity, ensuring that readers unfamiliar with Panamanian history could still engage meaningfully with the text.

Finally, employing **borrowing** and **literal translation** when appropriate helped retain the authenticity and cultural specificity of the original work, reminding me that some terms are best preserved in their original form to maintain their symbolic and historical significance.

In sum, this translation project not only strengthened my technical translation skills but also deepened my appreciation for the nuanced relationship between language, identity, and history. It underscored the responsibility of the translator to honor the voice of the author while making the text accessible and impactful for a new audience. These lessons will continue to guide my practice as a translator and as a cultural bridge-builder in future academic and professional endeavors.

RECOMMENDATIONS

Prior to engaging with this book, it is essential to possess a foundational understanding of Panamanian history, as it encompasses significant locations and historical events that have shaped the city's urban and cultural development.

While reading a book that contains many cultural idioms, it is important to research the most commonly used ones in order to understand their meanings and how they are used in specific situations.

Throughout the book, the reader will find footnotes that offer relevant historical context about Panamanian events, places, and people. These annotations are designed to enhance comprehension and deepen appreciation for the cultural backdrop of each story.

Readers are encouraged to approach the text with an open and reflective mindset, considering the impact of migration, foreign influence, and multiculturalism in shaping Panama City's identity.

It is also recommended to consult supplementary sources—such as historical maps, photographs, or archives—when available, to better visualize the urban and social transformations referenced in the text.

For students or translators, it is advisable to take notes on idiomatic expressions, cultural references, and place names to strengthen both linguistic understanding and intercultural awareness.

If possible, discussing the book in reading groups or academic forums can provide valuable insight and foster a broader perspective on the narratives presented.

Challenges

- One of the challenges encountered was translating certain Panamanian cultural idioms while preserving their unique charm and identity. Before translating each of those idioms, I researched their backgrounds to ensure that the words I chose best suited the translation.
- Another challenge was applying appropriate translation techniques that maintained the richness of Panamanian culture, ensuring that a broader audience could appreciate how foreign individuals contributed to the development of the city and made it their home.
- A significant challenge was capturing the reader's attention early in the book and finding ways to make the content engaging and accessible. This required assertive translation choices that retained meaning while enhancing the readability for English-speaking readers.
- Additionally, adapting institutional or culturally specific terms—such as place names, local expressions, and historical references—proved to be complex, as these required both accuracy and cultural sensitivity.
- Balancing literal accuracy with stylistic fluency was another recurrent difficulty. Some passages needed to sound natural in English while still conveying the tone, rhythm, and nuance of the original Spanish.
- Maintaining the author's voice and narrative flow across chapters also posed a challenge, especially when switching between interview-style accounts and historical context, demanding flexibility in language register and style.

1. **Schism:** a **deep division or split**, especially within a religious, political, or organizational group, often caused by differences in beliefs, opinions, or ideologies.
2. **Francoists:** **supporters or followers of Francisco Franco**, the Spanish military dictator who ruled Spain from 1939 until his death in 1975. Francoists upheld his authoritarian regime, which was characterized by nationalism, conservatism, anti-communism, and repression of political dissent.
3. **Periplo:** refers to a **long, eventful, or adventurous journey**, often involving multiple stages or significant experiences. It can be used literally (for travel) or metaphorically (for personal or professional experiences).
4. **Razed:** something that has been **completely destroyed, wiped out, or leveled**, often due to war, fire, natural disaster, or violence.
5. **Tugurio:** refers to a **very poor, run-down, or overcrowded place**, often used to describe:
 - a dilapidated home or shack
 - a seedy bar or cheap, shady establishment
 - a neglected or unhealthy living space
6. **Hoisted :** raise (something) by means of ropes and pulleys.

7. **Picture window** : a large window consisting of one pane of glass, typically in a living room.
8. **Standing room only**: a situation where all the seats in a venue are filled, and the only remaining space is for people to stand.
9. **Close-knit group(gallada)**: having strong relationships and ties, often used to describe a group of people who are intimately connected and supportive of each other. It implies a sense of close association and shared values, like a close-knit family or community.
10. **Jarring note**: having a harshly unpleasant or disturbing effect on one's nerves, feelings, thoughts, etc.
11. **Dissemination**: Dissemination is the process by which information is distributed or made widely known, particularly for the purpose of **educating, influencing, or informing** the public or a targeted audience.
12. **Aimed**: describes an action or effort that is **directed toward achieving a particular result, purpose, or audience**.
13. **Cultural embedded terms**: **Culturally embedded terms** are linguistic elements that reflect the unique social, historical, or cultural identity of a community. Their interpretation often depends on shared cultural knowledge and may require **adaptation or explanation** in translation to ensure accurate understanding by the target audience (Molina & Hurtado Albir, 2002).

14. **Underscores:** mark something as particularly important or worthy of attention, often by reinforcing or clarifying its significance in a given context.
15. **Cultural substitution:** is a technique where a culturally specific item in the source text is replaced with a culturally equivalent item in the target language that fulfills a similar function or evokes a similar response in the reader (Molina & Hurtado Albir, 2002).
16. **Judiciously:** refers to acting in a way that reflects sound judgment, discretion, and careful consideration of all factors involved—particularly in contexts requiring precision or fairness.
17. **Standing room only:** a situation where all the seats in a venue are filled, and the only remaining space is for people to stand.
18. **Close-knit group(gallada):** having strong relationships and ties, often used to describe a group of people who are intimately connected and supportive of each other. It implies a sense of close association and shared values, like a close-knit family or community.
19. **Jarring note:** having a harshly unpleasant or disturbing effect on one's nerves, feelings, thoughts, etc.

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Annexes

Panamá, 28 de mayo de 2025

Señores

Universidad Latina de Panamá

Ciudad

Respetados señores:

En esta oportunidad les informamos que la estudiante Angeline Vega con cédula de identidad personal 8-424-3287 está autorizado para traducir el libro “La Ciudad de Panama” Destino y Comunidad de la autora Lina Vega Abad.

Es importante destacar que el resultado de este ejercicio solo podrá utilizarse para propósitos académicos, vinculados con el proyecto final de graduación para optar por el título de Licenciatura en Inglés con Énfasis en Traducción.

Agradezco vuestra atención, de manera que la estudiante Angeline vega pueda llevar adelante el desarrollo de la misión que le corresponde.

Atentamente,



Lina Vega Abad PE-2-254

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