

UNIVERSIDAD DE LOS ANDES
FACULTAD DE HUMANIDADES Y EDUCACIÓN
ESCUELA DE IDIOMAS MODERNOS

Sudaquia By Train

BOSETTI LUIGI

MÉRIDA (Octubre, 2013)

UNIVERSIDAD DE LOS ANDES
FACULTAD DE HUMANIDADES Y EDUCACIÓN
ESCUELA DE IDIOMAS MODERNOS

Sudaquia By Train

Informe final de pasantías presentado por el Br. Luigi Bosetti como requisito
parcial para optar al título de Licenciado en Idiomas Modernos

Nombre y apellido: Luigi Bosetti

Cédula de Identidad: 19.996.185

Carrera: Licenciatura en Idiomas Modernos

Tutor Académico: Alastair Beattie

Título del Informe: *Sudaquia By Train*

Identificación de la Institución Sede: Sudaquia editores

- Organismo: Editorial
- Departamento o Unidad: Traducción, edición.
- Dirección: 1181 Broadway, 8th Floor New York, NY 10001

Nombre y Apellido del Responsable Institucional: María Angélica García

Cargo: Directora editorial

Duración de las pasantías: 3 meses

- Fecha de inicio: 29 de abril 2013
- Fecha de finalización: 02 de agosto 2013

General Index

Introduction	1
Profile of the institution	4
My work as an intern at Sudaquia editores.....	7
Sudaquia by Train - Reflection essay	10
Conclusions and recommendations	24
Afterword: <i>New York, the translated city</i>	27
Appendices	34
Bibliography and References.....	47

Index of Appendices

Appendix I: First page of the novel ‘Take Me With You’ in English.....	35
Appendix II: First page of the translation of the novel ‘Take Me With You’ into Spanish (First version without editing)	37
Appendix III: Excerpts of the journal during my internship	39
Appendix IV: Photographs	42
Appendix V: Sudaquia's 2012 catalogue	44

Introduction

The following report tells of my experience as an intern at the publishing house Sudaquia Editores in New York City during the months of April, May, June and July of the year 2013.

Sudaquia Editores is a publishing house founded in 2012 by two Venezuelan people who wanted to establish, in the most multicultural city of the world, a company that could put the best Latin American literature of this time on the shelves of any bookstore in New York and the rest of the United States.

The idea of the founding of Sudaquia begins with the discovery that there was a severe lack of books in Spanish in a city where the Latin American population is the largest foreign population and where the Spanish language is the second most spoken language after English.

After a lot of profound thinking about what I wanted to do in my internship and already having the advantage of a place to stay without paying for bed and board, I started to look for publishing houses where I could work with literary translation. After some research I found Sudaquia as a new publishing company founded by two Venezuelans, an aspect that attracted my attention even more. So I wrote to them and after they evaluated my application they accepted me as a temporary employee.

During my stay as an intern at Sudaquia, my work was basically the work of an editor and literary translator. However, due to the fact that Sudaquia is a very small company with only 3 persons, we all had to collaborate and do the same things.

At the beginning, my work consisted in reading and evaluating manuscripts to see if Sudaquia could publish them or not. I was in charge also of the social media, managing the Twitter and Facebook pages pertaining to Sudaquia, and scheduling publications at the beginning of every week.

After some time, my work narrowed down to translation, starting with two small translations from Spanish into English for the web page and for the company catalogue respectively. After that, my most important work was the translation from English into Spanish of the novel “Take Me With You” by Carlos Frías.

The first part of this Internship Report gives a description of the Sudaquia Editores publishing house, its history and development and the way it works. Then, this segment of the Report is followed by a description of the nature of the internship and the tasks that were assigned to me during the time that I worked with them.

The second part of this report is an allegory of a train journey with the various stations at which the train pauses representing the high points of my personal and professional learning during my internship at Sudaquia. Dividing each segment into stations, this reflective essay recounts my experience from a

critical, rational and personal point of view. The salient stopover on my train trip is the importance of my work as a literary translator and how I made use of my research work “Comparison of English and Spanish poetics in literature - Research into the basic problems of literary translation” which I completed during my last semester with Professor Beattie.

Next comes my cultural essay where I explain in a metaphoric way the cultural diversity in New York City, making a comparison of the city’s multilingual aspects with translation and literature to support my idea of how New York serves as an example for humanity, demonstrating how we can all live together in the same space, despite our differences.

And finally, in the last part of my report I conclude with an account of my learning experience during this internship in terms of my personal and professional life. At the end I include my recommendations for the School of Modern Languages and for Sudaquia Editores.

Profile of the institution

Sudaquia Editores is an independent publishing house founded in the year 2012 by two Venezuelan people, Asdrúbal Hernández and María Angélica García. It is located in New York City and its principal goal is to support Latin American literature. It was created with the express purpose of alleviating the difficulty of finding books in Spanish, not only in New York City, but also in the rest of the United States.

Sudaquia is one of the few editorial companies in the United States that publish just in Spanish.

According to the owners, the company was created to fulfill two objectives:

1. To become a bridge between Latin American authors and Spanish-speaking readers scattered all over North America and the rest of the world.
2. To offer the opportunity for Hispanic authors to get their books published without having to worry about whether they write best in Spanish or in English.

With these objectives in view, it is clear that Sudaquia has the scope to become a nexus for young writers of the Spanish language, not only for those Hispanics who live in the United States, but also in the rest of the world. And for those who live in the rest of the world the opportunity is even greater. This is due to the fact that the big editorials only take a book out of the country where it was originally published when the book sells more than 100.000 copies in that country. With Sudaquia there is no such requirement. Writers can just

send the manuscripts to Sudaquia to see if they can publish it in the United States. It is noteworthy that the company accepts any manuscript sent by any person. In this way they read every single manuscript that they receive and they answer every single person whether they are going to publish the book or not and the reasons.

As a small company, then, Sudaquia works against the big editorials or publishing houses. They focus on quality more than quantity and they work directly with the author.

In the year 2012 Sudaquia published its first catalogue with 14 titles. Among those 14 titles, 11 were narrative in a collection named *Sudaquia* and 3 titles in the collection named *Énfasis* with a series of books between the chronicle and the essay. Now in 2013, Sudaquia's catalogue is expected to be much larger with more than 24 titles, as well as the creation of a new collection of poetry named *Gato Cimarrón*. From this catalogue they have already published 4 books and the rest will be published by the end of the year.

Among the names of the authors listed in Sudaquia's entire catalogue, there are a variety of nationalities with authors from Venezuela, Argentina, Chile, Cuba, Panama, Mexico and Colombia.

In addition to being a publishing house, Sudaquia gives publishing and editorial advice to those who would like to self publish, and also offers assistance in production, distribution and marketing. The company also has its own translation service from English into Spanish.

Sudaquia, as was already said, is a small independent company, composed of basically 4 persons: Asdrúbal Hernández, as the founding president and publisher of the company; María Angélica García as the editorial director; Diego Ortiz as the assistant and Jean Pierre Felce as the graphic designer and art director.

During my three months of internship with the company, I was the fifth person of the company and the second assistant. I not only worked as the principal translator and coordinator of the social media such as Twitter and Facebook, but and also as an editor, reading manuscripts and correcting the books before publication.

Sudaquia's growth in two years has been very notable. The fact that in just the second year of production they are going to publish twice as many books as they published in their first year is very significant. At the present time Sudaquia's books can be found in several books stores in New York, Miami and Washington as well as being on the net with web pages for paperback and e-book editions.

See the web page at www.sudaquia.net

My work as an intern at Sudaquia editores:

Sudaquia as a small independent company does not have what could be called departments or different offices of specialization. Every member of the company, starting with the president and finishing with me as an intern, worked together to raise the company to the highest level and to keep it working well.

From the very first day of my internship the president of the company told me that I already was one more member of Sudaquia. This was very relevant and important, since my views were considered in the decisions made by the company.

First, my work consisted in being an editor for the company. My internship began with the reading of manuscripts and informing other members of the company about my opinion. My opinion was taken into account to decide if that manuscript should be published by Sudaquia or not. Thus, the future of that manuscript and its publication depended on me. This opinion was based on four aspects: First, if the manuscript was well written and in a suitable style; second, an evaluation of the theme; third, if I liked it, and last an evaluation of its commercial potential.

Another editorial task assigned to me was as checker and proofreader of the books that were going to be published during my time in the company, as well as the e-books that were launched during my internship. I was the one who corrected and checked every single page of the e-books.

Second, as mentioned previously, was my work as coordinator of the social media of the company. In total there were at least twelve publications in Twitter per day and two publications in Facebook. The amount of time spent on Twitter was more than on Facebook, alternating between the advertisements of the company as well as literary and editorial news.

I was also in charge of the database of the company. I had to find and organize all the important contacts, such as persons, editors, publishing houses, advertisement, distributors, and list them.

Finally, and perhaps what was my most important activity for both myself and the company, was my role as translator. If my position were to bear a title at Sudaquia, it would be Translator. My first work as Translator was right at the beginning of my internship, when I was assigned the job of translating all the critical articles of the books that were in the annual catalogue of 2012 from Spanish into English. Even though it was the first time I had translated a text from Spanish into English they trusted me. Besides, they asked me to do the translation without any pressure, since they were going to correct it later.

The second translation assigned to me was from Spanish into English. This was the translation of the biographies of five authors to put on the web page.

And finally, the central project of my internship was the translation of a novel from English into Spanish. It was a novel named "Take Me With You"

and was a memoir by Carlos Frías, a Cuban-American writer and journalist. The novel was 368 pages in length and it was assigned to me to make the complete translation in just 6 weeks. However, I was supposed to make just the first draft of the translation, the final editing was to be done later.

My role in the company, as was said before, was as a confirmed member of Sudaquia and not only as an intern. My work was highly appreciated by the owners of the company and it was of great benefit to me, not only as work experience in my career, but also for me as a person.

Sudaquia By Train - Reflection essay

1st Station: 9:50 Train to Sudaquia.

Traveling, full of doubts regarding my internship and the country where I was arriving for the first time in my life, the excitement and my disposition to start working were bigger than the fears or nervousness of living in a completely different culture and for the first time in an English speaking country.

I was looking through the window of the long train, watching a completely new world and a new landscape that was going to be my world, my window, for the next three months. While I was finding the exact location of the company on the map during the 45 minutes of travel from New Jersey to New York, I was thinking of my internship, of my career, of my expectations.

One of my expectations about my internship was about the publishing world. Because of my interest in literature, one of the things that I wanted to learn about was how the publication business works.

I knew that my principal work was going to be as a translator but I also knew that I was going to work as an editor. So the fact that I was going to learn new things made me feel even more excited about my internship.

I have to say also that I was dubious about the fact that, as Sudaquia is an editorial that publishes books only in Spanish and knowing that the owners

were Venezuelan; I was going to communicate in my internship merely in Spanish.

Obviously one of the first and principal goals of my internship was to improve my English, so my worries about this were constant. However, since I would be involved with both languages as a translator, and as I thought about my life outside the internship, my worries about being stuck in Spanish began to fade away.

In fact, at the time I started my internship, I realized that this continuing communication in Spanish was an advantage for me. I say this because from the first day of my internship I realized how important Spanish is for me as a translator, and also how important it is to respect the language. In this regard I can say that Sudaquia is a company that is concerned about not only selling books but also to do a good job and make people appreciate the language. For this reason one of the principal things that they look for is quality rather than quantity and they taught me this from the very beginning of my internship.

2nd Station: The editorial work, my work, and my internship.

Reading manuscripts and checking books before publication took most of my time at the beginning of my internship. Certainly one of the things that I understood about the editorial business is that there is always work to do.

The process of reading manuscripts helped me in many ways: from the improvement of my ability to criticize and analyze a literary text, to recognize a well written literary text, and also to style my own writing. Watching the

mistakes and the reasons for which the company did not accept manuscripts I could see and understand what was required and what I must avoid when writing a literary text. As a literary translator this is very important because it is important to know that while translating a literary text the translator becomes a writer and creates a completely new text. This activity also helped me to notice much more detail about language in the process of reading a literary text. And the fact that the people at Sudaquia trusted my judgment helped me to trust in my self and to have more self-confidence in my work.

It could be said that my experience as an editor complemented my career as a translator and language major. The editorial world is full of letters, energized by competition and by different kinds of criteria and opinions. I was working in one of the few editorials that publish just in Spanish in the United States. Actually the competition for Sudaquia in the United States includes three or four more publishing companies, but just one more in New York. So, the importance of Sudaquia is summarized as almost the only outlet for Latin American literature, for Spanish language readers, and for Latin American writers in the United States.

It is not a secret that seeing literature as a business— what the editorial world does— is not as quickly profitable and commercial as a cloth or food business. It is a very hard business where the promotion and advertisement of the product must be studied and accomplished in a very thorough way in order to build the reputation required to be successful. It must be borne in mind that

the public or the consumer of the literary product is, despite the vast population of the United States and New York City, very limited; and even more so if we talk about Spanish speakers. According to the data of the company, in the United States there are almost 53 million Hispanics and in New York 2.2 million. However, of this 53 million people not all can be considered as habitual readers, so the company has to be aware of this situation and they consider only 20% percent of this 53 million as possible buyers. Nevertheless and despite all the complications and sacrifices of this business, the promotion of culture, specifically of literature, and especially of Latin American literature is an admirable activity and business.

Sudaquia as an independent small company has only a few workers so every single person of the company has to make the same sacrifice, perform the same work and collaborate in the same way. I had to pitch in as well, and this allowed me to learn a lot of new things and gained me much experience. Even though I went to Sudaquia as a translator, I also worked as an editor. So I gained experience in both areas learning new things in a completely new world that I knew nothing about.

3rd station: First experiences as translator.

The train is still going and it always goes forward. I am still looking through the same window, but that window now seems to be in my own home. It is as familiar as my own country; it is a window of opportunities, a window of new things, with no fears and no doubts. It is also a window of new activities

and experiences for me. After a couple of weeks, my first work as a translator is there to view.

After some work as an editor, a translation from Spanish into English of all the comments of the books in the 2012 annual company catalogue was assigned to me. Despite the fact that we as students in the University of Los Andes do not study translation from Spanish into English, which the people at the company knew, they trusted me with this task. As they said to me, they had faith in me and in my level of English comprehension. Besides, they took the pressure off me, saying that they were going to correct and edit it later.

In this way, I started work in my first job as translator in Sudaquia, I gave the best of me and I really made a huge effort to make a good translation. The fact that it was a translation from Spanish into English made me give even more of myself, and this was really exciting because it was an activity that I was doing for the first time.

During the process of translation, I put into practice all the things that I had learnt at the University and in my translation courses. The first thing I did was to read the comments in Spanish very carefully, getting familiarized with them, and determining what they wanted to express. During the process of documentation what I did was to look for comments about books in English, to be able to know how these comments are usually written.

They were mostly short comments and it did not take much time to make the translation. Personally, I think that most of the difficulty was in the process

of understanding the comments, as the implied meaning was often very profound, since it was in Spanish. In addition, and despite the difficulties of writing in a foreign language as English is for me, the process of translation became familiar and I was satisfied with the result.

It is true that in spite of the trust and the support of the people in the company, I was very nervous and with the pressure of the work. Nevertheless, they seemed to be very pleased with the results; and this was very important to me because it helped bolster my confidence so that I began to believe in my abilities and in my work. This translation was very important to my professional and personal growth, not only because it was my first task as a translator, but also because it tested me to prove my English level and my translation abilities.

A couple of weeks later, between more manuscripts and the daily work with the online social media of the company, came the second task as a translator. This translation was very similar to the first one because it was again from Spanish into English. This time it was the translation of five short biographies of new authors accepted by Sudaquia. Again, the process was similar to the first translation and the results again were very satisfactory.

4th Station: Take me with you (Next Stop: Translation into Spanish).

The train was already at the halfway point of the journey, with the same window but with a different perspective already. Now I had different goals and

different work to do. At this station started what was, in my opinion, the most important work of my internship.

During this time what was assigned to me was the translation of the novel “Take Me With You” written by the Cuban-American writer and journalist Carlos Frías.

Being honest, I have to say that I was very excited because of this work. Certainly literary translation is the activity that I prefer among others. Besides, the fact that they assigned me this task meant that they were happy about my performance as a translator. This gave me even more confidence and more reasons to believe in myself.

Nevertheless and despite the confidence that I had gained so far, the pressure was also very great. Not only because it was a literary translation, but also because it was a novel of 368 pages and they asked me to do it in one and a half months. It will be remembered that this time the translation was from English into Spanish, so the margin of error was supposed to be smaller since this was what I had studied and what I liked the most: literary translation.

Obviously, my task was to make the first draft of the translation, since they were going to edit it later. They also told me not to look back but just to translate. However, as in all the other tasks that I assumed the pressure to produce and to be on time was high.

5th Station: Translation Into Spanish.

This next station came very soon, since now the train was moving faster. At this station started what I call: the journey in the mode of “Take me with you” from English into Spanish. The journey was to last only one and half months, passing through 368 pages of narrative.

Of course, the first thing I had to do was to read the complete novel, very carefully, while taking some notes about my doubts and elements or themes, which had to stand out. I have to say that during the process of translation, I put into practice all the things that I had studied and written in my research work “Comparison of English and Spanish poetics in literature - Research into the basic problems of literary translation” which I wrote in the last semester for the research seminar with Professor Alastair Beattie. With my work as literary translator I could verify all the ideas that I expressed in my work, and I realized that my research had been a great help and had given me a lot of support for my work as a translator.

Basically the idea that I wanted to prove in my research work, and what I confirmed as true, is that knowing in depth the poetics of English and Spanish literature, and knowing its differences, as is presented in my work, the process of translation, gives, certainly, a very much more clear and accurate rendering of the original. It is important to be aware that every single language has its own characteristics and its own poetics. If we talk about structure, punctuation, syntax and the resources of the use of the language such as its tropes, without

forgetting the proper characteristics of each language such as verb tenses and vocabulary, it is important to realize that each language should be seen as a distinct and separate code, and that despite the fact that all languages concerned work to communicate, they communicate in different cultures with different resources and distinct characteristics. Knowing the constant presence of these elements, the translation, according to what I verified using my research work as support and base, becomes, if this word can be used in the translation world, easier. It is important to know also that a translation is the transfer of an object, in this case a literary work, from one code to another. What translation does is to create something that did not exist before in that code, that is to say to present something that did not exist before in the original. Thus, the translator should be aware of the whole cultural frame of the culture for which he is writing the new text.

The translator becomes the new writer of that text in that language, so he should be free to make changes. Nevertheless, there is always the question as to what point the translator can be free to make changes. And also there is the debate about being faithful. The problem is being faithful to what? To the text, to the culture in which the text was originally written, or to the culture in which this text is being translated? Again one must remember that any translation; is at base merely a transfer of the text from one code to another. However, the translator, as it was said before should be aware of the language into which he or she is translating, and this includes the structure, the syntax, the resources

inherent in resonance, assonance, dissonance and so forth. It is also necessary to realize that a translator should not imitate the same structure with the exact punctuation of the language in which the text was originally written. So this sense of faithfulness should fall, then, on the poetics of the language into which the text is being translated.

At the same time, it is significant to emphasize that, even though we may have a technically perfect rendition, there is no such thing as a perfect text, either in the original or in the translation. Once again as I worked on the translation of the novel, I became aware of the ideas that I had formed during my university research work, without actually referring to my own work. This means that the academic exercise was actually working for me as I made the first draft of the translation.

Talking about the problems during the process of translation, undoubtedly the biggest problem was the matter of time. As was said before, I had to translate the complete novel in one and a half months. So the process of translation and the work itself was very intense and exhaustive. One of the other principal problems during this translation was the idiom in which the novel was written, since it was written by a Cuban-American writer that tells the story of a journey when, for the first time, he visited the land of his father—Cuba. The work had a lot of Cuban expressions, without forgetting that one of the requirements for the translation was that it had to have a Cuban touch, at least in the dialogues. So my process of documentation had to be focused on

Cuban expressions and on the Cuban culture. In this way, to solve the problem of the language I made a lot of research into the aspects previously mentioned.

In regard to the matter of the time allotted to the job, I think that one of the most important things was to create a routine of work and a goal of a number of pages to translate per day. In this situation I realized how important it is to have a schedule of work. On the other hand I also realized that as I advanced in the translation, the process became faster because I had by now become familiar with the terminology, the changes in the voice of the narrator and the theme of the novel.

I have to say that I was very pleased with the result; I completed the novel in one and a half months even though this was for me my first work as literary translator.

6th Station: Being a literary translator.

The train finally arrived at the next station after some tough traveling, and it arrived on time. The first experience as a literary translator made me see a lot of things. Besides learning a lot I gained a lot of experience, I realized how, being a literary translator, in my opinion, is one of the hardest and exhaustive jobs that exist. However, it is still one of my favorite occupations and I want to keep doing it. But the reality of a literary translator is quite different from what it should be. It is not a secret that literary translation is not good work for everybody. In fact, nowadays is almost impossible to live from just the fees of a literary translator and it is a reality that most translators do

literary translations merely because they want to and because they like it and not for remuneration. Looking at the situation from many points of view I confirmed the quality of my desire to be a literary translator. I realized also through the new things that I learnt that it is necessary in my specialty to keep studying, as I did in my internship, not being just a literary translator but studying the very things that would be pertinent my chosen field of work.

The importance of my internship at Sudaquia editores falls not only on my professional life but also on my personal life. It helped not only to confirm what I want to do in my future as a professional but also it helped me to get to know myself better and to grow up as a professional.

In addition, I should say that during this time and due to my stay in a foreign country far from my family and friends, I improved and practiced one of my favorite activities and passions: writing. During this train journey I finished a personal project and I wrote something everyday. Being alone in a different country also helped me to gain confidence in relation to my writing. Nowadays I feel surer of myself and I can see now a very positive change. I realize also how important it is to write something everyday, because a writer is a writer when he writes, in the same way as a translator is a translator when he translates.

It is important to say that in addition to the readings that were assigned to me in my work, which were the manuscripts and the translations, I also continued reading the books that I like to read. Between each trip and each

station on my way to Sudaquia I made the most of my time by reading and listening to music. Thanks to this I confirmed how important it is to read in order to be a writer or a translator. In fact, it is certainly the most important activity and the best way to train.

7th Station: Last Station (Next Stop, final stop: "Grand Central")

I am now at the end of my journey, this train is coming to its final station. It is the most reflective station, where all the memories of my recent experience come to my mind and where I realize the magnitude of the experience that I have just lived through. I feel as if I am in my home, this train has become my home, and this window my mind, which little by little has opened itself more and more and is filling itself with new marvels, new goals, new ways of thinking.

Now I feel that my English does not shake. After having done my first literary translation, I feel that I am doing what I like, and I am really pleased because of that. Now I understand something about how a publishing house works, but I still have a lot to know.

As a translator, which I feel I am now, I know I have to keep studying, to keep reading, and to keep translating. As a person, I know what I want; I know my way, and the trains I have to take from now on.

Sudaquia is a great memory but also a very good experience where thanks to its people and their human quality and good intentions, I learned so

much and I came to feel that I was a part of the company, as another worker, as the company translator.

Final Stop: Grand Central.

My journey is finally finished, now I am at Grand Central, one of New York's hearts. I get off the train. Sudaquia and my internship are now behind me, but a lot of new trains are here waiting to be taken.

As has been said several times, during this train journey the most important aspects of this internship were: the new techniques that I learnt; my experience as a translator; my improvement in my English and as a writer; and the confidence that I gained in myself.

These are things that are now part of my professional and my personal being. It has been the most important journey of my life. It was Sudaquia by train.

Conclusions and recommendations

Sudaquia editores made me feel as though I were a member of the company, even with the same importance as the founding members. This aspect of my internship helped me to improve, in a very significant way, my self-confidence and my performance as a translator and as a professional person.

Without a doubt, my stay as an intern at Sudaquia, was as one of the most important experiences in my life, both professionally and personally.

Personally, because of all the care I had received, and because through this I had come know for sure what I wanted in my future, and also because it helped me to know what I have to do to improve as a person. Also during this time I managed to improve my skills with respect to my passion, which is writing.

Professionally, because it showed me in a deeper way what the work of a publishing house and editorial involves. This internship fulfilled in a very satisfying way what I wanted to know about the editorial business. Furthermore, it helped me to gain experience as a translator, having had the good fortune of actually working as a literary translator, making my first translation of a literary text.

In addition, the fact of living for four months, and for the first time in my life, in an English speaking country, made me improve my English and gave me the opportunity of getting to know and be part of a completely new

culture; a culture of sufficient diversity and strength to make me grow and expand my mind.

Regarding my contribution to the company: at the end of my internship, all the members of Sudaquia, showed me their gratitude and their satisfaction because of my work. They were very pleased about having had me there during those three months, serving as a helper for them and for the company.

In relation to my recommendations, I could say that for Sudaquia editores I cannot express adequately my admiration for what it took to begin a new company in a completely new country and bring Latin American literature to New York and the United States, as well as serving as a huge window of opportunities for the new writers of Latin America entire. The company was a fantastic host institution for me, showing me their support and confidence. As a recommendation I might just say that they have to keep working as hard as they are now, and to keep on doing it and keep supporting Latin American literature, without forgetting their principal goal that is the search for quality more than quantity that counts in the end.

Regarding my recommendations for the School of Modern Languages I have to say that there should be a modification in the syllabus, adding a course for translation from Spanish into English as an option, and perhaps, as another option, a course for any of the four principal translation choices in our specialty (general, scientific and technical, legal, academic and literary) in order for future students to have the opportunity to specialize in one of these options. In

addition I think it might be well to add a course to explain the economic aspects of the editorial business and how the translator is related with the economy in order to open up employment options.

With this improvement to the syllabus of the Modern Languages program at the University of the Andes I think we would be even more complete and whole than we already are.

New York, the translated city

“City of hurried and sparkling waters! city of spires and masts!

City nested in bays! my city!” Walt Whitman.

When Walt Whitman, one of the greatest American poets of history, talked about New York City, he seemed to talk about himself. And he certainly did, because New York City belongs to everybody. Everyone who gets to put a foot on its catastrophic but at the same time wonderful streets, surrounded by towering concrete trees with an enormous green heart named Central Park, belongs immediately to New York. Or rather, New York starts to be part of them.

New York City is known as the capital of the world, but it would be better to say that New York is the world itself. In this city that is 789.4 km² in area and has 19,570,261 inhabitants is concentrated the entire world, a great gathering of cultures in just one city. It is the land where several different kinds of persons and cultures live together in the same space. It is certainly the most multicultural city in the world.

When we found that such a thing as a perfect translation does not exist, we can still consider that New York City stands and works as a perfect translation: the city itself is translated into every language where any person from any corner of the planet can feel as home.

As the most multicultural city of the world, New York City is then, as a consequence, also the most linguistically varied city. According to the 2000 census,¹ in New York City are spoken almost 800 different languages. In fact, the numbers found in the data of the US Census Bureau says that in New York City just 51 percent of the population speaks only English at home, leaving the other 49 percent of the population as speakers of other languages.

This linguistic aspect of New York can be seen– or heard– easily by any person in every corner of the city. As an example of this, going on the subway from 28th Street to Times Square, a journey of perhaps 8 minutes, you can easily hear, on the same train, more than five different languages being spoken at the same time. The same thing happens in the streets or in Central Park. Walking down any path or street, you can hear dozens of different languages, and observe almost as many different kinds of persons. It is the language then that is perhaps the clearest proof of cultural diversity in New York City. A city that despite its linguistic diversity is understood by everyone. Being, because of this, the perfect translation.

It is the perfect translation also, not only because everyone can understand it or because it can be felt as own by every single person, but also because translation can be seen in every single corner of the city.

¹ US Census Bureau <http://www.census.gov/>

More than in mere language diversity or in the variety of its population, the translation could be seen, for example, on the gastronomic point of view or in the arts.

If we take translation as the act of taking something that already existed in one culture and grafting it onto a new culture where it had no existence before, then New York is the perfect example. From the gastronomic aspect, for instance, New York has adopted for many years the cuisine of many cultures and many countries. In New York City there exists a huge variety of restaurants specialized in the food tastes of many countries and cultures: from Korean to Chinese to Indian, from Venezuelan to Colombian, Russian, African and of course the French. The adaptation of this aspect of culture is an example of how translation is seen in every corner of New York City. In the same way, it may be seen how complete countries and cultures were translated from their origin into New York City. If we take a look at Chinatown, Korea town or Little Italy we can see how at the first instant when we get into these zones, we feel as we were in a Chinese, Korean or Italian neighborhood, with the people and the customs right there. There is, in such translation, the aspect of taking something old that already exists and then making it a part of a new culture, in this case New York City.

In this way, the same thing happens with the arts. If any artistic expression is the translation of feeling, New York is itself the host of these translations. New York is a very artistic city; it is like a huge museum: a

museum of paintings, languages, of cultures, a museum containing pieces from the entire world. But it is a museum of constant movement, of constant changes and actualizations.

If New York should be compared with some artistic expression, in this essay, it would be with literature. Quoting the American writer Ezra Pound talking about New York: “Here is our poetry, for we have pulled down the stars to our will.²” Here, in this city of the world, in this city that could be a poem, or all the poems in one city, with all the rhymes and all the rhythms, with its people and its streets, with its noise and its buildings, with all this, New York City is a poem translated for everybody. A poem that can be read by the entire world which, at the same time, is a poem about the entire world. Every person can read New York, in fact, every person writes it.

In the poem “Song of Myself” by Walt Whitman, confirming what it was said at the beginning of this essay about his way of talking about New York and about himself, he says: “Stop this day and night with me and you shall possess the origin of all poems.” In this way it can be seen how this wonderful city, taken as a symbol, or as the archetypal capital of art, can be appreciated as the matrix of all poems, indeed as the epitome of poetry per se.

However, as a multifaceted city, New York cannot be compared with literature only as a poem. As a matter of fact, New York would be then a poem translated into every language where many short stories are continuously

² Ezra Pound, "Patria Mia," *New Age* (London, Sept. 18, 1912).

happening on its streets, creating eventually an infinite novel named, of course, New York.

Therefore, New York, in the same way as literature, is created for everybody. It does not discriminate; it does not judge others. It is there for all, it stands to receive everybody and every culture, and it is the perfect example, in the same way as literature is, of how everybody can live in one place, in the same world. It is the perfect example for humanity. It is open to any translation into any language in a way that could be read by everybody.

As the American writer John Steinbeck said "It isn't like the rest of the country - it is like a nation itself - more tolerant than the rest in a curious way...³"

Once in New York, you become immediately one more New Yorker, you feel immediately adopted by the city. People might well think that the city is there just for them or that they are there for the city. People see the place as their very own city; no matter if they were not born there, everybody sees New York as home, due to its cultural diversity. And New York, in a very realistic sense, offers a home for everybody.

From the very beginning of the history of New York City, a lot of people from many places such as the Netherlands, England, Germany, France and African slaves immigrated to the island of New York. (This was when it was named New Amsterdam by the Dutch immigrants). New York City was

³ John Steinbeck, "Steinbeck: A Life in Letters" (1989-New York).

seen as a window of opportunities. Nowadays, this conception of the city of opportunities is even more alluring. One of the reasons why New York is seen like this is due to this cultural diversity. People go to New York because in this one place is situated and concentrated elements of the entire world. As Mark Twain said, “Make your mark in New York and you are a made man.”

The variety of people who walk on the same street is almost as the same as the variety of people who live in the entire world. This is why one of the magical and most impressive characteristics of this place is the way in which all this different kinds of persons, from many places of the world, with cultural, religious, ethnic and more differences, live together. They can walk on the same street without looking each other in a contemptuous way or without judging, disrespecting, insulting and discriminating against one another because of a cultural, religious or ethnic difference.

Watching New York and its cultural diversity, there is no excuse at all to say that people cannot live together because of their differences. Putting an eye on New York it is possible to see how absurd it is to discriminate against somebody because of a different opinion or belief.

New York City, besides its diversity and its wonderful characteristic of sharing the same space with more than 19,570,261 people from the entire world, has also the wonderful characteristic of being, despite a chaotic, congested and hurried city, very polite; where a greeting of good morning or a word of courtesy on the train, the subway or even on the streets, is never absent.

New York is, finally, a city that starts to be part of you at the instant in which you see its majestic environment and appreciate its diversity. It is a city that belongs to you, but belongs to everybody else. It causes the same sensation when you finish reading a book, when you feel that it belongs to you, that it was written for you, but it belongs to everyone who also reads it. However, every single person reads it in a different way, every person sees it from a different point of view and understands it in a different manner. And that is the wonderful thing about New York.

Appendices

Appendix I: First page of the novel ‘Take Me With You’ in English

‘Take Me With You’

A memoir by Carlos Frías

Prologue:

I dial and hang up. Dial and hang up, before I finally let it ring through. There is no easy way to say it, so when I hear his voice, I just blurt it out:

Papi, I'm going to Cuba!

The first phone call I make when I learn I'm going to Cuba is to my father.

His silence comes as I knew it would. What is no more than a moment of quiet echoes between us. It resounds and rebounds through the void that separates a father and a son. To me, an empty chasm of the unknown. To him, a space treacherous with memories of a life that was. I can hear the white noise of the grocery store behind him clearly through his cell phone as he ponders my words. It is a moment, but it is enough for both of us to contemplate what this means.

I know how my father feels about returning to Cuba: As long as Fidel Castro is in power, he can never, will never go back.

“How can I go back? How can I go and spend my money there? How can I support a system that kicked me in the ass on my way out of the country?”

The memory of his words rings in our silence like distant church bells.

I have never questioned his mind-set. It extends to most Cuban-Americans of my generation. To those of us born in the United States, Cuban only through the anecdotes of our parents, the idea of visiting Cuba is like visiting Heaven — or Hell. We presume we will go there one day, but we never imagine actually doing so.

I have the chance to pass through the Pearly Gates. But my father is my St. Peter. He stands guard as he always has, and I know I cannot go on without his blessing. I can hear his thoughts, see them, really, swirling in the air between us as if he has cast a spell and is sending me the images telepathically, considering my worthiness, gauging my readiness to know what he knows.

**Appendix II: First page of the translation of the novel ‘Take Me With You’
into Spanish (First version without editing)**

Llévame contigo.

Una memoria de Carlos Frías

Prólogo:

Marco y tranco, marco y tranco, hasta que finalmente lo dejo sonar otra vez. No hay una forma fácil de decirlo, por lo que, cuando oí su voz, simplemente lo lancé:

¡Papi, Voy a Cuba!

La primera llamada que hice al saber que iba a Cuba, fue a mi padre.

Su silencio fue como lo esperaba. No fue más que un momento de ecos silentes entre nosotros, que resuenan y rebotan a través del vacío que separa a un padre y a un hijo. Para mí, el vacío de lo desconocido. Para él, un espacio traicionero con memorias de lo que fue su vida. Al fondo, a través de su teléfono celular, puedo escuchar claramente el ruido blanco de la bodega mientras reflexiona mis palabras. Es un instante, pero es suficiente para que ambos consideremos lo que esto significa.

Yo sé cómo se siente mi padre sobre la idea de regresar a Cuba: Mientras Fidel

Castro esté en el poder, él nunca podrá regresar.

“¿Cómo puedo volver? ¿Cómo puedo ir y gastar mi dinero allá? ¿Cómo puedo apoyar a un sistema que me botó del país?”

El recuerdo de sus palabras sonó en nuestro silencio como unas lejanas campanas de iglesia.

Yo nunca había cuestionado su manera de pensar, pues, coincide con la de la mayoría de los cubano-americanos de mi generación. Aquellos que nacieron en los Estados Unidos y sólo son cubanos a través de las anécdotas de sus padres, de la idea de que visitar Cuba es como visitar el Cielo, o el Infierno. Suponemos que iremos algún día, pero realmente nunca imaginamos hacerlo.

Yo tengo la oportunidad de ir a las Puertas del Cielo. Pero mi padre es mi San Pedro, él está de guardia, como siempre lo ha hecho, y yo sé que no puedo ir sin su bendición. Puedo oír sus pensamientos, verlos, realmente, girando en el aire entre nosotros como si hubiera lanzado un hechizo y me está enviando las imágenes telepáticamente, teniendo en cuenta mi dignidad, mi disposición de valorar lo que él sabe.

Appendix III: Excerpts from my journal during my internship

April 23rd, 2013

First day of internship.

Today I went to Sudaquia's office. I met the president of the publishing house, we talked about my work and about what I will do during the months I am to work with them. I will serve in the capacity of editor and the translator of the company. I will begin by helping them edit the new book that they are going to publish in the next few days.

Today I started to work immediately. The boss gave me the manuscript of a novel to read and to tell him later what I thought about it, as well as to give him my opinion as to whether it should be published or not. The novel is in Spanish and I have to criticize it from four aspects: the style and writing of the novel, the theme of it, if I liked it, and its commercial potential. Then I worked organizing all the manuscripts and checking the covers of the books that are going to be published soon. I also met a Cuban writer whose novel is going to be published by Sudaquia, it was a good experience.

Basically my job is to do the translations that they are going to give me.

New York city is an outstanding city; I already know that I am going to like it here. It is the perfect place to learn and to practice my English.

I have to go to work by train, which is perfect not just because it is a nice trip but also because I have time to read. Now I'm reading a short story book written

by the Venezuela writer Alberto Barrera Tyszka. So I feel in touch with Venezuela, even though I am in a completely different country.

I am very excited to be here, it is a great opportunity and a great experience, I want to learn more about the editorial world and I want to improve my written English and my translator skills.

May 20th, 2013

I already started with the novel translation; it has been wonderful work. At the beginning the process was slow and very hard, but inasmuch as I have been advancing on the translation, it has become faster and easier because I already know the theme of the novel, the voice of the narrator and the terminology. It is a very good job and the most important thing is that I am learning a lot. All my previous knowledge about translation has been very useful and the research work that I made last semester about literary translation has been vital for my work. I am very excited but nevertheless it has been very exhausting work. In addition I worked on a translation from Spanish into English of five short biographies of new authors, for the website of the company. This was a very good experience too, it did not take a lot of time to do and they told me that I did a good job.

July 6th, 2013

Six weeks has passed and the most time of my days have been working on the translation. Inasmuch as I advanced on it, the process was faster, nevertheless I found a lot complications because I tried to look for a “Standard Spanish” that

could be understood by every Spanish speaker, but at the same time I wanted to put a “Cuban accent” on the dialogues, so I have to choose my words and reflect the syntax with great care. The matter of time has been very hard too, I was supposed to do the translation in one and a half months. Eventually I did it, I finished the translation on July, 3rd. It was a moment of great happiness for me, I felt very proud of my work, even though I did not do the complete work, because I did not make the final corrections on it, but I did the most important work, which was the first translation and the most difficult part. After this six weeks translating I am very exhausted and tired, but very happy because I learned a lot and did a good job.

July 17th, 2013

I like solitude, it makes me see subjects clearly and as they see me, I now know myself in a better way and I discover, while I am on this train with nothing more than my thoughts, that everybody see the things in a different way. Sometimes I think the city is there just for me, and sometimes I think I am here for the city. But it is simpler than that—New York is already my city.

Appendix IV: Photographs



Grand Central





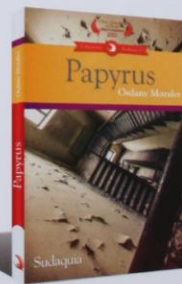
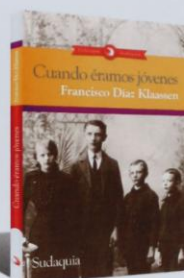
Millburn, NJ Train Station- Train to New York.



Appendix V: Sudaquia's 2012 catalogue

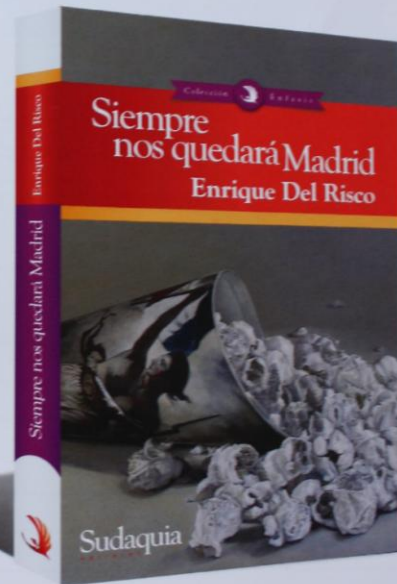
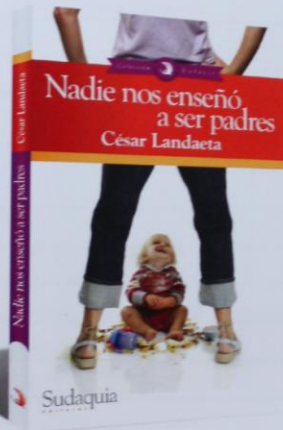


Nada
como leer
en tu
idioma.



Sudaquia Editores Copyright © 2012 All rights reserved.

Nada como leer en tu idioma.



Bibliography and References

- Burns, R. (Director). (1999-2003). *New York: A documentary Film* [Motion Picture].
- Hernández, A. (2011). *Is there market for books in Spanish in the United States? Thesis: Tutor: Professor Jane Denning*. New York: Pace University.
- *History*. (2012). Retrieved from <http://www.history.com>
- *New York Times*. (2013). Retrieved from <http://www.nytimes.com>
- Pound, E. (1912). *Patria Mia*. London: New Age.
- Steinbeck, J. (1989). *Steinbeck: A Life in Letters*. New York.
- Whitman, W. (1855 first edition). *Leaves of Grass*. New York: Penguin Books.
- WNYC. (2013). Retrieved from <http://www.wnyc.org>
- *www.census.gov*. (2013). Retrieved from US Census Bureau: <http://www.census.gov/>