

Translation from English into Spanish of North American Indian Mythology Related to the Life-
death Cycle

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Abstract

Title: Translation from English into Spanish of North American Indian Mythology Related to the Life-death Cycle^{*}

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Key Words: North American Indian mythology, life-death cycle, translation.

Description: Throughout time, indigenous languages have been vanishing, and with them their cosmovisions, legacy, knowledge, narratives, and mythologies. For this reason, our research/translation project aims to recognize as well as disseminate North Amerindian notions related to the creation of the world, of humans and non-humans, the origin of death, and the afterlife present in their mythology. The corpus translated consisted of 27 myths that are part of the cosmovisions of 25 different North American Indian tribes. We made use of 14 translation techniques that enabled us to approach the source texts and convey their message. In the narratives, we found that there is great participation of non-human actors (such as Coyote, Spider, Turtle, Great Man, and the like) as culture heroes, creators, and originators of death in comparison with human actors. We concluded that neither the translation techniques nor the cosmopolitical aspects of the life-death cycle should be generalized due to the variety of tribes and cosmovisions. We suggest that further research should be carried out contrasting the North, Central, and South American Indian mythologies.

^{*} Bachelor's Dissertation

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Resumen

Título: Traducción del inglés al español de la mitología india norteamericana relacionada con el ciclo vida-muerte*

Autor: Lily María Bello Sánchez, Jhon Anderson Jaimes Correa, Stephanie Chris Martínez Méndez**

Palabras Clave: Mitología india norteamericana, ciclo-vida muerte, traducción.

Descripción: A lo largo del tiempo, las lenguas indígenas se han ido desvaneciendo y con ellas sus cosmovisiones, legado, saberes, narrativas y mitologías. Por esta razón, nuestro proyecto de investigación/traducción tiene como objetivo reconocer así como difundir las nociones indias norteamericanas relacionadas con la creación del mundo, de humanos y no humanos, el origen de la muerte y el más allá, presentes en su mitología. El corpus traducido constó de 27 mitos que forman parte de las cosmovisiones de 25 diferentes tribus norteamericanas. Utilizamos 14 técnicas de traducción que nos permitieron acercarnos a los textos fuente y transmitir su mensaje. En las narrativas, encontramos que hay una gran participación de actores no humanos (como Coyote, Araña, Tortuga, Anciano y similares) como héroes culturales, creadores y originadores de la muerte en comparación con los actores humanos. Concluimos que ni las técnicas de traducción ni los aspectos cosmopolíticos del ciclo de vida-muerte deberían generalizarse debido a la variedad de tribus y cosmovisiones. Sugerimos que se realicen más investigaciones contrastando las mitologías indígenas de América del Norte, Central y del Sur.

* Trabajo de Grado

** Facultad de Ciencias Humanas. Escuela de Idiomas. Director: Heidy Alegría Gutierrez León. Doctora en estudios de traducción.

Introduction

The extinction of a language brings with it the vanishing of a worldview, a way of thinking that humankind will no longer have access to. At the same time, a language may be suffering a living death if its legacy, knowledge, stories, and narratives are not disseminated due to the undervalued status ascribed to them.

In this manner, nowadays several languages and their legacy are fading away at an accelerated rate. According to *Ethnologue: Languages of the World*, it is estimated that out of the 7,139 languages existing today, around 42% are endangered (Eberhard, Simons & Fennig, 2021). The region in which languages, more precisely indigenous languages, are most endangered is in North America¹, in 2016 it was estimated that out of the 259 languages spoken in North America, 199 are classified in ELCAT as endangered (Belew & Simpson, 2018). On account of this, it is urgent to expand our horizons towards the unknown, towards the knowledge that has been forgotten or overlooked, so that the voices and perspectives of ancestors and indigenous communities can be heard, understood, and as a result, disseminated.

It is worth noticing that as inhabitants of the American continent little do we know about Amerindian² mythology since there has been a focus on Eurocentric (e.g. Greek and Roman) mythology (Bastian & Mitchell, 2004). There has been an influence to study mythology from a dominant perspective that lessens importance and visibility to American Indian mythology, and, consequently, pre-colonial roots have faced indifference. Thereby, this project aims to recognize

¹ The authors based these estimates on The Catalogue of Endangered Languages (ELCat); there, Canada, the United States of America and Greenland are considered part of North America, while Mexico is treated as part of Central America and the Caribbean.

² Throughout this dissertation, we will use the terms North American Indian and Amerindian as synonyms referring to the indigenous communities living in North America before the arrival of Europeans to the Americas.

as well as disseminate Amerindian mythology through the translation of a selected corpus of myths from North American Indian communities. We are aware that our research has two main limitations. First, our emergent knowledge regarding North American Indian mythology, their narratives, and cosmovisions. Second, due to the lack of knowledge of native indigenous languages, we did not translate directly from them, but from English translations.

Therefore, in order to guide our study, we are to answer the following questions:

- What are the most representative symbolic aspects related to the concept of the life-death cycle and the notion of cosmopolitics within the Amerindian Perspectivism found in the North American Indian myths?
- What are the most appropriate translation techniques to convey a corpus of the selected myths from English into Spanish?

Along these lines and even though Amerindian knowledge has been largely disregarded, neglected, and devalued, this wisdom may constitute the kernel in order to answer relevant questions in current times. Due to modern technology and scientific discoveries, humanity has been capable of offering explanations to some ontological questions dealing with people's existence. For instance, thanks to the fields of biology and astronomy, humans are aware of their evolution process and the foundations of the planet we live on. Nonetheless, there are some questions that are quite complex to address even today, like the ones related to the afterlife, the creation of beings, the origin of life and death, among others. Such inquiries have been reflected on substantially by indigenous peoples and through this translation project, we want to have acquaintance with the narratives that were created to respond to the aforementioned inquiries. The relevance of this research/translation project is the dissemination of the Amerindian notion of life and death in the myths to Spanish speakers not sharing common ground in terms of language with

English speakers. Translation here plays a crucial role to make the knowledge from these aboriginal communities known; the role given here to translation has been used by other scholars before, as a way of illustration, Vargas (2013) states that translation of native knowledge could be conceived as a bridge that connects different cultures and allows room for intercultural dialogue.

Furthermore, as the source texts are filled with symbolic and cultural aspects represented in the language, and in order for the intercultural dialogue to happen, it is pertinent to bear in mind what Tocancipá-Falla (2015, p. 3) claimed about translation:

“[...es] una tarea mucho más compleja que el simple ejercicio de una competencia cognitiva y lingüística, y, particularmente en el caso que nos ocupa, implica desbordar la impresión del texto traducido, para ser incorporado simbólicamente y ritualmente en el nuevo contexto referencial del grupo en el cual se inscribe.” [... it is] a more complicated task than just exercising a cognitive and linguistic competence, and, notably on the issue at stake, it entails exceeding the impression of the translated text, for it to be symbolically and ritually incorporated in the new referential context of the group that it belongs to.]³

In other words, translating the source texts requires understanding the symbolism and cosmovisions of the aboriginal communities such narratives belong to. Thus, due to the relations between humans and non-humans and the great participation of the latter portrayed in the selected corpus, we consider the concept of Amerindian Perspectivism imperative to guide us in the translation of the Amerindian texts.

In this regard, Vargas (2013) asserts that reading and giving value to aboriginal literature works as a bridge to narrow the gap between dominant and non-dominant cultures, and, as a result,

³ Our translation.

diversity can be part of universality. Translation as a form of intercultural communication may contribute to lay the bridge. In a study that examines how translation contributes to the preservation of minority languages in Colombia, Muñoz, Ruiz, and Mitchell (2015) conclude that thanks to translation, native vocabulary transfer, greater recognition, and the spread of both minority languages and knowledge of their culture, identity, and worldview may occur.

Ultimately, with this project, we seek to achieve the understanding of the life-death cycle present in North American Indian mythology. We intend to propose some literary translation techniques that may guide researchers who want to replicate this project. This study may also work as a precedent on the role of translation to value native knowledge at UIS since other degree projects related to the field of translation have not been addressed widely and rigorously in the institution by students.

This paper is divided into three main sections. In the first section, we introduce the topic and present the general and specific objectives. The second section comprises the body of the dissertation: in the theoretical background subsection, we provide an overview of the concepts and foundations that guided this project, including the concepts of myth, postcolonial and literary translation, and the notions of cosmopolitics under Amerindian Perspectivism. In the methodology subsection, we describe the data collection instrument and the procedures employed. The results subsection provides a contextualization of the tribes belonging to the corpus, an overview of the most representative symbolic aspects related to the life-death cycle present in the myths, and the translation techniques most recurrent in the translation of the corpus. Lastly, the third section presents the conclusion and final remarks for future research in the translation of North American Indian mythology.

1. Objectives

1.1 General Objective

- To produce translations of 27 North American Indian myths from English into Spanish related to the life-death cycle.

1.2 Specific Objectives

- To identify the most representative symbolic aspects under the concepts of life-death cycle, cosmopolitics, and Amerindian Perspectivism present in the mythology of the Amerindian communities.
- To create a glossary of the cultural terms found in the Amerindian myths.
- To propose techniques and potential solutions to challenges encountered when translating Amerindian myths from English into Spanish.

2. Body of Paper

2.1 Theoretical Framework

In order to provide an overview of the topic of this dissertation, we delved into the definitions of *myths*, under the scope of Cassirer (1955), Coley (2012), and Losev (1998), among others. Moreover, the Native American notion of *cosmopolitics*, which evidenced the relationship between humans and non-humans (*Amerindian Perspectivism*) in the light of Rossi (2020), Poirier (2008), and Viveiros de Castro (1998). Lastly, regarding translation, we explained the importance of *literary translation* as a form of reactivation following Venuti (2012) and Ramírez Giraldo (2018). The decentralization of the West (Bassnett, 2014) was also a relevant aspect that needed to be defined before continuing with the project.

2.1.1 Towards a Definition of Myth

The etymology of the word myth comes from the Greek *mythos* which means fable or legend, something that is not true. In the same way, Coley (2012) asserts that the word myth refers to a lie and from it derives the word mythomaniac. In order to expand the previous definitions, this section will explore various conceptualizations towards what a myth is.

In line with *The Concise Oxford Dictionary of Literary Terms*, the myth can be regarded in two main versions: “rational” and “romantic”. The former regards the myth as “[...] a false or unreliable story of belief (adjective: **mythical**)” (Baldick, 1996, p. 217). Here, myth is regarded as a fantasy, as a narrative that is fabricated. And the latter conceives myth as “[...] a superior intuitive mode of cosmic understanding (adjective: **mythic**)⁴” (Baldick, 1996, p. 217). In this version, myth is not conceived as a fantasy, instead, it is the comprehension of the world drawn from what is perceived through the senses. A similar idea was claimed by Ochoa Santos (2003), in which myth does not attempt to provide an exact copy of reality, instead, it provides a wonderful view of it.

From an anthropological view, Viveiros de Castro (in an interview carried out by Lagrou & Belaunde, 2011) claimed that myths originated as stories in which the relation of man with the rest of the world (society, nature, and gods) was portrayed. Myths talk about subjective truths from pre-colonial subjects, about the different perspectives from the communities who narrate them and therefore do not convey an objective truth. In this sense, for Viveiros de Castro myths are opposed to science as a representation of reality since myths transform reality through the thoughts of people. Conversely, Losev (1998) regards science as abstract for it is based on formulas, equations, principles, theories, and the like, while the myth “se compone de personas vivas cuyo destino se

⁴ Emphasis in the original.

interpreta emocionalmente y se siente íntimamente” (p. 19) [is composed of living people whose fate is interpreted emotionally and feels intimately].⁵

In view of the above, we can conclude that myth and science regard reality in different ways. Myths deal with people’s experiences, what they perceive from their reality, and the transformation of this reality into a *symbolic reality*, that is to say, a reinterpretation of the world in which man interacts based on symbols and meanings (Coley, 2012).

Additionally, Blumberg (as cited in Ochoa Santos, 2003) states that the *iconic persistence* is a characteristic element of the myth, which made the Greeks believe that myths were part of their past, assuming them as their only truth and the explanation for their ontological questions.

Traditionally, myths were mostly transmitted orally from generation to generation, having, of course, some variations, but still getting their way through different epochs. What makes their dissemination so easy is its stability; they are independent of the place and time they are being narrated in.

Along these lines, the element of persistence is reflected in the permanent topics myths portray. Several authors have identified common themes in these narratives, for instance, myths can help people reflect on possible responses to questions that are related to the creation of the world and other celestial bodies, the genesis of human life and superior beings, the emergence of fauna and flora, the afterlife, and the happening of natural events. Myths can also give an account of the rites, traditions, and customs of communities and even track down their cultural heritage (Cassirer, 1955). In this way, myths intend to explain what surrounds us and offer narratives to ontological questions that human beings have pondered at all points in time.

⁵ Our translation.

2.1.2 Notions of Cosmopolitics within Amerindian Perspectivism

For Poirier (2008), the concept of cosmopolitics is regarded “not in the sense of cosmopolitan and multinational, but in the metaphysical sense of the politics of the cosmos” (p. 76). The idea of an existing politics of the cosmos is also supported by Nussbaum (2020) in the sense that under the notion of politics, human beings should be equal and invaluable entities.

In this fashion, Poirier (2008) adds the understanding of cosmopolitics by philosophers Stengers and Latour, whose perception incorporates the connections among humans and non-humans as well as the idea of a world in which several cultures, ontologies, and epistemologies can exist, interact and live together. These notions of human and non-humans’ relations can be found in *Amerindian Perspectivism*, which conceives humans, animals, celestial bodies, and even rocks and minerals as agents; crucial subjects to construct communities built on differences rather than on sameness (Rossi, 2020).

The concept of Amerindian Perspectivism was first coined by Viveiros de Castro. In view of Viveiros de Castro (1998, pp. 470-471), “[...] animals are people, or see themselves as persons. Such notion is virtually always associated with the idea that the manifest form of each species is a mere envelope (a 'clothing') which conceals an internal human form [...]”. The author also adds that this perspective is not only found in South American Indigenous knowledge, but also in that of North America, Asia, and other parts of the world (Viveiros de Castro, 1998).

Similarly, for Rossi (2020) Amerindian Perspectivism is based on the idea of oneness, which means that the universe and all the things derived from it come from a single source and eventually return to that source; but all those elements that exist in the universe are thought to have different perspectives on that same universe. The author asserts that the existence of multiple viewpoints on a particular object will change it into a completely different one and does not just

bring about different representations of an object that would remain invariable; this change will then depend on the perceivers. To illustrate the previous idea, Viveiros de Castro (2010, p. 53) says that “lo que para nosotros es sangre, para los jaguares es cerveza” [what is blood for us, for jaguars is beer].⁶

2.1.3 Literary Translation as a Means of Reactivation

When translating, one can encounter a variety of text genres: scientific, medical, law-related documents (non-literary), as well as tales, novels, plays, poems, myths, and legends (literary), among others. For the purpose of this study, we focused on literary translation, and, therefore, it is pertinent to highlight some distinctions between literary and non-literary translation.

In the words of Berman (2004) the manipulation of signifiers between languages occurs when carrying out literary translation since literary texts are very bound to the source language, while in non-literary translation, due to the nature of the texts, the transfer of semantic equivalences from one language to another is the main action that takes place.

Similarly, Sánchez (2009, p. 126) states that the distinction between literary and technical/scientific translation is that technical translation “[...] cannot afford the slightest possibility of ambiguity or misinterpretation”. Literary translation is not only focused on the content but also on the way it is conveyed; or as Ramírez Giraldo (2018) puts it, it draws attention to the aesthetic function of the language.

Another distinction between literary and technical translation drawn by Sánchez (2009, p. 126) is that technical translation is in search of equivalences; “*a* equals *b*”. That being said, literary translation for us is not the active quest of equivalences; rather it is understanding and identifying

⁶ Our translation.

the contexts in which the texts were written so that it allows us to approach the author's intentions. In the same way, keeping the signified in the translation is vital to maintain the mental images that the narratives want to convey in readers' minds.

For Ramírez Giraldo (2018, p. 16) "literary translation serves to mobilise, and, in Foucault's words, reactivate discourses coming from different epochs or cultures, in order to be transformed and given a different role to play in the receiving literary system". This idea of literary translation as a form of reactivation is illustrated by Venuti (2012) when he states that the translation of a novel, for instance, promotes comprehension with and of the culture it represents and allows the restoration of its epoch to readers who do not have a common ground on culture and language. Reactivation may also occur when a whole community arises around the target texts, when they are comprehensible for that community and when they use them in different ways, all due to the domestic inscription made by the translator (Venuti, 2012).

Therefore, for reactivation to happen, ethics should be taken into account. For Meschonnic (2011, p. 46) before addressing an ethics of translation, one must think about an ethics of language; he asserts that the latter "is a matter of knowing how one behaves towards language, how to behave with language". In a similar fashion, Ramírez Giraldo (2018) states that when the translation act is performed, one can notice the presence of discourses in which translations were inscribed on, and therefore, the translator may be acting "against or with(in)" cultures. In this vein, for Antoine Berman (1999, as cited in Venuti, 2012), having an ethics of translation implies the exhibition of the foreignness from the source text in the target text, and hence, it expresses respect towards the differences of other cultures.

For the development of this translation project, close attention was paid to the role and to the ethics of translation needed for the accomplishment of the objectives, since the intention was

to disseminate Amerindian narratives and, perhaps, through translation we may both: realize that our “neighbors” speak very different languages and that their way of thinking is not similar to ours, as stated by Paz (1992 [1971]). Therefore, in this research project, translation is conceived as a tool that bridges gaps between communities and helps readers to have acquaintance with indigenous cosmovisions.

2.1.4 Postcolonial Translation

In the light of Robinson (2001) postcolonial studies have three main scopes: in the first one, former colonies of European Empires are studied from the moment they got their independence; the second scope encompasses the study of former colonies from the moment they were colonized until now, and the third scope addresses power relations between colonies and colonizers. In other words, the last scope is focused on the influence that dominant cultures have had over peripheral societies. The third approach regarding translation and its relation to postcolonialism better suits our project, for indigenous communities have responded to, accommodated, resisted, and overcome the dominance that more powerful cultures have exerted on them epistemologically, geographically, politically, and economically speaking. As a way of illustration, religion was one of the means of colonialism in the Americas; the dominant religion (Christianism) was introduced and imposed by the colonizers on the indigenous people, many of whom detached from their beliefs and obeyed the new rules.

Bassnett (2014) asserts that in postcolonial studies the role of translation has not been a center of attention for English language scholarships; likewise, the author affirms that translation contributes to the dissemination of writings produced worldwide. Following Bassnett’s (2014) notion of the role of translation within the field of postcolonial studies, people’s attention can be drawn to narratives belonging to the periphery; in the words of Robinson (2001), it means that the

West can be provincialized, allowing diversity and the collapse of hegemony. This can be evidenced in the Amerindian knowledge, our main topic of analysis, which has been influenced by the Western Canon; the latter, the dominant culture, has affected the range of spread and value the former has had.

In the same vein and in order to achieve the purpose of appreciating cultural diversity through the dissemination of ancestral knowledge, particularly through the translation of North Amerindian myths, in this subsection, we discussed a series of relevant theoretical approaches and concepts that serve as a reference point to compile the corpus and to interpret and analyze the results.

2.2 Methodological Design

2.2.1 Type of Study

With the purpose of disseminating North American Indian narratives related to the life-death cycle, we carried out exploratory documentary research. This type of exploratory research suited our objectives since it intends to contribute new knowledge to a specific academic field. In our case, this knowledge stems from the translation of North American Indian myths from English into Spanish and does not attempt to confirm previous hypotheses, mainly because similar research projects are lacking in our context.

Additionally, the nature of our study is documentary, as we made use of online documents such as data sources, namely written texts found on websites (Google books and First People of America and Canada), e-books, and books in PDF format. Such texts were selected under specific criteria so that they could suit our research objectives.

2.2.2 Corpus

Our corpus consists of 27 myths from 25 different North American tribes (see subsection 2.3.1). The selection of the corpus was based on the following criteria:

- They meet the classification as a myth according to the definition provided in the theoretical framework (see subsection 2.1.1).
- They are part of North American Indians' mythologies, and they make part of the cosmological legacy of the native peoples.
- They address the topics of creationism, life, life cycle, death, and the afterlife.
- There is a written record in English of them.

In view of the above, these myths cannot be classified in a specific era because they belong to the oral tradition of the aboriginal communities, which means that they have evolved from the time they were created and will be evolving throughout time (Bastian & Mitchell, 2004).

2.2.3 Data Collection Instruments

As our data collection instrument, we created a table (see Appendix A) that compiles the title of the myths, the tribe to which the myth belongs, the location, a brief description of the text, the relation to the life-death cycle aspect, and the bibliography. This instrument allowed us to identify the myths that have a close relation to the topic studied.

2.2.4 Translation Techniques

Initially, the translation techniques that were used to analyze the translated myths were: *préstamo*, *ampliación lingüística*, *elisión*, *compensación*, *inversión*, and *transposición*⁷, which

⁷ We decided to keep the names in Spanish of the translation techniques provided by Hurtado-Albir (2001) in the book *Traducción y Traductología: Introducción a la traductología*, since at the time of writing this dissertation, it was not found an official English translation of the book.

increased in number after completing the translation of the corpus (see subsection 2.3.3). These seven translation techniques resulted from a pilot testing and were chosen in the light of four aspects to determine their functionality proposed by Hurtado-Albir (2001, p. 268): *genre* (myths), *type of translation* (literary translation), *mode of the translation* (written), and *purpose* (to value aboriginal knowledge through the translation of North American Indian Myths).

2.2.5 Procedure

This study was developed within the framework of the undergraduate dissertation during the academic terms 2020-II and 2021-I at Universidad Industrial de Santander.

Pilot testing. To determine the most frequent translation techniques employed in the translation of the myths, we carried out a piloting test (see Appendix B). We took a random sample of three myths from the corpus and translated them from English into Spanish. By means of color-coding, we identified the translation techniques' frequency, and the most frequent techniques were, as mentioned above in the translation techniques subsection, *préstamo*, *ampliación lingüística*, *elisión*, *compensación*, *inversión*, and *transposición*.

Contextualization of North American Tribes. In order to provide a broader overview of North American Indian myths, a contextualization of each of the tribes was carried out. Each of them was categorized according to the Major Culture Areas of Native America found in the *Handbook of Native American Mythology* (Bastian & Mitchell, 2004). We made a brief description of the areas and tribes from which some of the narratives in the corpus come from.

Exercise of Translation. We re-read the myths, identified the challenging terms or expressions related to cultural aspects, and created a glossary (see Appendix C). Subsequently, we carried out a parallel text translation (see Appendix D) to contrast the translations with the source

text and to facilitate the editing process. Ultimately, we edited and proofread the translations in the light of group discussions and the feedback provided by our research/translation supervisor.

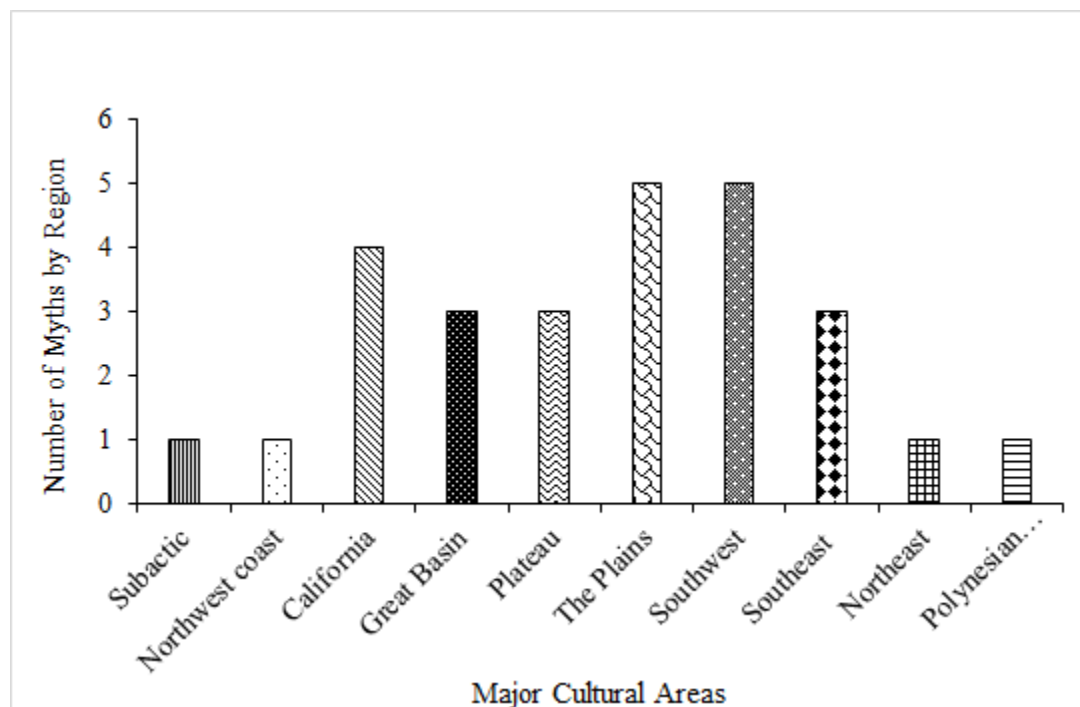
Identification and Analysis of the Cultural Aspects. The identification of the most representative symbolic aspects under the conceptions of life-death was determined with the assistance of a matrix we designed (see Appendix E). In this matrix, we classified the content of the myths into two main groups: the life cycle and the conception of death. In each of these groups, we classified the characters into humans and non-humans. We also included a section to briefly describe how the world was before and after the origin of life and/or death, or when a change was produced in the story.

Identification and Analysis of the Translation Techniques Employed. In order to identify the translation techniques employed in our translation project, we made use of two tables (see Appendix E) that were filled per each myth. In the first table, we used color-coding to identify the translation techniques present in each myth and we included a cell to calculate the frequency in which they appeared. The second table was aimed at collecting one example per technique in order to illustrate the findings in the results section. Also, a cell was introduced to justify the use of the translation technique.

2.3 Results

2.3.1 Contextualization of the North American Indian Tribes

The twenty-seven myths of our corpus belong to different North American regions as can be evidenced in Figure 1. The following characterization of the Native American Tribes was based on the *Handbook of Native American Mythology* by Bastian and Mitchell (2004), in which the North American tribes are grouped according to their geographical area.

Figure 1*Myths Found in the Major Cultural Areas*

Note. This figure represents the number of myths from our corpus found in the different major cultural areas.

2.3.1.1 Subarctic. This region covers almost all Canada but the Northwest Coast and the Arctic rim (Bastian & Mitchell, 2004).

Algonquin. The Algonquin people speak *Omàmiwininìmowin* which belongs to the Algonquian linguistic family that is now in danger of disappearing (Sorosoro, n.d. a). According to Black (2018), this tribe lives in Western Quebec and Ontario. They used to live in birch bark dwellings. They were composed of patrilineal clans symbolized by animal totems (e.g., Wolf, Bear, and Loon). Intermarriage between the clans was prohibited. This egalitarian society proclaimed the elders as leaders and heads of the clans. Algonquin people relied on agriculture,

hunting, and trading. They believed the Great Spirit was the creator of the world, whose power is inherent to all things (New World Encyclopedia contributors, 2021a).

2.3.1.2 Northwest Coast. According to Bastian and Mitchell (2004), this region is located from southern Alaska, going through British Columbia, to the north of California. The resources that Indians from this area had for their survival were products from the ocean, rivers, and the forest (its fruits and animals).

Karok. The Karoks speak Karuk language (from the Isolate language family), which has less than 12 native speakers left (Rogers et. al., 2010, as cited in Catalogue of Endangered Languages, 2021a). The Karoks inhabited along the Klamath River. They used to hunt, fish, and collect wild fruits. They used to be divided into rancherias, each having a captain, which submitted to the control of one main chief (Simkin, 2020a). Although they do not have creationist myths registered, according to the World Culture Encyclopedia (n.d.a), Coyote plays a key role in their mythology; he is the one who determined their cultural aspects. They also believed that as long as they performed certain songs, they would do well in their different aspects of their lives such as hunting and love.

2.3.1.3 California. It covers the current area of the state of California excluding the southeast section near the Colorado River. This region was full of useful resources for Indians thanks to the favorable climate there, which allowed the presence of about 100 tribes, amongst which about 200 independent dialects were spoken, as reported by Bastian and Mitchell (2004). Most of the Indians in this area shared similar patterns; hunters who did not practice agriculture. They consumed mostly plants and fish. They manufactured basket weavings. They did not obey a structured government, but each village was comprised of families who would follow male orders.

Achomawi. They speak Achomawi (from the Palaihnihan family language) which, as asserted by Golla (2010, as cited in Catalogue of Endangered Languages, 2021b) is critically endangered with less than 10 native speakers. They lived in northern California, in the Fall River Valley, Tule Lake, and Pit Area. According to Waldman (2006), they had about 28 villages, which had autonomous tribelets. Their diet consisted of deer, wildfowl, salmon, catfish, as well as plants they would gather such as tule. Although they had conflicts with their neighbors, they would trade with the Maidu and the Atsugewi products such as basketry, salmon flour, soapstone, salmon, rabbit-skin blankets, acorn, bows, arrows, nuts, and obsidian. They were victims of slave trade by the Modocs and the Klamath. They were also bothered by the California Gold Rush, which disturbed their lifestyle and brought new diseases (New World Encyclopedia contributors, 2021b).

Maidu. They speak Maidu (Maiduan language family) which, as stated by Lewis (2009, as cited in Catalogue of Endangered Languages, 2021c), is critically endangered, with only two native speakers. In line with Simkin (2020b), their living area goes from Sacramento to Honey Lake, and from Big Chico Creek to Bear River. They were organized in villages connected by footpaths, in which there were small settlements. Their food came from acorns, berries, nuts, and wild plants. They also hunted wild animals such as deer, bears, elks, and geese. After 1844, most of the land inhabited by the Maidu people was bought by a settler who used it for cattle, bringing new diseases and killing most of the wild foods, as a result, a considerable number of Maidu people died. As found in Alchin (2018a), they believed every thing in the universe had a spirit, including animals, humans, and even objects.

Nisenan People. They speak Nisenan (Manduan family language) which currently is dormant, with no native speakers (Campbell et al., 2008, as cited in Catalogue of Endangered Languages, 2021d). The Nisenan tribe used to live in East Central California, from Sierra Nevada

mountains to the Sacramento River. As found in Eernisse (2020), they were organized in villages with a leader each. Houses, also called *hu*, were usually dome-shaped and dug four feet under the earth. The Nisenan people would gather plants, roots, berries, among other food. They would also hunt grasshoppers, elks, and deer. Diamond (2011, as cited in Toll, 2019) affirms that the Nisenan people strongly believed in their myths, and their spiritual, animal, and human aspects.

Shasta People (Shastika). They speak the Shasta language which belongs to the Hokan linguistic family. According to Weiser-Alexander (2020a), the Shastan people were semi-nomadic; during summer, they would hunt and build wickiups as their shelters. During winter, they would build oblong houses which were semi-subterranean. They also fished and gathered wild food. They were organized in villages each having a headman. Their first contact with the white man was in 1826, which eventually led to a malaria epidemic which was the first population decline this tribe suffered. This tribe also had to deal with the consequences of the California Gold Rush, which changed their ecosystem, and even more and new diseases were introduced, causing a dramatic reduction of the Shasta population.

2.3.1.4 Great Basin. This region encompasses Nevada, Utah, and parts of California, Oregon, Idaho, Wyoming, and Colorado. This is a dry region, and, therefore, agriculture was not practiced. Hunting was not the main activity to obtain resources: Indians relied heavily on wild seeds, insects, fish, roots, and snakes. They were nomadic tribes. The family was the principal unit of these cultures and they only interacted with other families in a casual way (Bastian & Mitchell, 2004).

Modocs. The Modoc was a small nomadic tribe. They speak Klamath- Modoc (from the Plateau language family) which is critically endangered, with only one native speaker (Golla et al., 2008, as cited in Catalogue of Endangered Languages, 2021e). They were dedicated to fishing,

slave-trading, and hunting, and considering Simkin (2020c), they occupied the south region of Oregon, the California border, the Lava-ed Region, and areas near the Lost River Country. They went to reservations along with the Yahooskin and the Klamaths but their historical tensions, the scarcity of food, and the increase of illnesses eventually resulted in the Modoc War, which later was won by the government (Weiser-Alexander, 2020b). They believe that after the Creator made the world, he left. At first, the animals had spirits, as is the case of Coyote, Frog, Mole, among others. Their religious ceremonies took place at the sweathouse, and their religion consisted of guardian spirits that would provide the Indians with pieces of advice (Native Languages of the Americas, n.d).

Paiute. They belong to the Uto-Aztecan family language, which is a threatened language group, with 1,630 native speakers (Lewis, 2009, as cited in Catalogue of Endangered Languages, 2021f). The Paiute people would build very primitive houses: either wickiups or small huts, since they were nomadic, as reported in Legends of America (n.d.a). The first division of Paiute people was the Northern Paiute, who inhabited Oregon, Nevada, and California, and was known for having a strong interest in war as some of them participated in the Bannock War (Hodge, 2019). The second division is the Southern Paiute, who resided in Arizona and Utah. They lived off seeds, nuts, and hunted animals. As registered in Paiute Indian Tribe (n.d), they believed in Mother Earth and a god creator of all. They believed power resided in any object.

Ute. They speak Ute (from the Uto-Aztecan family language), an endangered language with 903 speakers in 2010 (Moseley, 2010, as cited in Catalogue of Endangered Languages, 2021g). According to Weiser-Alexander (2020c), they lived by the Rocky Mountains of Colorado, the east part of Utah, and a north part of Mexico. The Ute tribe was originally divided into seven Indian bands: the Capote, the Mouache, the Parianucs, the Tabeguache, the Uintah, the

Weeminuche, and the Yampa. They lived off wild prey, fishing, nuts, berries, and greens. Their housing consisted of teepees. Their religion consisted of animalistic worship; they believed they were closely related to the *bear*. As found in World Culture Encyclopedia (n.d.b), the Ute Indians believed power came from knowledge received through dreams, visions, or mythical beings. *Senawahv* was the name of the supreme creator. Wolf and coyote were commonly depicted in myths with anthropomorphic characteristics and playing an outstanding role.

2.3.1.5 Plateau. From the Rocky Mountains to the Cascade Range, and from the Fraser River to Oregon and Idaho. Native people from this area relied on the seasons to get their food (Bastian & Mitchell, 2004).

Nez Perce. They used to live in Idaho, Oregon, and Washington. Nez Perce (their language), from the Sahaptian language family, is endangered with only 200 native speakers (Lewis, 2009, as cited in Catalogue of Endangered Languages, 2021h). In accordance with Weiser-Alexander (2020d), they represent many culturally diverse bands who lived peacefully and who also spoke languages of the Penutian language. Although they would make alliances with other Penutian speakers, they had harsh relations with tribes such as the Bannock, Shoshoni, and Blackfoot. They initiated the Nez Perce War in 1877 after the government of the U.S reduced their territory, but surrendered not long after it started and, eventually, came back to their reservation. According to Alchin (2018b), they believed every thing in the universe had a spirit. They also believed they could link with nature thanks to a guardian spirit, who protected the Indians during their lives.

Salish. They belong to the Salishan family of language, which is currently in danger (Sorosoro, n.d b). They inhabited western Montana, around the Flathead Lake and valley. During the summer their diet consisted of roots, vegetables and berries, and different types of fish. During

the fall they would hunt deer and elk, and until some point, buffalo because they were removed from their habitat by their enemies the Blackfoot, as described by Weiser-Alexander (2021a). Their houses were made out of bark and reed, and skin teepees. They used to make tools from stone, bones, and wood. According to Alchin (2018c), Salish people would carry out ceremonies celebrating salmon, elk, and clams, which were important and part of their beliefs.

Wasco. They occupied the south bank of the Columbia River. They speak Wasco-Wishram which belongs to the Chinookan language family and, (Golla, 2007, as cited in Catalogue of Endangered Languages, 2021i) it is critically endangered, with only 7 native speakers. Regarding their diet, they would consume a wide variety of fish (mostly salmon, which they used to trade with other tribes), berries (dried for winter use), and prey (Access Genealogy, n.d.a). During the winter they would live in partly-underground houses of cedar, and in the summer plank houses which were traditional of the Chinookan family. Their religious beliefs come from the manifestation of the supernatural through guardian spirits. Coyote plays an important role in their mythology as it is always portrayed as a hero.

2.3.1.6 The Plains. Also known as the Great Plains, is located from Alberta and Saskatchewan to the Gulf of Mexico, and from the Rocky Mountains to the Mississippi River. This region was once inhabited by almost 40 different Native American tribes. However, as Bastian and Mitchell (2004) mentioned, the multiple tribes were obliged to converge due to the inhospitable climate conditions in other regions which increased the population in this area. Moreover, the later arrival of the Europeans from the east coasts forced Indians to migrate to the western regions, like the Plains. Indians who migrated to the Plains became nomadic and based most of their economy on buffalo. Although their government was not well-defined, the chief was helped by a council of elders. Most of the tribes had warrior systems and titles were defined by the

success in wars against enemies, the number of horses owned, spiritual power obtained in rituals, and successful raids.

Arapaho. They speak Arapaho language, which belongs to the Algic language family, and is threatened (Moseley, 2010 as cited in Catalogue of Endangered Languages, 2021j), with only 1,000 native speakers. They used to live in the plains of Colorado, Kansas, Nebraska, and Wyoming. As reported by Weiser-Alexander (2019a), they were sedentary who lived in villages and were involved in agriculture. Eventually, they moved west and turned nomadic following the buffalo herds, which provided them with skin to make their teepees, fur, and food. They also fished and hunted elk and deer, and gathered berries and plants. According to Alchin (2018d.), they believed that every thing in the universe had a spirit. They also believed in Manitou, the Great Spirit.

Blackfoot. This name refers to a confederacy of four Indian Tribes: North Piegan, the South Piegan, the Blood, and the Siksika. These four groups shared the same language (Blackfoot) and culture and had peace pacts that guaranteed their mutual support. Blackfoot language belongs to the Algonquian family language and currently, there are only 3,200 Blackfoot speakers (UNESCO, n.d, as cited in Sorosoro, n.d.c). According to Weiser-Alexander (2019b), they used to occupy the territories of the North Saskatchewan River to the Missouri River. They were divided into bands, and each of them had a chief who led them. They were nomadic hunters mostly of buffalo and deer, and they also gathered vegetables. They carried out Sun Dances and celebrated the Vision Quest which symbolized the transition from childhood to adulthood (Waldman, 2006).

Brule Sioux. The Sioux language is spoken by 25,000 speakers approximately and, as claimed by Golla et al. (2008 as cited in Catalogue of Endangered Languages, 2021k), it is an endangered language. As found in Chief Iron Nation (n.d), the Brule Sioux tribe belongs to a bigger

Nation called the Great Sioux Nation which was divided into the Teton group that comprises seven nations. One of those tribes was the Brule tribe, which was divided into two groups: the Lowland people, and the Highland people. They lived in North Dakota, South Dakota, Minnesota, and Wisconsin. They used to live in teepees and grow crops. They were nomadic groups who followed buffalo herds which would hunt and eat (Waldman, 2006). The Sioux Indians practiced shamanism and polytheism (Mckenzie, n.d).

Gros Ventre. They spoke the Gros Ventre language, also known as the Atsina which, as stated by Golla et al. (2007, as cited in Catalogue of Endangered Languages, 2021), does not have any native speakers. They lived along the Red River valley. According to Weiser-Alexander (2020e), they were divided into twelve bands, each of them led by a chief. Their diet was mostly based on antelope, deer, buffalo, elk, fruits, berries, and roots. Polygamy and divorce were common practices; women used to get married up to three times during their lifetime. They used to belong to a bigger tribe along with the Arapaho people, but in the 18th century, they separated. They believed all animals, humans, and objects had a spirit. They believed in the Great Mystery (Alchin, 2018e).

2.3.1.7 Southwest. This area is what today is known as Arizona, New Mexico, and some parts of Utah, Colorado, Texas, and northwest Mexico. Although it is a very wet zone, with rains and multiple water supplies, this essential liquid is not always available. It is estimated the Southwest has been inhabited for at least 6,000 years thanks to the remains found (Bastian & Mitchell, 2004).

Apache. According to Carlisle (n.d), the Apache Indians inhabited a vast area from Arkansas River to Northern Mexico and from Texas to Arizona. They speak Apache (from the Athabaskan language family). 15,000 people speak the Apachean languages today (Native

Languages of the Americas, n.d.b). They were nomadic as stated by Carlisle (n.d); their diet consisted mostly of buffalo. They engaged in agriculture by growing beans, pumpkins, and watermelon. They believed in Ussen as the Giver of Life, Mountain Spirits as the ones who brought agriculture to them; the Apache performed dances in order to impersonate these Spirits while using four colors: black, white, yellow, and blue (Waldman, 2006). Today, as said by Birchfield (n.d), the Apache reservations are located in Arizona and New Mexico, and there are nearly 54,000 people who identify as Apache.

Hopi. The Hopi people would live in Arizona. They spoke Hopi language, which is from the Uto-Aztecan family, which is a threatened language, with 5,000 native speakers (Golla et al., 2008, as cited in Catalogue of Endangered Languages, 2021m). According to Weiser-Alexander (2020f), they were organized in villages where they practiced agriculture. They were a matrilineal society, that is to say, that inheritance and social status were determined by women. Hopi women are also well-known for their pottery skills. The Hopi people believed in Kachinas, which are spirits of deities, animals, their deceased ancestors, and natural elements (Waldman, 2006). Today they live in a reservation located in Arizona and their language is spoken by 6,780 people (Omniglot, 2021).

Jicarilla. They speak Jicarilla language (belonging to the Athabaskan linguistic family) which has 300 speakers and is currently in danger (UNESCO as cited in Sorosoro, n.d.c). The Jicarilla tribe used to occupy the southeast Colorado area, northern New Mexico, northwest Texas, western Kansas, and Oklahoma. As reported by Opler (1936), the Jicarilla people were divided into two bands: the eastern band better known as the *plains people*, and the western band which was called *sand people*. They used to live in dome-shaped houses. They would work in agriculture (corn, berries, beans, nuts, among other greens), and supplement their diet with mainly deer, elks,

buffalo, and fish. As found in World Culture Encyclopedia (n.d.c), they believed that in the beginning there only existed Black Sky and Earth Woman, and from their union there came some supernatural anthropomorphic beings. Eventually, Black Sky created the animals, and Ancestral Man and Ancestral Woman, who are the ancestors of humanity. Coyote and many other animals are portrayed in their myths and have a paramount role in Jicarilla literature.

Tewa. They speak Tewa language which belongs to the Tanoan linguistic family which is endangered. Currently, there are 1,500 Tewan native speakers (Golla et al., 2008, as cited in Catalogue of Endangered Languages, 2021n). As mentioned by Weiser-Alexander (n.d), they lived near the Rio Grande in New Mexico. Tewa villages were divided into two groups: the Winter and the Summer people. They were engaged in agriculture (corn, squash, beans, wild nuts and other fruits). In addition to it, Tewa Indians hunted animals such as deer, elks, rabbits, among others. The descent is traced in the male line, and in some sub-groups, the marriage of people who belong to the same clan is prohibited, as mentioned in Access Genealogy (n.d.b). They believe the spirit of a deceased person stays with their family for several days. The family members had to carry out a ceremony on the fourth day after the death of the person, so their spirit is encouraged to feel free and join other deceased spirits (Access Genealogy, n.d.b). Today there are only six pueblos: Nambe Pueblo, Pojoaque Pueblo, San Ildefonso Pueblo, Ohkay Owingeh, Santa Clara Pueblo, and the Tesuque Pueblo who live in New Mexico (Access Genealogy, n.d.b).

Zuni. They traditionally lived in Arizona, New Mexico, Utah, and Colorado. They belonged to the Penutian linguistic family, and currently, Zuni language is spoken by 6,000 speakers who still live in New Mexico (Zuni Indians, n.d). According to Alchin (2018f) they lived in villages where they built adobe houses. The Zuni men were the leaders of these villages, while women were in charge of the housework. As found in Weiser-Alexander (2021b), they performed

shamanistic ceremonies and dances. They believed that witchcraft, dreaming about a person who died, and kachina caused death (World Culture Encyclopedia, n.d.d); they also respected their ancestors and nature, and believed in zootheism, Sun father, Moon Mother, and Old Lady Salt.

2.3.1.8 Southeast. This region used to comprise parts of what now is Mississippi, Ohio, Virginia, and Kentucky (in the United States), and the Gulf of Mexico. Its current political division also includes parts of Arkansas, Texas, Louisiana, Alabama, Georgia, Florida, South and North Carolina, Tennessee. It is a very fertile area. Life in this area was village-based; with tribal leaders. Its inhabitants were very skilled too, not only as craftsmen but also at the medicine level, because they were very knowledgeable at the time of using herbs (Bastian & Mitchell, 2004).

Caddo. They inhabited East Texas, Louisiana, Arkansas, and Oklahoma. They speak Caddo language which belongs to the Caddoan language family. This family language is in danger with a total of about 25 speakers (UNESCO, n.d as cited in Sorosoro, n.d.d). As reported by Weiser-Alexander (2020g), they established villages with temple mounds, burials, and residences. They were traditionally semi-sedentary as they would plant corn, pumpkins, tobacco, among others. They would also hunt animals for nutritional purposes and to create goods. As stated in Access Genealogy (n.d.c), the descent was traced through the mother, chieftainship was hereditary with the purpose of taking care of important articles used for religious ceremonies, which were related to farming, hunting, the ambition of long life, peace, health, and prosperity. They consider life continued after death, as family members would meet again in the spirit world. Nowadays, the tribe inhabits Oklahoma and it is composed of about 5,000 members.

Cherokee. They used to inhabit the eastern and southeastern regions of the United States (North Carolina, West Virginia, Virginia, Alabama, Georgia, and Tennessee). They spoke Cherokee, an Iroquoian language, and developed a writing system. Currently, there are about

22,000 speakers (Frey, 2005). As mentioned by Weiser-Alexander (2020h), the Cherokee tribe was divided into seven matrilineal clans who lived in permanent villages. They would live in two types of houses: rectangular summer houses, and cone-shaped winter houses. Their economy was based on agriculture (growing beans, sunflowers, corn, and tobacco). They used bows and arrows to hunt deer, elk and bears, and cane-stem blowguns to hunt rabbits, turkeys, squirrels, and raccoons. Based on the World Culture Encyclopedia (n.d.e), they had a zootheistic faith and believed the human being was connected to every living thing in nature through supernatural forces.

2.3.1.9 Northeast. This region goes from the Atlantic coast to the Mississippi River, and from the south of Canada to Tennessee. This was a very fertile region, in which many indigenous communities flourished. Fishing, hunting, and agricultural activities made it possible for the people in this area to survive. Indians from this area were descended from the mound-building cultures. They are classified into two important groups: Iroquoian speakers and Algonquian speakers. In the 1700s, natives from the Northeast region decided to migrate due to land conflicts with the European settlers (Bastian & Mitchell, 2004).

Seneca. The Seneca tribe was one of the five nations of the Iroquois. They speak Seneca language which belongs to the Iroquoian linguistic group, and currently has about a hundred native speakers, as reported by Golla et al. (2008, as cited in Catalogue of Endangered Languages, 2021o). As stated in Seneca Nation of Indians (n.d), this tribe is currently composed of 8,000 citizens who reside at the Allegany, Cattaraugus, and Tonawanda Reservations. They used to occupy the Finger Lakes area to the Genesee Valley, what today is New York and Ohio. They would live in longhouses near the river. Seneca women were in charge of agriculture by growing beans, corn, squash, and other vegetables, while men would go out hunting and fishing. According

to the New World Encyclopedia contributors (2019), they believed in an “earth holder”, objects and natural forces of spiritual nature. They would carry out ceremonies in order for the crops to be abundant. They believed illnesses were a product of bad spirits.

2.3.1.10 Polynesian natives of Hawaii. Although this region was not included in the classification of the major cultural areas provided by Bastian and Mitchell (2004), we made use of one of their myths, since it is considered as part of the narratives that belong to America according to Leeming and Page (1999) in his book *Myths, Legends, and Folktales of America: An Anthology*.

The Polynesian natives of Hawaii speak the Hawaiian language, which has about 1,000 native speakers and is endangered (Lewis, 2012, as cited in Catalogue of Endangered Languages, 2021p). Polynesians were skilled ocean navigators and mastered advanced astronomical sciences before the white man. Ford (n.d) claimed that the natives were organized into villages, which had a temple to worship their gods and other buildings such as the chief’s house, a place where their sacred elements were stored, and a crafting house where women would gather to manufacture baskets and the like. According to National Park Service (n.d), Hawaiian natives would worship many deities which were divided into two main categories: Akua, which were the representation of natural forces, and Aumakua, which were the ancestral gods who protected the natives (god of war, god of light and life, god of harvest, etc.).

2.3.2 Life-death Cycle Portrayed in the Myths: A North Amerindian Cosmopolitics Perspective

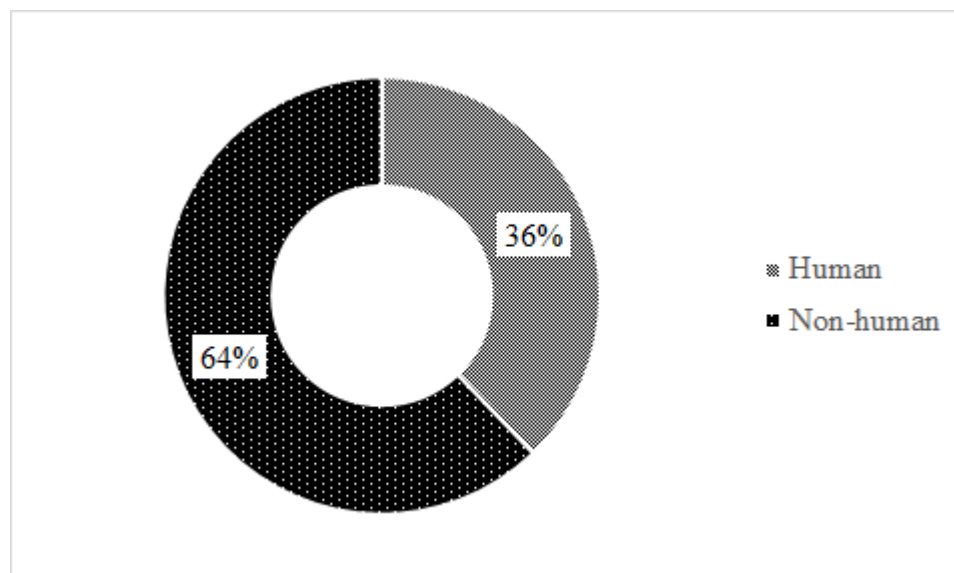
In this section, we discuss the most representative findings in terms of symbolic aspects related to the life-death cycle and the *notions of cosmopolitics within Amerindian Perspectivism* found in the corpus. It should be noted that great participation of non-human actors in the creation of the world, the creation of human beings, animals, plants, the origin of death, and the conception of the afterlife were found in the narratives. This is related to the notion of

cosmopolitics by Poirier (2008) in which non-humans are conceived as agents of the world they inhabit with humans, instead of being treated as mere objects.

In this regard, *Figure 2* illustrates the percentage of mentions to humans and non-humans (animals, plants, winds, the sweat house, the sun, among others). Non-humans were mentioned 580 times while humans were mentioned 331 times in the narratives. For this reason, we will focus mainly on non-humans as agents that are invoked in matters of life and death in the community since these together with humans are part of a whole.

Figure 2

Percentage of Humans and Non-humans in the North American Myths



Representative Characters. In view of the great number of non-human agents present in the translated corpus of myths we decided to highlight the most recurrent characters and those who can be described as *culture heroes*, that is to say, characters (human or non-human) who are recognized for contributing and benefiting culture by creating humans, plants, animals, ceremonies, or by finding and showing people the fire, rituals, agriculture (Bastian & Mitchell,

2004), among other natural, cultural and symbolic aspects that have contributed to the evolution of life as we know it.

Coyote. In the Amerindian myths, Coyote is portrayed in different ways. In the light of Radin (1972 as cited in Hübllová, 2019, p. 17), Coyote is a paradoxical figure; Coyote can be at “[...] the same time a creator and destroyer, giver and negator, he who dupes others and who is always duped himself [...]”.

In the myth *The Theft of Fire* and *Creation and Longevity*, Coyote seeks to contribute to the Indian's well-being by providing them with fire. Also, Coyote can be attributed to the creation of life as shown in the myths *Creation and Longevity* and *the Creation of Red and White Races*. In the latter, as Coyote felt alone, with the help of Old Man in the Sky he created people he can be in charge of, as a result, Coyote became a good friend of Indians. In *The First Man and Woman*, Coyote was the creator of the first man and woman.

On the other hand, Coyote decided that people would die in the myth *Coyote and the Origin of Death*, and in *Origin of the Sweat House*, Coyote is feared by people. As a way of illustration, in the myth *Coyote and the Origin of Death*, Coyote closed the door of the sweat house so that spirits could not enter and come back to life, the Indians became angry at Coyote since they would not see their loved ones again.

Turtle. In the myths; *Gros Ventre* and *Remaking the World*, we found that the role of the Turtle is similar. In both narratives, the Creator chooses the turtle to come to the bottom of the water and collect mud so that he can start creating a new world. Unlike the other animals chosen by the Creator to collect the mud, the Turtle is the only one who succeeds. Nonetheless, in the myth *Remaking the World*, the Creating Power gives the new world the name Turtle Continent.

According to Robinson (2018), the turtle island is a symbol of life in Indigenous narratives and makes reference to the North American continent.

On the other hand, in the myth *A Tale of the Sky World*, Turtle contributed to the creation of the earth, paving the way for humans to complete it. The toad picked up the soil from the bottom of the waters and it was spread in the turtle's carapace and then both, the turtle and the soil expanded to form the earth. In this way, the turtle's carapace symbolizes the earth in which humans and non-humans inhabit. Similarly, in Delaware Indian mythology, the turtle symbolizes perseverance and longevity, and that the turtle as the holder of the earth is a mediator between land and water, a mediator between the different types of animals (aquatic, land, air), humans, and non-humans, and between men and women (Miller, 1974).

Spider. In view of Wilson (1951), the spider has played several roles in American Indians mythologies, as a creator or as creator's assistant. In the corpus, we found that in *A Tewa Emergence Creation Myth*, Spider Woman is the grandmother of everything, she can be regarded as a culture hero since she advised humans not to act as her grandsons, the *War Sons* who were fighting; instead, she teaches them how to grow corn. On the other hand, in the myth *Kuterasan and Creation*, *Nacholecho*, the Tarantula helped in the creation of *Nigostiin*, the earth, by stretching it with the help of four cords in the four cardinal directions. Conversely, in the myth *The Discovery of the Upper World*, *Masche*, the spider held the sun with a web, however, people tore the web and the sun could travel. This role of the spider by helping stabilize the earth can be found in other tribes such as the Papago, the Pima, and the Cahuilla (Wilson, 1951). Lastly, in the myth *The First Fire*, it was Water Spider the only animal that could bring fire, and as a result, the world would not be cold.

Ultimately, we found that in *Gros Ventre*, the creator is called Nixant. According to Carroll (1984), Nixant is associated with the spider, since *nihaat* means spider in Gros Ventre.

Sweat House. In the myth *Kuterasan and Creation*, *Ndidilbkizn*, the Lightning Maker brings three people he found in a bowl. They did not have eyes, hair, ears, mouth, nose, teeth, fingers, or toes, but they had arms and legs. Thereby, a kache or sweathouse was created to make the three people's fingers, toes, mouth, eyes, ears, hair, and nose. This was made throughout a ritual in which *Kuterastan*, *Stenatliha*, *Chunganaai*, *Hadintin Skhin*, *Nilchidilhkizn*, *Ndidilbkizn*, *Nokuse*, and *Doh* sang four songs and sweated.

On the other hand, in *Origin of the Sweat House*, Sweat House is a character who foresees the coming of human beings. So, he⁸ prepared animals for that and asked them what type of animal they desired to be.

Old Man. Old Man is represented as a wise character and as a creator of the world. In the myth *How Old Age and Death began*, the reason why people age and die is explained; an old man and an old woman punished five brothers for trying to kill them.

The myth *How Old Man Above Created the World* portrays how *Chareya*, Old Man Above, created the animals from a stick. Eventually, he created the Grizzly Bear, and as he feared him, he placed himself in a teepee made of snow and ice (Mount Shasta). Likewise, *Pokoh*, as found in the myth *Pokoh, the Old Man*, was also the creator of the world, who specifically created each Indian out of the soil of the land they inhabited.

⁸ In the myth *Origin of the Sweat House*, Sweat House is a man.

Old Man, in the myth *Woman chooses death*, creates a woman and a child who were made out of clay and mud. And he gives the woman the responsibility of choosing if people will live forever or die.

On the other hand, in the myth *Legend of the Flood in Sacramento Valley*, *Great Man* allowed the two remaining Indians from Sacramento Valley to have many children; and eventually helped them by making a hole in the mountainside and creating the Sacramento River.

In the myth, *the Creation of the Red and the White Races*, Old Man in the Sky made the earth and created a pair of red and a pair of white people from the soil that Coyote brought.

In the myth *Old Man and Old Woman*, they decided about how people were to live on earth, some of their physical features, their work, and whether they were to live forever or to die at some point. When taking the decisions, Old Man had the first say but Old Woman had the second say, which meant that things changed according to what Old Woman decided.

Spirits (ghosts). According to Bastian and Mitchell (2004), the majority of North American Indians believed in the afterlife, as the beginning of a new life. As a way of illustration, in *The First Man and Woman*, after the death of Yototowi, her spirit and her alive husband travel to the *dance-house of ghosts* located at the *Spirit Land*. In the same way, in the myth *The Spirit Bride*, the warrior set his journey to meet his bride's spirit in the *spirit world*, in the *island of the blessed*.

In *A Cherokee Earth-diver Creation Myth*, the Great Spirit attached the earth-island to the sky, and when the earth was dry and ready, he sent plants down from above to sustain animals. The Great Spirit made a man and a woman and arranged things for the woman to have only one child a year.

Elk Spirit. In the myth *The Elk Spirit of Lost Lake*, the great elk is the guardian spirit of *Plain Feather*, a warrior, and a skillful hunter in his tribe. The *Great Elk* indicates *Plain Feather*

he could only hunt for his current needs, he should not hunt just for fun. However, *Plain Feather* being persuaded by *Smart Crow* (an Indian of his tribe), disobeys the Great Spirit and commences to hunt a considerable number of animals and wounds the *Great Elk*. Consequently, *Plain Feather* is sunk in the *Lake of the Spirits* and the *Great Elk* shows him the spirits of the animals he killed in human shape, and as a punishment Plain Feather loses his guardian spirit and dies. In Amerindian Perspectivism, Viveiros de Castro (1998, p. 471) declares that the spirit of animals is conceived as “[...] an intentionality or subjectivity formally identical to human consciousness, materializable, let us say, in a human bodily schema concealed behind an animal mask”. In this sense, the spirits of the animals with human form in the myth could be equipped to Viveiros’ assumption as once they were dead, their “masks” were uncovered, in other words, their human essence was revealed.

Symbolism. Symbols have been traditionally used to represent roles, functions, processes, or to stand for something concrete or magic. During analytical and translation processes, we identified a number of symbolic aspects related to the life-death cycle. The most representative ones are explained below.

Numbers Four. Danchevskaya (2015) states that for North American Indians, numbers are representative in their mythology, rituals, songs, literature, architecture, among others. In the corpus for this project, the most outstanding number was four. For instance, in *Woman Chooses Death*, Old Man took four days to form a woman and a child and after four days they came to life. In *A Cherokee Earth-diver Creation Myth*, in order to hold the earth, the Great Spirit attached the earth-island to the sky with four pieces of rawhide tied to four mountains.

In the myth *Gros Ventre*, Nixant took four buffalo chips, then placed three under three poles and Nixant used the remaining one as a seat, then he sang three songs and commenced

sinking the world to create a new one. In a similar fashion, in *Remaking the World*, the Creating Power also put three buffalo chips under three sticks, however, the fourth one, he used it to light the pipe, then he sang four times to sink the earth and created a new one. At the end of the story, the Creating Power warns living beings that if they make that third world a bad place, he will eventually create a fourth one.

In *Kuterasan and Creation*, Kuterasan sings four times when he creates the sky and the earth. For people to protect themselves from the forthcoming flood, Stenatliha made a container by means of a framework with four Umbs (sticks).

Additionally, among North American Indians, four is the number of repetitions of relevant phrases or words in prayers, songs, chants, (Danchevskaya, 2015). For instance, in Kuterasan's dialogues, he is constantly singing four times and repeating words four times, "I am thinking, thinking thinking thinking what shall I do next",

Four can also symbolize "a horizontal picture of the world" (Danchevskaya, 2015, p. 66). Thereby, four is associated with the four directions.

The Cardinal Directions and Colors. We found that in the corpus, a relationship is established between the four cardinal directions and colors. However, we have to bear in mind that the perception of color by natives could vary from ours. As a way of illustration, in the languages of some Indians, there is no distinction between blue and green, and for others, there is no distinction between dark blue and black (Dixon, 1899).

In this line, in the myth *The Discovery of the Upper World*, each side of the mountain was painted with different colors, the south blue, the west yellow, and the north of all colors, in the same way, the winds that rolled the water to dry the earth were placed in the four cardinal directions and were given the name of the color of each cardinal direction (White Wind, Blue Wind, Yellow

Wind, and All-color Wind). In *Kuterasan and Creation*, Kuterastan put four posts in the four cardinal directions to hold the earth. In the east, he placed a black one, in the south a blue one, in the west a yellow one, in the north a white one.

The two aforementioned myths belong to the Apache tribes. Therefore, similarities are reflected between them. According to Dixon (1899), the colors red, yellow, and white are associated with the sun. This can be evidenced in the myth *Kuterasan and Creation*, where the east is referred to as “yellow streaks of dawn” and the west as “the saffron tints of the dying day”. Although here there is no mention of the creation of the sun yet, we may infer that it is making reference to the sunrise and sunset. Furthermore, in both myths, the south is represented with blue. Following Dixon (1899), blue can represent the sea, however, green could be included as blue for the Apache, so it could also represent the vegetation. Lastly, regarding the north, white can be associated with snow and cold weather. Nevertheless, we did not find further information on the databases consulted regarding All-colors used in the myths making reference to the north.

Additionally, it is worth noting that in the myth *The Theft of Fire*, the fire is hidden in a treasure box in the east, and in the myth *How Old Age and Death Began*, the east was the direction in which aging and death emerged.

Water. Water is a representative feature in the origin of the creation of the earth and the origin of rivers. In *Legend of the Flood in Sacramento Valley*, there was a devastating flood that ended the life of almost all the Indians who lived in Sacramento Valley, and eventually, this flood led to the creation of the Sacramento River. In *The Discovery of the Upper World*, living beings; humans, and non-humans lived beneath the earth, in the dark world, they were encouraged by Chunnaai, the Sun, and Klenaai, the Moon to leave that world. When they saw the earth, it was covered with water so the four Whirlwinds cleared the water and left some for forming streams.

Similarly, in the myth *How Old Man Above Created the World*, the world was dark. So Old Man broke a hole in the sky, causing the ice to break. The ice became streams that watered the trees created by Old Man and made them grow.

In *A Cherokee Earth-diver Creation Myth*, the world was covered in water. So animals lived in the sky, in Galunlati. As Galunlati was crowded, the Great Spirit decided that Water Beetle would go to the watery world and bring land to form the earth. Thereafter, the Great Spirit created men and women.

On the contrary, in the myth *The Migration of the Water People*, the flood emerged as a punishment against the bad old man living in Pa-lat Kwa-bi, and thanks to that experience, turkey feathers, which helped the elders escape the flood, were used in religious ceremonies.

We found that in the myth *Remaking the World*, the Creating Power, Tunkashila was unsatisfied with the world that was before because people did not know how to behave. Thereby, he brought rain into that world and sank it. Afterward, he started to create a new world with mud brought by the turtle from the underwater. In the new world, he placed the animals he had stored in his pipe bag and created humans from white, red, black, and yellow earth.

In *A Tale of the Sky World*, everything was water, and although there were many waterfowl living there, the earth had not been created yet, meaning that water represents the beginning of life in this myth. The earth was not created until the great Turtle and other animals decided the young lady from heaven needed permanent land to stay, and soil from the bottom of the sea was used to finally create a small island.

In the myth *Gros Ventre*, Nixant did not like how people lived and acted, so he decided to make a new world. He covered all the world with water by producing a crack on the earth and by making it rain for several days. Due to this, all animals drowned except Crow. Nixant used a

buffalo chip as his seat and was able to float, but he became tired of being in just one position. He then took out Turtle from his chief pipe and sent her to dive and bring mud from the bottom so he could make earth again. Nixant made the earth, and there was no water anymore, but at some point, he became thirsty and did not know what to do. Then, he cried and his tears created streams and rivers, and there was water again.

Buffalo Chips. They were used as a tool to create life, but also as an aspect to decide whether people should die. For instance, in the myth, *Woman chooses death*, Old man tells the woman he created to decide if there will be death by throwing a buffalo chip in the water; if it floats, people will die and come back to life, and if not, people will die forever. However, she says that death will be decided by means of a stone. If it sinks, there will be death and if it floats, humans will live forever. The stone sank and that is the reason why death exists.

Similar to the myth *Woman Chooses Death*, in the myth *Old Man and Old Woman*, Old Man decided that he would throw a buffalo chip into the water and if it floated, people would die only for four days, and then they would return to life. However, Old Woman disagreed and said that it was better to throw a stone and if it sank, people would die forever; finally, the decision was made by throwing the stone into the water. The stone sank and people have died ever since.

The buffalo chips were also used as tools to create the world, this can be evidenced in the myths *Remaking the World* and *Gros Ventre* discussed in the previous subsection.

2.3.3 Translation Techniques and Challenges

In the field of translation studies, scholars have worked rigorously on the identification, description, and categorization of translation techniques. This has led to the existence of numerous techniques that sometimes have different names but in essence, produce similar results obtained by translators. According to Hurtado-Albir (2001, p. 257), a translation technique affects “solo al

resultado y a unidades menores del texto” [only the result and minor text units]⁹ and conveys an equivalent that can be identified in the target text.

Therefore, in order to achieve the objective of suggesting techniques and potential solutions to challenges encountered in the translation process of Amerindian myths, the 14 translation techniques we used (see Table 1) were classified under the list proposed by Hurtado-Albir (2001). We will refer to them in Spanish, exactly as the author proposed them in her book *Traducción y Traductología: Introducción a la Traductología*.

Table 1

Frequency of translation techniques used in the translated corpus

Translation techniques identified	Frequency in the corpus	Percent (%)
Préstamo	66	22.7%
Ampliación lingüística	51	17.5%
Elisión	42	14.4%
Inversión	25	8.6%
Calco	23	7.9%
Amplificación	18	6.2%
Particularización	11	3.8%
Compresión lingüística	10	3.4%
Generalización	9	3.1%
Adaptación	8	2.7%
Equivalente acuñado	8	2.7%

⁹ Our translation.

Modulación	8	2.7%
Transposición	7	2.4%
Compensación	5	1.7%
Total	291	100.0%

The translation techniques were arranged descending order, indicating that *Préstamo* was the most recurrent technique employed in the translation of the corpus and *Compensación* was the least used. The table shows that the 14 different techniques were implemented 291 times all over the corpus. Additionally, the top three techniques, *Préstamo*, *Ampliación lingüística*, and *Elisión*, make up more than 50% of all the times the techniques were used.

It is worth noting that the translation techniques found surpassed the six translation techniques expected to appear according to the results of the piloting test, which was described in the procedure subsection. Although *Inversion* was not a technique proposed by Hurtado-Albir herself but by Vinay and Darbelnet (1958, as cited in Hurtado-Albir, 2001, p. 258), it was included since *Inversion* was a technique used 8.6% of the times.

Below are detailed the translation techniques employed, followed by their definitions, in the light of Hurtado-Albir (2001), and some examples taken from our translated corpus.

Adaptación. It describes the replacement of a cultural aspect from the source culture with a cultural aspect of the receiving culture (Hurtado-Albir, 2001). In the translations, this technique was used to adapt English expressions for introducing stories with common Spanish expressions that serve the same purpose. Some other sentences, not being introductory ones, were also adapted with words that are more familiar for Spanish speakers.

Example retrieved from the translation of *A Hawaiian Creation Myth*:

“First, out of the very nothing, there was born “En el inicio, de la nada, nació Kumulipo,...”
Kumulipo...”

Here, the translation technique was implemented to make use of a common expression in the target culture for introducing a story, due to the fact that in the Spanish language it is not common to start a narrative by using ordinal numbers.

Ampliación lingüística. With this technique, lexical items are added to the target texts; in our translations, it was employed to provide the texts with additional words that permitted a fluent reading and a clear description of the events that were taking place.

Example retrieved from the translation of *The Spirit Bride*:

“[...] the death left the young man
inconsolable.”

“[...] la muerte de su novia lo dejó
inconsolable.”

In the above extract, the technique was chosen in order to make emphasis on the specific character (the bride) whose death left the man feeling inconsolable.

Amplificación. Clarifications and translators’ notes which are not present in the source text are introduced in the translation. This translation technique was used through the target texts to explain some events, words, objects and decisions taken at the time of translating.

Example retrieved from the translation of *Remaking the World*:

“The beaver thrust itself into the water, using
its great Hat tail to propel itself downward.”

“El castor se lanzó al agua, usando su gran
cola con forma de gorra para impulsarse hacia
abajo.”

The extract here was provided with a set of words that emphasized and described the shape of the beaver’s tail. It is worth mentioning that a total of 14 footnotes were added in the translations, they provided readers with information for them to be more familiar with the text and its context

and they also gave an account of the decisions taken when translating challenging terms.

Calco. This technique describes the literal translation of a foreign word or even phrase. Throughout the translations, we made use of this technique in order to maintain addressing terms for human and non-human characters, and places, as long as they allowed the use of an equivalent in the target language.

Example retrieved from the translation of *The Spirit Bride*:

<p>“They had not walked ten steps together when a soft sweet voice spoke to them-it was the <u>Master of Life</u>.”</p>	<p>“Ellos no habían caminado ni diez pasos juntos cuando una suave y dulce voz les habló, era el <u>Maestro de la Vida</u>.”</p>
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The translation here took place literally so Spanish-speaking readers could get familiar with the characters, and since it could facilitate the reading.

Compensación. An informative or stylistic element from the source text is placed in a different part of the target text. It is a technique occasionally used in our translations to make the target texts more fluent, cohesive and coherent.

Example retrieved from the translation of *A Hawaiian Creation Myth*:

<p>“[...]and this was a mistake. For the rat people scratched and ate and began to damage <u>the land</u>.”</p>	<p>“[...]y esto fue un error, porque la gente rata escarbó y comió <u>de la tierra</u> y empezaron a dañarla.”</p>
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The translation technique was used to move the place of the direct object in the translation, therefore, making the verbs *escarbar* and *comer* transitive ones; this technique provided coherence to the target text.

Comprensión lingüística. Expressions or sets of words are synthesized. Some of the uses of this technique through the translations were aimed at expressing with just one word actions or

adjectives that were described with two or more words in the source texts; also, it was implemented to shorten sentences and make the reading more fluent in Spanish.

Example retrieved from the translation of *Pokoh the Old Man*:

“Pokoh did not wish men to wander and travel [...]” “Pokoh no quería que los hombres deambularan [...]”

The technique was employed to synthesize and merge the verbs *wander* and *travel* into one verb. Those verbs share a similar meaning in Spanish, and as a result, readers can focus on just one action.

Elisión. Informative elements and words from the source text are omitted in the target text. The usage of this technique in the translated corpus took place to avoid redundancies and to omit words that were not relevant for the conveyance of the events being described.

Example retrieved from the translation of *A Tewa Emergence Creation Myth*:

‘This mountain came to be known as Los Sangres, which means “blood.”’ “Esta montaña llegó a ser conocida como Los Sangres.”

Here, the technique was implemented to suppress the explanation of what the term *Los Sangres* means, since the target language is Spanish and therefore there is no need for clarification.

Equivalente acuñado. When implementing this technique, translators make use of a word or expression that is considered as a valid equivalent in the target language, either by dictionaries or by linguistic usage (Hurtado-Albir, 2001). It was employed in the translations when referring to actual places and to common expressions used by Spanish speakers.

Example retrieved from the translation of *The Elk Spirit of Lost Lake*:

<p>“In the days of our grandfathers, a young warrior named Plain Feather lived near Mount Hood.”</p>	<p>“En los tiempos de nuestros abuelos, un joven guerrero llamado Pluma Cándida vivía cerca del <u>Monte Hood.</u>”</p>
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This technique was used since there exists an equivalent term in Spanish for the same place mentioned in the source text.

Generalización. This technique leads to the use of a more general or neutral term in the target texts. In our translations, *Generalización* helped us to avoid redundant words, to use action verbs that were considered more suitable to convey the meaning and to make the target texts sound more natural.

Example retrieved from the translation of *The Separation of the First Parents*:

<p>“He took seven grains <u>between his thumb and fingers</u> and said...”</p>	<p>“Tomó siete granos <u>en su puño</u> y dijo:”</p>
--	--

The technique was used to provide a general term that encompasses all the elements in one in the target language.

Modulación. Translators change a point of view, approach, or category of thought present in the source text (Hurtado-Albir, 2001). Throughout the target texts, this technique helped us provide the translations with more common expressions to Spanish-speaking readers and to make them comprehend some events and actions clearer; the latter, by making readers consider such events and actions from a different perspective from the one displayed in the original texts.

Example retrieved from the translation of *The Separation of the First Parents*:

<p>“They were surpassing beings, these two, and therefore changeable <u>as the smoke in the breeze.</u>”</p>	<p>“Madre Tierra y Padre Cielo eran seres superiores y por tanto cambiantes, <u>como lo son las nubes en el cielo.</u>”</p>
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In this fragment, the analogy was changed in order to illustrate the idea that the surpassing beings are changeable, and not stable, by establishing a relation to a more familiar action for Spanish-speaking readers.

Particularización. This technique is often used to employ more precise words when translating. In our translations, we particularized some of the pronouns present in the source texts by using their corresponding nouns or proper names in the target texts; the previous, in order to avoid ambiguity or confusion.

Example retrieved from the translation of *The Spirit Land*:

<p>“Then Crow took some dust in his bill. He flew out and dropped it into the water, and <u>it</u> became solid land.”</p>	<p>“Luego Cuervo tomó un poco de polvo con su pico. Voló y lo arrojó al agua, y <u>el polvo</u> se convirtió en tierra firme.”</p>
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It was opted to use the noun *polvo* as a translation of the pronoun “it” to specify that we are referring to the dust instead of the water; additionally, in this case, the use of a pronoun in Spanish would have been ambiguous.

Example retrieved from the translation of *Kuterasan and Creation*:

<p>“As he ceased, Stenatliha, Chuganaai, and Hadintin each shook hands with <u>him</u>.”</p>	<p>“Cuando cesó, Stenatliha, Chuganaai y Hadintin estrecharon sus manos con <u>Kuterastan</u>.”</p>
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Furthermore, as in some myths there are a great number of main and secondary characters, we decided to specify the name of the agents the narration was referring to (as can be seen in the above extract) in order to avoid any sort of confusion.

Préstamo. This technique occurs when a word or expression from another language is integrated exactly as it is into the target text. In the translated corpus, through *Préstamo* we maintained proper names and cultural objects that did not have an equivalent in Spanish.

Example retrieved from the translation of *The Theft of Fire*:

“There was no fire on earth and the <u>Karoks</u> were cold and miserable.”	“No había fuego en la tierra y los <u>Karoks</u> sentían frío y eran miserables.”
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Example retrieved from the translation of *The First Man and Woman*:

“The first man created by Coyote was called <u>Aikut</u> .”	“El primer hombre creado por Coyote se llamó <u>Aikut</u> .”
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The translation technique was used to preserve proper names that appeared in the source texts, mainly those of tribes and characters (human and non-humans), so readers can get to know the deities and beings that were attributed to events such as the creation of the world, the creation of human beings, the origin of death, etc. Also, some proper names referring to objects and places were maintained in the target texts; the previous, allowing the transfer of native vocabulary and the dissemination of indigenous identities, worldviews, and knowledge, which according to Muñoz, Ruiz, and Mitchell (2015) are some of the contributions provided by translation.

Transposición. There is a grammatical change on the part of the speech. It was employed in part of the translations to make some of the statements sound more natural in the target language.

Example retrieved from the translation of *Kuterasan and Creation*:

‘...Stenatliha, Woman Without Parents, who grasped it, <u>with the greeting</u> “Whence came you?”’	‘...Stenatliha, la Mujer sin Padres, quien agarró su mano, <u>y lo saludó</u> diciendo “¿De dónde vienes?”’
---	---

In the translation of this extract, it was opted to convert the noun into a verb to provide continuity on the actions being performed, as previously a verb was used.

Inversión. Moving a word or phrase to another place in the sentence or paragraph to achieve a regular sentence structure in the target language.

Example retrieved from the translation of *Kuterasan and Creation*:

“Kuterastan, as if waking from a long sleep,
sat up and rubbed his face and eyes with both
hands.”

“Como si se acabara de levantar de un largo
sueño, Kuterastan se sentó y se frotó el rostro
y los ojos con ambas manos.”

This technique was used throughout the translated corpus to provide the target texts with naturalness; the previous, by using structures that might make the reading more fluent, allowing Spanish-speaking readers to find the texts more comprehensible.

On account of the aforementioned results, we propose the use of the 14 translation techniques presented in Table 1 as useful resources to translate Amerindian myths in future translation projects. However, we are aware that the techniques implemented in similar projects are subject to change if the inscription of the translation project, its objectives, the role given to translation itself, and the concepts underlying the project are different.

Challenges Encountered. Regarding the challenges faced during the translation process, three terms (*Tus*, *Umbs* and *Us*) were found to be untranslatable. Before considering them as such, their definitions and meanings were consulted on different online resources such as glossaries and dictionaries, and no results were found. These terms are thought to come from a native language. As the meanings of the words were unknown, even in the source language, no equivalents could be assigned in Spanish (the target language) and it was decided to borrow the words present in the source text.

After borrowing the terms, the target texts were provided with footnotes that included some contextual meanings interpreted by the translators, according to what was narrated in the myths; such footnotes were classified as part of the *Amplificación* technique and were conceived as useful strategies applied to overcome the challenges encountered. The untranslatable words and their corresponding footnotes can be found in Table 2. It is pertinent to mention that it was not necessary

to add a footnote for the untranslatable term “*Tus*”, since in the narration it was clear that it referred to a container.

Table 2

Untranslatable cases

Untranslatable words	Footnotes provided in the translations
Umbs	“La palabra Umbs no fue encontrada dentro de las fuentes consultadas, y no se pudo identificar un término equivalente en la lengua meta. Sin embargo, dentro de este contexto, podemos contemplar que se trata de cuatro palos que hacen parte de la base del contenedor.”
Us	“En el texto fuente se entiende el término “us” como un árbol. Sin embargo, no se encontró registro de árboles con dicho nombre en las bases de datos consultadas. Se decidió conservar el término original, ya que es un término intraducible, y no se desea perder el sentido del texto fuente.”

3. Conclusions

Within the framework of this project, we were able to explore a variety of cosmovisions regarding the life-death cycle as well as to disseminate their narratives by means of translation. Our translations aimed at visualizing and drawing Spanish readers’ attention to North American Indian mythology.

In this vein, due to the diversity of North American Indian mythology, the conception of life-death cannot be generalized. Given that, we found that non-humans, particularly, Coyote, the Turtle, and the Spider play an outstanding role in the creation of the world, life, and the origin of death. Moreover, water, buffalo chips, number four, and the cardinal directions are relevant

symbols for the natives, which give an account of how the world was created and provide explanation of the rituals and ceremonies carried out by Indians.

The Amerindian perspectivism in the light of Viveiros de Castro (2010), Poirier (2008), and Rossi (2020) is a good prism to read and analyze the vast majority of myths. By means of this approach, non-humans (animals, the wind, the whirlwind, the spirits, sweat house) are treated as active agents that participate in the community, rather than being regarded as mere secondary objects. The existence of animals was also present before the arrival of human beings and therefore they prepared the earth to host them. Furthermore, there was evidence of the use of the term *women, men, people* (e.g. Old Man Coyote, Snake people, Eagle people, Lizard people, etc.) to describe animals, this suggests that in the aboriginal mythology animals are bestowed with the same dignity of humans.

In a like manner, some myths shared similar aspects in respect to the life-death cycle, in the myths *Old Man and Old Woman* and *Woman Chooses Death*, which narrated how one of the options to decide if humans should or shouldn't die at the beginning of times was by throwing a buffalo chip to the water and see if it floated. Both myths belong to the *Blackfoot tribe*, and although by narrating the same event, they present some differences and even portray a non-identical ending, such disparities may be due to the changes that oral tradition exerted over them throughout time. Moreover, in the myths *Remaking the World* and *Gros Ventre*, the earth originated from water, and it was thanks to the turtle that it was possible to create a new earth. The former myth belongs to the *Brule Sioux tribe*, and the latter to the *Gros Ventre tribe*, both of them part of the Plains region, which may explain this similarity. What's more, both tribes believed in *Animism* (Alchin, 2018e, 2018g), based on the idea that everything in the universe was composed of a soul or spirit, meaning that non-humans are also active actors in their everyday life.

Furthermore, this coincidence found in the two pairs of myths can be explained by the fact that beliefs are very important for the Indians, which maintain them in their own tribes (as was the case for the Blackfoot people), but also spread it in other tribes, and create almost-identical narratives inside their same cultural region.

Regarding the exercise of translation, a wide variety of techniques were required to convey the corpus of the North American myths. This was evidenced when we executed the translation of the 27 narratives which led us to add more translation techniques from the ones we had initially suggested based on the piloting test results. On that account, we can conclude that due to the fact that we selected many myths from different tribes which give account to different events of the life-death cycle, generalization of the translation techniques was not a viable option to apply in all of them. Therefore, the inclusion of more translation techniques favored our translation process because we conveyed the messages in the target texts.

In this vein, translation techniques such as *Préstamo*, *Calco*, *Amplificación*, and *Equivalente acuñado*, contributed to the reactivation of discourses, epochs, native vocabulary, and particularly, of the cultures the myths belong to. This reactivation occurred by the portrayal of human and non-human agents, the representation of cultural aspects and places, and the clarifications offered by the translators in order to benefit a comprehensive understanding of the target texts. Therefore, it can be said that translation in this study acted in favor of the source cultures, by helping to the dissemination of their worldviews in a very different language and setting. On the other hand, *Ampliación lingüística* and *Elisión* may be considered as translation techniques that acted against the source text, since they contributed to the expansion in length of some narratives and to the absence of various words in the target texts; despite that, it is worth

mentioning that all the decisions taken at the time of translating were directed at respecting the cultures and their ways of thinking, more than at respecting the form of the texts.

In this order of ideas, and following Berman's proposition about seeking the exhibition of the foreignness when translating (1999, as cited in Venuti, 2012), we can conclude that our translations succeeded not only at evidencing linguistic differences with other cultures, but also at calling attention to the existence of different foreign worldviews. It comes at a time when, as can be noticed in section 2.3.1, some tribes have few native speakers, making their languages likely to disappear in the coming decades. Nevertheless, thanks to the academic task developed throughout this translation project, the wisdom of Amerindian tribes may prevail not only in English narratives but also in Spanish ones.

Moreover, the main limitation of this study was our scarce linguistic knowledge of indigenous languages that prevented the translation of the terms *Tus*, *Umbs*, and *Us*. Thereby, we suggest that future translators should get in touch with native speakers of indigenous languages that may help clarify doubts.

Given the importance of disseminating Amerindian myths as inhabitants of the American continent, we consider that future studies should focus not only on the translation of North American mythologies but South American as well. The implementation of such academic tasks may allow the juxtaposition of different narratives that can lead to a comparative study not only regarding literature but also regarding translation. We also encourage future senior students to contribute to the translation research field at the Universidad Industrial de Santander, since little information regarding translation was found in the university database.

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Appendix A. Characterization of the Corpus

Title	Retrieved from	Tribe	Location	Brief description of the text	Relation to the life-death cycle
1. A Cherokee Earth-diver Creation Myth	Leeming, D., & Page, J. (1999). <i>Myths, legends, and folktales of America: an anthology</i> . Oxford University Press. Retrieved from: https://bibliotecavirtual.uis.edu.co/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=169199&lang=es&site=eds-live&ebv=EB&ppid=pp_12	Cherokee	Southeast (United States)	The creation of land, plants and humans (Cherokee people) by the Great Spirit.	Creation myth.
2. A Hawaiian Creation Myth	Leeming, D., & Page, J. (1999). <i>Myths, legends, and folktales of America: an anthology</i> . Oxford University Press. Retrieved from: https://bibliotecavirtual.uis.edu.co/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=169199&lang=es&site=eds-live&ebv=EB&ppid=pp_12	Polynesian natives of Hawaii	(Hawaii, United States)	It describes how different plants, animals and even humans came to life from darkness.	Creation myth.

3. A Tale of the Sky World	Curtin, J. (1918). <i>Seneca Fiction, Legends, and Myths</i> . (Vol. 32). https://www.gutenberg.org/files/64176/64176-h/64176-h.htm	Seneca	Northeast (United States)	<p>People lived in the upper world. One day, a woman who was cast down to the earth and with the help of animals she established there.</p> <p>Later, she had a daughter and grandsons, who are in charge of creating new animals.</p>	Creationist.
4. A Tewa Emergence Creation Myth	Leeming, D., & Page, J. (1999). <i>Myths, legends, and folktales of America: an anthology</i> . Oxford University Press. Retrieved from: https://bibliotecavirtual.uis.edu.co/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=169199&lang=es&site=eds-live&ebv=EB&ppid=pp_12	Tewa	Southwest	<p>Humanity seeks for a proper place to live, they come from the underground and are directed by Spider Woman to find their way home. They ignored her pieces of advice and ended up dying, except for two people who finally arrived at their new home.</p>	Creation myth.
5. Coyote and the Origin of Death	Erdoes, R., & Ortiz, A. (Eds.). (1984). <i>American Indian myths and legends</i> . Pantheon.	Caddo	Southeast (United States)	<p>In the beginning, people were immortal. However, as there were many people in Earth, the chiefs decided that people could die for a period and then come back to life with the help</p>	<p>Origin of death.</p> <p>Death=no happiness in the world</p>

				of the grass house. Unfortunately, Coyote disagrees.	
6. Creation and Longevity	Judson, K. B. (1994). <i>Myths and Legends of California and the Old Southwest</i> . University of Nebraska Press.	Achomawi	California (United States)	Coyote and Fox created the man, however, they were not sure whether it should die or not, but at the end of the day, the elements put by Coyote were stronger, which means humans died. Coyote also brought fire into civilization.	Creationist
7. Creation of the Red and the White Races	Clark, E. E. (1966). <i>Indian legends from the northern rockies</i> (Vol. 82). University of Oklahoma Press.	Salish Peoples	Plateau (United States)	The Red and the White Races were created from red soil and white earth by Old Man, it happened because Old Man Coyote was very lonely and asked Old Man for people he could watch over.	Creation of races.
8. Gros Ventre	Kroeber, K. (Ed.). (2008). <i>Native American storytelling: A reader of myths and legends</i> . John Wiley & Sons.	Gros Ventre	The Plains (United States)	Nixant did not like the way people from the past lived and acted, so he decided to make a new world.	It narrates how the world re-originated.

9. How Old Age and Death Began	<p>Lowenstein, T., & Vitebsky, P. (2011). <i>Native American Myths and Beliefs</i>. The Rosen Publishing Group, Inc.</p> <p>https://books.google.com.co/books?id=fXs0ofWEIk0C&printsec=frontcover&dq=native+american+myths+and+legends&hl=fr&sa=X&ved=2ahUKewiq7s6kpKLuAhWkFFkFHWU8Al0Q6AEwAnoECAMQAg#v=onepage&q=native%20american%20myths%20and%20legends&f=false</p>	Modocs	Great Basin (United States)	Five brothers were killing all the people around them. When they encountered two elders and tried to kill them, they brought aging into the world.	Death, explanation of aging.
10. How Old Man Above Created the World	Judson, K. B. (1994). <i>Myths and Legends of California and the Old Southwest</i> . University of Nebraska Press.	Shastika	California (United States)	Chareya created the earth, he made the grizzly bear master of all. It was so big and scary that Old Man above feared him, so he transformed a pyramid of ice into a tepee and he lived there for many years.	Creationist
11. Kuterasan and Creation	Arcturus Publishing. (2017). <i>Native American Myths and Legends</i> . Arcturus Publishing.	Apache	Southwest (United States)	Once the universe was formed, Kuterasan created the earth with the help of other gods and goddesses. He assigns them	Creacionist

	https://books.google.com.co/books?id=kr02DwAAQBAJ&printsec=frontcover&dq=myth+and+legends+native+american&hl=fr&sa=X&ved=2ahUKEwiP68iM4aDuAhXoQd8KHXUbCWcQ6AEwAnoECAUQA#v=onepage&q=myth%20and%20legends%20native%20american&f=false			different tasks for the earth formation such as the water, the sky, clouds, health.	
12. Legend of the Flood in Sacramento Valley	Judson, K. B. (1994). <i>Myths and Legends of California and the Old Southwest</i> . University of Nebraska Press.	Maidu	California (United States)	Indians lived happily until many of them died by the heavy water. Only two of them survived and they created their own tribes. The chief of them talked to Old Man and he created a whole in which water would be, so people could live around it	Life cycle.
13. Old Man and Old Woman	Clark, E. E. (1966). <i>Indian legends from the northern rockies</i> (Vol. 82). University of Oklahoma Press.	Blackfeet	The Plains (United States)	Once, Old Man and Old Woman were the only people in the world. They discussed how people should live on earth and if they should die or not. They agreed that for there	Creationist Origin of death.

				to be sympathy in the world it was better that people would die forever.	
14. Origin of the Sweat House	Clark, E. E. (1966). <i>Indian legends from the northern rockies</i> (Vol. 82). University of Oklahoma Press.	Nez Perce	Plateau (United States)	Long ago, in the days of the animal people, Sweat House was a man. He foresaw the coming of human beings, the real inhabitants of the earth. So one day he called all the animal people together, to give each one a name and to tell him his duties.	Life before humans, the preparation of “animal people” for the arrival of human beings.
15. Pokoh, The Old Man	Judson, K. B. (1994). <i>Myths and Legends of California and the Old Southwest</i> . University of Nebraska Press.	Paiute	Great Basin (United States)	<p>Pokoh created the man, he created every tribe in the world and the place they lived in (being this the reason why Indians want to live and die in their own land).</p> <p>Sun was a bad guy who has two daughters: Venus and Mercury.</p> <p>The moon is good.</p> <p>Rainbow is the Sun’s sister.</p>	Creationist / life cycle

				<p>Beaver may have brought fire from the East with his tail. Or it just appeared out of the blue.</p> <p>There are many worlds in which indians either walk, creep or fly.</p>	
16. Remaking the world	Erdoes, R., & Ortiz, A. (Eds.). (1984). American Indian myths and legends. Pantheon.	Brule Sioux	The Plains (United States)	The Creating Power decided to remake the world since in the other two worlds he had previously created, people were bad. The Creating Power created a third world with the help of animals, he created the land, the rivers, and people who were made from different colors of mud.	Creationist
17. The Cin-aú-äv Brothers Discuss Matters Of Importance To The People.	<p>Powell, J. W. (2019). Sketch of the mythology of the North American Indians. Good Press.</p> <p>https://repository.si.edu/bitstream/handle/10088/103615/Sketch%20of%20the%20Mythology%20of%20the%20</p>	Ute	Great Basin (United States)	Two brothers were talking about how to provide food and honey for the people, and the answer was always “they need to work for that”. Later on, the younger told his older sibling that when someone dies, he/she will return home, but the latter	<p>People cannot return from dead</p> <p>Origin</p>

	0North%20American%20Indians.pdf?sequence=1&isAllowed=y			contradicts him. The younger brother killed his sibling's son so he would be the first person to suffer from that statement.	
18. The Discovery of the Upper World	<p>Arcturus Publishing. (2017). <i>Native American Myths and Legends</i>. Arcturus Publishing.</p> <p>https://books.google.com.co/books?id=kr02DwAAQBAJ&printsec=frontcover&dq=myth+and+legends+native+american&hl=fr&sa=X&ved=2ahUKEwiP68iM4aDuAhXoQd8KHxUbCWcQ6AEwAnoECAUQA#v=onepage&q=myth%20and%20legends%20native%20american&f=false</p>	Jicarilla	Southwest (United States)	People used to live in complete darkness. Thanks to Chunnaai, the Sun, and Klenaai, the Moon, people have discovered the earth and the sky. They started a journey to the earth by building a ladder.	Origin of the Jicarilla tribe.
19. The Elk Spirit of Lost Lake	Erdoes, R., & Ortiz, A. (Eds.). (1984). <i>American Indian myths and legends</i> . Pantheon.	Wasco	Plateau (United States)	Plain feather had a guardian spirit, elk spirit. Plain Feather disobeyed him by killing animals in excess. He was punished with death.	<p>Death=disobedience .</p> <p>Moral: Not killing animals for fun. Just when it is needed.</p>

20. The First Fire	James Mooney, <i>Myths of the Cherokees</i> . Washington, DC: Annual Report of the Bureau of American Ethnology 19 (1897–8) 3-575, 240.	Cherokee	Southeast (United States)	<p>In the beginning there was no fire, and the world was cold, until the</p> <p>Thunders sent their lightning and put fire into the bottom of a hollow</p> <p>sycamore tree which grew on an island.</p> <p>Different animals went after the fire but failed at bringing it back from the island, until the Water Spider went for it, since then, we have had fire.</p>	Creation of fire.
21. The First Man and Woman	Judson, K. B. (1994). <i>Myths and Legends of California and the Old Southwest</i> . University of Nebraska Press.	Nishinam	California (United States)	<p>The first woman created went sick and died. The first man created wanted to join her.</p> <p>Then the woman's ghost appeared to him and they spent their time trying to get to the dance-house of ghosts. He talked to her and died, so they both went to the Spirit-land.</p>	Causes of death.

22. The Migration of the Water People	Judson, K. B. (1994). <i>Myths and Legends of California and the Old Southwest</i> . University of Nebraska Press.	Hopi	Southwest (United States)	People had to leave their land because there was a flood there, only bad people died trying to escape from it. Good people migrated and were helped by animals.	Life cycle.
23. The Separation of the First Parents	Leeming, D., & Page, J. (1999). <i>Myths, legends, and folktales of America: an anthology</i> . Oxford University Press. Retrieved from: https://bibliotecavirtual.uis.edu.co/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=169199&lang=es&site=eds-live&ebv=EB&ppid=pp_12	Zuni	Southwest	It describes how life was formed from the actions and lying-together of Earth Mother and Sky Father.	Creation myth.
24. The Spirit Bride	The Spirit Bride - An Algonquin Legend. (n.d.). First People. https://www.firstpeople.us/FP-Html-Legends/TheSpiritBride-Algonquin.html	Algonquin	Subartic (Canada)	A warrior had lost his bride the very same day they got married, so he decided to go and follow her. He went to an elder who recited some chants in order for his spirit to go to the spiritual world. The spirit world is an island in a large lake. But he could not travel to the island with her because that	Afterlife.

				<p>is an individual process in which one merits are going to be judged. They finally met inside, it was a beautiful island, they grabbed each other's hand but the Master of Life talked to them and said it was not the warrior's time to be there yet. So he had to come back.</p>	
25. The Spirit Land	<p>Judson, K. B. (Ed.). (1913). <i>Myths and Legends of the Great Plains</i> (Vol. 1). Library of Alexandria. https://www.gutenberg.org/files/22083-h/22083-h.htm</p>	Arapahoe	The Plains (United States)	<p>The Spirit Land and the land of the living is separated by a river. Cork is the leader of the Spirit Land. Cork guides spirits to this dark land. Cork also contributes in the formation of the land of the living.</p>	<p>Creationist. Afterlife.</p>
26. The Theft of Fire	<p>Judson, K. B. (1994). <i>Myths and Legends of California and the Old Southwest</i>. University of Nebraska Press.</p>	Karok	Northwest coast (United States)	<p>As there was no fire, Coyote decided to steal the fire Kareya had given to two hags. He managed to have animals to help him, and an indian.</p>	<p>Life cycle.</p>

27. Woman Chooses Death	Erdoes, R., & Ortiz, A. (Eds.). (1984). American Indian myths and legends. Pantheon.	Blackfoot	The Plains (United States)	Woman wondered if she would live forever or if she would die at some point. As Old Man had decided that yet, he let the woman choose. So she chose death.	Origin of death (choice).
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Appendix B. Pilot Testing: Translation Techniques

In order to identify the possible translation techniques that could have been employed in the development of our translation project, a pilot test was carried out. The pilot testing session involved the translation of three myths. After the translations were done, each technique encountered was assigned with a different color and the parts of the texts in which such techniques occurred were highlighted with their corresponding colors. In the end, the techniques found in the texts were counted to know their recurrence. The findings of the pilot testing are placed below.

Color	Técnica de traducción	Repeticiones
	Compensación	2
	Préstamo	19
	Ampliación lingüística	9
	Inversión	2
	Transposición	1
	Elisión	4

<p><i>Legend of the Flood in Sacramento Valley</i></p> <p><i>Long, long ago the Indians living in Sacramento Valley were happy. Suddenly there came the swift sound of rushing waters, and the valley became like Big Waters, which no man can measure. The Indians fled, but many slept beneath the waves. Also the frogs and the salmon pursued them and they ate</i></p>	<p>Leyenda de la inundación en el Valle de Sacramento</p> <p>Maidu¹⁰</p> <p>Hace mucho, mucho tiempo vivían Indios en el Valle de Sacramento, donde eran muy felices. De repente, llegó el estrepitoso ruido de las aguas, y el valle se volvió como Big Waters¹¹ que nadie puede medir. Aunque los Indios escaparon, muchos murieron bajo las olas, y otros, víctimas de las ranas y salmones que los persiguieron para finalmente alimentarse de ellos. Solo</p>
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¹⁰ Tribu Norteamericana ubicada en el norte de California.

¹¹ Big Waters era considerado por los indígenas como un lugar donde se encontraban grandes cuerpos de agua.

<p><i>many Indians. Only two who fled into the foothills escaped. To these two, Great Man gave many children, and many tribes arose. But one great chief ruled all the nation.</i></p> <p><i>The chief went out upon a wide knoll overlooking Big Waters, and he knew that the plains of his people were beneath the waves. Nine sleeps he lay on the knoll, thinking thoughts of these great waters. Nine sleeps he lay without food, and his mind was thinking always of one thing: How did this deep water cover the plains of the world? At the end of</i></p>	<p>dos que escaparon hasta el piedemonte, lograron sobrevivir. Great Man les dio muchos hijos de los cuales surgieron muchas tribus. Pero solo un gran jefe gobernaba toda la nación.</p> <p>El jefe fue a una ancha loma mirando desde arriba Big Waters y él supo que las planicies de su gente estaban debajo de aquellas olas. Pasó nueve noches en la loma, siempre pensando en estas aguas. Nueve noches sin comida y su mente solo pensaba en una sola cosa: ¿cómo fue que estas aguas profundas cubrieron las planicies del mundo? Al final de las nueve</p>
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<i>nine sleeps he was changed. He was not like himself. No arrow could wound him. He was like Great Man for no Indian could slay him. Then he spoke to Great Man and commanded him to banish the waters from the plains of his ancestors. Great Man tore a hole in the mountain side, so that the waters on the plains flowed into Big Waters. Thus the Sacramento River was formed.</i>	<p>noches, él cambió, ya no era el mismo.</p> <p>Ninguna flecha lo podía herir. Era como Great Man porque ningún Indio lo podía matar. Después, él habló con Great Man y le ordenó que desapareciera las aguas de las planicies de sus ancestros. Great Man abrió un hueco en la ladera de la montaña de tal forma que las aguas de las planicies fluyeran hacia Big Waters. Fue así que se formó el río de Sacramento.</p>
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<i>A Hawaiian Creation Myth</i>	La creación en un mito Hawaiano
<p><i>First, out of the very nothing, there was born Kumulipo, who was male and the essence of darkness, and Po'ele, who was female and the darkness itself. They gave birth to the children of darkness, shellfish, and the plants that grow from the dark earth. Soon many kinds of creatures of this kind existed and a bit of light appeared in the world. The god Kane-i-ka-wai-ola watered the plants.</i></p>	<p>Polynesian natives of Hawaii¹²</p> <p>En el inicio, de la nada, nació Kumulipo, que era macho y la esencia de la oscuridad, y Po'ele, que era hembra y la oscuridad misma. Ellos dieron a luz a los hijos de la oscuridad, moluscos y crustáceos, y las plantas que crecen de la tierra oscura.</p> <p>Pronto existieron muchas clases de criaturas de este tipo y un poco de luz apareció en el mundo. El dios Kane-i-ka-wai-ola regaba las plantas.</p>

¹² The polynesian natives of Hawaii own a sacred poem/chant called Kumulipo which is the core of the Hawaiian Creation Myth.

<p><i>Then deep darkness (male) and darkness with a little light (female) came into being and bore the fish of the sea, which multiplied. Still, there was little light to be seen in the world. Then Po'el'ele (who was dark night and male) was born along with Pohahha, who was female: night becoming dawn. Together they brought the insects into being, as well as an egg, from which came the bird, followed by many others. At this time in the world, it looked the way it does today a little before dawn.</i></p> <p><i>In this very dim light, Popanopano and Polalowehi came about and gave rise to the</i></p>	<p>Entonces, oscuridad profunda (macho) y oscuridad con un poco de luz (hembra) surgieron y dieron a luz a los peces del mar, que se multiplicaron. Aun así, poca luz podía verse en el mundo. Entonces Po'el'ele (que era noche oscura y macho) nació junto con Pohahha, que era hembra: noche volviéndose amanecer. Juntos trajeron los insectos a la vida, así como a un huevo, del cual surgió el ave, seguida de muchas otras. En ese entonces, el mundo lucía como luce hoy un poco antes del amanecer.</p>
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animals like turtles that come to the land from the sea. Next, another male and female pair of beings was born and they gave rise to the pig, Kamapua'a, dark and beautiful. His people, the pigs, began to root around and cultivate the islands that were now flourishing in the dim light.

Yet another pair gave rise to Pilo'i the rat, and this was a mistake. For the rat people scratched and ate and began to damage the land. Next, a male and female pair arose whose names meant "night leaving" and "night pregnant." They gave birth to dawn, as well as the wind... and the dog. It was Po-kini and Po'he'enalua who gave birth to the

En esta tenue luz, Popanopano y Polalowehi surgieron y dieron origen a los animales como las tortugas que llegan a la tierra desde el mar. Luego, otra pareja de macho y hembra nació y dio origen al cerdo, Kamapua'a, oscuro y hermoso. Su gente, los cerdos, comenzaron a echar raíces y a cultivar las islas que ahora estaban floreciendo bajo la tenue luz.

Otra pareja dio origen a Pilo'i la rata, y esto fue un error porque la gente rata empezó a dañar la tierra al escarbar y comer de esta.

A continuación, surgió una pareja de macho y hembra cuyos nombres

<i>time when humans came into the world, and into this time La'ila'a, the woman, and Ki'i, the man, were born. It was daytime in our world.</i>	significaban "noche que se va" y "noche embarazada". Ellos dieron a luz al amanecer, así como al viento... y al perro. Fueron Po-kini y Po'he'enalu quienes dieron a luz al tiempo en que los humanos vinieron al mundo, y en este tiempo La'ila'a, la mujer, y Ki'i, el hombre, nacieron. Era de día en nuestro mundo.
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<i>Coyote and the Origin of Death</i>	<i>El Coyote y el origen de la muerte</i>
Caddo	Caddo¹³
<i>In the beginning of this world, there was no such thing as death. Everybody continued to live until there were so many people that the earth had no room for any more. The chiefs held a council to determine what to do. One man rose and said he thought it would be a good plan to have the people die and be gone for a little while, and then return.</i>	En el principio de los tiempos, en el mundo no existía aquello que llamamos muerte. Todos seguían viviendo hasta que había tantas personas en el planeta que no había lugar para más. Los jefes de la tribu se reunieron para determinar qué hacer. Un hombre se levantó y dijo que sería buena idea que la gente muriera, se fuera por un tiempo y luego regresara.

¹³ Tribu nativa americana de Luisiana Arkansa y el noreste de Texas. Su nombre deriva de *Kadohadacho*: “jefe verdadero”. Ver más en <https://pueblosoriginarios.com/norte/llanuras/caddo/caddo.html>

*As soon as he sat down, Coyote jumped up and said he **thought** people ought to die forever. He pointed out that this little world is not large enough to hold all of the people, and that if the people who died came back to life, there would not be food enough for all.*

*All the other **men** objected. They said that they did not want their friends and relatives to die and be gone forever, for then they would grieve*

Tan pronto como se sentó **el hombre**, el Coyote se levantó de un salto y dijo que la gente debería morir para siempre, señalando que este pequeño mundo no es lo suficientemente grande para albergar a todas las personas y **que no habría suficiente comida para todos si quienes mueren volviesen a la vida.**

Los demás se opusieron. Dijeron que no querían que ni sus amigos ni familiares murieran y se fueran para siempre, porque entonces estarían **tan** afligidos y

<i>and worry and there would be no happiness in the world. Everyone except Coyote decided to have people die and be gone for a little while, and then come back to life again.</i>	preocupados que no habría felicidad en el mundo. Todos, a excepción del Coyote, decidieron que la gente muriera, partiera por un tiempo y regresara de nuevo a la vida.
<i>The medicine men built a large grass house facing the east. When they had completed it, they called the men of the tribe together and told them that people who died would be restored to life in the medicine house. The chief medicine man explained that they would sing a song calling the spirit of the dead to the grass house. When the spirit came, they would restore it to life. All the people were glad,</i>	Los chamanes construyeron una gran cabaña hecha de paja con vista al este. Cuando la terminaron, llamaron a los demás miembros de la tribu y les dijeron que las personas que murieran serían devueltas a la vida en la cabaña de medicina. El chamán jefe explicó que cantarían una canción llamando al espíritu de la muerte hacia la cabaña de paja. Cuando el espíritu llegara,

<i>because they were anxious for the dead to come and live with them again.</i>	ellos lo harían volver a la vida. Todos estaban alegres porque deseaban que los muertos volvieran a vivir con ellos.
<i>When the first man died, the medicine men assembled in the grass house and sang. In about ten days a whirlwind blew from the west and circled about the grass house. Coyote saw it, and as the whirlwind was about to enter the house, he closed the door. The spirit of the whirlwind, finding the door closed, whirled on by. In this way Coyote made death eternal, and from that time on, people grieved over their dead and were unhappy.</i>	Cuando el primer hombre murió, los chamanes se reunieron en la cabaña de paja y cantaron. En unos diez días un torbellino sopló desde el oeste. El Coyote lo vio, y cuando el torbellino estaba a punto de entrar en la cabaña, él cerró la puerta. El espíritu del torbellino, al encontrar la puerta cerrada, siguió girando. De esta manera, el Coyote hizo que la muerte fuera eterna, y, a partir

<p><i>Now whenever anyone meets a whirlwind or hears the wind whistle, he says: "Someone is wandering about." Ever since Coyote closed the door, the spirits of the dead have wandered over the earth trying to find some place to go, until at last they discovered the road to the spirit land.</i></p> <p><i>Coyote ran away and never came back, for when he saw what he had done, he was afraid.</i></p> <p><i>Ever after that, he has run from one place to</i></p>	<p>de ese momento la gente fue infeliz y lloró la muerte de sus seres queridos.</p> <p>Ahora cuando alguien se encuentra con un torbellino u oyen el viento soplar, él dice: "Alguien está deambulando". Desde que el Coyote cerró la puerta, los espíritus de los muertos han estado deambulando en la tierra intentando buscar algún lugar adónde ir, hasta que finalmente descubran el camino hacia la tierra de los espíritus.</p>
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<i>another, always looking back first over one shoulder and then over the other to see if anyone is pursuing him. And ever since then he has been starving, for no one will give him anything to eat.</i>	El Coyote huyó y nunca regresó, porque cuando se dio cuenta de lo que había hecho tuvo miedo. Desde entonces, el Coyote ha corrido de un lugar a otro, siempre volviendo la cabeza, mirando primero por encima de un hombro y luego por encima del otro para ver si lo están siguiendo. A partir de ese momento es famélico porque nunca nadie le dará nada para comer.
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Appendix C. Glossary

Birch bark canoe	Canoa de corteza de abedul
Black Racer	Culebra Negra
Bosom	Pecho
Bowl	Cuenco
Buffalo chip	Estiércol seco de búfalo
Buzzard	Buitre Pavo
Chasms	Abismo
Chief	Jefe tribal

Chief pipe	Pipa suprema
Comanches	Comanches
Council	Reunión
Coyote	Coyote
Dance-house of ghosts	Casa de baile de los fantasmas
Dung	Estiércol
Dwelling place	Morada (lugar de residencia)
Earth-island	Isla-tierra

Elk	Uapití
First parents	Padres originarios
Firstborn	Primogénito
Flint	Pedernal
Foothill	Piedemonte
Fourfold womb	Cuarto vientre
Furnish	Proveer
Game	Presa

Ghost-dance	Danza de los espíritus
Grass house	Cabaña de medicina
Great Black Snake	Gran Serpiente Negra
Great Spirit	El Gran Espíritu
Guardian spirit	Espíritu guardián
Hag	Bruja
Hair	Hojas (debido al contexto)
Hooting Owl	Búho Ululante

Horned Owl	Búho Americano
Houey-dew	Rocío de la miel
Hut	Cabaña
Kiva	Kiva
Knoll	Loma
Los Sangres	Los Sangres
Make a dash	Apresurarse
Medicine house	Cabaña/Casa de medicina
Medicine man	Chamán

Middle World	El Mundo Medio
Mole	Topo
Offspring	Descendiente
Old Man Above	El Anciano del Cielo
Parfleche	Parfleche
Progeny	Progenie
Quiver	Carcaj
Rawhide	Cuero crudo
Reed	Caña

Ridge	Cresta
Sandia Mountain	Sierra de Sandía
Screech Owl	Búho
Seedling	Vástago
Sister Sun	Hermana Sol
Spider woman	Mujer Araña
Stars tears	Lágrimas de estrella
Surpassing beings	Seres superiores
Sweat house	Cabaña de sudar

Sycamore tree	Árbol sicomoro
Tepee	Tipi
The Darkening Land	La Tierra Oscura
The Old World	El Viejo Mundo
The Rio Grande	Rio Bravo
The Sunrise Land	La Tierra del Amanecer
Toil	Esfuerzo
Turtle Mountain	Montaña Tortuga
Tusti bowl	Cuenco Tusti

Upper World	Mundo de Arriba
Vault	Bóveda
War Twins	Gemelos de la Guerra
Water Beetle	Escarabajo Buceador
Water Spider	Araña de Agua
Sky man	Hombre del cielo
Lightning Rumbler	Relámpago Estrepitoso
Tus	Tus
Umbs	Umbs

Appendix D. Translation of the Corpus

A Cherokee Earth-diver Creation Myth	Un Mito Creacionista Cherokee de un Buceador de Tierra¹⁴ <i>(Tribu Cherokee)</i>
<p>Everyone agrees that at one time almost beyond memory the world was covered with water. Whatever was alive lived in Galunlati, the vault of the sky beyond the rainbow, where it was so crowded the animals could barely move around. They sought a solution to this discomfort, and so they sent Water Beetle down to the watery world. He dove down</p>	<p>Todo el mundo está de acuerdo en que, en un tiempo casi imposible de recordar, el mundo estaba cubierto de agua. Todo lo que estaba vivo habitaba en Galunlati, la bóveda del cielo más allá del arco iris, la cual estaba tan atestada que los animales apenas podían moverse. Ellos buscaban una solución a este malestar, y por eso enviaron a Escarabajo Buceador al</p>

¹⁴ El término Buceador de Tierra es una traducción propia que hace referencia a un personaje mitológico denominado *Earth-diver* en inglés. Este personaje se caracteriza por ser un animal o un dios el cual se sumerge en aguas profundas para extraer tierra o lodo.

<p>into the waters and eventually returned to the surface with a gob of mud that began slowly to spread out. This became the earth-island, which the Great Spirit attached to the sky with four pieces of rawhide tied to the four sacred mountains that lie in the four sacred directions.</p>	<p>mundo acuático. Se zambulló en las aguas y acabó volviendo a la superficie con una bola de barro que empezó a extenderse lentamente. Esto se convirtió en la isla-tierra, la cual Gran Espíritu unió al cielo con cuatro trozos de cuero crudo atados a las cuatro montañas sagradas que se encuentran en las cuatro direcciones sagradas.</p>
<p>Still, the earth-island was muddy and too soft, so Buzzard was sent down to locate a dry spot. Finally he came to a place where the mud was drying out, and with great flappings of his wings he created mountains and valleys. When the land was</p>	<p>Sin embargo, la isla-tierra era fangosa y muy blanda, así que Buitre Pavo¹⁵ fue enviado abajo para que volara y buscara un lugar seco. Finalmente llegó a un lugar donde el barro se estaba secando, y con</p>

¹⁵ La palabra inglesa Buzzard, presente en el texto fuente, puede hacer referencia a dos aves diferentes, al Busardo Ratónero o al Buitre Pavo. La primera alternativa de traducción fue descartada ya que el Busardo Ratónero no habita en el continente americano. Por otro lado, el Buitre Pavo es un ave carroñera que se puede encontrar desde el extremo sur de Sudamérica hasta el sur de Canadá.

<p>ready, the other animals migrated down from beyond the rainbow and were dismayed to find that their new home was dark. So they decided to pull Sister Sun down from the vault of the sky and showed her the path she should follow each day.</p> <p>They say that the Great Spirit, knowing things, sent the plants down to live among the animals and sustain them. He asked that the plants and the animals all stay awake for seven days. Most of the creatures fell asleep before the time was up, but Owl stayed awake and was given the power of night sight. Some of the plants also managed to stay awake the entire time, and</p>	<p>grandes aleteos creó montañas y valles. Cuando la tierra estuvo lista, los demás animales bajaron desde más allá del arco iris y se consternaron al ver que su nuevo hogar era oscuro. Entonces decidieron bajar de la bóveda del cielo a la Hermana Sol y le mostraron el camino que debía seguir cada día.</p> <p>Dicen que el Gran Espíritu, conocedor de las cosas, envió a las plantas a vivir entre los animales y brindarles sustento. Pidió que las plantas y los animales permanecieran despiertos durante siete días. La mayoría de las criaturas se durmieron antes de que se cumpliera el</p>
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<p>these - pine, holly, laurel, and a few others - were permitted to keep their hair throughout the year. The other plants were told they would have to shed their leaves each year when the cold began and grow them again when the weather began to warm up.</p> <p>The Great Spirit then thought to make a man and a woman. The man proceeded to press a fish against the woman, which made her grow large and eventually give birth to a child. Every seven days she gave birth to another child, until the Great Spirit rearranged things a little bit so that she could have a new child</p>	<p>tiempo, pero Búho permaneció despierto y recibió el poder de la visión nocturna. Algunas plantas también consiguieron permanecer despiertas, y a estas -pino, acebo, laurel y algunas otras- se les permitió conservar sus hojas durante todo el año. A las demás plantas se les dijo que tendrían que desprenderse de sus hojas cada año cuando empezara el frío y volverlas a aflorar cuando el clima empezara a ser más cálido.</p> <p>El Gran Espíritu pensó entonces en hacer un hombre y una mujer. El hombre procedió a presionar un pez contra la mujer, lo que hizo que su vientre creciera y eventualmente diera a luz a un niño. Cada</p>
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only once a year. That is how we Cherokee came to be.	siete días daba a luz a otro niño, hasta que el Gran Espíritu reorganizó un poco las cosas para que ella pudiera tener un nuevo hijo sólo una vez al año. Fue así como los Cherokee surgimos.
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A Hawaiian Creation Myth	La Creación en un Mito Hawaiano
<p>First, out of the very nothing, there was born Kumulipo, who was male and the essence of darkness, and Po'ele, who was female and the darkness itself. They gave birth to the children of darkness, shellfish, and the plants that grow from the dark earth. Soon many kinds of creatures of this kind existed and a bit of light appeared in the world. The god Kane-i-ka-wai-ola watered the plants.</p>	<p><i>(Nativos Polinesios de Hawái¹⁶)</i></p> <p>En el inicio, de la nada, nació Kumulipo, que era macho y la esencia de la oscuridad, y Po'ele, que era hembra y la oscuridad misma. Ellos dieron a luz a los hijos de la oscuridad, moluscos y crustáceos, y las plantas que crecen de la tierra oscura. Pronto existieron muchas clases de criaturas de este tipo y un poco de luz apareció en el mundo. El dios Kane-i-ka-wai-ola regaba las plantas.</p>

¹⁶ Los Nativos Polinesios de Hawái poseen un cántico o poema sagrado llamado Kumulipo, del cual se deriva el relato descrito en este mito.

<p>Then deep darkness (male) and darkness with a little light (female) came into being and bore the fish of the sea, which multiplied. Still, there was little light to be seen in the world. Then Po'el'ele (who was dark night and male) was born along with Pohahha, who was female: night becoming dawn. Together they brought the insects into being, as well as an egg, from which came the bird, followed by many others. At this time in the world, it looked the way it does today a little before dawn.</p> <p>In this very dim light, Popanopano and Polalowehi came about and gave rise</p>	<p>Entonces, oscuridad profunda (macho) y oscuridad con un poco de luz (hembra) surgieron y dieron a luz a los peces del mar, que se multiplicaron. Aun así, poca luz podía verse en el mundo. Entonces Po'el'ele (que era noche oscura y macho) nació junto con Pohahha, que era hembra: noche volviéndose amanecer. Juntos trajeron los insectos a la vida, así como a un huevo, del cual surgió el ave, seguida de muchas otras. En ese entonces, el mundo lucía como luce hoy un poco antes del amanecer.</p> <p>En esta tenue luz, Popanopano y Polalowehi surgieron y dieron origen a los</p>
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<p>to the animals like turtles that come to the land from the sea. Next, another male and female pair of beings was born and they gave rise to the pig, Kamapua'a, dark and beautiful. His people, the pigs, began to root around and cultivate the islands that were now flourishing in the dim light.</p> <p>Yet another pair gave rise to Pilo'i the rat, and this was a mistake. For the rat people scratched and ate and began to damage the land. Next, a male and female pair arose whose names meant "night leaving" and "night pregnant." They gave birth to dawn, as well as the wind... and the dog. It was Po-kini and Po'he'enalu</p>	<p>animales como las tortugas que llegan a la tierra desde el mar. Luego, otra pareja de macho y hembra nació y dio origen al cerdo, Kamapua'a, oscuro y hermoso. Su gente, los cerdos, comenzaron a echar raíces y a cultivar las islas que ahora estaban floreciendo bajo la tenue luz.</p> <p>Otra pareja dio origen a Pilo'i la rata, y esto fue un error, porque la gente rata escarbó y comió de la tierra y empezaron a dañarla. A continuación, surgió una pareja de macho y hembra cuyos nombres significaban "noche que se va" y "noche embarazada". Ellos dieron a luz al</p>
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who gave birth to the time when humans came into the world, and into this time La'ila'a, the woman, and Ki'i, the man, were born. It was daytime in our world.	amanecer, así como al viento... y al perro. Fueron Po-kini y Po'he'enalú quienes dieron a luz al tiempo en que los humanos vinieron al mundo, y en este tiempo La'ila'a, la mujer, y Ki'i, el hombre, nacieron. Era de día en nuestro mundo.
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<p>A Tale of the Sky World</p>	<p>Una Historia Sobre el Mundo en las Alturas</p> <p><i>(Tribu Seneca)</i></p>
<p>A long time ago human beings lived high up in what is now called heaven. They had a great and illustrious chief.</p>	<p>Hace mucho tiempo, los seres humanos vivían en las alturas, en lo que ahora llamamos el cielo. Ellos tenían a un gran e ilustre jefe.</p>
<p>It so happened that this chief's daughter was taken very ill with a strange affection. All the people were very anxious as to the outcome of her illness. Every known remedy was tried in an attempt to cure her, but none had any effect.</p>	<p>Sucedió que un día la hija de este jefe se enfermó gravemente de una extraña afección. Todas las personas estaban nerviosas por las consecuencias de su enfermedad. Probaron todos los remedios que conocían en un intento por curarla, pero</p>
<p>Near the lodge of this chief stood a great tree, which every year bore corn used for food. One of the friends of the chief had</p>	<p>ninguno tuvo efecto alguno.</p>

<p>a dream, in which he was advised to tell the chief that in order to cure his daughter he must lay her beside this tree, and that he must have the tree dug up. This advice was carried out to the letter. While the people were at work and the young woman lay there, a young man came along. He was very angry and said: "It is not at all right to destroy this tree. Its fruit is all that we have to live on." With this remark he gave the young woman who lay there ill a shove with his foot, causing her to fall into the hole that had been dug.</p> <p>Now, that hole opened into this world, which was then all water, on which</p>	<p>Cerca de la cabaña de este jefe se posaba un gran árbol, que cada año producía maíz que se usaba como alimento. Uno de los amigos del jefe tuvo un sueño en el que le aconsejaron decirle al jefe que para curar a su hija debía acostarla junto a ese árbol, y que debía desenterrar al árbol. Este consejo se cumplió al pie de la letra. Mientras la gente estaba trabajando y la joven yacía allí, llegó un joven. Él estaba furioso y dijo "No es para nada correcto destruir este árbol. Su fruto es todo lo que tenemos para vivir". Con este comentario el joven le dio un empujón con el pie a la joven enferma que</p>
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<p>floated waterfowl of many kinds. There was no land at that time. It came to pass that as these waterfowl saw this young woman falling they shouted, "Let us receive her," whereupon they, at least some of them, joined their bodies together, and the young woman fell on this platform of bodies. When these were wearied they asked, "Who will volunteer to care for this woman?" The great Turtle then took her, and when he got tired of holding her, he in turn asked who would take his place. At last the question arose as [461]to what they should do to provide her with a permanent resting place in this world. Finally it was decided to</p>	<p>yacía allí, provocando que cayera al hoyo que había sido excavado.</p> <p>Ahora, ese hoyo se abrió a este mundo, que para ese entonces era todo de agua y sobre el cual flotaban pájaros acuáticos de muchas clases. No había tierra en ese tiempo. Sucedió que cuando estos pájaros acuáticos vieron caer a la joven gritaron: "Recibámosla", con lo cual, al menos algunos de ellos juntaron sus cuerpos, y la joven cayó sobre este lecho de cuerpos. Cuando se cansaron, preguntaron: "¿Quién se ofrecerá para cuidar de esta mujer?". Entonces, la Gran Tortuga la tomó y cuando se cansó de cargarla, a su vez</p>
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<p>prepare the earth, on which she would live in the future. To do this it was determined that soil from the bottom of the primal sea should be brought up and placed on the broad, firm carapace of the Turtle, where it would increase in size to such an extent that it would accommodate all the creatures that should be produced thereafter. After much discussion the toad was finally persuaded to dive to the bottom of the waters in search of soil. Bravely making the attempt, he succeeded in bringing up soil from the depths of the sea. This was carefully spread over the carapace of the Turtle, and at once both began to grow in size and depth.</p>	<p>preguntó quién tomaría su lugar. Al fin surgió la pregunta de qué debían hacer para proporcionarle un lugar permanente de descanso en este mundo. Finalmente decidieron preparar la tierra, sobre la cual viviría en un futuro. Para hacer esto determinaron que la tierra proveniente del fondo del mar primigenio debía ser levantada y colocada sobre el amplio y firme caparazón de la tortuga donde aumentaría de tamaño a tal punto que acomodaría a todas las criaturas que se crearían a partir de ahí. Después de una larga discusión, el sapo fue finalmente persuadido a que se sumergiera en las</p>
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<p>After the young woman recovered from the illness from which she suffered when she was cast down from the upper world, she built herself a shelter, in which she lived quite contentedly. In the course of time she brought forth a girl baby, who grew rapidly in size and intelligence.</p>	<p>profundidades de las aguas en busca de tierra. Haciendo el intento con valentía, logró sacar la tierra desde las profundidades del mar. Esta fue cuidadosamente extendida sobre el caparazón de la Tortuga, y de inmediato ambos comenzaron a crecer en tamaño y profundidad.</p>
<p>When the daughter had grown to young womanhood, the mother and she were accustomed to go out to dig wild potatoes. Her mother had said to her that in doing this she must face the west at all times. Before long the young daughter gave signs that she was about to become a mother. Her mother reproved her, saying</p>	<p>Después de que la joven se recuperó de la enfermedad que sufrió cuando fue arrojada del mundo de las alturas, se construyó un refugio en el que vivió bastante contenta. Con el paso del tiempo,</p>

<p>that she had violated the injunction not to face the east, as her condition showed that she had faced the wrong way while digging potatoes. It is said that the breath of the West Wind had entered her person, causing conception¹⁷. When the days of her delivery were at hand, she overheard twins within her body in a hot debate as to which should be born first and as to the proper place of exit, one declaring that he was going to emerge through the armpit of his mother, the other saying that he would emerge in the natural way. The first one born, who was of a reddish color, was called Othagwenda; that is, Flint. The other, who was light in</p>	<p>dio a luz a una bebé que creció rápidamente en tamaño e inteligencia.</p> <p>Cuando la niña se volvió adulta, la madre y ella estaban acostumbradas a salir y sacar papas silvestres. Su mamá le dijo que al hacer esto debía mirar hacia el oeste en todo momento. Pronto la joven dio señales de que estaba a punto de convertirse en madre. Su madre la regañó, le dijo que había violado la orden de no mirar hacia el este, debido a que su condición demostraba que había mirado hacia el sentido contrario mientras sacaba las papas. Se dice que el aliento del Viento del Oeste había entrado en ella, causando la concepción. Cuando se</p>
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<p>color, was called Djuskaha; that is, the Little Sprout.</p> <p>The grandmother of the twins liked Djuskaha and hated the other; so they cast Othagwenda into a hollow tree some distance from the lodge.</p> <p>The boy that remained in the lodge grew very rapidly, and soon was able to make himself bows and arrows and to go out to hunt in the vicinity. Finally, for several days he returned home without his bow and arrows. At last he was asked why he had to have a new bow and arrows every morning. He replied that there was a young boy in a</p>	<p>acercaba el día del parto, oyó a los mellizos dentro de su cuerpo en un acalorado debate acerca de quién debía nacer primero y cuál era el lugar adecuado de salida, uno diciendo que iba a salir por la axila de su madre, el otro diciendo que emergería de forma natural. El primero en nacer era de color rojizo, fue llamado Othagwenda; es decir Pedernal. El otro, que era de color claro, fue llamado Djuskaha; es decir Pequeño Retoño.</p> <p>La abuela de los mellizos quería a Djuskaha y detestaba al otro, así que ellos</p>
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<p>hollow tree in the neighborhood who used them. The grandmother inquired where the tree stood, and he told her; whereupon then they went there and brought the other boy home again.</p> <p>When the boys had grown to man's estate, they decided that it was necessary for them to increase the size of their island, so they agreed to start out together, afterward separating to create forests and lakes and other things. They parted as agreed, Othagwenda going westward and Djuskaha eastward. In the course of time, on returning, they met in their shelter or lodge at night, then agreeing to go the next day to</p>	<p>arrojaron a Othagwenda a un árbol hueco cerca de la cabaña.</p> <p>El niño que permaneció en la cabaña creció muy rápido, y pronto pudo hacerse arcos y flechas y pudo salir a cazar en los alrededores. Finalmente, durante varios días regresó a su hogar sin arco ni flechas. Posteriormente, le preguntaron por qué tenía que hacerse un arco y flechas nuevas cada mañana. Él respondió que había un niño en un árbol hueco en el vecindario que los usaba. La abuela le preguntó en dónde yacía el árbol y él le dijo; con lo cual ellos</p>
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<p>see what each had made. First they went west to see what Othagwenda had made. It was found that he had made the country all rocks and full of ledges, and also a mosquito which was very large. Djuskaha asked the mosquito to run, in order that he might see whether the insect could fight. The mosquito ran, and sticking his bill through a sapling, thereby made it fall, at which Djuskaha said, "That will not be right, for you would kill the people who are about to come." So, seizing him, he rubbed him down in his hands, causing him to become very small; then he blew on the mosquito, whereupon he flew away. He also modified</p>	<p>fueron allí y trajeron al otro chico a casa nuevamente.</p> <p>Cuando los niños se volvieron adultos, decidieron que era necesario para ellos incrementar el tamaño de su isla, por lo que acordaron empezar de nuevo juntos, luego separarse para crear bosques, lagos y otras cosas. Se separaron como habían acordado, Othagwenda se dirigió hacia el oeste y Djuskaha hacia el este. Con el paso del tiempo, al regresar, se reunieron en su cabaña por la noche y luego acordaron ir al día siguiente a ver qué había hecho cada uno. Primero fueron al oeste a ver lo que había hecho Othagwenda. Él había hecho</p>
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some of the other animals which his brother had made. After returning to their lodge, they agreed to go the next day to see what Djuskaha had fashioned. On visiting the east the next day, they found that Djuskaha had made a large number of animals which were so fat that they could hardly move; that he had made the sugar-maple trees to drop syrup; that he had made the sycamore tree to bear fine fruit; that the rivers were so formed that half the water flowed upstream and the other half downstream. Then the reddish-colored brother, Othagwenda, was greatly displeased with what his brother had made, saying that the people who were	una región de rocas y estaba llena de salientes, y también un mosquito que era muy grande. Djuskaha le pidió al mosquito que corriera para ver si el insecto podía pelear. El mosquito corrió, y clavando su aguijón en un retoño, lo hizo caer, a lo que Djuskaha dijo, “Eso no estará bien, porque matarías a la gente que apenas está por nacer.” Así que lo tomó, lo frotó en sus manos haciendo que se volviera muy pequeño, luego sopló sobre el mosquito, tras lo cual se fue volando. Él también modificó algunos de los otros animales que su hermano había hecho. Después de regresar a su cabaña, acordaron ir a ver al día
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<p>about to come would live too easily and be too happy. So he shook violently the various animals—the bears, deer, and turkeys—causing them to become small at once, a characteristic which attached itself to their descendants. He also caused the sugar maple to drop sweetened water only, and the fruit of the sycamore to become small and useless; and lastly he caused the water of the rivers to flow in only one direction, because the original plan would make it too easy for the human beings who were about to come to navigate the streams.</p> <p>The inspection of each other's work resulted in a deadly disagreement between</p>	<p>siguiente lo que Djuskaha había hecho. En la visita al este al día siguiente, encontraron que Djuskaha había hecho un gran número de animales que eran tan gordos que apenas podían moverse; había hecho que los arces azucareros arrojaran almíbar; había hecho que el sicomoro diera excelentes frutos, que los ríos estuviesen formados de tal manera que la mitad del agua fluía río arriba y la otra río abajo. Entonces, el hermano de color rojizo, Othagwenda, estaba muy disgustado con lo que había hecho su hermano, dijo que las personas que estaban a punto de llegar vivirían con demasiada facilidad y serían demasiado felices. De modo que sacudió</p>
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<p>the brothers, who finally came to grips and blows, and Othagwenda was killed in the fierce struggle.</p>	<p>violentamente a varios animales- osos, ciervos y pavos- haciendo que se volvieran pequeños inmediatamente, una característica que se adhirió a sus descendientes. También hizo que el arce azucarero dejara caer solo agua azucarada y que el fruto del sicomoro se volviera pequeño e inútil; y por último hizo que el agua de los ríos fluyera en una sola dirección, porque el plan original haría las cosas muy fáciles para los seres humanos que estaban por venir a navegar por los arroyos.</p> <p>La inspección del trabajo de cada uno resultó en un desacuerdo mortífero</p>
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	<p>entre los hermanos, quienes finalmente se enfrentaron a golpes, y Othagwenda murió en la feroz lucha.</p>
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<p>A Tewa Emergence Creation Myth</p>	<p>Un Mito Creacionista del Surgimiento Tewa <i>(Tribu Tewa)</i></p>
<p>In the beginning, the people lived underground in total darkness. Dissatisfied with this existence, they were glad to be visited one time by Mole, who came down from above. They asked Mole what it was like up there where he had come from, and he replied that he was blind and couldn't say exactly. But it felt different up there. Maybe they should come up and see for themselves.</p> <p>Mole proceeded to dig his way up, and the dirt got in the people's way, so they piled it up behind them as they went along.</p>	<p>En el inicio de los tiempos, la gente vivía bajo tierra en total oscuridad. Insatisfechos con esta existencia, se alegraron al recibir una vez la visita de Topo, quien venía de arriba. Le preguntaron a Topo cómo era arriba, el lugar de donde venía, y él respondió que era ciego y no podía decirlo con exactitud. Pero que allí arriba se sentía diferente. Tal vez deberían subir y verlo por sí mismos.</p> <p>Topo procedió a cavar su ruta hacia arriba, y la tierra se interponía en el camino</p>

<p>Therefore, they never were able to find their way back into the old world. Finally, they emerged into a world of blinding light. In a panic, they covered their eyes and tried to find their way back to the old world. But a voice told them to be patient. Slowly, as instructed, they took their hands away from their eyes, and there before then was the old, stooped grandmother of everything: Spider Woman.</p> <p>With Spider Woman were her grandsons, the War Twins. She said, "I don't want you to become like these two foolish boys who waste their time fighting each</p>	<p>de la gente, por lo que la amontonaron detrás de ellos a medida que avanzaban. Por eso, nunca pudieron encontrar el camino de vuelta al viejo mundo. Finalmente, salieron a un mundo de luz cegadora. Entraron en pánico, se cubrieron los ojos y trataron de encontrar el camino de vuelta al viejo mundo. Pero una voz les dijo que tuvieran paciencia. Lentamente, y como se les había ordenado, apartaron las manos de sus ojos y allí, frente a ellos, estaba la vieja y encorvada abuela de todo: Mujer Araña.</p> <p>Junto a Mujer Araña estaban sus nietos, los Gemelos de la Guerra. Ella les dijo: "No quiero que se vuelvan como estos</p>
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<p>other. If you want to be happy, you won't use weapons."</p>	<p>dos chicos tontos que pierden el tiempo peleándose entre sí. Si quieren ser felices, no usarán armas".</p>
<p>She pointed to some green stalks of growing corn and told the people how to do the work to keep the corn growing each year. Next, she said the proper place for the people to leave was within sight of the great Turtle Mountain to the south, which nowadays some people call Sandia Mountain. Go forth, she told them, and when they found her and Mole again, they would know they had come upon exactly the right place. Having said that, she faded away into the night. The people were terrified, and again they panic; the next day</p>	<p>Mujer Araña señaló unos tallos verdes de maíz que crecían y le dijo a la gente cómo hacer el trabajo para que el maíz siguiera creciendo cada año. Después, dijo que el lugar adecuado para que la gente fuera era desde donde se viera la gran Montaña Tortuga, al sur, la cual hoy en día algunas personas llaman la Sierra de Sandía. Sigán adelante, les dijo, y cuando la encontraran a ella y a Topo de nuevo, sabrían que habían llegado al lugar correcto. Una vez dicho esto, se desvaneció en la</p>

<p>they ignored her advice, going to another mountain instead of Turtle Mountain.</p> <p>There they were set upon by Comanches, and many were killed. This mountain came to be known as Los Sangres, which means “blood.” Soon the people were quarreling and making weapons and killing one another; high up in the sky, the War Twins watched and laughed.</p> <p>Finally the people straggled back to the place where they had emerged into this Middle World, hoping to find Spider Woman again, but she wasn’t there. Soon, though, they spotted her high up in the night</p>	<p>noche. La gente estaba aterrorizada, y de nuevo entraron en pánico; al día siguiente ignoraron el consejo de Mujer Araña, yendo a otra montaña en lugar de la Montaña Tortuga.</p> <p>Allí fueron atacados por los Comanches y muchos murieron. Esta montaña llegó a ser conocida como Los Sangres. Poco después, la gente se peleaba, fabricaba armas y se mataban entre sí; desde lo alto del cielo, los Gemelos de la Guerra observaban y reían.</p> <p>Finalmente, la gente regresó al lugar de donde habían surgido hacia el</p>
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<p>sky in her beautiful shining web. She was shaking her head in sadness over their foolishness, and weeping little stars tears. The people started, one by one, to go up into the sky to be with Spider Woman, and before long there were only two people left. They went south through the hard and hostile desert, traveling a long time, until they saw green trees growing in a long row and came to the Rio Grande. In the sand along the river they found a turtle. It was the turtle of Turtle Mountain. Looking closely, the man and woman saw that it had Spider Woman's sign on its back and that it left tracks in the sand like Mole's tracks.</p>	<p>Mundo Medio, esperando encontrar de nuevo a Mujer Araña, pero no estaba allí. Sin embargo, pronto la vieron en lo alto del cielo nocturno, en su hermosa y resplandeciente telaraña. Sacudía la cabeza con tristeza por la estupidez de la gente y lloraba pequeñas lágrimas de estrellas. La gente empezó, una a una, a subir al cielo para estar junto a Mujer Araña, y al poco tiempo sólo quedaron dos personas en la tierra. Estos últimos se dirigieron hacia el sur a través del duro y hostil desierto, viajando por mucho tiempo, hasta que vieron árboles verdes que crecían en una</p>
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They were home.	<p>larga fila y llegaron a Río Bravo¹⁸. En la arena que bordea el río encontraron una tortuga. Era la tortuga de Montaña Tortuga. Mirando de cerca, el hombre y la mujer vieron que tenía el símbolo de Mujer Araña en su espalda y que dejaba huellas en la arena como las de Topo.</p> <p>Estaban en casa.</p>
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¹⁸ El Río Bravo, conocido también como *Rio Grande* en inglés, es el cuarto río más largo de norteamérica. Nace en el estado de Colorado, fluye a través de Nuevo México hasta donde llega y forma la frontera entre el estado de Texas y los estados mexicanos de Chihuahua, Coahuila, Nuevo León y Tamaulipas, en donde desemboca en el océano Atlántico.

Coyote and the Origin of Death	El Coyote y el Origen de la Muerte
<p data-bbox="544 451 1106 1074">In the beginning of this world, there was no such thing as death. Everybody continued to live until there were so many people that the earth had no room for any more. The chiefs held a council to determine what to do. One man rose and said he thought it would be a good plan to have the people die and be gone for a little while, and then return.</p> <p data-bbox="544 1137 1106 1321">As soon as he sat down, Coyote jumped up and said he thought people ought to die forever. He pointed out that this little</p>	<p data-bbox="1283 355 1541 387"><i>(La Nación Caddo)</i></p> <p data-bbox="1131 451 1693 1074">En el principio de los tiempos, en el mundo no existía aquello que llamamos muerte. Todos seguían viviendo hasta que había tantas personas en el planeta que no había lugar para más. Los jefes de la tribu se reunieron para determinar qué hacer. Un hombre se levantó y dijo que sería buena idea que la gente muriera, se fuera por un tiempo y luego regresara.</p> <p data-bbox="1131 1137 1693 1321">Tan pronto como se sentó el hombre, el Coyote se levantó de un salto y dijo que la gente debería morir para siempre,</p>

<p>world is not large enough to hold all of the people, and that if the people who died came back to life, there would not be food enough for all.</p> <p>All the other men objected. They said that they did not want their friends and relatives to die and be gone forever, for then they would grieve and worry and there would be no happiness in the world. Everyone except Coyote decided to have people die and be gone for a little while, and then come back to life again.</p> <p>The medicine men built a large grass house facing the east. When they had</p>	<p>señalando que este pequeño mundo no es lo suficientemente grande para albergar a todas las personas y que no habría suficiente comida para todos si quienes mueren volviesen a la vida.</p> <p>Los demás se opusieron. Dijeron que no querían que ni sus amigos ni familiares murieran y se fueran para siempre, porque entonces estarían tan afligidos y preocupados que no habría felicidad en el mundo. Todos, a excepción del Coyote, decidieron que la gente muriera, partiera por un tiempo y regresara de nuevo a la vida.</p>
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<p>completed it, they called the men of the tribe together and told them that people who died would be restored to life in the medicine house. The chief medicine man explained that they would sing a song calling the spirit of the dead to the grass house. When the spirit came, they would restore it to life. All the people were glad, because they were anxious for the dead to come and live with them again.</p> <p>When the first man died, the medicine men assembled in the grass house and sang. In about ten days a whirlwind blew from the west and circled about the grass house. Coyote saw it, and as the</p>	<p>Los chamanes construyeron una gran cabaña hecha de paja con vista al este. Cuando la terminaron, llamaron a los demás miembros de la tribu y les dijeron que las personas que murieran serían devueltas a la vida en la cabaña de medicina. El chamán jefe explicó que cantarían una canción llamando al espíritu de la muerte hacia la cabaña de paja. Cuando el espíritu llegara, ellos lo harían volver a la vida. Todos estaban alegres porque deseaban que los muertos volvieran a vivir con ellos.</p> <p>Cuando el primer hombre murió, los chamanes se reunieron en la cabaña de paja y cantaron. En unos diez días un torbellino</p>
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<p>whirlwind was about to enter the house, he closed the door. The spirit of the whirlwind, finding the door closed, whirled on by. In this way Coyote made death eternal, and from that time on, people grieved over their dead and were unhappy.</p> <p>Now whenever anyone meets a whirlwind or hears the wind whistle, he says: "Someone is wandering about." Ever since Coyote closed the door, the spirits of the dead have wandered over the earth trying to find some place to go, until at last they discovered the road to the spirit land.</p>	<p>sopló desde el oeste. El Coyote lo vio, y cuando el torbellino estaba a punto de entrar en la cabaña, él cerró la puerta. El espíritu del torbellino, al encontrar la puerta cerrada, siguió girando. De esta manera, el Coyote hizo que la muerte fuera eterna, y, a partir de ese momento la gente fue infeliz y lloró la muerte de sus seres queridos.</p> <p>Ahora cuando alguien se encuentra con un torbellino u oyen el viento soplar, él dice: "Alguien está deambulando". Desde que el Coyote cerró la puerta, los espíritus de los muertos han estado deambulando en la tierra intentando buscar algún lugar</p>
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<p>Coyote ran away and never came back, for when he saw what he had done, he was afraid. Ever after that, he has run from one place to another, always looking back first over one shoulder and then over the other to see if anyone is pursuing him. And ever since then he has been starving, for no one will give him anything to eat.</p>	<p>adonde ir, hasta que finalmente descubran el camino hacia la tierra de los espíritus.</p> <p>El Coyote huyó y nunca regresó, porque cuando se dio cuenta de lo que había hecho tuvo miedo. Desde entonces, el Coyote ha corrido de un lugar a otro, siempre volviendo la cabeza, mirando primero por encima de un hombro y luego por encima del otro para ver si lo están siguiendo. A partir de ese momento es famélico porque nunca nadie le dará nada para comer.</p>
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Creation and Longevity	Creación y Longevidad
<p>Coyote began the creation of the earth, but Eagle completed it. Coyote scratched it up with his paws out of nothingness, but Eagle complained there were no mountains for him to perch on. So Coyote made hills, but they were not high enough. Therefore Eagle scratched up great ridges. When Eagle flew over them, his feathers dropped down, took root, and became trees. The pin feathers became bushes and plants. Coyote and Fox together created man. They quarrelled as to whether</p>	<p><i>(Tribu Achomawi)</i></p> <p>Coyote empezó la creación de la tierra, pero Águila la completó. Coyote la rasgó con sus patas de la nada, pero Águila se quejó de que ya no había montañas para encaramarse. Entonces Coyote hizo las colinas, pero ellas no eran lo suficientemente altas. Por esto Águila rasgó grandes crestas. Cuando Águila voló sobre ellas, sus plumas cayeron, se enraizaron y se volvieron árboles. Las plumas en crecimiento se convirtieron en arbustos y plantas. Coyote y Zorro crearon juntos al</p>

<p>they should let men live always or not. Coyote said, "If they want to die, let them die." Fox said, "If they want to come back, let them come back." But Coyote's medicine was stronger, and nobody ever came back. Coyote also brought fire into the world, for the Indians were freezing. He journeyed far to the west, to a place where there was fire, stole some of it, and brought it home in his ears. He kindled a fire in the mountains, and the Indians saw the smoke of it, and went up and got fire.</p>	<p>hombre. Ellos discutieron si deberían dejar que el hombre viviera para siempre o no. Coyote dijo "si ellos quieren morir, déjalos morir." Zorro dijo "si ellos quieren volver a la vida, déjalos volver a la vida." Pero la medicina de Coyote era más fuerte, y nadie nunca más volvió a la vida. Coyote también trajo fuego al mundo, porque los Indios se estaban congelando. Él viajó lejos al oeste a un lugar en el que había fuego, robó un poco de este y lo transportó en sus orejas. Él encendió un fuego en las montañas, los Indios vieron su humo y subieron hasta allá para obtener el fuego.</p>
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Creation of the Red and the White Races	La Creación de las Razas Roja y Blanca
<p>Long, long ago when the world was young, Old Man in the Sky drained off the earth which he had made. When he had it crowded down into the big salt holes, the land became dry. About the same time, Old Man Coyote became lonely and so went up into the Sky Land to talk to Old Man. Old Man questioned him.</p> <p>"Why are you unhappy and crying? Have I not made much land for you to run about on? Are not Beaver, Otter, Bear, and Buffalo on the land to keep you company?</p>	<p><i>(Tribu Salish)</i></p> <p>Hace mucho, mucho tiempo, cuando el mundo era joven, el Anciano del Cielo vació la tierra que había creado. Cuando la tuvo atestada en los grandes agujeros de sal, la tierra se secó. Al mismo tiempo, Viejo Coyote se sintió solo y subió a la Tierra en las Alturas para hablar con Anciano. El cual le preguntó.</p> <p>"¿Por qué eres infeliz y lloras? ¿No he hecho bastante tierra para que corras en ella? ¿No están Castor, Nutria, Oso y Búfalo en la tierra para hacerte compañía? ¿Por qué</p>

<p>Why do you not like Mountain Sheep? Did I not place him up in the hills, so that you need not fight? Why do you come up here so often, just to talk?"</p>	<p>no te gusta Musmón? ¿No lo puse en las colinas para que no tuvieran que pelear? ¿Por qué subes aquí tan a menudo, sólo para hablar?"</p>
<p>Old Coyote sat down and cried many more tears. Old Man became very cross and began to scold. "Foolish old Coyote, you must not drop so much water upon the land. Have I not worked many days to dry it? Soon you will have it all covered with water again. What is the trouble with you? What more do you want to make you happy?"</p>	<p>Viejo Coyote se sentó y lloró muchas más lágrimas. Anciano se enfadó mucho y lo empezó a regañar. "Viejo Coyote tonto, no debes dejar caer tanta agua sobre la tierra. ¿No he trabajado muchos días para secarla? Pronto la cubrirás de agua otra vez. ¿Cuál es tu problema? ¿Qué más quieres para ser feliz?"</p>

<p>"I am very lonely because I have no one to talk to," Coyote answered.</p> <p>"Beaver, Otter, Bear, and Buffalo are busy with their families. They do not have time to visit with me. I want a people of my own, so that I may watch over them."</p> <p>Old Man replied: "If you will stop this shedding of water, and stop annoying me with your visits, I will make you a people. Take this rawhide bag, this parfleche, and carry it to the mountain where there is red earth. Fill it full and bring it back to me. Hurry!"</p>	<p>"Me siento muy solo porque no tengo a nadie con quien hablar", respondió Coyote.</p> <p>"Castor, Nutria, Oso y Búfalo están ocupados con sus familias. No tienen tiempo para visitarme. Quiero mi propia gente, de la cual me pueda encargar".</p> <p>Anciano respondió: "Si dejas de derramar agua y de molestarme con tus visitas, haré tu propia gente. Toma esta bolsa de cuero crudo, este parfleche, y llévala a la montaña donde hay tierra roja. Llénala y tráela de vuelta. Date prisa".</p>
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<p>Old Coyote took the bag and traveled many days and nights. Finally he came to a mountain where there was much red soil. Though weary after his long journey, he managed to fill the parfleche. Then he was sleepy.</p> <p>"I will lie down to sleep for a while. When I awaken I will run swiftly back to Old Man in the Sky."</p> <p>Coyote slept so soundly that he did not hear Mountain Sheep come along and look at the red soil in the bag.</p> <p>"Foolish Coyote has come a long distance to get such a load of red soil,"</p>	<p>Viejo Coyote tomó la bolsa y viajó durante muchos días y noches. Finalmente llegó a una montaña donde había mucha tierra roja. Pese a su fatiga, producto de su largo viaje, consiguió llenar el parfleche. Entonces le entró sueño.</p> <p>"Me acostaré a dormir un rato. Cuando despierte correré rápidamente de vuelta a donde Anciano del Cielo".</p> <p>Coyote dormía tan profundamente que no sintió cuando Musmón llegó y miró la tierra roja dentro de la bolsa.</p> <p>"El tonto de Coyote ha venido desde muy lejos a conseguir semejante</p>
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<p>Mountain Sheep said to himself. "I wonder what he wants it for. I will have fun with him."</p> <p>He dumped the red soil out upon the mountain. Then he filled the lower half of the bag with white earth and put some red soil on the upper half. Laughing to himself, Mountain Sheep ran away to his hiding place.</p> <p>When Old Coyote awakened, he tied the top of the parfleche and hurried with it to Old Man in the Sky. The sun was going to sleep when he arrived. It was so dark that they could scarcely see the soil in the bag.</p>	<p>cantidad de tierra roja", se dijo Musmón.</p> <p>"Me pregunto para qué la quiere. Le jugaré una broma".</p> <p>Arrojó la tierra roja sobre la montaña. Luego llenó la mitad inferior de la bolsa con tierra blanca y puso un poco de tierra roja en la mitad superior. Riéndose solo, Musmón huyó a su escondite.</p> <p>Cuando el Viejo Coyote despertó, ató la parte superior del parfleche y se apresuró hacia donde el Anciano del Cielo. El sol se estaba yendo a dormir cuando él llegó. Estaba tan oscuro que Anciano del Cielo y Viejo Coyote apenas podían ver la</p>
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<p>Old Man in the Sky took the dirt and said, "I will make the soil into the forms of two men and two women."</p>	<p>tierra en la bolsa. Anciano del Cielo tomó la tierra y dijo: "Haré que la tierra tome forma de dos hombres y dos mujeres".</p>
<p>He did not see that half the soil was red and half white.</p>	<p>No notó que la mitad de la tierra era roja y la otra mitad blanca.</p>
<p>"Take them to the dry land below," he said to Coyote when he had finished shaping them. "They are your people, and you can talk with them. So do not come up here to trouble me."</p>	<p>"Llévalos a la tierra seca de abajo", le dijo a Coyote cuando terminó de darles forma. "Son tu gente, y puedes hablar con ellos. Así que no subas a molestarme".</p>
<p>Old Coyote put the new people in the parfleche and carried them to dry land. In the morning when he took them out to put breath into them, he was surprised to find</p>	<p>Viejo Coyote puso a las nuevas personas en el parfleche y las llevó a tierra firme. Por la mañana, cuando los sacó para que tomaran aire, se sorprendió al ver que</p>

<p>one pair red and the other pair white. Instantly he knew the trick that had been played upon him.</p> <p>"I see that Mountain Sheep came while I slept," Coyote said. "What shall I do now? I know that I cannot keep these two colors together."</p> <p>So he carried the white ones to the land by the big salt hole. The red ones he kept in his own land, so that he could visit with them.</p> <p>That is how Indians and white men came upon the earth. And that is why Coyote was a friend of the Indians.</p>	<p>un par era rojo y el otro blanco. Al instante supo la jugarreta que le habían hecho.</p> <p>"Veo que Musmón vino mientras yo dormía", dijo Coyote. "¿Qué debería hacer ahora? Sé que no puedo mantener juntos estos dos colores."</p> <p>Así que llevó a los blancos a la tierra junto al gran agujero de sal. A los rojos los mantuvo en su propia tierra, para poder visitarlos.</p> <p>Así es cómo Indios y blancos surgieron en la tierra. Y es por eso que Coyote era amigo de los Indios.</p>
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Gros Ventre	Gros Ventre <i>(Gros Ventre)</i>
<p>The people before the present people were wild. They did not know how to do anything. Nixant did not like the way they lived and acted. He thought, “I will make a new world.” He had the chief pipe. He went outside and hung the pipe on three sticks. He picked up four buffalo-chips. One he put under each of the sticks on which the pipe hung, and one he took for his own seat. He said, “I will sing three time and shout three times. After I have done these things, I will</p>	<p>Las personas que existían antes de las actuales eran salvajes. Ellos no sabían hacer nada. A Nixant no le gustaba la forma en la que vivían y actuaban. Pensó: “Haré un nuevo mundo.” Tenía la pipa suprema. Salió y colgó la pipa en tres palos. Recogió cuatro pedazos¹⁹ de estiércol de búfalo. Debajo de cada palo, de los que colgaba la pipa, puso un pedazo de estiércol de búfalo, y el restante lo tomó para su propio asiento. Él dijo “Cantaré tres veces y gritaré otras</p>

¹⁹ Se hace referencia a pedazos de excremento seco de búfalo con forma de hojuela.

<p>kick the earth and water will come out of the crack. There will be heavy rain. There will be water all over the earth.” Then he began to sing. After he had sung three times, he shouted three times. Then he kicked the ground and it cracked. The water came out, and it rained for days, and over all the earth was water.</p>	<p>tres. Cuando haya hecho esto, pisotearé la tierra y saldrá agua de las grietas. Habrá una lluvia pesada. Habrá agua por toda la tierra.” Entonces, empezó a cantar. Después de cantar tres veces, gritó tres veces. Luego golpeó el suelo y este se agrietó. Salió agua por entre las grietas, llovió durante varios días, y hubo agua por toda la tierra.</p>
<p>By means of the buffalo-chips he and the pipe floated. Then it stopped raining. There was water everywhere. He floated wherever the wind took him. For days he drifted that way. Above him the Crow flew about. All the other birds and animals were drowned. The Crow became</p>	<p>Gracias a los pedazos de estiércol de búfalo Nixant y la pipa flotaron. Luego cesó de llover. Había agua por todos lados. Él flotó hacia donde el viento lo dirigiera. Durante días se desvió de esta manera. Por encima de él voló el Cuervo. Todas las otras aves y animales se habían</p>

tired. It flew about crying, “My father, I am becoming tired. I want to rest.” Three times it said this. After it had said so three times, Nixant said, “Alight on the pipe and rest.” Repeatedly the Crow cried to him, and each time was allowed to alight on the pipe. Nixant became tired sitting in one position. He cried. He did not know what to do. After he had cried a long time, he began to unwrap the chief pipe. The pipe contained all animals. He selected those with long breath to dive through the water. First he selected the Large Loon. The Loon was not alive, but Nixant had its body wrapped up in the pipe. Nixant sang, and then commanded it to dive	ahogado. El Cuervo se cansó. Voló lamentándose “Padre mío, me estoy cansando. Necesito descansar.” Dijo esto tres veces. Después de haberlo dicho tres veces, Nixant le replicó “Pósate sobre la pipa y descansa.” En repetidas ocasiones el Cuervo le gritó, y siempre se le permitía posarse en la pipa. Nixant se cansó de sentarse siempre en la misma posición. Lloró. No sabía qué hacer. Después de haber llorado durante mucho tiempo, empezó a desenvolver la pipa suprema. La pipa contenía a todos los animales. Escogió a aquellos que podrían permanecer mucho tiempo bajo el agua. Primero escogió al
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and try to bring mud. The Loon dived. It was not halfway down when it lost its breath and turned back. It came up almost drowned at the place where Nixant was. Then Nixant took the Small Loon's body and sang. Then Small Loon dived. It nearly reached the mud at the bottom. But then it lost its breath and went up again, and, nearly dead, reached the place where Nixant was. Then he took the Turtle. He sang and it became alive, and he sent it off and it dived. Meanwhile the Crow did not alight, but flew about crying for rest. Nixant did not listen to it. After a long time the turtle came up. It was nearly dead. It had filled its feet and the cracks along its sides	Gran Somorgujo. Pero él no poseía vida, Nixant tenía su cuerpo envuelto en la pipa. Nixant cantó, luego le ordenó que se zambullera y tratara de traer barro. Y esto hizo Somorgujo. No había llegado a mitad de camino, cuando perdió el aliento y regresó. Subió casi ahogado al lugar donde Nixant estaba. Luego Nixant tomó el cuerpo del Pequeño Somorgujo y cantó. Luego Pequeño Somorgujo se zambulló. Casi alcanza el barro en el fondo. Pero perdió el aliento y regresó, y, casi muerto, alcanzó el lugar en el que Nixant estaba. Luego Nixant tomó la Tortuga. Cantó y esta cobró vida, la envió y esta se zambulló. Mientras tanto, el
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with mud. When it reached Nixant all the mud had washed away and it was nearly dead. Nixant said, “Did you succeed in reaching the mud?” The turtle said, “Yes, I reached it. I had much of it in my feet and about my sides, but it all washed away from me before I came to you.” Then Nixant said to it, “Come to me,” and the Turtle went to him. Nixant looked at the inside of his feet and in the cracks of its sides. On the inside of its feet he found a little earth. He scraped this into his hand, began to sing. After he had sung three times, he shouted three times. Then he said, “I will throw this little dust that I have in my hand into the water.	Cuervo no se posó en la pipa, sino que voló implorando descanso. Nixant no lo escuchó. Después de mucho tiempo la Tortuga volvió. Estaba casi muerta. Había llenado sus patas y las grietas de su costado con barro. Pero cuando llegó a Nixant casi todo el barro se había lavado y estaba casi muerta. Nixant le dijo “¿Lograste llegar al barro?” La Tortuga dijo, “Sí, lo alcancé. Lo tenía principalmente en mis patas y costado, pero desapareció antes de llegar a ti.” Luego Nixant le dijo “Ven a mí.” Y Tortuga se acercó a él. Nixant miró el interior de sus patas y en las grietas de su costado. En el interior de sus patas encontró un poco de
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<p>Little by little let there be enough to make a strip of land large enough for me.” Then he began to drop it, little by little, into the water, opening and closing his hand carefully. And when he had dropped it all, there was a little land, large enough for him to sit on. Then he said to the Crow, “Come down and rest. I have made a little piece of land for myself and you.” Then the Crow came down and rested. After it had rested, it flew up again.</p> <p>Then Nixant took out from his pipe two long wing feathers. He had one in each hand as he began to sing. After he had sung three times, he shouted three times, “youh,</p>	<p>tierra. Él deshizo un poco de esta tierra en sus manos y luego empezó a cantar. Después de haber cantado tres veces, gritó tres veces también. Luego dijo “Botaré este pequeño polvo que tengo en mi mano al agua. Poco a poco hágase terreno lo suficientemente grande para mí.” Luego empezó a dejarlo caer, progresivamente, en el agua, abriendo y cerrando su mano cuidadosamente. Y cuando ya lo había arrojado todo se formó un pequeño terreno, lo suficientemente grande para que él se sentara. Luego le dijo al Cuervo “Baja y siéntate. Hice un pequeño pedazo de tierra para ti y para mí.” Luego el Cuervo</p>
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<p>hon, hon,” and spread his arms, and closed his eyes. When he had done this he said to himself, “Let there be land as far as my eyes can see around me.” When he opened his eyes, there indeed was land all around. After he had made the land there was no water anywhere. He went about with his pipe and with the Crow. They were all there was to be seen in the world. Now Nixant became thirsty. He did not know what to do to get water. Then he thought, “I will cry.” He cried. While he cried he closed his eyes. He tried to think how he could get water. He shed tears. His tears dropped to the ground. They made a large spring in front of him.</p>	<p>descendió y descansó. Habiendo descansado, el Cuervo voló de nuevo.</p> <p>Nixant tomó dos alas largas de su pipa. Tenía una en cada mano cuando empezó a cantar. Después de haber cantado tres veces, gritó tres veces “youh, hon, hon”, abrió sus brazos y cerró sus ojos. Cuando hizo esto se dijo a sí mismo “Que haya tierra hasta donde mis ojos puedan ver a mi alrededor.” Cuando abrió sus ojos, había tierra a su alrededor. Después de hacer la tierra no había agua por ningún lado. Anduvo con su pipa y el Cuervo. Eran todo lo que se podía ver en el mundo. Ahora Nixant tenía sed. No sabía qué hacer para</p>
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<p>Then a stream ran from the spring. When he stopped crying, a large river was flowing. Thus he made rivers and streams. . . .</p>	<p>obtener agua. Luego pensó “Lloraré.” Lloró. Mientras lloraba, cerraba sus ojos. Trató de pensar en cómo podría conseguir agua. Derramó lágrimas. Sus lágrimas cayeron al suelo. Estas formaron un gran manantial delante de él. Luego surgió un riachuelo del manantial. Cuando dejó de llorar, un gran río fluía. Así fue cómo Nixant creó los ríos y los riachuelos....</p>
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How Old Age and Death Began	Cómo Emergió la Vejez y la Muerte <i>(Tribu Modoc)</i>
<p>Rampaging across the land, five brothers murdered everyone they met. Eventually their reputation spread so far that people fled to the wilderness at the news of their approach. The brothers therefore found no one in the north, the south and west, but when they arrived in the eastern quarter, they came upon an old man and an old woman. "We have come to fight you", the brothers said. "But we don't want to fight," said the old people. "Go away and leave us alone."</p>	<p>Arrasando por la tierra, cinco hermanos asesinaron a todo aquel con quien se cruzaban. Con el tiempo, su reputación se extendió tanto que la gente huía hacia el bosque al enterarse de que se acercaban. Los hermanos, por lo tanto, no encontraron a nadie en el norte, el sur y el oeste, pero cuando llegaron al cuadrante oriental, se encontraron con un anciano y una anciana. "Hemos venido a pelear con ustedes", dijeron los hermanos. "Pero no queremos pelear", dijeron los ancianos. "Váyanse y déjenos en paz".</p>

<p>The brothers refused to listen and started to attack. They shot the old man with arrows and beat him with clubs. They built a fire and tried to burn him. But when they found that they could not kill him, the brothers grew frightened and ran off, with the two old people in pursuit. "Stop!" shouted the old man. The brothers did not heed his warning, so the old man and woman ran faster and caught up with them.</p> <p>Right away, the oldest brother grew old and weak. He stumbled on a little way farther and then fell dead. This happened to each of the five brothers in turn. "And that," according to this Modoc story, "is how old</p>	<p>Los hermanos se negaron a escuchar y empezaron a atacar. Le dispararon al anciano con flechas y lo golpearon con palos. Hicieron fuego y trataron de quemarlo. Pero cuando se dieron cuenta de que no podían matarlo, los hermanos se asustaron y huyeron, mientras los dos ancianos los perseguían. "¡Deténganse!" gritó el anciano. Los hermanos no hicieron caso a su advertencia, por lo que el anciano y la anciana corrieron más rápido y los alcanzaron.</p> <p>De inmediato, el hermano mayor envejeció y se debilitó. Tropezó un poco más lejos y luego cayó muerto. Esto le</p>
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age came into our world if those brothers had left the old people alone, there would be no such thing as old age.”	sucedió a cada uno de los cinco hermanos uno por uno. "Y así", según esta historia de Modoc, "es cómo la vejez llegó a nuestro mundo. Si esos hermanos hubieran dejado a los ancianos tranquilos, no habría tal cosa como la vejez".
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How Old Man Above Created the World	Cómo el Anciano del Cielo Creó el Mundo
<p data-bbox="544 451 1106 1299">Long, long ago, when the world was so new that even the stars were dark, it was very, very flat. Chareya, Old Man Above, could not see through the dark to the new, flat earth. Neither could he step down to it because it was so far below him. With a large stone he bored a hole in the sky. Then through the hole he pushed down masses of ice and snow, until a great pyramid rose from the plain. Old Man Above climbed down through the hole he had made in the sky, stepping from cloud to cloud, until he</p>	<p data-bbox="1317 392 1509 424"><i>(Tribu Shasta)</i></p> <p data-bbox="1131 470 1691 1318">Hace mucho, mucho tiempo, cuando el mundo era tan nuevo que incluso las estrellas eran oscuras, todo era muy, muy plano. Chareya, el Anciano del Cielo, no podía ver la nueva y plana tierra a través de la oscuridad. Tampoco podía bajar a ella porque estaba muy por debajo de él. Con una piedra grande hizo un agujero en el cielo. Luego, por medio del agujero, empujó hacia abajo bloques de hielo y nieve, hasta que una gran pirámide se elevó desde la planicie. El Anciano bajó por el agujero que</p>

<p>could put his foot on top the mass of ice and snow. Then with one long step he reached the earth. The sun shone through the hole in the sky and began to melt the ice and snow. It made holes in the ice and snow. When it was soft, Chareya bored with his finger into the earth, here and there, and planted the first trees.</p> <p>Streams from the melting snow watered the new trees and made them grow. Then he gathered the leaves which fell from the trees and blew upon them. They became birds. He took a stick and broke it into pieces. Out of the small end he made fishes and placed them in the mountain streams.</p>	<p>había hecho en el cielo, pasando de una nube a otra, hasta que pudo poner el pie encima de la masa de hielo y nieve. Luego, con un paso, alcanzó la tierra. El sol brilló a través del agujero en el cielo y empezó a derretir el hielo y la nieve. Hizo agujeros en el cielo y en la nieve. Cuando estuvo blanda, Chareya taladró con su dedo la tierra, aquí y allá, y plantó los primeros árboles.</p> <p>Los riachuelos producto de la nieve derretida humedecieron los nuevos árboles y los hicieron crecer. Luego él recolectó las hojas que cayeron de los árboles y las sopló. Ellas se convirtieron en pájaros. Tomó una rama y la partió en pedazos. Con la punta</p>
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<p>Of the middle of the stick, he made all the animals except the grizzly bear. From the big end of the stick came the grizzly bear, who was made master of all. Grizzly was large and strong and cunning. When the earth was new he walked upon two feet and carried a large club. So strong was Grizzly that Old Man Above feared the creature he had made. Therefore, so that he might be safe, Chareya hollowed out the pyramid of ice and snow as a tepee. There he lived for thousands of snows. The Indians knew he lived there because they could see the smoke curling from the smoke hole of his tepee. When the pale-face came, Old Man</p>	<p>pequeña hizo peces y los puso en los arroyos de la montaña. De la mitad de la rama hizo a todos los animales menos al oso grizzly. Desde el extremo grande de la rama emergió el oso grizzly, a quien hizo dueño de todo. Grizzly era grande, fuerte e ingenioso. Cuando la tierra era nueva él caminaba en dos patas y cargaba un gran garrote. Era tal la fuerza de Grizzly que el Anciano le temía. Por esto, para poder estar a salvo, Chareya ahuecó la pirámide de hielo y nieve como si fuera un tipi. Allí vivió durante cientos de inviernos. Los Indios sabían que él vivía allí porque podían ver el humo saliendo del agujero de su tipi. Cuando la pálida cara</p>
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Above went away. There is no longer any smoke from the smoke hole. White men call the tepee Mount Shasta.	salía, El Anciano huía. Ya no sale humo por el orificio del tipi. Los hombres blancos llaman al tipi Monte Shasta.
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Kuterasan and Creation	Kuterasan y la Creación
<p>There was a time when nothing existed to form the universe—no earth, no sky, and no sun or moon to break the monotony of the illimitable darkness. But as time rolled on, a spot, a thin circular disc no larger than the hand, yellow on one side and white on the other, appeared in midair. Inside the disc sat a bearded man but little larger than a frog, upon whom was to fall the task of creating all things. Kuterastan, The One Who Live Above, is the name by</p>	<p><i>(Tribu Apache)</i></p> <p>Hubo un tiempo en el que no existía nada que formara el universo- no había tierra ni cielo, ni sol ni luna para romper la monotonía de la inmensa oscuridad. Pero a medida que pasaba el tiempo, una mancha, un fino disco circular no más grande que el tamaño de una mano, amarillo por un lado y blanco por el otro, apareció en el aire. Dentro del disco estaba sentado un hombre barbudo, un poco más grande que una rana, y sobre quien recayó la responsabilidad de crear todas las cosas. Kuterastan, El que</p>

<p>which he is now known, though some call him Yuadistan, Sky man.</p> <p>Kuterastan, as if waking from a long sleep, sat up and rubbed his face and eyes with both hands. Then bending forward, he looked up into the endless darkness, and- ¡o!- light appeared everywhere above him. He then looked down, and all below became a sea of light. A glance to the east created yellow streaks of dawn, another to the west the saffron tints of the dying day, both soon becoming obscured by numerous clouds of many hues, formed by his looking around and about in all directions.</p>	<p>Vive en las Alturas, es el nombre por el que ahora se le conoce, aunque algunos lo llaman Yuadistan, el Hombre del Cielo.</p> <p>Como si se acabara de levantar de un largo sueño, Kuterastan se sentó y se frotó el rostro y los ojos con ambas manos. Luego, inclinándose hacia adelante, miró hacia arriba en la interminable oscuridad y- ¡o!- apareció luz por doquier arriba de él. Luego miró hacia abajo, y todo se convirtió en un mar de luz. Con una mirada hacia el este creó los amarillos trazos del amanecer, con otra mirada hacia el oeste, el azafrán tiñó el día agonizante, ambos pronto se oscurecieron por las numerosas nubes de</p>
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<p>Again with both hands Kuterastan wiped his eyes and sweating face and, rubbing his hands together as if he were rolling a small pebble between the palms, suddenly parted them with a quick downward fling, and there before him on a shining, vaporless mirage-like cloud sat a little girl no larger than a doll. Kuterastan directed her to stand up, asking where she intended to go, but she replied not. He cleared his vision one more with his hand, then proffered his right hand to the girl, Stenatliha, Woman Without Parents, who grasped it, with the greeting "Whence came you?"</p>	<p>varias tonalidades, producto de sus miradas aquí y allá y en todas las direcciones.</p> <p>De nuevo Kuterastan se secó los ojos y el rostro sudoroso con ambas manos, y frotándolas como si estuviera enrollando una piedrecilla entre las palmas de sus manos, las separó de repente con un rápido movimiento hacia abajo, allí, ante él, en una resplandeciente ilusoria nube sin vapor estaba sentada una niña no más grande que una muñeca. Kuterastan le pidió que se pusiera de pie, y le preguntó hacia dónde pensaba dirigirse, pero ella no respondió. Limpió sus ojos una vez más con su mano, luego le dio su mano derecha a la niña,</p>
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<p>For reply Kuterastan merely repeated her question, adding, "Look to the east, it is light! There will be light in the south, in the west, and in the north." And as she looked she saw light. He then came out upon the cloud.</p>	<p>Stenatliha, la Mujer sin Padres, quien agarró su mano, y lo saludó diciendo "¿De dónde vienes?"</p>
<p>"Where is the earth?" asked Stenatliha, to which Kuterastan replied by asking:</p>	<p>Como respuesta Kuterastan simplemente repitió su pregunta, añadiendo, "Mira hacia el este, ¡está iluminado! Habrá luz en el sur, en el oeste, y en el norte." Y ella miró y vio la luz. Luego él apareció encima de una nube.</p>
<p>"Where is the sky?" Then requesting that he be not disturbed, he began to sing: "I am thinking, thinking, thinking, thinking what shall I do next." Four times he thus sang, at the end of the fourth time</p>	<p>"¿Dónde está la tierra?" preguntó Stenatliha, a lo cual Kuterastan le respondió preguntando:</p> <p>"¿Dónde está el cielo" Luego, pidiendo que no lo molestaran, empezó a</p>

<p>brushing his face with his hands, which he rubbed briskly together and parted quickly; and there before him stood Chuganaai, the Sun. Raising his left hand to his brow, from the sweat thereon, which he rolled in his hands as before, Kuterastan let drop from his right palm a small boy, Hadintin Skhin.</p> <p>The four sat upon that still could for a time as if in reverie, the first to break the silence being he who commenced the creation: "What shall we do next? I do not like this cloud to live upon, but we are to rule and must stay together. How dreary it is here! I wish we had some place to go." And then he set to go work again, creating</p>	<p>cantar: "Estoy pensando, pensando, pensando, pensando qué debería hacer ahora". Así cantó cuatro veces. Al final de la cuarta rozó su rostro con sus manos, luego las frotó bruscamente y las separó rápidamente; y allí, ante él, se posó Chuganaai el Sol. Debido al sudor se llevó la mano izquierda a la frente, y lo frotó en sus manos como antes; Kuterastan, dejó caer de su palma derecha un pequeño niño, Hadintin Skhin.</p> <p>Los cuatro se sentaron en silencio por un momento como si se tratase de un sueño, siendo Kuterastan el primero en romper el silencio: "¿Qué deberíamos hacer</p>
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<p>Nacholecho, the Tarantula, who was later to help in completing the earth, and Nokuse, the Big Dipper, whose duty it would be to befriend and to guide. The creation of Nnchidilhkizn, the Wind, Ndidilhkizn, the Lightning Maker, and the clouds in the west to house Ndisagocha, Lightning Rumbler, whom he placed in them at the same time, next occupied his attention. Then turning to Stenatliha, Kuterastan said, "Truly this is not a fit place in which to live; let us make the earth." And so saying he at once began to sing, "I am thinking of the earth, the earth, the earth; I am thinking of the earth," which he repeated four times. As he ceased,</p>	<p>ahora?" No me agrada vivir en esta nube, pero debemos gobernar y permanecer juntos. ¡Qué triste es estar aquí! Desearía que tuviéramos algún lugar a donde ir": Y luego se puso a trabajar de nuevo, creando a Nacholecho, la Tarántula, que luego lo ayudaría a completar la tierra, y a Nokus, la Osa Mayor, cuyo deber sería brindar su amistad y guiar. Luego Kuterastan creó y a la misma vez juntó a Nnchidilhkizn, el Viento, Ndidilhkizn, quien creo el Rayo, y a las nubes en el oeste para albergar a Ndisagocha, Rayo Estrepitoso, para que luego le prestaran atención. Luego volviéndose hacia Stenatliha, Kuterastan</p>
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<p>Stenatliha, Chuganaai, and Hadintin each shook hands with him. Sweat from their hands adhered to his.</p> <p>He at once began rubbing his palms, when suddenly there slipped from between them a small brown body, no larger than a bean. Kuterastan kicked it and it expanded; Stenatliha then kicked it and its size further increased; Chuganaai next gave it a severe blow with his foot and it became larger still; a kick from Hadintin Skhin made it greater yet. Nilchidilbkizn, the Wind, was told to go inside and blow outward in all directions. This he did, greatly expanding the dimensions of that body, now so wide that</p>	<p>dijo, “Realmente este no es un lugar adecuado para vivir; hagamos la tierra,” Y diciendo esto, de inmediato comenzó a cantar: “Estoy pensando en la tierra, la tierra, la tierra; estoy pensando en la tierra”; y repitió esto cuatro veces. Cuando cesó, Stenatliha, Chuganaai y Hadintin estrecharon sus manos con Kuterastan. El sudor de sus manos se adhirió a las de él. Inmediatamente comenzó a frotar las palmas de sus manos, cuando de repente se deslizó de entre ellas un pequeño cuerpo moreno, no más grande que un frijol. Kuterastan lo pateó y este se expandió; luego Stenatliha lo pateó y su tamaño</p>
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they could hardly see its edge. The Lightning was next directed to exert his strength, so with a terrific flash and roar he penetrated the body to its centre, spreading it still wider. Then Tarantula was called on to assist, and accordingly he started off to the east, spinning a strong black cord, on which he pulled with all his might; another cord of blue was spun out to the south, a third of yellow to the west, and a fourth of glistening white to the north. A mighty pull on each of these stretched the surface of that dark brown body to almost immeasurable size. Finally Kuterastan directed all to cover their eyes with their hands, and when they	aumentó aún más; en seguida Chuganaïi le dio un fuerte golpe con el pie y este se hizo aún más grande; una patada de Hadintin Skhin lo hizo aún más grande. Le dijeron a Nilchidilbkizn, el Viento, que entrara y soplara en todas las direcciones. Lo cual hizo, ampliando enormemente las dimensiones de ese cuerpo, ahora estaba tan grande que apenas se podían ver sus costados. Luego se le pidió a Rayo que ejerciera su fuerza, por lo que con un destello y un tronido fuertes penetró el cuerpo hasta el centro, extendiéndolo aún más. Entonces llamaron a Tarántula para que ayudara y, seguidamente, partió hacia el
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<p>opened them a moment later they beheld Nigostiin, the Earth, complete in extent. No hills or mountains were there in sight, nothing but a smooth, treeless, reddish brown plain.</p> <p>Nilchidribkizn, the Wind, scratched his chest and rubbed his fingers together, when out from between them flew Datilye, the Humming-bird. Dtilye was told to make a circuit of the earth and report what he saw. He started off toward the east, circled south, west, north, and back from the east. All was well; the earth was most beautiful, very</p>	<p>este, haciendo girar una fuerte cuerda negra, de la que tiró con todas sus fuerzas; otra cuerda azul fue extendida hacia el sur, una tercera cuerda amarilla hacia el oeste y una cuarta cuerda blanca reluciente hacia el norte. Un fuerte tirón en cada una de estas extendió la superficie de ese cuerpo marrón oscuro a un tamaño casi inconmensurable. Finalmente, Kuterastan ordenó a todos que se taparan los ojos con las manos, y cuando los abrieron un rato después, vieron a Nigostiin, la Tierra, completa en extensión. No había colinas ni montañas a la vista, a excepción de una tersa llanura, sin árboles y de color marrón rojizo.</p>
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<p>smooth, and covered with water on the western side.</p>	<p>Nilchidribkizn, el Viento, se rascó el pecho y se frotó los dedos, cuando de entre ellos voló Datilye, el colibrí. Se le pidió a Datilye que diera una vuelta por la tierra e informara lo que viera. Partió hacia el este, rodeó el sur, el oeste, el norte y regresó por el este. Todo estuvo bien; la tierra era la más hermosa, muy lisa y estaba cubierta de agua en el lado oeste.</p>
<p>But the Earth was not still; it kept shifting and rolling and dancing up and down, so Kuterastan made four great posts- colored black, blue, yellow, and white- to support it. Then he directed Stenatliha to sing a song. She sang, "The world is made and will soon sit still." These two then stood and faced Chuganaai and Hadintin Skhin, when into their midst came Ntlchidilbkizn, who dashed way to the cardinal points with the four posts, which he placed under the sides of the earth; and upon them it sat and was still. This pleased Kuterastan, so he</p>	<p>Pero la Tierra estaba inquieta; seguía moviéndose, rodando y bailando hacia arriba y hacia abajo, por lo que Kuterastan hizo cuatro grandes postes -de color negro, azul, amarillo y blanco- para sostenerla. Luego le pidió a Stenatliha que cantara una</p>

<p>sang a song, repeating, "The world is now made and sits still."</p> <p>Then Kuterastan began another song, referring to the sky. None existed as yet, and he felt there ought to be one. Four times he chanted the song, at the end of the fourth time spreading his hands wide before him, when Io! There stood twenty-eight men and women ready to help make a sky to cover the earth. He next chanted a song for the purpose of making chiefs for the sky and the earth, and at its close sent Ndidilbkizn, the Lightning Maker, to encircle the world. Ndidilbkizn departed at once, but returned in a short time with three very uncouth</p>	<p>canción. Cantó: "El mundo está hecho y pronto se quedará quieto". Estos dos entonces se pusieron de pie y dirigieron su mirada hacia Chuganaai y Hadintin Skhin, en medio de ellos llegó Ntlchidilbkizn, quien corrió hacia los puntos cardinales con los cuatro postes, los cuales colocó bajo los costados de la tierra; y sobre ellos se sentó y se quedó quieto. Esto complació a Kuterastan, por lo que cantó una canción, repitiendo, "El mundo está hecho y ahora está quieto".</p> <p>Entonces Kuterastan comenzó a cantar otra canción, refiriéndose al cielo. Aún no existía, y sintió que debía crear uno.</p>
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<p>persons, two girls and a boy, whom he had found in the sky in a large turquoise bowl. Not one of them had eyes, ears, hair, mouth, nose, or teeth, and though they had arms and legs, they had neither fingers nor toes.</p> <p>Chuganaai at once sent for Doh, the Fly, to come and erect a kache, or sweat-house. It took but a short time to put up the framework, which Stenatliha covered closely with four heavy clouds: a black cloud on the east, a blue one on the south, a yellow one on the west, and a white one on the north. Out in front of the doorway, at the east, she spread a soft red cloud for a foot-blanket after the sweat. Twelve stones were</p>	<p>Cantó cuatro veces la canción, al final de la cuarta, extendiendo las manos ante él, de repente ¡Io! Y aparecieron veintiocho hombres y mujeres dispuestos a ayudar a hacer un cielo que cubriera la tierra. Luego cantó una canción con el propósito de asignar encargados del cielo y la tierra, y al final envió a Ndidilbkizn, quien creó al Rayo, para que rodeara al mundo. Ndidilbkizn partió de inmediato, pero regresó al poco tiempo con tres personas muy toscas, dos niñas y un niño, a quienes había encontrado en el cielo en un gran cuenco turquesa. Ninguno de ellos tenía ojos, oídos, cabello, boca, nariz ni dientes, y</p>
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<p>heated in a fire, and four of them placed in the kache. Kuterastan, Stenatliha, Chuganaai, and Hadintin Skhin each inspected the sweat-house and pronounced it well made. The three newcomers were bidden to enter and were followed by Chuganaai, Nilchidilhkizn, Ndidilbkizn, Nokuse and Doh. The eight sang songs as their sweat began. Chuganaai led, singing four songs, and each of the others followed in turn with the same number. They had had a good sweat by the time the songs were finished, so Stenatliha removed the black cloud and all came out. She then placed the three strangers on the red-cloud blanket, and</p>	<p>aunque tenían brazos y piernas, no tenían dedos en las manos ni en los pies.</p> <p>De inmediato, Chuganaai mandó a buscar a Doh, la Mosca, para que viniera y erigiera una kache o casa de sudar. Le tomó poco tiempo construir la base, que Stenatliha cubrió de cerca con cuatro nubes densas: una nube negra al este, una azul al sur, una amarilla al oeste y una blanca al norte. Frente a la puerta, al este, extendió una suave nube roja a modo de manta sobre el vapor. Se calentaron doce piedras en el fuego y cuatro de ellas se colocaron en el kache. Kuterastan, Stenatliha, Chuganaai, y Hadintin Skhin inspeccionaron la casa de</p>
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<p>under the direction of Kuterastan made for them fingers, toes, mouth, eyes, ears, hair, and nose. Then Kuterastan bade them welcome, making the boy, whom he called Yadijkih Skhin, Sky Boy, chief of the sky and its people. The second he named Nigostiin Nalin, Earth Daughter, and placed her in charge of the earth and its crops; while to the third Hadintin Nalin, Pollen Girl, was assigned the care of the health of the earth's people. This duty also devolved upon Hadintin Skhin, but each looks more to the welfare of his own sex than to that of the other.</p>	<p>sudor y la declararon bien hecha. Los tres recién llegados fueron invitados a entrar y fueron acompañados por Chuganaai, Nilchidilhkizn, Ndidilbkizn, Nokuse y Doh. Los ocho cantaron mientras comenzaban a sudar. Chuganaai los dirigió cantando cuatro canciones, y los demás lo siguieron cantando uno a uno el mismo número de canciones. Habían sudado bastante cuando terminaron de cantar, así que Stenatliha eliminó la nube negra y todos salieron. Luego colocó a los tres extraños en la manta de nubes rojas y, bajo la dirección de Kuterastan, les hizo dedos en las manos y pies, boca, ojos, orejas, cabello y nariz.</p>
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<p>The earth was smooth, flat, and barren, so Kuterastan made a few animals, birds, trees and a hill. Then he sent Agocho, the Pigeon, to see how the world looked. Four day later Agocho returned and said all was beautiful, but that in four days more the water on the opposite side would rise and flood the land. Kuterastan at once created a pinon tree. This Stenatliha" skillfully tended until it grew to be of gigantic size at the end of four days. Then with four great Umbs as a framework she made a very large water bottle, tus, covering it with gum from the pinon. When the water appeared as predicted, Kuterastan went up on a cloud,</p>	<p>Luego Kuterastan les dio la bienvenida, haciendo al niño, a quien llamó Yadijkih Skhin, Niño del Cielo, el encargado del cielo y de su gente. A la segunda la llamó Nigostiin Nalin, Tierra Hija, y la puso al cuidado de la tierra y sus cultivos; mientras que a la tercera Hadintin Nalin, Niña Polen, se le asignó el cuidado de la salud de la gente de la tierra. Este deber también recayó en Hadintin Skhin, pero cada uno mira más por el bienestar de su propio sexo que por el del otro.</p> <p>La tierra era lisa, plana y estéril, por lo que Kuterastan hizo algunos animales, pájaros, árboles y una colina. Luego envió a</p>
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<p>taking his twenty-eight helpers with him, while Stenatliha summoned all the others and put them into the tus, into which she climbed last, closing the mouth at the top.</p> <p>The flood completely submerged the earth for twelve days. Then the waters subsided, leaving the tus on the summit of the hill Kuterastan had made. The rush of the waters had changed the once smooth, level plain into series of mountains, hills, rivers, and valleys, so that Stenatliha hardly knew where they were when she opened the tus and came out. Tazhi, the Turkey, and</p>	<p>Agocho, la Paloma, para que viera cómo lucía el mundo. Cuatro días después regresó Agocho y dijo que todo estaba hermoso, pero que en cuatro días más el agua del lado opuesto subiría e inundaría la tierra. Kuterastan creó de inmediato un árbol de piñones. Stenatliha "lo cuidó hábilmente hasta que llegó a ser de un tamaño gigantesco al cabo de cuatro días. Luego, con cuatro grandes Umbs²⁰ como base, hizo un contenedor de agua muy grande, un tus, cubriéndolo con goma de piñón. Cuando apareció el agua como estaba</p>
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²⁰ La palabra Umbs no fue encontrada dentro de las fuentes consultadas, y no se pudo identificar un término equivalente en la lengua meta. Sin embargo, dentro de este contexto, podemos contemplar que se trata de cuatro palos que hacen parte de la base del contenedor.

<p>Gage, the Crow, were the first to make a tour of the land. At the base of the hill they descended into a small muddy alkaline creek, in which the Turkey got the tips of his tail-feathers whitened, and they have been white ever since. On return they reported that all looked beautiful as far as they had travelled. Stenatliha then sent Agocho to make a complete circuit and let her know how things appeared on all sides. He came back much elated, for he had seen trees, grass, mountains, and beautiful lakes and rivers in every direction.</p> <p>Directing the others to remain where she left them, Stenatliha summoned</p>	<p>previsto, Kuterastan subió en una nube, llevándose a sus veintiocho ayudantes con él, mientras que Stenatliha convocó a todos los demás y los metió en el tus, al que se subió de último, cerrando la abertura de la parte superior.</p> <p>El diluvio sumergió completamente la tierra durante doce días. Posteriormente las aguas disminuyeron, dejando el tus en la cima de la colina que Kuterastan había hecho. El torrente de las aguas había transformado lo que alguna vez fue una serie de suaves y planas montañas, colinas, ríos y valles, de modo que cuando Stenatliha abrió el tus y salió, apenas pudo distinguir</p>
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<p>Hadintin Skhin, Hadintin Naln, Ndidilhldzn, and Agocho, and took them up in a cloud, in which they drifted until they met Kuterastan and his band of workers, who had completed the sky during the time of flood. The two clouds floated to the top of the hill on which stood the tus. All descended to the valley below, where Stenatliha marshalled them into line, that Kuterastan might talk to them. He briefly told them that he was going to leave them and wished each one to do his part toward making the world perfect and happy. ``You, Ndisagocha, shall have charge of the clouds and water. You, Yadhilkih Skhin, I leave in</p>	<p>dónde estaban. Tazhi, el pavo, y Gage, el Cuervo, fueron los primeros en hacer un recorrido por la tierra. En la base de la colina descendieron a un pequeño riachuelo lodoso y alcalino, en el que el pavo consiguió blanquear las puntas de las plumas de su cola, que han sido blancas desde entonces. A su regreso, informaron que todo hasta donde habían viajado se veía hermoso. Stenatliha luego envió a Agocho para que hiciera un recorrido completo y le dijera cómo aparecían las cosas de todas las direcciones. Regresó muy eufórico, porque había visto árboles, pasto, montañas y</p>
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<p>charge of the sky. Nigostjn Nalin, you are to look after the crops of our people; and you Hadintin Skhin, must care for their health and guide them.” He then called Stenatliha to him and placed her in charge of all.</p> <p>The people stood in line facing their god, with hands extended as if in supplication. Kuterastan and Stenatliha stood facing each other. Each rubbed their thighs with their hands, then cast their hands downward, and there arose between them a great pile of wood. Stenatliha knelt and slipped a hand under it, and as she did so Kuterastan passed his hand over the top. Great white billowy clouds of smore at one</p>	<p>hermosos lagos y ríos en todas las direcciones.</p> <p>Stenatliha ordenó a los demás que permanecieran donde los había dejado, convocó a Hadintin Skhin, Hadintin Naln, Ndidilhldzn y Agocho, y los levantó en una nube, en la que se desplazaron hasta que se encontraron con Kuterastan y su grupo de trabajadores, quienes habían terminado de hacer el cielo durante el momento de la inundación. Las dos nubes flotaron hasta la cima de la colina en la que se encontraba el tus. Todos descendieron al valle, donde Stenatliha los puso en fila para que Kuterastan pudiera hablar con ellos. Les</p>
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<p>issued forth, rising straight skyway. Into these Kuterastan disappeared. All the other gods and goddesses soon followed, leaving the twenty-eight whom Kuterastan had made to build the sky to remain upon the earth and people it. Chuganaai went east to travel with the sun; Stenatliha departed westward to make her home in clouds on the horizon, while Hadintin Skhin and Hadintin Nairn sought homes among the clouds in the south, and Nokuse may still be seen in the northern sky at night.</p>	<p>dijo brevemente que los iba a dejar y que deseaba que cada uno colaborara para hacer que el mundo fuera perfecto y feliz: “Tú, Ndisagocha, estarás a cargo de las nubes y el agua. Tú, Yadhilkih Skhin, te dejo a cargo del cielo. Nigostjn Nalin, debes cuidar las cosechas de nuestra gente; y tú, Hadintin Skhin, debes cuidar su salud y guiarlos”. Luego llamó a Stenatliha y la puso a cargo de todo.</p> <p>La gente hizo fila frente a su dios, con las manos extendidas como en súplica. Kuterastan y Stenatliha estaban uno frente al otro. Cada uno se frotó sus muslos con las manos, luego bajaron sus manos y surgió</p>
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	<p>entre ellos un gran montón de leña. Stenatliha se arrodilló y deslizó una mano debajo de él, y mientras lo hacía Kuterastan pasó la mano por encima. De repente, grandes nubes blancas ondulantes de niebla surgieron, elevándose hacia el cielo. Y dentro de estas Kuterastan desapareció. Todos los demás dioses y diosas pronto lo siguieron, Kuterastan abandonó a los veintiocho seres, a quienes había hecho para construir el cielo, para que permanecieran sobre la tierra y la poblaran. Chuganaai fue al este para viajar con el sol; Stenatliha partió hacia el oeste para hacer su hogar en las nubes en el horizonte, mientras que</p>
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	<p>Hadintin Skhin y Hadintin Nairn buscaron hogares entre las nubes en el sur, y Nokuse todavía puede verse en el cielo del norte por la noche.</p>
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Legend of the Flood in Sacramento Valley	Leyenda de la Inundación en el Valle de Sacramento <i>(Tribu Maidu)</i>
<p>Long, long ago the Indians living in Sacramento Valley were happy. Suddenly there came the swift sound of rushing waters, and the valley became like Big Waters, which no man can measure. The Indians fled, but many slept beneath the waves. Also the frogs and the salmon pursued them and they ate many Indians. Only two who fled into the foothills</p>	<p>Hace mucho, mucho tiempo vivían Indios en el Valle de Sacramento, donde eran muy felices. De repente, llegó el estrepitoso ruido de las aguas, y el valle se volvió como las Grandes Aguas que nadie puede medir. Aunque los Indios escaparon, muchos murieron bajo las olas, y otros, víctimas de las ranas y salmones que los persiguieron para finalmente alimentarse de</p>

<p>escaped. To these two, Great Man gave many children, and many tribes arose. But one great chief ruled all the nation.</p> <p>The chief went out upon a wide knoll overlooking Big Waters, and he knew that the plains of his people were beneath the waves. Nine sleeps he lay on the knoll, thinking thoughts of these great waters. Nine sleeps he lay without food, and his mind was thinking always of one thing: How did this deep water cover the plains of the world? At the end of nine sleeps he was changed. He was not like himself. No arrow could wound him. He was like Great Man for no Indian could slay him. Then he spoke</p>	<p>ellos. Solo dos que escaparon hasta el piedemonte, lograron sobrevivir. Gran Hombre les dio muchos hijos de los cuales surgieron muchas tribus. Pero solo un gran jefe gobernaba toda la nación.</p> <p>El jefe fue a una ancha loma mirando desde arriba las Grandes Aguas y él supo que las planicies de su gente estaban debajo de aquellas olas. Pasó nueve noches en la loma, siempre pensando en estas aguas. Nueve noches sin comida y su mente solo pensaba en una sola cosa: ¿cómo fue que estas aguas profundas cubrieron las planicies del mundo? Al final de las nueve noches, él cambió, ya no era el mismo.</p>
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<p>to Great Man and commanded him to banish the waters from the plains of his ancestors. Great Man tore a hole in the mountain side, so that the waters on the plains flowed into Big Waters. Thus the Sacramento River was formed.</p>	<p>Ninguna flecha lo podía herir. Era como Gran Hombre porque ningún Indio lo podía matar. Después, él habló con Gran Hombre y le ordenó que desapareciera las aguas de las planicies de sus ancestros. Gran Hombre abrió un hueco en la ladera de la montaña de tal forma que las aguas de las planicies fluyeran hacia las Grandes Aguas. Fue así que se formó el río de Sacramento.</p>
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Old Man and Old Woman	Anciano y Anciana
	<i>(Tribu Pies Negros)</i>
<p>Long, long ago, there were only two persons in the world: Old Man and Old Woman. One time when they were traveling about the earth, Old Woman said to Old Man, "Now let us come to an agreement of some kind. Let us decide how the people shall live when they shall be on the earth."</p>	<p>Hace mucho, mucho tiempo, sólo existían dos personas en el mundo: Anciano y Anciana. Una vez que estaban viajando por la tierra, Anciana le dijo a Anciano: "Lleguemos a un acuerdo. Decidamos cómo vivirá la gente cuando esté en la tierra".</p>
<p>"Well," replied Old Man, "I am to have the first say in everything."</p>	<p>"Bueno", respondió Anciano, "yo tendré la primera palabra en todo".</p>
<p>"I agree with you," said Old Woman. "That is if I may have the second say."</p>	<p>"Estoy de acuerdo contigo", dijo Anciana. "Solo si puedo tener la segunda palabra".</p>

<p>Then Old Man began his plans. "The women will have the duty of tanning the hides. They will rub animals' brains on the hides to make them soft, and scrape them with scraping tools. All this they will do very quickly, for it will not be hard work."</p> <p>"No," said Old Woman, "I will not agree to this. They must tan hides in the way you say; but it must be very hard work, so that the good workers may be found out."</p> <p>"Well," said Old Man, "we will let the people have eyes and mouths, straight up and down in their faces."</p>	<p>Entonces Anciano comenzó sus planes. "Las mujeres se encargarán de curtir las pieles. Frotarán los sesos de los animales en las pieles para ablandarlas y las rasparán con diversas herramientas. Todo esto lo harán muy rápido, porque no será un trabajo duro".</p> <p>"No", dijo Anciana, "no aceptaré esto. Deberán curtir las pieles de la manera que tú dices; pero debe ser un trabajo muy duro, para que se descubran las buenas trabajadoras."</p>
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<p>"No." replied Old Woman, "let us not have them that way. We will have the eyes and mouths in the faces, as you say, but they shall be set crosswise."</p> <p>"Well," said Old Man, "the people shall have ten fingers on each hand."</p> <p>"Oh, no!" replied Old Woman. "That will be too many. They will be in the way. There will be four fingers and one thumb on each hand."</p> <p>So the two went on until they had provided for everything in the lives of the people who were to be.</p>	<p>"Bueno", dijo Anciano, "dejaremos que la gente tenga ojos y boca, y estarán perfectamente alineados en sus caras".</p> <p>"No", respondió Anciana, "no los tendrán así. Tendrán los ojos y las bocas en las caras, como tú dices, pero estarán separados, los ojos sobre la boca."</p> <p>"Bueno", dijo Anciano, "la gente tendrá diez dedos en cada mano".</p> <p>"¡Oh, no!", respondió Anciana. "Serían demasiados. Se enredarán con ellos. Tendrán cuatro dedos y un pulgar en cada mano".</p>
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<p>"What shall we do about life and death?" asked Old Woman. "Should the people live forever, or should they die?"</p>	<p>Así continuaron los dos hasta que previeron todo en la vida de las personas que iban a existir.</p>
<p>Old Woman and Old Man had difficulty agreeing about this. Finally Old Man said, "I will tell you what we will do. I will throw a buffalo chip into the water. If it floats, the people will die for four days and then come to life again; if it sinks, they will die forever."</p>	<p>"¿Qué haremos con la vida y la muerte?", preguntó Anciana. "¿Debería la gente vivir para siempre, o debería morir?".</p>
<p>So he threw a buffalo chip into the water, and it floated.</p>	<p>A Anciana y Anciano les costó ponerse de acuerdo. Finalmente, Anciano dijo: "Te diré lo que haremos. Tiraré un pedazo de estiércol de búfalo al agua. Si flota, la gente morirá durante cuatro días y luego volverá a la vida; si se hunde, morirán para siempre".</p>
<p>"No," said Old Woman, "we will not decide in that way. I will throw this rock into</p>	

<p>the water. If it floats, the people will die for four days; if it sinks, they will die forever."</p> <p>Then Old Woman threw the rock into the water, and it sank to the bottom.</p> <p>"There," said she. "It is better for the people to die forever. If they did not, they would not feel sorry for each other, and there would be no sympathy in the world."</p> <p>"Well," said Old Man, "let it be that way."</p> <p>After a time, Old Woman had a daughter, who soon became sick and died. The mother was very sorry then that they</p>	<p>Así que lanzó el pedazo de estiércol de búfalo al agua, y este flotó.</p> <p>"No", dijo Anciana, "no vamos a decidir de esa manera. Tiraré esta piedra al agua. Si flota, la gente morirá durante cuatro días; si se hunde, morirán para siempre".</p> <p>Entonces Anciana tiró la roca al agua, y se hundió hasta el fondo.</p> <p>"Está decidido", dijo. "Es mejor que la gente muera para siempre. Si no lo hicieran, no se compadecerían unos de otros, y no habría solidaridad en el mundo".</p> <p>"Bueno", dijo Anciano, "que así sea".</p>
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<p>had agreed that people should die forever.</p> <p>"Let us have our say over again," she said.</p> <p>"No," replied Old Man. "Let us not change what we have agreed upon."</p> <p>And so people have died ever since.</p>	<p>Al cabo de un tiempo, Anciana tuvo una hija, que pronto enfermó y murió. La madre lamentó entonces que ellos hubieran acordado que la gente moriría para siempre.</p> <p>"Volvamos a decidir", dijo Anciana.</p> <p>"No", respondió Anciano. "No cambiemos lo que hemos acordado".</p> <p>Y desde entonces ha muerto la gente.</p>
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Origin of the Sweat House	El Origen de la Cabaña de Sudar
	<i>(Tribu Nez Percé)</i>
<p>Long ago, in the days of the animal people, Sweat House was a man. He foresaw the coming of human beings, the real inhabitants of the earth. So one day he called all the animal people together, to give each one a name and to tell him his duties.</p>	<p>Hace mucho tiempo, en los tiempos de la gente animal, Cabaña de Sudar era un hombre. Predijo la llegada de los seres humanos, los verdaderos habitantes de la tierra. Así que un día reunió a toda la gente animal, para darle a cada uno un nombre y decirle sus deberes.</p>
<p>In the council, Sweat House stood up and made this speech: "We have lived on this earth for a long while, but we shall not be in our present condition much longer. A different people are coming to live here. We must part from each other and go to</p>	<p>En la reunión, Cabaña de Sudar se levantó y pronunció este discurso "Hemos vivido en esta tierra durante mucho tiempo, pero no estaremos en nuestra condición actual mucho más. Unos seres diferentes</p>

<p>different places. Each of you must decide whether you wish to belong to the animal beings that walk or that fly, that creep or that swim. You may now make your choice."</p> <p>Then Sweat House turned to Elk. "You will first come this way, Elk. What do you wish to be?"</p> <p>"I wish to be just what I am an elk."</p> <p>"Let us see you run or gallop," said Sweat House.</p> <p>So Elk galloped off in a graceful manner, and then returned.</p>	<p>vendrán a vivir aquí. Tendremos que separarnos unos de otros e ir a lugares diferentes. Cada uno de ustedes debe decidir si desea ser parte de los seres animales que caminan o que vuelan, que se arrastran o que nadan. Ahora pueden hacer su elección".</p> <p>Entonces Cabaña de Sudar se dirigió a Uapití. "Serás el primero, Uapití. ¿Qué deseas ser?"</p> <p>"Deseo ser justo lo que soy, un uapití".</p> <p>"Veamos cómo corres o galopas", dijo Cabaña de Sudar.</p>
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<p>"You are all right," decided Sweat House. "You are an elk."</p> <p>Elk galloped off, and the rest saw no more of him.</p> <p>Sweat House called Eagle to him and asked, "What do you wish to be, Eagle?"</p> <p>"I wish to be just what I am an eagle."</p> <p>"Let us see you fly," replied Sweat House.</p>	<p>Entonces, Uapití galopó con elegancia, y luego regresó.</p> <p>"Está bien", decidió Cabaña de Sudar. "Eres un uapití".</p> <p>Uapití se alejó galopando y los demás lo perdieron de vista.</p> <p>Cabaña de Sudar llamó a Águila y le preguntó: "¿Qué deseas ser, Águila?"</p> <p>"Deseo ser justo lo que soy, un águila".</p> <p>"Veamos cómo vuelas", respondió Cabaña de Sudar.</p>
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<p>Eagle flew, rising higher and higher, with hardly a ripple on his outstretched wings.</p>	<p>Águila voló, elevándose cada vez más alto, sin apenas ondular sus alas extendidas.</p>
<p>Sweat House called him back and said to him, "You are an eagle. You will be king over all the birds of the air. You will soar in the sky. You will live on the crags and peaks of the highest mountains. The human beings will admire you."</p>	<p>Cabaña de Sudar la llamó de nuevo y le dijo: "Eres un águila. Reinarás sobre todas las aves del aire. Te elevarás en el cielo. Vivirás en los riscos y picos de las montañas más altas. Los seres humanos te admirarán".</p>
<p>Happy with that decision, Eagle flew away. Everybody watched him until he disappeared in the sky.</p>	<p>Feliz con esa decisión, Águila se fue volando. Todos la observaron hasta que desapareció en el cielo.</p>
<p>"I wish to be like Eagle," Bluejay told Sweat House.</p>	<p>"Deseo ser como Águila", dijo Urraca Azul a Cabaña de Sudar.</p>

<p>Wanting to give everyone a chance, Sweat House said again, "Let us see you fly."</p>	<p>Queriendo darle a todos una oportunidad, Cabaña de Sudar dijo de nuevo: "Veamos cómo vuelas".</p>
<p>Bluejay flew into the air, trying to imitate the easy, graceful flight of Eagle. But he failed to keep himself balanced and was soon flapping his wings.</p>	<p>Urraca Azul voló, tratando de imitar el vuelo sin esfuerzo y elegante de Águila. Pero no consiguió mantener el equilibrio y pronto empezó a batir sus alas.</p>
<p>Noticing his awkwardness, Sweat House called Bluejay back to him and said, "A jay is a jay. You will have to be contented as you are."</p>	<p>Al notar su torpeza, Cabaña de Sudar llamó a Urraca Azul y le dijo: "Una urraca es una urraca. Tendrás que conformarte como eres".</p>
<p>When Bear came forward, Sweat House said to him, "You will be known among human beings as a very fierce</p>	<p>Cuando Oso se acercó, Cabaña de Sudar le dijo: "Serás conocido entre los seres humanos como un animal muy feroz.</p>

<p>animal. You will kill and eat people, and they will fear you."</p> <p>Bear then went off into the woods and has since been known as a fierce animal.</p> <p>Then to all the walking creatures, except Coyote, and all the flying creatures, to all the animals and birds, all the snakes and frogs and turtles and fish, Sweat House gave names, and the creatures scattered.</p> <p>After they had gone, Sweat House called Coyote to him and said, "You have been wise and cunning. A man to be feared you have been. This earth shall become like the air, empty and void, yet your name shall</p>	<p>Matarás y comerás gente, y ellos te temerán".</p> <p>Entonces Oso se fue al bosque y desde entonces se le conoce como un animal feroz.</p> <p>Luego, a todas las criaturas que caminaban, excepto a Coyote, y a todas las criaturas que volaban, a todos los animales y aves, a todas las serpientes, ranas, tortugas y peces, Cabaña de Sudar les puso nombres, y las criaturas se dispersaron.</p> <p>Cuando se fueron, Cabaña de Sudar llamó a Coyote y le dijo: "Has sido sabio y astuto. Has sido un hombre temible. Esta</p>
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<p>last forever. The new human beings who are to come will hear your name and will say, 'Yes, Coyote was great in his time.' Now what do you wish to be?"</p> <p>"I have lived long enough as Coyote," he replied. "I want to be noble like Eagle or Elk or Cougar."</p> <p>Sweat House let him show what he could do. First Coyote tried his best to fly like Eagle, but he could only jump around, this way and that way. He could not fly, the poor fellow. Then he tried to imitate the Elk in his graceful gallop. For a short distance he succeeded, but soon he returned to his</p>	<p>tierra se volverá como el aire, vacía, pero tu nombre perdurará para siempre. Los nuevos seres humanos que han de venir oirán tu nombre y dirán: 'Sí, Coyote fue grande en su tiempo'. Entonces, ¿qué deseas ser?"</p> <p>"He vivido lo suficiente como Coyote", respondió. "Quiero ser noble como Águila, Uapití o Puma".</p> <p>Cabaña de Sudar le permitió mostrar lo que podía hacer. Primero, Coyote hizo lo posible por volar como Águila, pero sólo pudo saltar de un lado a otro. No podía volar, la pobre criatura. Luego trató de imitar a Uapití con su elegante galope.</p>
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<p>own gait. He ran a little way, stopped short, and looked around.</p> <p>"You look exactly like yourself, Coyote," laughed Sweat House. "You will be a coyote."</p> <p>Poor Coyote ran off, howling, to some unknown place. Before he got out of sight, he stopped, turned his head, and stood just like a coyote.</p> <p>Sweat House, left alone, spoke to himself: "All now are gone, and the new people will be coming soon. When they arrive, they should find something that will give them strength and power."</p>	<p>Durante una corta distancia lo consiguió, pero pronto volvió a su propio modo de andar. Corrió un poco, se detuvo bruscamente y miró a su alrededor.</p> <p>"Te pareces mucho a ti, Coyote", se rió Cabaña de Sudar. "Serás un coyote".</p> <p>El pobre Coyote salió corriendo, aullando, hacia algún lugar desconocido. Antes de perderse de vista, se detuvo, giró su cabeza y se quedó como un coyote.</p> <p>Cabaña de Sudar, ahora solo, habló consigo mismo: "Ahora todos se han ido, y la nueva gente vendrá pronto. Cuando</p>
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<p>"I will place myself on the ground, for the use of the human beings who are to come. Whoever will visit me now and then, to him I will give power. He will become great in war and great in peace. He will have success in fishing and in hunting. To all who come to me for protection I will give strength and power."</p> <p>Sweat House spoke with earnestness. Then he lay down, on his hands and knees, and waited for the first people. He has lain that way ever since and has given power to all who have sought it from him.</p>	<p>lleguen, deberán encontrar algo que les dé fuerza y poder.</p> <p>“Me colocaré en el suelo, para el uso de los seres humanos que vendrán. A quien me visite de vez en cuando, le daré poder. Será grande en la guerra y grande en la paz. Tendrá éxito en la pesca y en la caza. A todos los que vengan a mí en busca de protección les daré fuerza y poder”.</p> <p>Cabaña de Sudar habló con sinceridad. Luego se acostó sobre sus manos y rodillas, y esperó a las primeras personas. Desde entonces se ha acostado así y ha dado poder a todos los que lo han visitado.</p>
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	Y ese fue el origen de la Cabaña de Sudar.
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Pokoh, the Old Man	El Anciano Pokoh
	<i>(Tribu Paiute)</i>
<p>Pokoh, Old Man, they say, created the world. Pokoh had many thoughts. He had many blankets in which he carried around gifts for men. He created every tribe out of the soil where they used to live. That is why an Indian wants to live and die in his native place. He was made of the same soil. Pokoh did not wish men to wander and travel, but to remain in their birthplace. Long ago, Sun was a man, and was bad. Moon was good. Sun had a quiver full of arrows, and they are deadly. Sun wishes to</p>	<p>Dicen que el Anciano Pokoh creó el mundo. Pokoh tenía muchos pensamientos. Tenía muchas mantas en las cuales cargaba regalos para los hombres. Él creó muchas tribus de la tierra donde solían vivir. Es por eso que el Indio quiere vivir y morir en su lugar nativo. Él fue hecho de esa misma tierra. Pokoh no quería que los hombres deambularan, él deseaba que permanecieran en sus lugares de nacimiento. Hace mucho tiempo Sol fue un hombre malo. Luna era buena. Sol tenía un carcaj lleno de flechas</p>

kill all things. Sun has two daughters (Venus and Mercury) and twenty men kill them; but after fifty days, they return to life again. Rainbow is the sister of Pokoh, and her breast is covered with flowers. Lightning strikes the ground and fills the flint with fire. That is the origin of fire. Some say the beaver brought fire from the east, hauling it on his broad, flat tail. That is why the beaver's tail has no hair on it, even to this day. It was burned off. There are many worlds. Some have passed and some are still to come. In one world the Indians all creep; in another they all walk; in another they all fly. Perhaps in a world to come,	mortales. Sol quería matar a todas las cosas. Sol tenía dos hijas (Venus y Mercurio) y veinte hombres las mataron; pero después de cincuenta días, volvieron a la vida. Arcoíris es la hermana de Pokoh, y su pecho está cubierto de flores. Rayo cayó al suelo y llenó de fuego el pedernal. Ese es el origen del fuego. Algunos dicen que el castor trajo fuego desde el este, arrastrándolo con su ancha y plana cola. Es por eso que la cola del castor no tiene pelaje, incluso hasta el día de hoy, pues fue quemada. Hay muchos mundos. Algunos ya acabaron y otros aún no han empezado. En un mundo, todos los Indios se arrastran; en otro todos caminan; y
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Indians may walk on four legs; or they may crawl like snakes; or they may swim in the water like fish.	en otro todos vuelan. Tal vez en un mundo venidero los Indios puedan caminar en cuatro patas; o arrastrarse como serpientes; o nadar en el agua como los peces.
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Remaking the World	Rehaciendo el Mundo <i>(Tribu Brule Sioux)</i>
<p>There was a world before this world, but the people in it did not know how to behave themselves or how to act human. The creating power was not pleased with that earlier world. He said to himself: "I will make a new world." He had the pipe bag and the chief pipe, which he put on the pipe rack that he had made in the sacred manner. He took four dry buffalo chips, placed three of them under the three sticks, and saved the fourth one to light the pipe.</p>	<p>Hubo un mundo precedente a este mundo, pero la gente en él no sabía cómo comportarse ni cómo actuar como humanos. El Poder Creador estaba insatisfecho con ese mundo anterior. Así que se dijo: “Haré un mundo nuevo.” Tenía la bolsa de pipas y la pipa suprema, la cual puso en el soporte de pipa que había hecho de manera sagrada. Tomó cuatro pedazos de estiércol de búfalo seco y colocó tres de ellos debajo de los tres palos y guardó el cuatro para encender la pipa.</p>

<p>The Creating Power said to himself:</p> <p>"I will sing three songs, which will bring a heavy rain. Then I'll sing a fourth song and stamp four times on the earth, and the earth will crack wide open. Water will come out of the cracks and cover all the land." When he sang the 6rst song, it started to rain. When he sang the second, it poured. When he sang the third, the rain-swollen rivers overflowed their beds. But when he sang the fourth song and stamped on the earth, it split open in many places like a shattered gourd, and water Howed from the cracks until it covered everything.</p>	<p>El Poder Creador se dijo: "Cantaré tres canciones, que traerán una fuerte lluvia. Luego cantaré una cuarta canción y pisotearé la tierra cuatro veces, y la tierra se abrirá de par en par. Saldrá agua de las grietas y cubrirá toda la tierra". Cuando cantó la primera canción, comenzó a llover. Cuando cantó la segunda, llovió a cántaros- Cuando cantó la tercera, los ríos crecidos por la lluvia desbordaron sus lechos. Pero cuando cantó la cuarta canción y pisoteó la tierra, se partió en muchos pedazos como una calabaza rota, y el agua salió de las grietas hasta cubrirlo todo.</p>
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<p>The Creating Power floated on the sacred pipe and on his huge pipe bag. He let himself be carried by waves and wind this way and that, drifting for a long time. At last the rain stopped, and by then all the people and animals had drowned. Only Kangi, the crow, survived, though it had no place to rest and was very tired. Flying above the pipe, "Tunkashila, Grandfather, I must soon rest"; and three times the crow asked him to make a place for it to light.</p>	<p>El poder Creador flotaba en la pipa sagrada y en su enorme bolsa de pipas. Se dejó llevar por las olas y el viento de un lado a otro, a la deriva durante mucho tiempo. Finalmente, dejó de llover, y para entonces toda la gente y los animales se habían ahogado. Solo Kangi, el cuervo, sobrevivió, aunque no tenía ningún lugar para descansar y estaba agotado. Volando sobre la pipa, dijo "Tunkashila, Abuelo, debo descansar pronto"; y tres veces el cuervo le pidió que le hiciera un lugar para aterrizar.</p>
<p>The Creating Power thought: "It's time to unwrap the pipe and open the pipe bag." The wrapping and the pipe bag contained all manner of animals and birds,</p>	<p>El Poder Creador pensó: "Es hora de desenvolver la pipa y abrir la bolsa de pipas". El envoltorio y la bolsa de pipas</p>

from which he selected four animals known for their ability to stay under water for a long time. First he sang a song and took the loon out of the bag. He commanded the loon to dive and bring up a lump of mud. The loon did dive, but it brought up nothing. "I dived and dived but couldn't reach bottom," the loon said. "I almost died. The water IS too deep." The Creating Power sang a second song and took the otter out of the bag. He ordered the otter to dive and bring up some mud. The sleek otter at once dived into the water, using its strong webbed feet to go down, down, down.	contenían todo tipo de animales y pájaros, de los cuales seleccionó cuatro animales conocidos por su capacidad para permanecer bajo el agua durante mucho tiempo. Primero cantó una canción y sacó el somorgujo de la bolsa. Le ordenó al somorgujo que se sumergiera y trajera un trozo de barro. El somorgujo se zambulló, pero no trajo nada. "Me zambullí y me zambullí, pero no pude llegar al fondo", dijo el somorgujo. "Casi muero. El agua ES demasiado profunda". El Poder Creador cantó una segunda canción y sacó la nutria de la bolsa. Le ordenó a la nutria que se zambullera y le trajera barro. La elegante
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<p>It was submerged for a long time, but when it finally came to the surface, it brought nothing. Taking the beaver out of the pipe's wrapping, the Creating Power sang a third song. He commanded the beaver to go down deep below the water and bring some mud. The beaver thrust itself into the water, using its great flat tail to propel itself downward. It stayed under water longer than the others, but when it finally came up again, it too brought nothing. At last the Creating Power sang the fourth song and took the turtle out of the bag. The turtle is very strong. Among our people it stands for long life and endurance</p>	<p>nutria se zambulló de inmediato en el agua, usando sus fuertes patas palmeadas para bajar, bajar, bajar.</p> <p>Estuvo sumergida durante mucho tiempo, pero cuando finalmente salió a la superficie, no trajo nada. Sacando el castor de la bolsa de pipas, el Poder Creador cantó una tercera canción. Ordenó al castor que se sumergiera en las profundidades y trajera un poco de barro. El castor se lanzó al agua, usando su gran cola con forma de gorra para impulsarse hacia abajo. Permaneció bajo el agua más tiempo que los demás, pero cuando finalmente volvió a salir, tampoco trajo nada. Por último, el Poder Creador</p>
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and the power to survive. A turtle heart is great medicine, for it keeps on beating a long time after the turtle is dead. "You must bring the mud," the Creating Power told the turtle. It dove into the water and stayed below so long that the other three animals shouted: "The turtle is dead; it will never come up again!" All the time, the crow was Hying around and begging for a place to light. After what seemed to be eons, the turtle broke the surface of the water and paddled to the Creating Power. "I got to the bottom!" the turtle cried. "I brought some earth!" And sure enough, its feet and claws- -even the space in the cracks on its sides	cantó la cuarta canción y sacó a la tortuga de la bolsa. La tortuga es muy fuerte. Entre nuestra gente representa la larga vida, la resistencia y el poder de sobrevivir. El corazón de una tortuga es una gran medicina, ya que sigue latiendo mucho tiempo después de que la tortuga muere. "Debes traer el barro", le dijo el Poder Creador a la tortuga. Se zambulló en el agua y se quedó abajo tanto tiempo que los otros tres animales gritaron: "¡La tortuga está muerta, nunca volverá a subir!" Todo el tiempo, el cuervo estaba dando vueltas y pidiendo un lugar para aterrizar. Después de lo que pareció ser una eternidad, la tortuga
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<p>between its upper and lower shells were filled with mud.</p> <p>Scooping mud from the turtle's feet and sides, the Creating Power began to sing. He sang all the while that he shaped the mud in his hands and spread it on the water to make a spot of dry land for himself. When he had sung the fourth song, there was enough land for the Creating Power and for the crow. "Come down and rest," said the Creating Power to the crow, and the bird was glad to. Then the Creating Power took from his bag two long wing feathers of the eagle. He waved them over his plot of ground and commanded it to spread until it</p>	<p>rompió la superficie del agua y remó hacia el Poder Creador. "¡Llegué al fondo!" gritó la tortuga. "¡Traje un poco de tierra!" Y efectivamente, sus patas y garras, -incluso el espacio en las grietas de sus lados entre su caparazón superior e inferior estaban llenas de barro.</p> <p>Sacando el barro de las patas y los costados de la tortuga, el Poder Creador comenzó a cantar. Cantó todo el tiempo que le dio forma al barro en sus manos y lo esparció sobre el agua para hacer una mancha de tierra seca para él. Cuando había cantado la cuarta canción, había suficiente tierra para el Poder Creador y para el</p>
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<p>covered everything. Soon all the water was replaced by earth. "Water without earth is not good," thought the Creating Power, "but land without water is not good either." Feeling pity for the land, he wept for the earth and the creatures he would put upon it, and his tears became oceans, streams, and lakes. "That's better," he thought. Out of his pipe bag the Creating Power took all kinds of animals, birds, plants and scattered them over the land. When he stamped on the earth, they all came alive.</p> <p>From the earth the Creating Power formed the shapes of men and women. He used red earth and white earth, black earth</p>	<p>cuervo. "Baja y descansa", dijo el Poder Creador al cuervo, y el pájaro se alegró de hacerlo. Entonces el Poder Creador sacó de su bolsa dos largas plumas de águila. Las agitó sobre su terreno y ordenó que se extendiera hasta cubrirlo todo. Pronto toda el agua fue reemplazada por tierra. "El agua sin tierra no es buena", pensó el Poder Creador, "pero la tierra sin agua tampoco es buena". Sintiendo lástima por la tierra, lloró por la tierra y las criaturas que pondría sobre ella, y sus lágrimas se convirtieron en océanos, arroyos y lagos. "Esto está mejor", pensó. De su bolsa de pipas, el Poder Creador sacó todo tipo de animales, pájaros,</p>
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<p>and yellow earth, and made as many as he thought would do for a start. He stamped on the earth and the shapes came alive, each taking the color of the earth out of which it was made. The Creating Power gave all of them understanding and speech and told them what tribes they belonged to. The Creating Power said to them: "The first world I made was bad; the creatures on it were bad. So I burned it up. The second world I made was bad too, so I drowned it. This is the third world I have made. Look: I have created a rainbow for you as a sign that there will be no more Great Flood. Whenever you see a rainbow, you will know</p>	<p>plantas y los esparció por la tierra. Cuando pisaron la tierra, todos cobraron vida.</p> <p>Desde la tierra, el Poder Creador formó las figuras de hombres y mujeres. Usó tierra roja y tierra blanca, tierra negra y tierra amarilla, e hizo tantas como pensó que serían suficientes. Golpeó la tierra y las formas cobraron vida, cada una tomando el color de la tierra de la que estaba hecha. El Poder Creador les dio a todas la comprensión y el habla y les dijo a qué tribus pertenecían. El Poder Creador les dijo: "El primer mundo que hice era malo; las criaturas en él eran malas. Así que lo quemé. El segundo mundo que hice también</p>
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<p>that it has stopped raining." The Creating Power continued: "Now, if you have learned how to behave like human beings and how to live in peace with each other and other living things-the two-legged, the four-legged, the many legged, the fliers, the no-legs, the green plants of this universe-then all will be well. But if you make this world bad and ugly, then I will destroy this world too. It's up to you." The Creating Power gave the people the pipe. "Live by it," he said. He named this land the Turtle Continent because it was there that the turtle came up with the mud out of which the third world was made. "Someday there might be</p>	<p>era malo, así que lo ahogué. Este es el tercer mundo que tengo. Miren: he creado un arco iris para ustedes como señal de que no habrá otro Gran Diluvio. Siempre que veas un arco iris, sabrás que ha dejado de llover". El Poder Creador continuó: "Ahora, si han aprendido a comportarse como seres humanos y a vivir en paz unos con otros y con otros seres vivos: los de dos patas, los de cuatro, los de muchas, los voladores, los que no tienen patas, las plantas verdes de este universo, entonces todo estará bien. Pero si hacen que este mundo sea malo y feo, entonces yo también destruiré este mundo. Depende de ustedes". El Poder</p>
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<p>a fourth world," the Creating Power thought. Then he rested.</p>	<p>Creador le dio a la gente la pipa. "Vívelo", dijo. Llamó a esta tierra el Continente Tortuga porque fue allí donde salió la tortuga con el barro del que se hizo el tercer mundo. "Algún día podría haber un cuarto mundo", pensó el Poder Creador. Luego descansó.</p>
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**The Cin-aú-äv Brothers Discuss Matters
of Importance to The People.**

Once upon a time the Cin-aú-äv brothers met to consult about the destiny of the U-in-ká-rets. At this meeting the younger said: "Brother, how shall these people obtain their food ? Let us devise some Good plan for them. I was thinking about it all night, but could not see what would be best, and when the dawn came into the sky I went to a mountain and sat on its summit, and thought a long time; and now I can tell you a good plan by which they can

**Los Hermanos Cin-aú-äv Discuten
Asuntos Importantes para las Personas
(Tribu indígena Ute)**

En una ocasión los hermanos Cin-aú-äv se reunieron para decidir acerca del destino de los U-in-ká-rets. En esta reunión el más joven de los hermanos dijo: "Hermano, ¿cómo han de conseguir su alimento estas personas? Hagamos un Buen plan para ellos. Estuve pensando en eso toda la noche, pero no pude ver qué sería lo mejor, y cuando el amanecer impregnó al cielo fui a una montaña, me senté en su cima y pensé durante un largo rato; y ahora te puedo contar un buen plan por el cual ellos

live. Listen to your younger brother. Look at these pine trees; their nuts are sweet; and there is the us, very rich ; and there is the apple of the cactus, full of juice; on the plain you see the sunflower, bearing many seeds—they will be good for the nation. Let them have all these things for their food, and when they have gathered a store they shall put them in the ground, or hide them in the rocks, and when they return they shall find abundance, and having taken of them as they may need, shall go on, and yet when they return a second time there shall still be	pueden vivir. Escucha a tu hermano menor. Mira estos pinos, sus nueces son dulces; y está el us ²¹ , muy fértil; y está el fruto rojo del cactus, lleno de jugo; en la llanura se ve el girasol que da muchas semillas, serán buenas para la nación. Dejémosles tener todo esto para su alimento, y cuando hayan almacenado el suficiente alimento, lo enterrarán o lo esconderán en las rocas, y cuando vuelvan encontrarán abundancia, y habiendo tomado de esta reserva lo que necesiten, continuará abundando y cuando regresen por segunda vez, todavía habrá
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²¹ En el texto fuente se entiende el término “us” como un árbol. Sin embargo, no se encontró registro de árboles con dicho nombre en las bases de datos consultadas. Se decidió conservar el término original, ya que es un término intraducible, y no se desea perder el sentido del texto fuente.

<p>plenty; and though they return many times, as long as they live the store shall never fail ; and thus they will be supplied with abundance of food without toil."</p> <p>"Not so," said the elder brother, "for then will the people, idle and worthless, and having no labor to perform, engage in quarrels, and fighting Will ensue, and they will destroy each other, and the people will be lost to the earth; they must work for all they receive." Then the younger brother answered not, but went away sorrowing. The next day he met the elder brother and accosted him thus: "Brother, your words were wise; let the U-in-ká-rets work for</p>	<p>suficiente; y aunque vuelvan muchas veces, siempre y cuando vivan, el suministro no se les agotará; y se les proveerá comida en abundancia sin tener que esforzarse."</p> <p>"No", dijo el hermano mayor, "porque entonces la gente, ociosa e inútil, y sin trabajo que realizar, se enzarzará en peleas y se destruirán unos a otros, y la gente se perderá en la tierra; ellos deben trabajar por todo lo que reciban." Luego el hermano menor respondió que no, pero se fue afligido.</p> <p>Al día siguiente se encontró con su hermano mayor y le dijo: "Hermano, tus</p>
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<p>their food. But how shall they be furnished with houeey-dew? I have thought all night about this, and when the dawn came into the sky I sat on the Summit of the mountain and did think, and now I will tell you how to give them honey-dew: Let it fall like a great snow upon the rocks, and the women shall go early in the morning and gather all they may desire, and they shall be glad." "Not so," replied the elder brother, "it will not be good, my little brother, for them to have much and find it without toil ; for they will deem it of no more value than dung, and what we give them for their pleasure will only be wasted. In the night it shall fall in</p>	<p>palabras fueron sabias; deja que los U-in-ká-rets trabajen por su comida. ¿Pero cómo se les proveerá del rocío de la miel? He pensado toda la noche sobre esto, y cuando llegó el amanecer al cielo, me senté en la cima de la montaña y pensé, y ahora te diré cómo darles rocío de miel. Déjala que descienda como una gran nieve sobre las rocas, y las mujeres deberán ir temprano por la mañana y conseguir todo el que quieran, y deberán regocijarse." "No" contestó el hermano mayor, "no sería bueno para ellos tener mucho y encontrarlo sin ningún esfuerzo, mi pequeño hermano; porque no lo considerarían más valioso que el</p>
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<p>small drops on the reeds, which they shall gather and beat with clubs, and then will it taste very sweet, and having but little they will prize it themore." And the younger brother went away sorrowing, but returned the next day and said: "My brother, your words are wise; let the women gather the honey-dew with much toil, by beating the reeds with flails. Brother, when a man or a woman, or a boy or a girl, or a Little one dies, where shall he go? I have thought all night about this, and when the dawn came into the sky I sat on the top of the mountain and did think. Let me tell you what to do: When a man dies, send him back when the</p>	<p>estíercol, y lo que les demos para su comodidad solo será malgastado. Deberá caer en pequeñas gotas sobre las cañas por la noche, las cuales deberán recolectar y golpear con palos, y entonces tendrán un sabor muy dulce, y teniendo poco lo apreciarán más." Y el hermano menor se fue afligido, pero volvió al siguiente día y dijo "Mi hermano, tus palabras fueron sabias; dejar que las mujeres recolecten el rocío de miel con esfuerzo, al golpear las cañas con el mayal. Hermano, cuando un hombre o una mujer, o un chico o una chica, o un niño pequeño muere, ¿a dónde irá? He pensado toda la noche en esto, y cuando el alba llegó</p>
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<p>morning returns, and then will all his friends rejoice." "Not so," said the elder; "the dead shall return no more." The Little brother answered him not, but, bending his head in sorrow, went away.</p> <p>One day the younger Cin-aú-äv was walking in the forest, and saw his brother's son at play, and taking an arrow from his quiver slew the boy, and when he returned he did not mention what he had done. The father supposed that his boy was lost, and wandered around in the woods for many days, and at last found the dead child, and mourned his loss for a long time. One day the younger Cin-aú-äv said to the elder,</p>	<p>al cielo, me senté en la cima de la montaña y pensé. Déjame decirte qué hacer: Cuando un hombre muera, envíalo de regreso cuando vuelva la mañana, y entonces todos sus amigos se regocijarán." "No" dijo el hermano mayor, "los muertos no deben volver." El hermano pequeño lo refutó, pero con su cabeza abajo en aflicción, se fue.</p> <p>Un día el hermano Cin-aú-äv más joven estaba caminando en el bosque, y vio al hijo de su hermano jugando, tomó una flecha de su carcaj y mató al niño; cuando regresó no comentó lo que había hecho. El padre supuso que su hijo estaba perdido y deambuló entre los árboles durante muchos</p>
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<p>"You made the law that the dead should never return. I am glad that you were the first to suffer." Then the elder knew that the younger had killed his child, and he was very angry and sought to destroy him, and as his wrath increased the earth rocked, subterraneous groanings were heard, darkness came on, fierce storms raged, lightning flashed, thunder reverberated through the heavens, and the younger brother fled in great terror to his father, Tavwots, for protection.</p>	<p>días, hasta que por fin encontró el cadáver del niño, y lamentó su muerte durante mucho tiempo. Un día el hermano Cin-aú-äv más joven le dijo a su hermano mayor: "Tú decretaste que los muertos nunca vuelvan. Me alegra que hayas sido el primero en sufrir." Luego el mayor supo que su hermano menor había asesinado a su hijo, se enojó y buscó destruirlo, y al aumentar su ira la tierra se estremeció, se escucharon crujidos subterráneos, llegó la oscuridad, se escucharon tormentas feroces, se escucharon relámpagos, truenos reverberaron a través de los cielos, y el</p>
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	hermano menor huyó aterrorizado a donde su padre Tavwots, en busca de protección.
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The Discovery of the Upper World	El Descubrimiento del Mundo de Arriba <i>(Tribu Jicarilla)</i>
<p>In the beginning all people, birds, and beasts were far beneath this earth, somewhere in the darkness; there was no sun, no moon. It was not a good place in which to live, because of darkness. After a time came Chunnaai, the Sun, and Klenaai, the Moon. They directed the people to leave the world of darkness, showing the way they were to go by passing up through a rift in the sky. But the sky was so far above that the people knew of no way to reach it, so they made a pile of sand in the form of a</p>	<p>En el principio, todas las personas, aves y bestias vivían muy por debajo de la tierra, en algún lugar de la oscuridad; no había sol ni luna. No era un buen lugar para vivir debido a la oscuridad. Después de un tiempo vino Chunnaai, el Sol, y Klenaai, la Luna. Ellos dirigían a las personas para que dejaran al mundo de la oscuridad, mostrándoles el camino que debían cruzar a través de una grieta en el cielo. Pero como el cielo estaba tan alto que la gente sabía que no había manera de alcanzarlo, hicieron una</p>

<p>mountain, and painted the east side white, the south blue, the west yellow, and the north side all colors. Then they gathered seeds from all the plants they knew and placed them inside the little mountain. Chunnaai sent back his messenger, Anltsistn, the Whirlwind, to instruct them how to make the mountain increase in size.</p> <p>Then all gathered about it and danced and sang, until after four days the seeds sprouted and the mountain began to expand and to increase in height. This continued for four days, at the end of which time the mountain seemed almost to reach the sky; but suddenly its growth ceased, and</p>	<p>pila de arena con forma de montaña, y pintaron el lado este blanco, el sur azul, el oeste amarillo, y el lado norte de todos los colores. Luego recolectaron semillas de todas las plantas que conocían y las colocaron dentro de la pequeña montaña. Chunnaai envió de regreso a su mensajero, Anltsistn, el Torbellino, para enseñarle cómo hacer crecer la montaña.</p> <p>Luego todos se reunieron, y bailaron y cantaron, hasta que después de cuatro días las semillas brotaron y la montaña empezó a expandirse y a aumentar su altura. Esto continuó por cuatro días, al final de dicho tiempo la montaña parecía que casi tocaba</p>
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<p>none knew the cause. From Chunnaai came Whirlwind to tell the inhabitants how two of their maidens had entered the sacred space on the mountain top and destroyed plants and fruits, thus causing the mountain to cease growing.</p> <p>With two long poles and four buffalo horns, which then were straight, the people made a ladder, which, when placed on the mountain top, reached the sky. One of the four Great Whirlwinds, Nichitso, went up to see what this new place was like. He put his head through the opening, and seeing that the world was covered with water, at once descended the ladder. The</p>	<p>el cielo; pero de repente su crecimiento cesó, y nadie supo la causa. Desde Chunnaai llegó el Torbellino a decirle a los habitantes cómo dos de sus doncellas habían entrado al espacio sagrado en la cima de la montaña y destruyeron las plantas y frutas, así causando que la montaña dejase de crecer.</p> <p>Con dos largos palos y cuatro cuernos de búfalo, que eran firmes, la gente hizo una escalera, que colocada en la cima de la montaña, llegaba al cielo. Uno de los cuatro Grandes Torbellinos, Nichitso, subió a ver cómo era este nuevo lugar. Metió su cabeza por la abertura, y al ver que el mundo estaba cubierto de agua, bajó de inmediato</p>
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<p>four Whirlwinds then went up; White Wind rolled the water to the east, but still there was water at the south; Blue Wind rolled it away to the south, but still there was water at the west; so Yellow Wind blew it away to the west, and then there was water only at the north, which All-Color Wind quickly blew away. Then the Winds blew over the earth for four days to dry it; but they left some of the water which flowed along in streams.</p>	<p>por la escalera. Entonces subieron los cuatro Torbellinos; Viento Blanco hizo rodar el agua hacia el este, pero aún había agua en el sur; Viento Azul lo arrastró hacia el sur, pero aún había agua al oeste; de modo que Viento Amarillo lo llevó hacia el oeste, y luego solo hubo agua en el norte, que Viento de Todos los Colores se llevó rápidamente. Entonces los Vientos soplaron sobre la tierra durante cuatro días para secarla; pero dejaron parte del agua que corría en arroyos.</p>
<p>When they returned and told what they had done, the people sent Kage, the Crow, who was wise, to view the land. They waited long, but Kage did not return. Then</p>	<p>Cuando regresaron y contaron lo que habían hecho, la gente envió a Kage, el Cuervo, que era sabio, a ver la tierra. Esperaron mucho, pero Kage no regresó.</p>

they sent Little Whirlwind, who found the Crow perched upon some dead bodies, plucking out their eyes; and because of his wickedness in forgetting the people, his feathers, once white, had turned black. Then Naga'schitn, the Badger, was sent to see if the land was good, but just as soon as he had crawled through he sank in the black mud and could go no farther, so Little Whirlwind was despatched to succor him. To this day Badger's legs are black. Next Keldishen, the Skunk, was sent, because he was light in weight; but even he sank in the mud and blackened his legs. Then the people sent Cha, the Beaver, who travelled about for a	Luego enviaron a Pequeño Torbellino, quien encontró al Cuervo posado sobre unos cadáveres, sacándoles los ojos, y olvidando que alguna vez fueron personas. Debido a su maldad, sus plumas, una vez blancas, se habían tornado negras. Luego, Naga'schitn, el Tejón, fue enviado para ver si la tierra era buena, pero tan pronto como se arrastró, se hundió en el barro negro y no pudo ir más lejos, por lo que Pequeño Torbellino fue enviado para socorrerlo. Hasta el día de hoy, las patas del Tejón son negras. Luego enviaron a Keldishen, el Zorillo, porque era liviano; pero incluso él se hundió en el barro y se ennegreció las patas. Entonces la gente
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<p>long time, and finding all the water running away in streams, built dams and thus formed many lakes. He came back and told the people that the land was good to live in, which pleased them greatly. Then they started up the ladder, and when all had passed over, it was found that their weight had bent the buffalo horns, which ever since have been curved. Thus all the people came out upon this earth at a place in the north.</p> <p>During the first days the Sun did not rise above the horizon, having been held back in the east by a web that Masche, the Spider, had woven about him. But the people succeed in tearing the web away, and</p>	<p>envió a Cha, el Castor, que viajó durante mucho tiempo, y al encontrar toda el agua corriendo en arroyos, construyó represas y así formó muchos lagos. Regresó y le dijo a la gente que la tierra era buena para vivir, lo que les agradó mucho. Luego empezaron a subir la escalera, y cuando todos habían pasado, se dieron cuenta que su peso había hecho doblar los cuernos de búfalo, que desde entonces se han curvado. Así todo el pueblo salió a esta tierra hacia un lugar del norte.</p> <p>Durante los primeros días, el Sol no se elevó por encima del horizonte, habiendo sido retenido en el este por una red que</p>
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<p>from that time the Sun each day has travelled across the whole sky.</p> <p>On emerging from the underworld the inhabitants began moving in a great circle, travelling from the north to the east, then to the south, then to the west, When any found a spot that pleased them, they settled there, and Chunnaai and Klenaai gave them a language of their own. Four times the land was thus encircled, but each time the circle became smaller, and when the people came the last time to the north, Haisndayin, the Jicarillas, found their home in the mountains near the Rio Chama.</p>	<p>Masche, la Araña, había tejido a su alrededor. Pero la gente logró arrancar la telaraña, y desde ese momento el Sol cada día ha viajado por todo el cielo.</p> <p>Al salir del inframundo, los habitantes comenzaron a moverse en un gran círculo, viajando del norte al este, luego al sur, luego al oeste. Cuando encontraban un lugar que les gustaba, se establecían allí, y Chunnaai y Klenaai les dieron un lenguaje propio. Cuatro veces la tierra fue rodeada así, pero cada vez el círculo se hizo más pequeño, y cuando la gente llegó por última vez al norte, Haisndayin, los Jicarillas, encontraron su</p>
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	hogar en las montañas cercanas al río Chama ²² .
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²² Desambiguación: nos referimos al río Chama, afluente del río Bravo ubicado en los estados de Colorado y Nuevo México de los Estados Unidos de América, y no al río Chama ubicado en el estado de Mérida, Venezuela.

The Elk Spirit of Lost Lake	El Espíritu del Uapití²³ del Lago Perdido
	<i>(Tribu Wasco)</i>
<p>In the days of our grandfathers, a young warrior named Plain Feather lived near Mount Hood. His guardian spirit was a great elk. The great elk taught Plain Feather so well that he knew the best places to look for every kind of game and became the most skillful hunter in his tribe.</p>	<p>En los tiempos de nuestros abuelos, un joven guerrero llamado Pluma Cándida vivía cerca del Monte Hood. Su espíritu guardián era un gran uapití. El gran uapití le enseñó tan bien a Pluma Cándida que él conocía cuales eran los mejores lugares para buscar cada tipo de presa y convertirse en el cazador más habilidoso de su tribu.</p>
<p>Again and again his guardian spirit said to him, "Never kill more than you can use. Kill only for your present need. Then there will be enough for all."</p>	<p>Una y otra vez su espíritu guardián le decía "Nunca caces más de lo que puedes</p>

²³ También conocido como wapití o ciervo canadiense perteneciente a la familia de los cérvidos que habitan en el norte de América, Asia central y oriental.

<p>Plain Feather obeyed him. He killed only for food, only what he needed. Other hunters in his tribe teased him for not shooting for fun, for not using all his arrows when he was out on a hunt. But Plain Feather obeyed the great elk.</p>	<p>usar. Caza únicamente para tu necesidad actual. Así habrá suficiente para todos”</p>
<p>Smart Crow, one of the old men of the tribe, planned in his bad heart to make the young hunter disobey his guardian spirit. Smart Crow pretended that he was one of the wise men and that he had had a vision. In the vision, he said, the Great Spirit had told him that the coming winter would be long and cold. There would be much snow.</p>	<p>Pluma Cándida le obedeció. Solo cazó por comida, solo lo que él necesitaba. Otros cazadores de su tribu lo molestaban por no cazar por diversión, por no usar sus flechas cuando estaba en cacería. Pero Pluma Cándida le obedecía al gran uapití.</p> <p>Cuervo Astuto, uno de los viejos de la tribu, planeó con su corazón oscuro hacer al joven cazador desobedecer a su espíritu guardián. Cuervo Astuto se hizo pasar por uno de los sabios y le dijo que había tenido una visión. En la visión, él dijo que el Gran</p>

<p>"Kill as many animals as you can," said Smart Crow to the hunters of the tribe.</p> <p>"We must store meat for the winter."</p>	<p>Espíritu le había dicho que el próximo invierno sería largo y frío. Habría mucha nieve.</p>
<p>The hunters, believing him, went to the forest and meadows and killed all the animals they could. Each man tried to be the best hunter in the tribe. At first Plain Feather would not go with them, but Smart Crow kept saying, "The Great Spirit told me that we will have a hard winter. The Great Spirit told me that we must get our meat now."</p>	<p>"Caza tantos animales como puedas" dijo Cuervo Astuto a los cazadores de la tribu. "Debemos reservar carne para el invierno."</p>
<p>Plain Feather thought that Smart Crow was telling the truth. So at last he gave in and went hunting along the stream now</p>	<p>Los cazadores, creyéndole, fueron al bosque y a los prados y mataron a todos los animales que pudieron. Cada hombre intentó ser el mejor cazador de la tribu. Al principio, Pluma Cándida no fue con ellos, pero Cuervo Astuto le seguía diciendo, "El Gran Espíritu me dijo que tendremos un</p>

<p>called Hood River. First he killed deer and bears. Soon he came upon five bands of elk and killed all but one, which he wounded.</p> <p>Plain Feather did not know that this was his guardian elk, and when the wounded animal hurried away into the forest, Plain Feather followed. Deeper and deeper into the forest and into the mountains he followed the elk tracks. At last he came to a beautiful little lake. There, lying in the water not far from the shore, was the wounded elk. Plain Feather walked into the</p>	<p>invierno fuerte. El Gran Espíritu me dijo que debemos cazar nuestra comida ahora”</p> <p>Pluma Cándida pensó que Cuervo Astuto le estaba diciendo la verdad. Así que, finalmente cedió y fue a cazar a lo largo del arroyo que ahora se llama el Río Hood. Primero, mató a venados y a osos. Pronto se encontró con cinco manadas de uapitís y los mató a todos excepto a uno, al cual dejó herido.</p> <p>Pluma Cándida no sabía que este era su uapití guardián, y cuando el animal salió corriendo hacía el bosque, Pluma Cándida lo siguió. En las profundidades del bosque y</p>
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lake to pull the animal to the shore, but when he touched it, both hunter and elk sank.	al interior de las montañas siguió los rastros del uapití.
<p>The warrior seemed to fall into a deep sleep, and when he awoke, he was on the bottom of the lake. All around him were the spirits of many elk, deer, and bears. All were in the shape of human beings, and all were moaning. He heard a voice say clearly, "Draw him in." And something drew Plain Feather closer to the wounded elk.</p> <p>"Draw him in," the voice said again. And again Plain Feather was drawn closer to the great elk. At last he lay beside it.</p>	<p>Finalmente se encontró con un hermoso lago pequeño. Allí, tumbado en el agua no muy lejos de la orilla, estaba el uapití herido. Pluma Cándida caminó hacia el lago y jaló al animal hacia la orilla, pero cuando lo tocó, ambos, el cazador y el uapití se hundieron.</p> <p>El guerrero parecía que había caído en un sueño profundo, y cuando despertó estaba en el fondo del lago. Alrededor de él estaban todos los espíritus de muchos uapitís, venados y osos. Todos ellos en</p>

<p>"Why did you disobey me?" asked the elk. "All around you are the spirits of the animals you have killed. I will no longer be your guardian. You have disobeyed me and slain my friends."</p>	<p>forma de seres humanos y todos ellos lamentándose. Escuchó una voz que decía claramente, "Acérquenlo" Y algo acercó a Pluma Cándida hacia el uapití herido.</p>
<p>Then the voice which had said, "Draw him in," said, "Cast him out." And the spirits cast the hunter out of the water, onto the shore of the lake.</p>	<p>"Acérquenlo", la voz decía de nuevo. Y de nuevo Pluma Cándida fue hundido más cerca al gran uatipí. Finalmente quedó cerca de él.</p>
<p>Weary in body and sick at heart, Plain Feather dragged himself to the village where his tribe lived. Slowly he entered his tepee and sank upon the ground.</p>	<p>"¿Por qué me desobedeciste?" preguntó el uapití. "Todos los que estamos aquí somos los espíritus de los animales que has matado. Ya no seré tu guardián. Me has</p>

<p>"I am sick," he said. "I have been in the dwelling place of the lost spirits. And I have lost my guardian spirit, the great elk. He is in the lake of the lost spirits."</p> <p>Then he lay back and died. Ever after, the Indians called that lake the Lake of the Lost Spirits. Beneath its calm blue waters are the spirits of thousands of the dead. On its clear surface is the face of Mount Hood, which stands as a monument to the lost spirits.</p>	<p>desobedecido y has asesinado a mis amigos”.</p> <p>Luego la voz que había dicho “acérquenlo,” dijo “expúlsenlo”. Y los espíritus expulsaron al cazador fuera del agua, sobre la orilla del lago.</p> <p>Agotado en cuerpo y enfermo del corazón, Pluma Cándida se arrastró hacia la aldea donde su tribu habitaba. Lentamente entró a su tipi y se tumbó en el suelo.</p> <p>“Estoy enfermo”, dijo. “He estado en la morada de los espíritus perdidos. Y he perdido mi espíritu guardián, el gran uapití. Él está en el lago de los espíritus perdidos.”</p>
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	<p>Luego, se recostó y murió. Desde entonces, los Indios llaman a ese lago el Lago de los Espíritus Perdidos. Debajo de sus tranquilas aguas azules están los espíritus de miles de muertos. En su superficie clara está la cara del Monte Hood, que se erige como un monumento a los espíritus perdidos.</p>
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The First Fire	El Origen del Fuego
	<i>(Tribu Cherokee)</i>
<p>In the beginning there was no fire, and the world was cold, until the Thunders sent their lightning and put fire into the bottom of a hollow sycamore tree which grew on an island. The animals knew it was there, because they could see the smoke coming out at the top, but they could not get to it on account of the water, so they had a council to decide what to do.</p>	<p>En el inicio de los tiempos no había fuego y el mundo era frío, hasta que los Truenos enviaron sus rayos y pusieron fuego en el fondo de un árbol de sicomoro hueco que crecía en una isla. Los animales sabían que estaba allí, porque podían ver el humo que salía de la copa del árbol, pero no podían llegar a él a causa del agua, así que se reunieron para decidir qué hacer.</p>
<p>Every animal that could fly or swim was anxious to go after the fire. The Raven offered, and because he was so large and</p>	<p>Todos los animales que podían volar o nadar estaban ansiosos por ir tras el fuego. El Cuervo se ofreció, y como era tan grande</p>

strong they thought he could surely do the job, so he was sent first. He flew high and far across the water and alighted on the sycamore tree, but while he was wondering what to do next, the heat had scorched all his feathers black, and he was frightened and came back without the fire. The little Screech Owl volunteered to go, and reached the place safely, but while he was looking down into the hollow tree a blast of hot air came up and nearly burned out his eyes. He managed to fly home, but it was a long time before he could see well, and his eyes are red to this day. Then the Hooting Owl and the Horned Owl went, but by the time they	y fuerte pensaron que seguramente podría hacer el trabajo, así que lo enviaron de primero. Voló alto y lejos por sobre el agua y se posó en el sicomoro, pero mientras se preguntaba qué hacer a continuación, el calor le había chamuscado todas las plumas, por lo que se asustó y regresó sin el fuego. El pequeño Búho se ofreció a ir, y llegó al lugar sano y salvo, pero mientras miraba hacia abajo dentro del árbol hueco, una ráfaga de aire caliente subió y casi le quema los ojos. Volando, logró volver a casa, pero pasó mucho tiempo antes de que pudiera ver bien, y sus ojos son rojos hasta el día de hoy. Luego fueron el Búho Ululante y el Búho
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<p>got to the hollow tree the fire was burning so fiercely that the smoke nearly blinded them, and the ashes carried up by the wind made white rings around their eyes. They had to come home again without the fire, but with all their rubbing they were never able to get rid of the white rings.</p> <p>Now no more of the birds would venture, and so the little black Racer Snake said he would go through the water and bring back some fire. He swam across to the island and slithered through the grass to the tree, and went in by a small hole at the bottom. The heat and smoke were too much for him, too, and after dodging about blindly</p>	<p>Americano, pero cuando llegaron al árbol hueco, el fuego ardía tan intensamente que el humo casi los ciega, y las cenizas que arrastraba el viento les formaron anillos blancos alrededor de los ojos. Tuvieron que volver a casa sin el fuego, pero por más que se frotaban nunca pudieron deshacerse de los anillos blancos.</p> <p>Ahora, ninguna otra ave se aventuraría, así que la pequeña Culebra Negra dijo que atravesaría el agua y traería un poco de fuego. Nadó hasta la isla y se deslizó por la hierba hasta el árbol, y entró por un pequeño agujero en el fondo. El calor y el humo también fueron demasiado para</p>
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over the hot ashes until he was almost on fire himself he managed by good luck to get out again at the same hole.	ella, y casi ciega y en llamas, esquivándolo todo sobre las cenizas, logró con suerte salir de nuevo por el mismo agujero.
But his body had been scorched black, and he has ever since had the habit of darting and doubling back on his track as if trying to escape from uncomfortable confinement. He came back, and the great Blacksnake, "The Climber" offered to go for fire. He swam over to the island and climbed up the tree on the outside, as the great Blacksnake always does, but when he put his head down into the hole the smoke choked him so that he fell into the burning	Pero su cuerpo se había chamuscado, y desde entonces ha tenido la costumbre de arrastrarse y revolcarse sobre su camino como si tratara de escapar de un incómodo encierro. Regresó, y la gran Serpiente Negra "La Escaladora" se ofreció a ir por el fuego. Nadó hasta la isla y se subió al árbol por su corteza, como hace siempre la gran Serpiente Negra, pero cuando bajó la cabeza hacia el agujero, el humo la ahogó de tal manera que cayó en el tocón en llamas, y antes de que pudiera subir

<p>stump, and before he could climb out he was as black as the little Racer.</p>	<p>estaba tan negra como la pequeña Culebra Negra.</p>
<p>Now they held another council, for still there was no fire, and the world was cold, but birds, snakes, and four-footed animals all had some excuse for not going, because they were all afraid to venture near the burning sycamore, until at last the Water Spider said she would go. This is not the water spider that looks like a mosquito, but the other one, with black downy hair and red stripes on her body. She can run on top of the water or dive to the bottom, so there would be no trouble to get over to the island, but the question was, how could she bring</p>	<p>Ahora bien, hicieron otra reunión, porque todavía no había fuego y el mundo estaba frío, pero todos, los pájaros, las serpientes y los cuadrúpedos tenían alguna excusa para no ir, porque todos tenían miedo de aventurarse cerca del sicomoro en llamas, hasta que por fin la Araña de Agua dijo que iría. No es la araña de agua que parece un mosquito, sino la otra, con pelo lanoso negro y rayas rojas en su cuerpo. Puede correr por encima del agua o sumergirse hasta el fondo, así que no tendría problemas para llegar a la isla, pero la</p>

back the fire? “I’ll manage that,” said the Water Spider; so she spun a thread from her body and wove it into a tusti bowl, which she fastened on her back. Then she crossed over to the island and through the grass to where the fire was still burning. She put one little coal of fire into her bowl, and came back with it, and ever since we have had fire, and the Water Spider still keeps her tusti bowl.	cuestión era, ¿cómo podría traer el fuego? “Yo me encargaré de ello”, dijo la Araña de Agua, así que tejó un hilo de su cuerpo y lo entrelazó en un cuenco tusti ²⁴ , que sujetó a su espalda. Luego cruzó el agua hasta la isla y atravesó la hierba hasta donde aún ardía el fuego. Puso una pequeña brasa en su cuenco y volvió con ella, y desde entonces hemos tenido fuego, y la Araña de Agua sigue conservando su cuenco tusti.
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²⁴ La palabra *tusti* no tiene definiciones disponibles en la lengua inglesa. Sin embargo, se encontraron dos páginas en la web que sugieren que esta palabra hace referencia a un “pequeño” cuenco.

The First Man and Woman	El Primer Hombre y la Primera Mujer
	<i>(Tribu Nisenan)</i>
<p>The first man created by Coyote was called Aikut. His wife was Yototowi. But the woman grew sick and died. Aikut dug a grave for her close beside his camp fire, for the Nishinam did not burn their dead then. All the light was gone from his life. He wanted to die, so that he could follow Yototowi, and he fell into a deep sleep. There was a rumbling sound and the spirit of Yototowi arose from the earth and stood beside him. He would have spoken to her, but she forbade him, for when an Indian</p>	<p>El primer hombre creado por Coyote se llamó Aikut. Su esposa era Yototowi. Pero la mujer se enfermó y murió. Aikut cavó una tumba para ella cerca de su fogata, porque para ese entonces los Nishinam no incineraban a sus muertos. Toda la luz fue arrebatada de su vida. Él quería morir para poder seguir a Yototowi, y cayó en un sueño profundo. Se escuchó un fuerte sonido y el espíritu de Yototowi se levantó de la tierra y se posó a su lado. Él le habría hablado, pero ella se lo prohibió, porque cuando un</p>

speaks to a ghost he dies. Then she turned away and set out for the dance-house of ghosts. Aikut followed her. Together they journeyed through a great, dark country, until they came to a river which separated them from the Ghost-land. Over the river there was a bridge of but one small rope, so small that hardly Spider could crawl across it. Here the woman started off alone, but when Aikut stretched out his arms, she returned. Then she started again over the bridge of thread. And Aikut spoke to her, so that he died. Thus together they journeyed to the Spirit-land.	Indio habla con un fantasma, muere. Luego ella dio media vuelta y se dirigió a la casa de baile de los fantasmas. Aikut la siguió. Juntos viajaron por un gran y oscuro campo hasta que llegaron a un río que los separaba de la Tierra de los Fantasmas. Sobre el río había un puente formado de una fina cuerda, tan delgada que difícilmente Araña podría atravesarlo. Aquí la mujer partió sola, pero cuando Aikut extendió sus brazos, ella se regresó. Luego se alejó de nuevo sobre el delgado puente. Y Aikut le habló, así que murió y así, viajaron juntos a la tierra de los espíritus.
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The Migration of the Water People	La Migración de las Personas de Agua
<p>In the long ago, the Snake, Horn, and Eagle people lived here (in Tusayan) but their corn grew only a span high and when they sang for rain, the Cloud god sent only a thin mist. My people lived then in the distant Pa-lat Kwa-bi in the South. There was a very bad old man there. When he met any one he would spit in their faces. . . . He</p>	<p><i>(Pueblo Hopi)</i></p> <p>Hace mucho tiempo, las personas Serpiente, Cuerno, y Águila vivían aquí en Tusayan, pero su maíz creció tan solo un palmo de alto y cuando cantaron por lluvia, el dios Nube solo envió un fino rocío. Mi gente vivía, en ese entonces, en la distante Pa-lat Kwa-bi en el sur. Allí vivía un anciano muy malo. Cada vez que él se</p>

<p>did all manner of evil. Baholihonga got angry at this and turned the world upside down. Water spouted up through the kivas and through the fire places in the houses. The earth was rent in great chasms, and water covered everything except one narrow ridge of mud. Across this the Serpent-god told all the people to travel. As they journeyed across, the feet of the bad slipped and they fell into the dark water. The good people, after many days, reached dry land. While the water was rising around the village, the old people got on top of the houses. They thought they could not</p>	<p>encontraba a alguien, él le escupía en la cara... Él hizo todo tipo de maldades, lo cual enojó a Baholihonga y puso al mundo de cabeza. El agua brotó de las kivas ²⁵y de las chimeneas de los hogares.²⁶ La tierra se partió en grandes abismos y el agua cubrió todo excepto una cresta estrecha de lodo. A raíz de esto, el dios Serpiente les ordenó a todas las personas que viajaran. Mientras viajaban, los pies de los malvados se resbalaron y cayeron a las aguas oscuras. Las buenas personas, después de muchos días, lograron llegar a tierra seca. Mientras el agua crecía alrededor del pueblo, los</p>
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²⁵ Habitación redonda, usualmente excavada, que se utilizaba para realizar ceremonias religiosas por los nativos americanos.

²⁶ Se entiende por chimenea al lugar en donde se prendía fuego para producir calor de forma rústica.

<p>struggle across with the younger people. But Baholihonga clothed them with the skins of turkeys. They spread their wings out and floated in the air just above the surface of the water, and in this way they got across. There were saved of us, the Water people, the Corn people, the Lizard, Horned-toad, and Sand peoples, two families of Rabbit, and the Tobacco people. The turkey tail dragged in the water. That is why there is white on the turkey's tail now. This is also the reason why old people use turkey-feathers at the religious ceremonies.</p>	<p>ancianos se ubicaban encima de las casas. Ellos pensaban que no podrían avanzar junto a los jóvenes. Pero Baholihonga los vistió con pieles de pavo. Ellos extendieron sus alas y flotaron en el aire, justo sobre la superficie del agua, y de esta manera pudieron avanzar. Nos habríamos salvado, el pueblo del Agua, el pueblo del Maíz, el Lagarto, Sapo Cornudo, y el pueblo de Arena, dos familias de Conejos, y el pueblo del Tabaco. La cola del pavo se arrastró en el agua. Esta es la razón por la cual ahora la cola del pavo tiene color blanco. Los ancianos usan las plumas de los pavos en sus rituales religiosos por esta misma razón.</p>
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The Separation of the First Parents	La Separación de los Padres Originarios
<p>In the fourfold womb of the world, all terrestrial life was conceived from the lying-together of Earth Mother and Sky Father upon the world waters. Soon Earth Mother grew large with progeny, pushed Sky Father away from her, and began to sink into the waters. She feared that evil might befall her offspring, just as mothers always fear for their firstborn before they emerge.</p> <p>Unnerved by her ominous, foreboding thoughts, she kept her offspring within her and discussed her fears with Sky</p>	<p><i>(Tribu Zuñi)</i></p> <p>En el cuarto vientre del mundo, toda la vida terrestre fue concebida a partir de la unión de Madre Tierra y Padre Cielo sobre las aguas del mundo. Pronto, Madre Tierra creció con su progeñe, empujó a Padre Cielo lejos de ella y comenzó a hundirse en las aguas. Temía que el mal pudiera caer sobre su descendiente, al igual que las madres siempre temen por sus primogénitos antes de que nazcan.</p> <p>Inquieta por sus pensamientos negativos, Madre Tierra mantuvo a su</p>

<p>Father. They wondered how these offspring would know one place from another, even in the light of the sun. They wondered how their progeny would survive.</p> <p>They were surpassing beings, these two, and therefore changeable as the smoke in the breeze. And so they took the form of a man and a woman.</p> <p>Then, a great bowl filled with water appeared nearby, and Earth Mother realized that every place in the world would be surrounded by mountains like the rim of the bowl that was near her. She spat in the water and, as foam formed on its surface, she said,</p>	<p>descendiente en su interior y habló de sus temores con Padre Cielo. Se preguntaban cómo sus descendientes distinguirían un lugar de otro, incluso a plena luz del día. Se preguntaban cómo sobreviviría su progeñe.</p> <p>Madre Tierra y Padre Cielo eran seres superiores y por tanto cambiantes, como lo son las nubes en el cielo. Y así tomaron la forma de un hombre y una mujer.</p> <p>Entonces, un gran cuenco lleno de agua apareció cerca, y Madre Tierra comprendió que todos los lugares del mundo estarían rodeados de montañas como el borde del cuenco que estaba cerca de ella.</p>
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<p>“Look! It’s from my bosom that they will find sustenance.”</p> <p>She blew her warm breath over the foam and some of it lifted upward, shattering in the air, sending mist and spray down in great, shimmering abundance.</p> <p>“Just so will clouds form at the rim of the world where the great waters are,” she said, “and be borne on the breath of the surpassing beings until your cold breath make them shed, falling downward- the waters of life falling into my lap, where our children will nestle and thrive, finding warmth in spite of your coldness.”</p>	<p>Escupió en el agua y, mientras se formaba espuma en su superficie, dijo: "¡Mira! Es de mi seno de donde encontrarán sustento".</p> <p>Sopló su cálido aliento sobre la espuma y parte de esta se elevó, rompiéndose en el aire, enviando niebla y rocío hacia abajo en gran y radiante abundancia.</p> <p>"De esta manera se formarán las nubes en el borde del mundo, donde están las grandes aguas", dijo, "y serán llevadas por el aliento de los seres superiores hasta que tu frío aliento las haga desprenderse, cayendo hacia las aguas de la vida que</p>
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<p>“Wait,” Sky Father said, and he spread his hand over the bowl, setting in its crevices what looked like yellow corn grains gleaming in the dark of the early dawn of the world. He took seven grains between his thumb and fingers and said, “When the Sun is gone and all is dark in the world, our children will be guided by these lights, which will tell them the regions of space. And just as these grains shine up from the water to the sky, so will innumerable seedlings like them spring up from your bosom whenever my waters touch them, and our children will be fed.”</p>	<p>descienden en mi regazo, en donde nuestros hijos anidarán y prosperarán, encontrando abrigo a pesar de tu frialdad".</p> <p>"Espera", dijo Padre Cielo, y extendió su mano sobre el cuenco, colocando lo que parecían granos de maíz amarillos resplandecientes en la oscuridad del primer amanecer del mundo. Tomó siete granos en su puño y dijo: "Cuando el Sol se haya ido y todo esté oscuro en el mundo, nuestros hijos se guiarán por estas luces, las cuales les indicarán las regiones del espacio. Y así como estos granos brillan desde el agua hasta el cielo, así brotarán de tu seno innumerables retoños cada vez que mis</p>
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<p>In this way, and in many others, Earth Mother and Sky Father talked and provided for their offspring and their offspring's progeny, the people and the other creatures of the world.</p>	<p>aguas los toquen, y nuestros hijos serán alimentados."</p> <p>De esta manera, y de muchas otras, Madre Tierra y Padre Cielo hablaron y proveyeron a su descendiente y a los descendientes de su progenie, a las personas y a las demás criaturas del mundo.</p>
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The Spirit Bride	La Novia Espiritu
	<i>(Pueblo Algonquino)</i>

<p>detail. He had heard that the spirit world was far to the south.</p> <p>He immediately set out on his journey. After two weeks, he still saw no change in the landscape to indicate that the spirit world was near. Then he emerged from the forest and saw the most beautiful plain he had ever seen. In the distance was a small hut where an ancient wise man lived. He asked the wise man for directions. The old man knew exactly who the warrior was and whom he sought. He told the lad that the bride had passed by only a day before. In order to follow her, the warrior would have to leave his body behind and press on in his</p>	<p>memorizó hasta el más mínimo detalle de las direcciones. Había oído que el mundo de los espíritus estaba lejos, hacia el sur.</p> <p>De inmediato emprendió su viaje. Después de dos semanas, aún no veía cambio alguno en el paisaje que indicara que el mundo de los espíritus estaba cerca. Luego salió del bosque y vio la llanura más hermosa que había visto en su vida. A lo lejos había una cabaña pequeña donde vivía un anciano sabio. Le pidió indicaciones al sabio. El anciano sabía exactamente quién era el guerrero y a quién buscaba. Él le comentó que su novia había pasado por allí justo el día anterior. Para seguirla, el</p>
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<p>spirit. The spirit world itself is an island in a large lake that can be reached only by canoes waiting on this shore. The old man warned him not to speak to his bride until they were both safely on the island of the spirits. Soon the old man recited some magic chants and the warrior felt his spirit leave his body.</p> <p>Now a spirit, he walked along the shore and saw a birch bark canoe. Not a stone's throw away was his bride, entering her own canoe. As he made his way across the water and looked at her, he saw that she duplicated his every stroke. Why didn't they travel together? One can only enter the spirit</p>	<p>guerrero tendría que dejar su cuerpo atrás y seguir adelante en espíritu. El mundo de los espíritus como tal es una isla en un lago grande que puede ser alcanzado solo por canoas que esperan en la orilla. El anciano le advirtió que no debía hablar con su novia hasta que los dos estuvieran a salvo en la isla de los espíritus. Pronto el anciano recitó algunos cánticos mágicos y el guerrero sintió que su espíritu dejaba su cuerpo.</p> <p>Ahora siendo un espíritu, caminó hacia la orilla y vio una canoa de corteza de abedul. A pocos metros estaba su prometida, entrando en su propia canoa. Mientras cruzaba el agua y la miraba, vio</p>
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<p>world alone and be judged only on one's individual merits. Midway through the journey, a tempest arose. It was more terrible than any he had ever seen. Some of the spirits in canoes were swept away by the storm-these were those who had been evil in life. Since both the warrior and his bride were good, they made it through the tempest without incident and soon the water was as smooth as glass beneath a cloudless sky.</p> <p>The island of the blessed was a beautiful place where it was always late spring, with blooming flowers and cloudless skies, never too warm or too cold. He met his bride on the shore and took her hand.</p>	<p>que ella repetía cada una de sus brazadas. ¿Por qué no viajaban justos? La única manera de entrar al mundo espiritual es hacerlo solo, para ser juzgado por sus propios méritos. A mitad de camino, una tempestad los azotó. Era más terrible que cualquiera que él haya visto. Algunos de los espíritus que iban en canoas fueron arrastrados por la tormenta, estos eran aquellos que habían sido malvados en vida. Como el guerrero y su novia habían sido buenos en vida, pudieron atravesar la tormenta sin ningún problema y pronto el agua estaba tan suave como el cristal bajo el suelo despejado.</p>
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<p>They had not walked ten steps together when a soft sweet voice spoke to them-it was the Master of Life. The Master told them that the young warrior must return as he came; it wasn't his time yet. He was to carefully trace his steps back to his body, put it on, and return home. He did this and became a great chief, happy in the assurance that he would see his bride once again.</p>	<p>La isla de los benditos era un hermoso lugar que siempre lucía como a finales de primavera, con flores radiantes y cielos despejados, nunca muy caliente o muy frío. Él se encontró con su novia en la orilla y tomó su mano. Ellos no habían caminado ni diez pasos juntos cuando una suave y dulce voz les habló, era el Maestro de la Vida. El Maestro les dijo que el joven guerrero debía regresar como vino; pues no era su tiempo aún. Él debería seguir cuidadosamente sus pasos hasta su cuerpo, ponérselo y volver a casa. Él hizo esto y se convirtió en un gran jefe, feliz con la certeza</p>
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	de que volvería a ver a su novia nuevamente.
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The Spirit Land	La Tierra de los Espíritus
<p>The spirit world is toward the Darkening Land, higher up, and separated from the world of living by a great lake. Now when the spirits came back to this world [in the ghost-dance excitement] Crow was their leader- That is because Crow is black; his color is the same as that of the Darkening Land. Crow was followed by all the Indians. But they reached the edge of the shadow land, below them was a great sea.</p> <p>Far way, toward the Sunrise Land were their people in the world of living. So</p>	<p><i>(Tribu Arapajó)</i></p> <p>El mundo espiritual se sitúa en la Tierra Oscura, en las alturas y separado del mundo de los vivos por un gran lago. Ahora, cuando los espíritus regresan a este mundo [en la emoción de la danza de los espíritus] Cuervo era su líder. Esto se debía a que Cuervo es negro; su color es el mismo que el de la Tierra Oscura. Cuervo fue seguido por todos los Indios. Pero llegaron al borde de la tierra de las sombras, debajo de ellos había un gran mar.</p>

<p>Crow took a pebble in his beak. He dropped it into the water, and it became a mountain, towering up to the shadow land. So the Indians came down the mountainside to the edge of the water.</p> <p>Then Crow took some dust in his bill. He flew out and dropped it into the water, and it became solid land. It stretched between the spirit land and the world of living.</p> <p>Then Crow flew out again, with blades of grass in his beak. He dropped these upon the new made land. At once the earth was covered with green grass.</p>	<p>Muy lejos, hacia La Tierra del Amanecer estaba su gente, en el mundo de los vivos. Así que Cuervo cogió una piedrecilla con su pico. La tiró en el agua, y esta se convirtió en una montaña, elevándose hacia la tierra de las sombras. Entonces los Indios descendieron por la ladera de la montaña hasta la orilla del agua.</p> <p>Luego Cuervo tomó un poco de polvo con su pico. Voló y lo arrojó al agua, y el polvo se convirtió en tierra firme. Esta se extendió entre la tierra de los espíritus y la tierra de los vivos.</p>
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<p>Again he flew out with twigs in his beak, and he dropped these upon the new earth. At once it was covered with a forest of trees.</p>	<p>Luego Cuervo voló de nuevo, con briznas de pasto en su pico. Las dejó caer en la nueva tierra. De inmediato la tierra se cubrió con pasto verde.</p>
<p>Again he flew back to the base of the mountain. Then he called all the spirit Indians together. Now he is coming to help the living Indians. He has already passed the sea. He is now on the western edge of the world of living.</p>	<p>De nuevo voló con pequeñas ramas en su pico, y las tiró sobre la nueva tierra. Al instante esta fue cubierta con un bosque de árboles.</p> <p>Una vez más voló de regreso a la base de la montaña. Luego convocó a todos los espíritus Indios. Ahora Cuervo viene a ayudar a los Indios vivientes. Él ya pasó por el mar. Ahora está en el límite oeste del mundo de los vivos.</p>

The Theft of Fire	El Robo del Fuego
<p>There was no fire on earth and the Karoks were cold and miserable. Far away to the east, hidden in a treasure box, was fire which Kareya had made and given to two old hags, lest the Karoks should steal it. So Coyote decided to steal fire for the Indians. Coyote called a great council of the animals. After the council he stationed a line from the land of the Karoks to the distant land where the fire was kept. Lion was nearest the Fire Land, and Frog was nearest the Karok land. Lion was strongest and Frog was weakest,</p>	<p><i>(Tribu Karok)</i></p> <p>No había fuego en la tierra y los Karoks sentían frío y eran miserables. Muy lejos al este, escondido en una caja del tesoro, había fuego hecho por Kareya y dado a dos viejas brujas por temor a que los Karoks lo robaran. Entonces, Coyote decidió robar el fuego para los Indios. Coyote convocó un gran consejo de animales. Después de la reunión él organizó una hilera desde las tierras de los Karoks hasta la tierra lejana donde el fuego era</p>

<p>and the other animals took their places, according to the power given them by Man. Then Coyote took an Indian with him and went to the hill top, but he hid the Indian under the hill. Coyote went to the tepee of the hags. He said, "Goodevening." They replied, "Good-evening." Coyote said, "It is cold out here. Can you let me sit by the fire?" So they let him sit by the fire. He was only a coyote. He stretched his nose out along his forepaws and pretended to go to sleep, but he kept the corner of one eye open watching. So he spent all night watching and thinking, but he had no chance to get a</p>	<p>guardado. Puma ²⁷estaba más cerca de la Tierra del Fuego y Rana de la tierra de los Karoks. Puma era el más fuerte y Rana la más débil, y los otros animales tomaron sus puestos, de acuerdo con el poder asignado a ellos por el Hombre. Luego Coyote tomó a un Indio con él y subió a la cima de la colina, pero escondió al Indígena bajo la colina. El Coyote fue al tipi de las brujas. Él les dijo "Buenas noches." Ellas les contestaron "Buenas noches." Coyote les dijo "Hace frío acá afuera. ¿Me permiten sentarme cerca del fuego?" Y ellas se lo permitieron. Él solo era un coyote. Él estiró su hocico y patas</p>
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²⁷ En el texto fuente se menciona el término "lion", que hace referencia al león de montaña, también llamado puma, que habita todo el continente americano.

piece of the fire. The next morning Coyote held a council with the Indian. He told him when he, Coyote, was within the tepee, to attack it. Then Coyote went back to the fire. The hags let him in again. He was only a Coyote. But Coyote stood close by the casket of fire. The Indian made a dash at the tepee. The hags rushed out after him, and Coyote seized a fire brand in his teeth and flew over the ground. The hags saw the sparks flying and gave chase. But Coyote reached Lion, who ran with it to Grizzly Bear. Grizzly Bear ran with it to Cinnamon Bear; he ran with it to Wolf, and at last the fire came to Ground- Squirrel. Squirrel took	delanteras y pretendió quedarse dormido, pero dejó entreabierto uno de sus ojos. Él estuvo toda la noche mirando y pensando, pero no tuvo ninguna oportunidad de tomar un pedazo de fuego. A la mañana siguiente, Coyote sostuvo una reunión con el Indio. Coyote le dijo que cuando él, Coyote, estuviera dentro del tipi, lo tomaría. Luego volvió al fuego. Las brujas le permitieron ingresar nuevamente porque él solo era un coyote. Pero él se mantuvo cerca del cofre con fuego. El Indio se apresuró hacia el tipi. Las brujas salieron corriendo tras de él, y Coyote agarró una antorcha de fuego en su boca y voló sobre el suelo. Las brujas vieron
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<p>the brand and ran so fast that his tail caught fire. He curled it up over his back, and burned the black spot in his shoulders. You can see it even to-day. Squirrel came to Frog, but Frog couldn't run. He opened his mouth wide and swallowed the fire. Then he jumped but the hags caught his tail. Frog jumped again, but the hags kept his tail. That is why Frogs have no tail, even to this day. Frog swam under water, and came up on a pile of driftwood. He spat out the fire into the dry wood, and that is why there is fire in dry wood even to-day. When an Indian rubs two pieces together, the fire comes out.</p>	<p>las chispas en el aire e intentaron cazar a Coyote. Pero él alcanzó a Puma, quien corrió con el fuego hacia Oso Grizzly. Oso Grizzly corrió con él hasta Oso Canela; éste corrió con el fuego hasta Lobo, y finalmente, el fuego llegó a Ardilla de Tierra. Ardilla tomó la antorcha y corrió tan rápido que su cola se quemó. Ella la enroscó sobre su espalda, y se quemó en sus hombros, quedando con manchas negras. Se pueden ver incluso hoy. Ardilla fue hacia Rana, pero ella no pudo correr. Ella abrió su boca de par en par y se tragó el fuego. Luego saltó, pero las brujas agarraron su cola. La rana intentó saltar de nuevo pero las brujas</p>
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	<p>mantuvieron agarrada su cola. Es por ello que las ranas no tienen cola, incluso hasta este día. La rana nadó bajo el agua, y llegó a un montón de madera flotante. Escupió la antorcha en la leña seca, y por eso hay fuego en la leña seca incluso hoy. Cuando un Indio frota dos piezas de madera seca, se produce fuego.</p>
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Woman chooses death	La Mujer Escoge la Muerte
	<i>(Tribu Pies Negros)</i>
<p>Old Man decided that something was missing in the world he had made. He thought it would be a good thing to create a woman and a child. He didn't quite know how they should look, but he took some clay and mud and for four days tried out different shapes. At first he didn't like the looks of the beings he formed. On the fourth day, however, he shaped a woman in a pleasing form, round and nice, with everything in front and back, above and below, just right.</p>	<p>El Anciano decidió que algo le hacía falta al mundo que había creado. Pensó que sería una buena idea crear a una mujer y a un niño. Él no sabía muy bien cómo debían lucir, pero tomó un poco de arcilla y barro y por cuatro días moldeó diferentes formas. Al principio, no le gustó el aspecto de los seres que había formado. Al cuarto día, sin embargo, moldeó una mujer de bonita apariencia, redonda, y agradable, con todo en frente y atrás, arriba y abajo, perfecta.</p>

<p>"This is good," Old Man said, "this is the kind of woman I like to have in my world." Then he made a little child resembling the woman. "Well," said Old Man, "this is just what I wanted, but they're not alive yet."</p>	<p>"Esto luce bien", dijo el Anciano, "este es el tipo de mujer que quiero tener en mi mundo." Luego, hizo un pequeño niño parecido a la mujer. "Bueno", dijo el Anciano, "esto es justo lo que quería, pero aún no están vivos."</p>
<p>Old Man covered them up for four days. On the first day he looked under the cover and saw a faint trembling. On the second day the figures could raise their heads. On the third day they moved their arms and legs. "Soon they will be ready," said Old Man. And on the fourth day he looked underneath the cover and saw his figures crawling around. They're ready now</p>	<p>El Anciano los cubrió por cuatro días. El primer día miró debajo de la cubierta y vio un ligero temblor. El segundo día las figuras levantaron sus cabezas. El tercer día movieron sus brazos y piernas. "Pronto estarán listos", dijo el Anciano. Y el cuarto día, miró debajo de la cubierta y vio a sus figuras gateando. "Ahora están listas para caminar en mi mundo", pensó el</p>

<p>to walk upon my world," thought Old Man.</p> <p>He took the cover off and told the woman and the child: "Walk upright like human beings." The woman and the child stood up. They began to walk, and they were perfect.</p> <p>They followed Old Man down to the river, where he gave them the power of speech. At once the woman asked: "What is that state we are in, walking, moving, breathing, eating?"</p> <p>"That is life," said Old Man.</p> <p>"Before, you were just lumps of mud. Now, you live."</p>	<p>Anciano. Quitó la cubierta y le dijo a la mujer y al niño: "Caminen erguidos como seres humanos." La mujer y el niño se pusieron de pie. Empezaron a caminar, y eran perfectos.</p> <p>Siguieron al Anciano hasta el río, donde les dio el poder de hablar. En seguida, la mujer preguntó: "¿En qué estado estamos; caminando, moviéndonos, respirando, comiendo?"</p> <p>"Es la vida", dijo el Anciano. "Antes eran simplemente cúmulos de barro. Ahora, ustedes viven".</p>
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<p>"When we were lumps of mud, were we alive then?" asked the woman.</p> <p>"No" said Old Man, "you were not alive."</p> <p>"What do you call the state we were in then?" asked the woman.</p> <p>"It is called death," answered Old Man. "When you are not alive, then you are dead."</p> <p>"Will we be alive always?" asked the woman. "Will we go on living forever, or shall we be dead again at some time?"</p>	<p>"Cuando éramos cúmulos de barro, ¿entonces estábamos vivos?" preguntó la mujer.</p> <p>"No" dijo el Anciano, "ustedes no estaban vivos."</p> <p>"¿Cómo llamas al estado en el que estábamos entonces?" preguntó la mujer.</p> <p>"Se llama muerte", respondió Anciano. "Cuando no estás vivo, estás muerto".</p> <p>"¿Estaremos vivos para siempre?" preguntó la mujer. "¿Seguiremos viviendo para siempre o moriremos en algún momento?"</p>
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<p>Old Man pondered. He said: "I didn't think about that at all. Let's decide it right now. Here's a buffalo chip. If it floats, then people will die and come back to life four days later."</p> <p>"No," said the woman. "This buffalo chip will dissolve in the water. I'll throw in this stone. If it floats, we'll live forever and there will be no death. If it sinks, then we'll die." The woman didn't know anything yet, because she had been walking on earth for just a few hours. She didn't know about stones and water, so she threw the stone into the river and it sank.</p>	<p>El Anciano reflexionó. Dijo: "No había pensado acerca de eso en absoluto. Decidámoslo ahora mismo. Aquí hay un pedazo de estiércol de búfalo. Si flota, la gente morirá y volverá a la vida cuatro días después."</p> <p>"No", dijo la mujer. "Este pedazo de estiércol de búfalo se disolverá en el agua. Arrojaré esta piedra. Si flota, viviremos para siempre y no habrá muerte. Si se hunde, entonces moriremos." La mujer todavía no sabía nada, porque había estado caminando sobre la tierra por un par de horas. Ella no</p>
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<p>"You made a choice there," said Old Man. "Now nothing can be done about it. Now people will die."</p>	<p>sabía nada acerca de piedras y agua, así que lanzó la piedra al río y esta se hundió.</p> <p>“Has tomado una decisión”, dijo el Anciano. “Ahora no se puede hacer nada al respecto. Ahora la gente morirá”.</p>
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Appendix E. Classification of the Representative Aspects Related to the Life-death Cycle

	Life Cycle				Conception of Death				
Myths	Representative Characters				Representative Characters				
Title	Human	Non-humans	Before	After	Human	Non-humans	Before	After	Notes
The Spirit Bride					<p>Standout young warrior, who was heavily affected by the death of his bride. He had been a good person all his life.</p>	<p>Bride's spirit, who had been a good person.</p> <p>An Old Man who told the warrior not to talk to his bride before they arrived to the Spirit Land, and also help him by singing some chants so he can get there. He was also called</p>	The young warrior was depressed because his bride died. He decided to go to the Spirit World and follow her spirit.	The young warrior met his bride in the Spirit World but The Master of Life told him he could not stay there because it was not his time yet.	The young warrior came back to the living world and did his best because he knew he will meet his bride one day. The Old

						"The Master of Life".			Man lived in a hut. In order to get to the Spirit Land, they had to go through a lake in a birch bark canoe.
The Cin-áú-äv Brothers Discuss Matters Of Importance To The People	The younger brother, who was keen on providing his people with food and honey-dew, and his older brother, who valued effort, were discussing how their people will go over life.	-	The rules were not be clear about how people should be do things.	People will have to work for their food, and houey-dew will fall in small drops on reeds so that women will beat with cubs and gather the honey.	The two brothers also discussed what will happen after anyone dies.	-	Nobody knew what will happen when anyone died	The older brother established that anyone who dies will no longer come back to earth with his special ones.	The younger brother, who was in favor of letting death people come back to life, killed his brother's

									child, being him the first person who died and did not come back. Each time the younger brother wanted to think about something, he would go to the top of a mountain and reflect on it.
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The Migration of the Water People	Snake, Horn and Eagle, Water, Corn, Lizard, Tabacco people and Rabbit families who used to live in Tusayan but not a bad crop. The evil man who lived at Pa-lat Kwa- bi and hated everyone.	Cloud god who only sent a thin mist when the indigenous needed rain for their corn.	People used to live in Tusayan until there was a big flood.	People escapes, the old people were equiped with turkey feathers so they could fly above the water. The turkey tail touched the water and that is why they have a white part even today. And that is also the reason why old people uses turkey feathers at	-	-	-	-	People who died whilst escaping would go to the "deep dark waters".
		Baholihonga who got mad at the evil man and turned the world upside down and protected the old people. Serpent god who guided people in their journey.							

				religious ceremonies.					
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The Theft of Fire	The Karok people who did not have fire and were freezing. Kareya who made fire in the east.	The two hags who were taking care of the fire on the east. Coyote who wanted to help the humans by getting fire. The Lion, Frog, Grizzly Bear, Cinnamon Bear, Wolf, Squirrel , who helped to steal the fire.	The Karok people did not have fire and were about to die from hypothermia until Coyote decided to help them steal some fire from the east. He asked some other animals to help him do so.	Coyote could fool the hags and steal some fire with the help of the other animals, that's how fire was obtained for that tribe. At the moment of escaping from the hags, Squirrel got her tail burned and since then, she's got a black spot from her tail to her shoulders. Frog's tail was caught by	-	-	-	-	The changes suffered by the animals when having contact with the fire are still visible today.
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				<p>the hags and since then she hasn't had any tail at all. When the frog caught the fire, she took it to dry wood and that is why dry wood has fire until today.</p>					
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Creation and Longevity	-	Coyote who started the creation of earth. Eagle completed the creation.	There was nothing and Coyote and Eagle started creating the Earth from scratch. After that, indigenous were very cold.	The hills, trees, and bushes were created. Then, the two of them together created the man. Coyote brought fire from the west to prevent indigenous people from dying.	-	Coyote who agreed on letting the man die, and Fox who argued man should come back to life after death.	After man was created, the creators did not know if humans should live for ever or not.	Although they did not have an agreement, Coyote's medicine was stronger and humans could not go back from death.	-
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Legend of the flood in Sacramento Valley	Indians living in Sacramento Valley who were very happy there.	Great Man	Indigenous people had to migrate from Sacramento Valley because it turned into Big Waters. Many people died when trying to escape.	Although only two indians survived, Great Man provided them with many children and many tribes were established. The chief of all the tribes became a superior indigen and could talk to Great Man himself asking him to make the waters disappear. Great Man made a whole in between the mountains which formed	-	-	-	-	-
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				the Sacramento River.					
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How Old Man Above Created the World	-	<p>Grizzly bear strongest animal of all.</p> <p>Chareya (Old Man Above) who created all on earth.</p>	Everything was dark, and there was masses of ice and snow.	Chareya made wholes in the sky which allowed the sunlights to get into the earth and melted the ice, which eventually turned into streams. He then planted the first trees, and created the first animals out of a stick. He created the Grizzly bear, who became the master of all. Was he so scared of the grizzly bear that he would	-	-	-	-	When Chareya made any whole to see the Earth, there would appear a pyramid made out of snow and ice. He made animals out of branches of trees.
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				escape from it to a big tepee which will eventually become the Mount Shasta.					
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<p>Pokoh the Old Man</p>	-	<p>Sun who was very violent and had two daughters, Venus and Mercury who were killed by 20 men but then came back to life. Moon who was very peaceful. Rainbow was Pokoh's sister and used to wear flowers. Lightning who brought fire to earth. The beaver brought fire the the west.</p> <p>Pokoh (Old Man).</p>	<p>There was nothing. It did not existed fire.</p>	<p>Pokoh created the world. Lightning stroke the ground and that was the origin of fire. The beaver brought the fire from the east on his flat tail.</p>	-	-	-	-	<p>Every tribe Pokoh created was out of the soil of the land that they lived and that is why indigenous people never want to abandon their native lands. The myth is open to the possibility of the existence of other worlds</p>
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The First Man and Woman	Aikut (first man) who was married to the first woman, Yototowi (first woman)	Coyote who created the first man and woman.	There was nothing.	Yototowi and Aikut were created.	Aikut was badly affected by the dead of his wife	Yototowi's spirit	Yototowi dies and Aikut gets sad.	Yototowi's spirit has to go to the Ghost- land. Aikut follows her and talks to her. He dies and can stay there with her.	They stayed at the Spirit Land. At the beginning, When Aikut talked to Yototowi's spirit he died. There was, yet again, another river which separated the normal world to the Spirit Land,
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Old Man and Old Woman		<p>Old Woman and Old Man decided how the people should live when they were on the earth.</p>	<p>There were only two persons in the world: Old Man and Old Woman (They are Gods who decide about life and death).</p>		<p>Their daughter (who died).</p>	<p>Old Man said that he would throw a buffalo chip into the water and if it floated people would die for four days and then returned to life, he did so and it floated, but Old Woman said that it was not going to be decided in that way, better, she would throw a rock into the water and if it sank, people would die forever, she did so and the rock sank.</p>	<p>Old Man and Old Woman discussed if the people should live forever, or they should die.</p>	<p>Old Woman had a daughter, who soon became sick and died. The mother was very sorry then that they had agreed that people should die forever. So Old Woman suggested that they should decide about death again, but Old Man</p>	
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								said: "No", therefore they did not change anything. And people have died ever since.	
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Creation of the Red and the White races	-	<p>Old Man Coyote (Non-human, animal) brought red soil to Old Man in the Sky (God) so he could create people from it and therefore Old Man Coyote would not feel lonely.</p> <p>Old Man in the Sky (God) made the earth.</p>	<p>The company that Old Man Coyote had on land was Beaver, Otter, Bear, and Buffalo; also Mountain Sheep was on earth, but Old Man Coyote did not like it.</p>	<p>Old Man in the Sky created a pair of red and a pair of white people because Old Man Coyote brought to him not only red soil but also white soil. Old Man Coyote decided that he could not keep both races together, so he separated them and became friends with Indians who were made from the red soil.</p>	-	-	-	-	-
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Origin of the Sweat House	<p>Human beings, the real inhabitants of the earth. (They were about to come to earth)</p>	<p>Sweat House was "a man" (there were no human beings on earth, so he was non-human)</p> <p>The animal people (Elk, Eagle, Bluejay, Bear, Coyote, birds, snakes, frogs, turtles)</p>	<p>There were only animal people and Sweat House was a man. He foresaw the coming of human beings.</p>	<p>Sweat House gave each animal a name and told them their duties, after doing so, he placed himself on the ground for the use of human beings and has given power and strength to the ones who have visited him since then.</p>	-	-	-	-	-
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Gros Ventre	Wild people.	<p>The Crow was the only animal alive, he did not drown.</p> <p>The Crow addressed Nixant as "My father".</p> <p>Nixant took some animals out of the chief pipe, like the Large Loon, the Small Loon and the Turtle. The Turtle was important, it dove into the water and brought mud to Nixant for him to create land.</p> <p>Nixant (god) made a new world, he used the chief pipe and four buffalo chips.</p>	<p>There were wild people and Nixant did not like the way people lived and acted.</p>	<p>Nixant made a new world. He covered the earth with water. He also brought the Large Loon, the Small Loon and the Turtle out of the chief pipe and gave them life. Then made land, with the help of mud brought by the turtle and two long wing feathers, and then created rivers, with his tears, usually after singing three times. It is not</p>	-	-	-	-	-
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				<p>mentioned in the myth that he created new people.</p>					
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The First Fire	-	<p>Animals had a council to decide what to do to bring the fire. The Raven, the little Screech Owl, the Hooting Owl, the Horned Owl, the little black Racer Snake and the great Blacksnake went to bring fire but failed. Only Water Spider succeeded and brought fire for all the animals.</p>	<p>In the beginning there was no fire, and the world was cold.</p>	<p>The Thunders sent their lightning and put fire into the bottom of a hollow sycamore tree on an island.</p>	-	-	-	-	<p>Here, the relation to the cycle of life is how was life before the arrival of humans (human beings are not mentioned) animals lived in a single community and would work together to reach a goal that would benefit all. No gods are mentioned. Animals as agents.</p>
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A Hawaiian Creation Myth	<p>La'ila'a, the woman, and Ki'i, the man.</p>	<p>Kumulipo and Po'ele gave birth to the children of darkness, shellfish, and the plants that grow from the dark earth. The god Kane-i-ka-wai-ola watered the plants. Deep darkness (male) and darkness with a little light (female) gave birth to the fish of the sea. Po'el'ele (who was dark night and male) and Pohahha, who was female: night becoming dawn, brought insects and birds into being.</p> <p>Popanopano and</p>	<p>First, out of the very nothing, there was born Kumulipo, who was male and the essence of darkness, and Po'ele, who was female and the darkness itself.</p>	<p>A bit of light appeared from the creation of the first beings. Several entities were created by different pairs of gods. After the creation of human beings, there was daytime in the world. Light appeared gradually with the creation of the beings.</p>	-	-	-	-	<p>A pair of beings, male and female, is mentioned to explain the creation of some entities.</p>
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		<p>Polalowehi gave rise to the animals like turtles.</p> <p>Another male and female pair of beings was born and they gave rise to the pig. Another pair gave rise to Pilo'i the rat. A male and female pair, “night leaving” and “night pregnant.”</p> <p>They gave birth to dawn, as well as the wind and the dog. It was Po-kini and Po'he'enalu who gave birth to the time when humans came into the world.</p>							
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A Tewa Emergence Creation Myth	<p>People, who used to live underground.</p> <p>Comanches, who attacked and killed people.</p>	<p>Mole, who came down from above and guided them towards the Middle world. The turtle of Turtle Mountain Spider Woman, grandmother of everything, and her grandsons, the War Twins.</p>	<p>In the beginning, people lived underground in total darkness.</p>	<p>People came up from the underground to the Middle world. They did not obey Spider Woman's instructions and some of them ended up dying. Some people went up to the sky to be with Spider Woman and only two, a man and a woman decided to go towards the proper place for them to live, the Turtle</p>	-	-	-	-	-
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				Mountain, which they reached and called home.					
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<p>A Cherokee Earth-diver Creation Myth</p>	<p>A man and a woman who gave birth to a child.</p>	<p>Water Beetle, who was sent down to the watery world. He dove down into the waters and brought a gob of mud that spread out. It became the earth-island.</p> <p>Buzzard, who was sent down to locate a dry spot, it created mountains and valleys with the flappings of its wings. Sister Sun. Animals and plants. Owl, pine, holly, laurel.</p> <p>The Great Spirit, who created a man and a woman.</p>	<p>The world was covered with water.</p> <p>All entities lived in Galunlati, the vault of the sky beyond the rainbow, where it was so crowded the animals could barely move around.</p>	<p>Animals and plants were sent down from the sky vault to live on land. A man and a woman were created and they gave birth to a child. That is how the Cherokee came to be.</p>	-	-	-	-	-
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The Separation of the First Parents	"The people".	"The other creatures of the world". Earth Mother and Sky Father. -Their offspring and their offspring's progeny- (not sure if they are gods or humans, since their parents are gods, I put them here).	All terrestrial life was conceived from the lying-together of Earth Mother and Sky Father upon the world waters.	Earth Mother and Sky Father prepared everything and provided for their offspring, their offspring's progeny, the people and the other creatures of the world.	-	-	-	-	-
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Coyote and the Origin of Death	-	-	-	-	<p>The chiefs who were looking for a solution to the over-population.; The medicine men created a sweat house to shelter the spiritr of the people who died.</p>	<p>Coyote</p>	<p>Death did not exist. There was not enough room for people to live in earth.</p>	<p>The death exists due to Coyote closed the door of the sweat house. In this way, the spirit couldn't enter and come back to life.</p>	<p>People did not want that their loved one die since they will feel sad and miss them. On the other hand, Coyote considered that death would be a way of dealing with over population.</p>
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Woman chooses death	-	Old Man	The world was made but there were no human beings.	Old Man created a woman and a child from clay and mud. They were ready on the forth day.	Woman says that if the stone sinks in the water, people will die.	-	Old Man had not decided if humans will live forever or die and come back or die forever.	Due to Woman's deicision people will die forever.	-
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The Elk Spirit of Lost Lake	-	-	-	-	<p>Plain Feather is a warrior who is skillful at finding aces for hunting.</p> <p>Smart Crow is a member of Plain Feather's tribe. He deceives Plain Feather to kill lots of animals.</p>	<p>The Great Elk is Plain Feather's guardian spirit, he advised him to hunt just the food he needed.</p>	<p>Plain Feather obeys The Great Elk despite that the members of his tribe dare him to kill animals for fun.</p>	<p>The Great Elk accompanied by the spirits (in form of humans) of the animals he killed, confront him. Plain Feather gets sick and dies.</p>	<p>The death of Plain Feather is caused due to his disobedience and as punishment he dies. Plain Feather loses two valuable things his life and his Guardian Spirit.</p>
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Kuterasan and Creation	<p>Stenatliha- (Woman without parents);</p> <p>Hadintin Skhin, a small kid. Yadiilkih Skhin- Sky Boy, chief of the sky;</p> <p>Nigostiin Nalin; Earth Daughter;</p> <p>Hadintin Nalin, Pollen Girl, 28 helpers (women and men).</p>	<p>Chuganaai - the Sun; Nacholecho- the Tarantula who help in completing the earth; Nokuse-Skhin, the Big Dipper who was in charged of guiding and befriending;</p> <p>Ndidilhkizn, the Lightning Maker;</p> <p>Ndisagocha, Lightning Rumbler;</p> <p>Nnchidilhkizn, the Wind, Nigostiin- the Earth- it was initially reddish brown; Datilye- the humming bird.</p> <p>Doh- the Fly;</p> <p>Agocho- the Pigeon; Tazhi,</p>	In the beginnig everything was dark. There was no land, no sun, and no moon.	Kuterastan with the help of humans and non-humans created the Earth. They were assigned a purpose in the world.	-	-	-	-	<p>The number four is mentioned repeatedly; Kuterastan sang four times in order to create the sun. When he repeats words related to the creation of the world four times. Kuterastan made four posts clour black.blue, yellow and white to support the earth. In a</p>
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		<p>the Turkey; Gage- the Crow</p> <p>Kuterastan- (the one who live above) is the creator of the world. He is also called Yuadistan (Sky man).</p>							<p>sweat house Kuterastan helped the three children have fingers.</p>
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The Discovery of the Upper World	<p>Two maidens impede that the mountain grows since they destroyed the plants. The Jicarilla (Haisndayin- people who came from below) help built a ladder to reach the sky.</p>	<p>Many characters contributed to make the earth inhabitable for humans and animals. Such as: Anltsistn- the Whirlwind (messenger); Nichitso- Whirlwind. The four Whirlwinds help distribute the water White Wind (to the east), Blue Wind (to the south), Yellow Wind (west) and All-Color Wind (to the north). Kage (the Crow); LittleWhirlwind; Naga'schitn (the Badger); Keldishen (the Skunk); Cha</p>	<p>Everyone lived beneath the earth, in the darkness. There was no sun nor moon.</p>	<p>The Jicarillas found their home in the Upper World, in the mountains near the Rio Chama. They stopped living in the darkness.</p>	-	-	-	-	<p>The number four is significant as well as the cardinal points. This myths explains how the Jicarillas came to the upper world and provides an explanation of the appearance of certain animals.</p>
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		<p>(the Beaver), Masche (the Spider).</p> <p>Chunnaai- Sun god Klenaai- moon god both guide humans to leave the world of darkness.</p>							
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A Tale of the Sky World	<p>The chief's daughter (later the grandmother) sick ad was laid beside unearthed corn tree. A young man didn't like the idea so he threw her down. The brothers: Othagwenda (Flint) and Djuskaha helped expand the new world and created new creatures.</p>	<p>Several animals contributed to the creation of a home the chief's daughter could live. Including: The Great Turtle, she holded the chief's daughter and she helped spread the land. The toad brought soil from the depths of the sea and was placed in the carapace of Turtle.</p>	<p>Human beings used to live in the sky world (heaven). The world was full of water, there was no land and waterfowl lived there.</p>	<p>In the caparace of the turtle, it was spread soil and from there the land was created. The brothers, then helped expand the world.</p>	-	-	-	-	<p>Humans and non- humans participated in the creation of a new world to live in.</p> <p>Animals set the grounds for a new world where human beings can live in.</p>
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Remaking the World	-	<p>Kangi (the crow), the loon, the otter, the beaver, the turtle- represents "long life and power to survive".</p> <p>The Creating Power (Tunkashila)</p>	<p>Previously the Creating Power had created two worlds and destroyed them because the creatures were bad. He burned the first one and drowned the second one because people did not know how to behave.</p>	<p>The Creating Power made a new world. The turtle brought mud from the under water. In this way, the Creating Power could extend the earth and dry the water, create human beings and populate the earth with animals and plants.</p>	-	-	-	-	<p>From the beginning of the narration, the number four is being emphasized: The Creating Power took four buffalo chips, four sticks. He sang four songs. He selected four animals out of his pipe bag to help him create a new world. He created</p>
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									human beings out of four types of earth; red, white, black and yellow. The Creating Power has made three worlds. He could destroy the third one and create a four one if people do not behave.
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How Old Age and Death Began	-	-	-	-	Five brothers- they killed everyone they met. People run away from them. Old man and old woman	-	Old age and death did not exist.	Since the brothers did not pay attention to the old man and old woman's warnings. They got older and died.	The brothers' wickedness cause the emergence of death and old age.
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The Spirit Land	-	Crow is the leader of the spirits. He lives in the Darkening Land. He is dark as the Darkening Land.	The world of the living and the spirit world was separated by a lake.	Crow fills the lake between the world of the living and the spirit land with a mountain and then he covered it with a forest. And he commenced helping the living Indians.	-	-	-	-	-
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Appendix F. Characterization of the Translation Techniques Found in the Translated Corpus

#	Color	Técnica de traducción	Frecuencia total en el corpus	Porcentaje
1.		Préstamo	66	22.7%
2.		Ampliación lingüística	51	17.5%
3.		Elisión	42	14.4%
4.		Inversión	25	8.6%
5.		Calco	23	7.9%
6.		Amplificación	18	6.2%
7.		Particularización	11	3.8%
8.		Compresión lingüística	10	3.4%
9.		Generalización	9	3.1%

10.		Adaptación	8	2.7%
11.		Equivalente acuñado	8	2.7%
12.		Modulación	8	2.7%
13.		Transposición	7	2.4%
14.		Compensación	5	1.7%
Total			291	100.0%

1. A Cherokee Earth-diver Creation Myth		
Color	Técnica de traducción	Frecuencia
	Préstamo	2
	Ampliación lingüística	2

	Elisión	2
	Modulación	2
	Calco	2

Técnica	Ejemplo		Descripción
	Source text	Target text	
Modulación	“Everyone agrees that at one time almost beyond memory the world was covered with water...”	“Todo el mundo está de acuerdo en que, en un tiempo casi imposible de recordar , el mundo estaba cubierto de agua.”	The expression provides naturalness in the target language.
Préstamo	“Whatever was alive lived in Galunlati , the vault of the sky beyond the rainbow...”	“Todo lo que estaba vivo habitaba en Galunlati, la bóveda del cielo más allá del arco iris”	The term was maintained in the translation to keep names given by natives to places, so that readers in Spanish get to know them.

Ampliación lingüística	“Still, the earth-island was muddy and too soft, so Buzzard was sent down to locate a dry spot.”	“Sin embargo, la isla-tierra era fangosa y muy blanda, así que Busardo fue enviado abajo para que volara y buscara un lugar seco.”	It was added the idea “para que volara” for the Spanish readers to know that Buzzard is a bird.
Elisión	“Some of the plants also managed to stay awake the entire time , and these...”	“Algunas plantas también consiguieron permanecer despiertas, y a estas...”	Because of the context, and what was mentioned previously, the expression “the entire time” is not considered relevant and therefore was deleted.
Modulación	“...pine, holly, laurel, and a few others - were permitted to keep their hair throughout the year.”	“...pino, acebo, laurel y algunas otras- se les permitió conservar sus hojas durante todo el año.”	The term “hair” was not translated literally into Spanish since plants do not have “hair” or <i>cabello</i> which is the equivalent in Spanish but they have leaves or <i>hojas</i> in Spanish.
Préstamo	That is how we Cherokee came to be.	Fue así como los Cherokee surgimos.	It was decided to use the term Cherokee in English instead of the Spanish form “Cheroqui” in order to maintain their proper name.
Calco	“...which the Great Spirit attached to the sky...”	“... la cual Gran Espíritu unió al cielo ...”	We used <i>Calco</i> to maintain the name of the non-human character as a proper name in Spanish.

2. A Hawaiian Creation Myth		
Color	Técnica de traducción	Frecuencia
	Compensación	1
	Préstamo	13
	Ampliación lingüística	1
	Transposición	1
	Elisión	1
	Adaptación	1

Técnica	Ejemplo		Descripción
	Source text	Target text	

Trasposición	“A Hawaiian Creation Myth”	“La creación en un mito Hawaiano”	To make more emphasis on the main event that the myth describes, we decided to turn the adjective into a noun.
Adaptación	“First, out of the very nothing,...”	“En el inicio, de la nada,...”	The translation was intended to use a common structure in Spanish to introduce a story.
Préstamo	“...there was born Kumulipo, who was male and the essence of darkness, and Po’ele, who was female and the darkness itself.”	“...nació Kumulipo, que era macho y la esencia de la oscuridad, y Po’ele, que era hembra y la oscuridad misma.”	We borrowed the exact names of the characters to keep their presence in the target language, even the ones containing apostrophes.
Elisión	“Next, another male and female pair of beings was born...”	“Luego, otra pareja de macho y hembra nació...”	We used elision to leave aside irrelevant information and to make the target text sound more natural.
Compensación	“...and this was a mistake. For the rat people scratched and ate and began to damage the land.”	“...y esto fue un error, porque la gente rata escarbó y comió de la tierra y empezaron a dañarla.”	We implemented the technique for the target text to sound more coherent.

3. A Tale of the Sky World		
Color	Técnica de traducción	Frecuencia
	Ampliación lingüística	1
	Inversión	1
	Compresión lingüística	3
	Elisión	2

Técnica	Ejemplo		Descripción
	Source text	Target text	
Inversión	With this remark he gave the young woman who lay there ill a shove with his foot, causing her to fall into the hole that had been dug.	Con este comentario el joven le dio un empujón con el pie a la joven enferma que yacía allí, provocando que cayera al hoyo que había sido excavado.	It was found necessary to make an inversion so that the direct object is close to the verb and to facilitate the reading.

Ampliación lingüística	Now, that hole opened into this world, which was then all water, on which floated waterfowl of many kinds.	Ahora, ese hoyo se abrió a este mundo, que para ese entonces era todo de agua y sobre el cual flotaban pájaros acuáticos de diferentes clases.	This technique was used to make a transition between the first and second phrases. Additionally, adding the conjunction y help specify that the birds are floating in the world covered in water and not just in the water.
Elisión	In the course of time, on returning, they met in their shelter or lodge at night, then agreeing to go the next day to see what each had made. este.	Con el paso del tiempo, al regresar, se reunieron en su cabaña por la noche y luego acordaron ir al día siguiente a ver qué había hecho cada uno.	As shelter and lodge are synonyms, we decided to use one term to avoid repetition.
Compresión	He was very angry and said: "It is not at all right to destroy this tree.	Él estaba furioso y dijo " No es para nada correcto destruir este árbol.	This technique was used to synthesize the information.

4. A Tewa Emergence Creation Myth		
Color	Técnica de traducción	Frecuencia
	Préstamo	2
	Ampliación lingüística	4
	Elisión	2
	Adaptación	1
	Equivalente acuñado	2

Técnica	Ejemplo		Descripción
	Source text	Target text	
Adaptación	In the beginning, the people lived underground in total darkness.	“En el inicio de los tiempos, la gente vivía bajo tierra en total oscuridad”	The use of a common expression in the target language for narrations.

Equivalente acuñado	“...which nowadays some people call Sandia Mountain.”	“... la cual hoy en día algunas personas llaman la Sierra de Sandía. ”	Sierra Sandía is the Spanish name of an actual place known as the Sandia mountains in the USA.
Ampliación lingüística	“...the next day they ignored her advice, going to another mountain instead of Turtle Mountain.”	“...al día siguiente ignoraron el consejo de Mujer Araña, yendo a otra montaña en lugar de la Montaña Tortuga.”	<i>Mujer Araña</i> was added to make emphasis on the character.
Préstamo	“There they were set upon by Comanches... ”	“Allí fueron atacados por los Comanches...”	The name Comanches was maintained, it is the name of an amerindian tribe. In Spanish the term is the same.
Elisión	‘This mountain came to be known as Los Sangres, which means “blood.” ’	“Esta montaña llegó a ser conocida como Los Sangres. “	Elision to the explanation of what the term means in Spanish since the target language is Spanish and therefore there is no need for clarification.
Ampliación lingüística	“She was shaking her head in sadness over their foolishness...”	“Sacudía la cabeza con tristeza por la estupidez de la gente ... ”	To clarify about whose foolishness she was sad about, “de la gente” was added.
Ampliación lingüística	“...and before long there were only two people left. They went south	“...y al poco tiempo sólo quedaron dos personas en la	The information added was intended to make emphasis on the

	through the hard and hostile desert...”	tierra. Estos últimos se dirigieron hacia el sur a través del duro y hostil desierto...”	idea that there were only two people left on earth or in “the middle world”.
Equivalente acuñado	“...until they saw green trees growing in a long row and came to the Rio Grande.”	“...hasta que vieron árboles verdes que crecían en una larga fila y llegaron a <u>Río Bravo.</u> ”	Due to the fact that Río Grande is an actual place, the equivalent term for that place found on Spanish websites was Río Bravo.

5. Coyote and the Origin of Death		
Color	Técnica de traducción	Frecuencia
	Ampliación lingüística	5
	Inversión	1
	Elisión	4

Técnica	Ejemplo		Descripción
	Source text	Target text	
Ampliación	As soon as he sat down, Coyote jumped up and said he thought people ought to die forever.	Tan pronto como se sentó el hombre , el Coyote se levantó de un salto y dijo que la gente debería morir para siempre	Due to in Spanish all nouns have lexical gender, it was necessary to specify if we are talking about the Coyote (male noun) or the male member of the tribe.
Elisión	All the other men objected. They said that they did not want their friends and relatives to die...	Los demás se opusieron. Dijeron que no querían que ni sus amigos ni familiares murieran...	It was opted to omit the word men to provide a general view and to focus on the members of the tribe excluding the gender.
Inversión	He pointed out that this little world is not large enough to hold all of the people, and that if the people who died came back to life, there would not be food enough for all.	...señalando que este pequeño mundo no es lo suficientemente grande para albergar a todas las personas y que no habría suficiente comida para todos si quienes mueren volviesen a la vida.	The inversion technique was used to give emphasis on the consequence (there would not be enough food for all) .

6. Creation and Longevity		
Color	Técnica de traducción	Frecuencia
	Ampliación lingüística	1
	Elisión	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Ampliación lingüística	“But Coyote's medicine was stronger, and nobody ever came back.”	“Pero la medicina de Coyote era más fuerte, y nadie nunca más volvió a la vida.”	This technique was chosen in order to clarify where nobody would come back to.
Elisión	“He kindled a fire in the mountains, and the Indians saw the smoke of it, and went up and got fire.”	“Él encendió un fuego en las montañas, los Indios vieron su humo y subieron hasta allá para obtener el fuego.”	This technique was chosen in order to avoid repetition and make the narrative more fluent for the reader.

7. Creation of the Red and the White races		
Color	Técnica de traducción	Frecuencia
	Ampliación lingüística	1
	Inversión	1
	Transposición	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Ampliación lingüística	“Old Coyote took the bag and traveled many days and nights.”	“Viejo Coyote tomó la bolsa y viajó durante muchos días y noches.”	It was decided to make emphasis on the duration of the trip.
Transposición	“Though weary after his long journey...”	“ Pese a su fatiga, producto de su largo viaje...”	A noun was used to make emphasis on the fatigue present.
Inversión	‘I know that I can not keep these two colors together.’	‘ Sé que no puedo mantener juntos estos dos colores. ’	It was decided to put the adverb right after the verb to make it

			sound better in spanish.
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8. Gros Ventre		
Color	Técnica de traducción	Frecuencia
	Préstamo	4
	Ampliación lingüística	1
	Inversión	2
	Particularización	1
	Elisión	3
	Modulación	1
	Compresión lingüística	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Inversión	"...it rained for days, and over all the earth was water."	"...llovió durante varios días, y hubo agua por toda la tierra."	This technique was chosen to facilitate the reading of the sentence.
Modulación	"I want to rest." Three times it said this."	"Necesito descansar." Dijo esto tres veces."	This technique was chosen in order to emphasize the urgency of the desire.
Ampliación lingüística	"Nixant sang, and then commanded it to dive and try to bring mud. The Loon dived"	"Nixant cantó, luego le ordenó que se zambullera y tratara de traer barro. Y esto hizo Somorgujo."	This technique was chosen in order to connect the two actions, and make that sequence smoother.
Elisión	'Little by little let there be enough to make a strip of land large enough for me.'"	'Poco a poco hágase terreno lo suficientemente grande para mi.'"	Information that was not relevant was omitted using the technique.
Compresión	"After it had rested, it flew up again."	"Habiendo descansado, el Cuervo voló de nuevo."	This technique was chosen in order to simplify the sentence and facilitate its reading.

Préstamo	“After he had sung three times, he shouted three times, “youh, hon, hon,””	“Después de haber cantado tres veces, gritó tres veces “youh, hon, hon””	The technique was used to maintain the exclamation produced by Nixant.
Particularización	“Thus he made rivers and streams. . . .”	“Así fue cómo Nixant creó los ríos y los riachuelos....”	This technique was chosen in order to specify the subject of the action.

9. How Old Age and Death Began		
Color	Técnica de traducción	Frecuencia
	Equivalente acuñado	2

Técnica	Ejemplo		Descripción
	Source text	Target text	
Equivalente acuñado	...if those brothers had left the old people alone, there would be no such thing as old age.”	Si esos hermanos hubieran dejado a los ancianos tranquilos, no habría tal cosa como la vejez”.	It was opted to include phrases that are popular in Spanish.

10. How Old Man Above created the World		
Color	Técnica de traducción	Frecuencia
	Préstamo	1
	Ampliación lingüística	1
	Inversión	1

	Elisión	3
	Particularización	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Inversión	"... could not see through the dark to the new, flat earth."	"... no podía ver la nueva y plana tierra a través de la oscuridad."	The change in position made the translation more fluent.
Elisión	"So strong was Grizzly that Old Man Above feared the creature he had made."	"Era tal la fuerza de Grizzli que el Anciano le temía."	This technique was chosen in order to avoid repeating information that was previously given.
Préstamo	"Chareya, Old Man Above, could not see through the dark to the new, flat earth."	"Chareya, el Anciano del Cielo, no podía ver la nueva y plana tierra a través de la oscuridad."	Proper name.

Ampliación lingüística	“Chareya hollowed out the pyramid of ice and snow as a tepee.”	“Chareya ahuecó la pirámide de hielo y nieve como si fuera un tipi.”	This technique was adequate to clarify some information and make the text more comprehensible.
Particularización	How Old Man Above Created the World	Cómo el Anciano del Cielo creó el Mundo	This technique was chosen because in Spanish the term “Cielo” sounds more mythical than “de arriba”, which would correspond to the literal translation.

11. Kuterasan and Creation		
Color	Técnica de traducción	Frecuencia
	Préstamo	19
	Ampliación lingüística	9
	Inversión	7
	Transposición	1

	Elisión	8
	Equivalente acuñado	1
	Particularización	2
	Calco	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Inversión	Kuterastan, as if waking from a long sleep, sat up and rubbed his face and eyes with both hands.	Como si se acabara de levantar de un largo sueño, Kuterastan se sentó y se frotó el rostro y los ojos con ambas manos.	This technique was used to provide naturalness.

Préstamo	Stenatliha, Woman Without Parents	Stenatliha, la Mujer sin Padres	Proper name
Ampliación lingüística	Again with both hands Kuterastan wiped his eyes and sweating face and, rubbing his hands together as if he were rolling a small pebble between the palms...	De nuevo Kuterastan se secó los ojos y el rostro sudoroso con ambas manos , y frotándolas como si estuviera enrollando una piedrecilla entre las palmas de su manos...	This technique was used to avoid misinterpretation and specify the elements that are being referred to.
Transposición	...Stenatliha, Woman Without Parents, who grasped it, with the greeting “Whence came you?”	...Stenatliha, la Mujer sin Padres, quien agarró su mano , y lo saludó diciendo “¿De dónde vienes?”	It was opted to convert the noun into a verb to provide continuity as previously a verb is used.
Elisión	Out in front of the doorway, at the east, she spread a soft red cloud for a foot-blanket after the sweat.	Frente a la puerta, al este, extendió una suave nube roja a modo de manta sobre el vapor.	It was opted to omit unnecessary and extra information. In this context, the focus was placed on the blanket in lieu of the type of blanket.

Equivalente acuñado	...Nokuse, the Big Dipper , whose duty it would be to befriend and to guide.	...la Osa Mayor, cuyo deber sería brindar su amistad y guiar.	There exists an equivalent term in Spanish.
Particularización	As he ceased, Stenatliha, Chuganaai, and Hadintin each shook hands with him.	Cuando cesó, Stenatliha, Chuganaai y Hadintin estrecharon sus manos con Kuterastan .	Since in the myth, there are a great number of characters, it was opted to specify the name of the character.
Calco	Kuterastan , The One Who Live Above, is the name by which he is now known, though some call him Yuadistan , Sky man.	Kuterastan, El que Vive en las Alturas, es el nombre por el que ahora se le conoce, aunque algunos lo llaman Yuadistan, el Hombre del Cielo.	This technique was used to facilitate the reading.

12. Legend of the Flood in Sacramento Valley		
Color	Técnica de traducción	Frecuencia
	Compensación	1
	Ampliación lingüística	3
	Inversión	1
	Calco	2

Técnica	Ejemplo		Descripción
	Source text	Target text	
Inversión	“To these two, Great Man gave many children, and many tribes arose.”	“Gran Hombre les dio muchos hijos de los cuales surgieron muchas tribus.”	The translation sounded more natural with the inversion.

Ampliación Lingüística	“The Indians fled but many slept beneath the waves...”	“Aunque los Indios escaparon muchos murieron bajo las olas...”	The use of the added particle helped to join and contrast the two ideas.
Compensación	“Long, long ago the Indians living in Sacramento Valley were happy.” “	“Hace mucho, mucho tiempo vivían Indios en el Valle de Sacramento, donde eran muy felices.”	The information added highlights both the place in which the Indians lived and how they felt there.
Calco	“He was like Great Man for no Indian could slay him.”	“Era como Gran Hombre porque ningún Indio lo podía matar.”	This technique was used in order to help the readers get familiar with the original sense this particular character has.

13. Old Man and Old Woman		
Color	Técnica de traducción	Frecuencia
	Ampliación lingüística	1
	Inversión	1

	Elisión	2
	Generalización	1
	Amplificación	1
	Modulación	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Ampliación lingüística	"I will throw a buffalo chip into the water."	"Tiraré un pedazo de estiércol de búfalo al agua"	The word <i>pedazo</i> was used and added as a determiner to complete the idea of the source text.
Elisión	"One time when they were traveling about the earth, Old Woman said to Old Man, "Now let us come to an agreement of some kind ."	"Una vez que estaban viajando por la tierra, Anciana le dijo a Anciano: "Lleguemos a un acuerdo."	The technique was used in order to make the sentence sound straightforward.

Generalización	"...and scrape them with scraping tools."	"y las rasparán con diversas herramientas."	To avoid redundancy.
Amplificación	"We will have the eyes and mouths in the faces, as you say, but they shall be set crosswise."	"Tendrán los ojos y las bocas en las caras, como tú dices, pero estarán separados, los ojos sobre la boca".	The technique was used to clarify and illustrate better the description provided.
Modulación	"Oh, no!" replied Old Woman. "That will be too many. They will be in the way.'	"¡Oh, no!", respondió Anciana. "Serían demasiados. Se enredarán con ellos.'	The technique was implemented to emphasize, from a problematic perspective, the reason why Old Woman considers those to be too many fingers.
Inversión	"And so people have died ever since."	"Y desde entonces ha muerto la gente."	The main event was written in the end as a closure of the whole narration.

14. Origin of the Sweat House		
Color	Técnica de traducción	Frecuencia
	Ampliación lingüística	1

	Inversión	2
	Transposición	1
	Elisión	3
	Adaptación	1
	Amplificación	1
	Particularización	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Adaptación	“Long ago,...”	“Hace mucho tiempo,...”	The translation was intended to use a common structure in Spanish to introduce a story.

Transposición	“You are an eagle. You will be king over all the birds of the air.”	“Eres un águila. Reinarás sobre todas las aves del aire.”	The word changed in order for it to be in accordance with the gender that the animal has in Spanish.
Ampliación lingüística	“But he failed to keep himself balanced and was soon flapping his wings.”	“Pero no consiguió mantener el equilibrio y pronto empezó a batir sus alas.”	To emphasize that the bird started at that exact moment to perform the action.
Inversión	A man to be feared you have been.	Has sido un hombre temible.	In order for the sentence to sound more natural in the target text.
Elisión	This earth shall become like the air, empty and void ,	Esta tierra se volverá como el aire, vacía,	Not to sound redundant, the word was not included in the translation. The idea had been already conveyed.
Particularización	“...and has given power to all who have sought it from him.”	“...y ha dado poder a todos los que lo han visitado. ”	A concrete verb was used since in the story it was mentioned above.
Amplificación	-	“Y ese fue el origen de la Cabaña de Sudar.”	The sentence was added to end the story by giving emphasis on the main event that took place.

15. Pokoh the Old Man		
Color	Técnica de traducción	Frecuencia
	Préstamo	1
	Ampliación lingüística	2
	Elisión	3
	Compresión lingüística	3

Técnica	Ejemplo		Descripción
	Source text	Target text	
Ampliación lingüística	“That is why the beaver's tail has no hair on it, even to this day. It was burned off.”	“Es por eso que la cola del castor no tiene pelaje, incluso hasta el día de hoy, pues fue quemada.”	This technique was chosen in order to connect the explanation with the previous information.

Elisión	“Perhaps in a world to come, Indians may walk on four legs; or they may crawl like snakes; or they may swim in the water like fish.”	“Tal vez en un mundo venidero los Indios puedan caminar en cuatro patas; o arrastrarse como serpientes; o nadar en el agua como los peces.”	This technique was chosen in order to avoid unnecessary repetitions.
Compresión lingüística	“Pokoh did not wish men to wander and travel...”	“Pokoh no quería que los hombres deambularan ...”	To join the two original words and make the translation more fluent.
Préstamo	“Pokoh had many thoughts.”	“ Pokoh tenía muchos pensamientos.”	Proper name.

16. Remaking the World		
Color	Técnica de traducción	Frecuencia
	Amplificación	1
	Préstamo	2
	Ampliación lingüística	1

	Compresión lingüística	1
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Técnica	Ejemplo		Descripción
	Source text	Target text	
Ampliación lingüística	He said to himself: "I will make a new world."	Así que se dijo: "Haré un mundo nuevo."	This technique was used to provide a transition between the previous sentence and the following sentence.
Compresión	He commanded the beaver to go down deep below the water and bring some mud.	Ordenó al castor que se sumergiera en las profundidades y trajera un poco de barro	This technique was used to synthesize the information.
Amplificación	The beaver thrust itself into the water, using its great Hat tail to propel itself downward.	El castor se lanzó al agua, usando su gran cola con forma de gorra para impulsarse hacia abajo	This technique was used to provide a brief description of the shape of the beaver's tail.
Préstamo	Only Kangi, the crow, survived, though it had no place to rest and was very tired..	Solo Kangi, el cuervo, sobrevivió, aunque no tenía ningún lugar para descansar y estaba agotado	Proper noun

17. The Cin-aú-äv Brothers Discuss Matters Of Importance To The People.		
Color	Técnica de traducción	Frecuencia
	Préstamo	3
	Ampliación lingüística	4
	Inversión	2
	Elisión	2
	Adaptación	1
	Generalización	1

Técnica	Ejemplo	Descripción
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	Source text	Target text	
Inversión	“Brother, how shall these people obtain their food ?”	¿Hermano, cómo han de conseguir su alimento estas personas?”	This technique was chosen in order to make more emphasis on the action of “getting food”, rather than in the subjects.
Ampliación lingüística	“... and having taken of them as they may need...”	“... y habiendo tomado de esta reserva lo que necesiten...”	This technique was chosen in order to complete the missing information from the original text, so the reader will better understand the translation.
Elisión	“[...] I went to a mountain and sat on its summit and thought a long time [...]”	“[...] fui a una montaña, me senté en su cima y pensé durante un largo tiempo [...]”	This technique was chosen in order to avoid repeating the conjunction “y”.
Adaptación	“Once upon a time the Cin-aú-äv brothers met to consult about the destiny of the U-in-ka-rets.”	“En una ocasión los hermanos Vin-au-av se reunieron para decidir acerca del destino de los U-in-ka-rets.”	The change of expression will make the translation sound more like a myth instead of a tale.
Generalización	“[...] and when they have gathered a store they shall put them in the	“[...] y cuando hayan almacenado el suficiente alimento, lo	A more general synonym of the word in the original text was chosen in order to make the translation simple and easy to

	ground, or hide them in the rocks [...]"	enterrarán o lo esconderán en las rocas [...]"	understand.
Préstamo	"One day the younger Cin-aú-äv was walking in the forest..."	"Un día el hermano Cin-au-av más joven estaba caminando en el bosque"	Proper name.

18. The Discovery of the Upper World		
Color	Técnica de traducción	Frecuencia
	Compensación	2
	Calco	6
	Préstamo	10
	Modulación	1

Técnica	Ejemplo	Descripción
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	Source text	Target text	
Calco	... Blue Wind rolled it away to the south, but still there was water at the west; so Yellow Wind blew it away to the west, and then there was water only at the north, which All-Color Wind quickly blew away.	...Viento Azul lo arrastró hacia el sur, pero aún había agua al oeste; de modo que Viento Amarillo lo llevó hacia el oeste, y luego solo hubo agua en el norte, que Viento de Todos los Colores se llevó rápidamente.	We decided to translate the name of the winds so that the reader can better understand that the winds have different colors and according to their colors they can go in a certain cardinal direction.
Préstamo	Then they gathered seeds from all the plants they knew and placed them inside the little mountain. Chunnaai sent back his messenger, Anltsistn, the Whirlwind...	Luego recolectaron semillas de todas las plantas que conocían y las colocaron dentro de la pequeña montaña. Chunnaai envió de regreso a su mensajero, Anltsistn...	It was used because it is a proper noun belonging to the North American Indian Tribe and with the purpose of making readers familiar with Amerindian names.
Compensación	But the sky was so far above that the people knew of no way to reach it, so they made a pile of sand in the form of a mountain...	Pero como el cielo estaba tan alto que la gente sabía que no había manera de alcanzarlo, hicieron una pila de arena con forma de montaña,	This causal conjunction was added to emphasize on the reason why the characters perform the subsequent action.
Modulación	...it was found that their weight had bent the buffalo horns, which ever since have been curved.	...se dieron cuenta que su peso había hecho doblar los cuernos de búfalo, que desde entonces se han curvado.	This technique was used to provide a more personal view with the use of the active voice than impersonal (passive voice).

19. The Elk Spirit of Lost Lake		
Color	Técnica de traducción	Frecuencia
	Generalización	3
	Calco	4
	Equivalente acuñado	2

Técnica	Ejemplo		Descripción
	Source text	Target text	

Generalización	<p>“Plain Feather obeyed him. He killed only for food, only what he needed. Other hunters in his tribe teased him for not shooting for fun, for not using all his arrows when he was out on a hunt. But Plain Feather obeyed the great elk”.</p>	<p>Pluma Cándida le obedeció. Solo cazó por comida, solo lo que él necesitaba. Otros cazadores de su tribu lo molestaban por no cazar por diversión, por no usar sus flechas cuando estaba en cacería. Pero Pluma Cándida le obedecía al gran uapití.</p>	<p>This technique was used to provide a general view. In the source text, the words “hunt” and “hunters” are used referring to the act of chasing and killing animals.</p>
Calco	<p>Smart Crow, one of the old men of the tribe, planned in his bad heart to make the young hunter disobey his guardian spirit.</p>	<p>Cuervo Astuto, uno de los viejos de la tribu, planeó con su corazón oscuro hacer al joven cazador desobedecer a su espíritu guardián.</p>	<p>This technique was adopted with the purpose of getting the readers (Spanish speakers) more familiar with characters’ attribute i(astuto).</p>

Equivalente acuñado	In the days of our grandfathers, a young warrior named Plain Feather lived near Mount Hood.	En los tiempos de nuestros abuelos, un joven guerrero llamado Pluma Cándida vivía cerca del Monte Hood. Su espíritu guardián era un gran uapití.	This technique was implemented because there exists an equivalent in Spanish.
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20. The First Fire		
Color	Técnica de traducción	Frecuencia
	Préstamo	1
	Ampliación lingüística	3
	Inversión	1
	Transposición	2
	Adaptación	1

	Equivalente acuñado	1
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Técnica	Ejemplo		Descripción
	Source text	Target text	
Transposición	The First Fire	El Origen del Fuego	We intended to make emphasis on the main event taking place, the origin of the fire, and decided then to change the adjective into a noun.
Adaptación	“In the beginning there was no fire...”	“En el inicio de los tiempos no había fuego...”	The translation was intended to use a common structure in Spanish to introduce a story.
Equivalente acuñado	“The little Screech Owl volunteered to go, and reached the place safely,...”	“El pequeño Búho se ofreció a ir, y llegó al lugar sano y salvo,...”	The translation was intended to use a colloquial expression in Spanish.
Inversión	“He managed to fly home, but it was a long time...”	“Volando, logró volver a casa, pero pasó mucho tiempo...”	The technique was applied to emphasize the main verb.

Ampliación lingüística	“Then she crossed over to the island and...”	“Luego cruzó el agua hasta la isla y...”	We intended to clarify what the place crossed over was, according to the story, so the reader maintains a mental image of the story.
Préstamo	“...Water Spider still keeps her tusti bowl.”	“...Araña de Agua sigue conservando su cuenco tusti. ”	There was no Spanish equivalent for the term, thus, we decided to borrow the term.

21. The First Man and Woman		
Color	Técnica de traducción	Frecuencia
	Préstamo	3
	Ampliación lingüística	1
	Inversión	1
	Transposición	1

	Modulación	1
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Técnica	Ejemplo		Descripción
	Source text	Target text	
Transposición	“Then she started again over the bridge of thread.”	“Luego comenzó de nuevo sobre el delgado puente.”	The use of the word “delgado” in Spanish helped to convey the general idea that the bridge was not so well-structured.
Ampliación lingüística	“Over the river there was a bridge of but one small rope, so small that hardly Spider could crawl across it.”	“Sobre el río había un puente formado de una fina cuerda, tan delgada que difícilmente Araña podría atravesarlo.”	This technique was chosen in order to make the target text clearer.
Inversión	“[...] for the Nishinam did not burn their dead then.”	“[...] porque para ese entonces los Nishinam no quemaban a sus muertos.”	This technique was chosen to emphasize the fact that the myth talks about an ancient time.
Préstamo	“The first man created by Coyote was called Aikut.”	“El primer hombre creado por Coyote se llamó Aikut .”	Proper name.

Modulación	“All the light was gone from his life.”	“Toda la luz fue arrebatada de su vida.”	This technique was chosen in order to emphasize the tragedy in the myth.
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22. The Migration of the Water People		
Color	Técnica de traducción	Frecuencia
	Compensación	1
	Préstamo	3
	Inversión	2
	Generalización	1
	Calco	5
	Particularización	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Inversión	“My people lived then in the distant Pa-lat Kwa-bi in the South. There was a very bad old man there.”	“ Mi gente vivía, en ese entonces, en la distante Pa-lat Kwa-bi en el sur. Allí vivía un anciano muy malo.”	This technique was chosen to connect the two sentences as the first one makes reference to the place, therefore, in the second one, the adverb of place was chosen to be placed in the first position.
Préstamo	“Baholihonga got angry at this and turned the world upside down.”	“... lo cual enojó a Baholihonga y puso el mundo de cabeza.”	A proper name.
Generalización	“They thought they could not struggle across with the younger people.”	“Ellos pensaban que no podrían avanzar junto a los jóvenes.”	This technique was chosen in order to make it simple for the reader to understand the action performed by the characters in the myth.
Calco	“There were saved of us, the Water people [...]”	“Nos habríamos salvado, el pueblo del Agua [...]”	This technique was chosen in order for the readers to get familiar with the characters.

Compensación	He did all manner of evil. Baholihonga got angry at this and turned the world upside down.	Él hizo todo tipo de maldades, lo cual enojó a Baholihonga y puso al mundo de cabeza.	This technique was used in order to join the two sentences.
Particularización	There was a very bad old man there.	Allí vivía un anciano muy malo.	This technique was used in order to emphasize that the bad old man only inhabited that place, therefore, he <i>lived</i> there, not just <i>was</i> there.

23. The Separation of the First Parents		
Color	Técnica de traducción	Frecuencia
	Elisión	2
	Compresión lingüística	1
	Particularización	2
	Modulación	1

	Generalización	1
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Técnica	Ejemplo		Descripción
	Source text	Target text	
Compresión lingüística	“Unnerved by her ominous, foreboding thoughts , she kept her offspring within her and discussed her fears with Sky Father”	“Inquieta por sus pensamientos negativos, Madre Tierra mantuvo a su primogénito en su interior y habló de sus temores con Padre Cielo.”	Both adjectives have the connotation that “something bad is going to happen” in English, therefore, in Spanish we chose just one adjective to convey the meaning.
Particularización	“They were surpassing beings, these two, and therefore changeable”	“ Madre Tierra y Padre Cielo eran seres superiores y por tanto cambiantes”	The change of the subject pronoun for proper names to make emphasis on the characters.
Modulación	“...changeable as the smoke in the breeze.”	“...cambiantes, como lo son las nubes en el cielo. ”	The analogy was changed to illustrate the idea better.
Elisión	“...and he spread his hand over the bowl, setting in its crevices what looked like yellow corn grains...”	“...y extendió su mano sobre el cuenco, colocando lo que parecían granos de maíz amarillos...”	Elisión, the word crevices might be confusing because previously it was not mentioned that the bowl had some cracks or

			“crevices” so, it was deleted.
Generalización	“He took seven grains between his thumb and fingers and said...”	“Tomó siete granos en su puño y dijo:”	It sounds more natural.

24. The Spirit Bride		
Color	Técnica de traducción	Frecuencia
	Ampliación lingüística	7
	Inversión	1
	Adaptación	2
	Generalización	1
	Particularización	1
	Calco	2

	Compresión lingüística	1
	Amplificación	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Ampliación lingüística	“[...] the death left the young man inconsolable.”	“... la muerte de su novia lo dejó inconsolable.”	This technique was chosen in order to make emphasis on the death of the bride.
Inversión	“ He listened intently and memorized the directions to the smallest detail.”	“Él escuchó atentamente y memorizó hasta el más mínimo detalle de las direcciones. ”	This technique was chosen in order to organize the idea better and make it easier for the readers to understand.
Adaptación	“[...] he just spent time at the grave of his bride, staring into the air.”	“ [...] él pasaba el tiempo en la tumba de su prometida, mirando a la nada. ”	Although there exists an <i>equivalente acuñado</i> in Spanish, a more common expression was chosen.

Generalización	“The island of the blessed was a beautiful place where it was always late spring, with blooming flowers and cloudless skies [...]”	“La isla de los benditos era un hermoso lugar que siempre lucía como a finales de primavera, con flores radiantes y cielos despejados [...]”	This technique was chosen in order to avoid repetitions in Spanish.
Particularización	“Instead of hunting with the others, he just spent time at the grave of his bride [...]”	“En vez de cazar con sus compañeros , pasaba el tiempo en la tumba de su prometida [...]”	The term was changed to clarify who “the others” were, and make the target text clearer.
Calco	“They had not walked ten steps together when a soft sweet voice spoke to them-it was the Master of Life.”	“Ellos no habían caminado ni diez pasos juntos cuando una suave y dulce voz les habló, era el Maestro de la Vida. ”	This term was chosen so it would be easier for the readers to get familiar with the characters.
Amplificación	“ He was unable to eat or sleep.”	“Él no podía cumplir necesidades básicas como comer o dormir.”	The introductory phrase was written in order to make emphasis on the main character’s sadness.

25. The Spirit Land

Color	Técnica de traducción	Frecuencia
	Particularización	1
	Calco	2

Técnica	Ejemplo		Descripción
	Source text	Target text	
Particularización	Then Crow took some dust in his bill. He flew out and dropped it into the water, and it became solid land.	Luego Cuervo tomó un poco de polvo con su pico. Voló y lo arrojó al agua, y el polvo se convirtió en tierra firme.	It was opted to use the noun “polvo” instead of the pronoun “it” to specify that we are referring to the dust instead of the water.
Calco	The spirit world is toward the Darkening Land, higher up, and separated from the world of living by a great lake.	El mundo espiritual se sitúa en la Tierra Oscura, en las alturas y separado del mundo de los vivos por un gran lago.	This technique was used to approach the term to the TT readers.

26. The Theft of Fire		
Color	Técnica de traducción	Frecuencia
	Préstamo	2
	Ampliación lingüística	2
	Elisión	4
	Generalización	1
	Modulación	1

Técnica	Ejemplo		Descripción
	Source text	Target text	
Préstamo	“There was no fire on earth and the Karoks were cold and miserable.”	“No había fuego en la tierra y los Karoks sentían frío y eran miserables.”	Because it was the name of the tribe.

Ampliación lingüística	“But Coyote reached Lion, who ran with it to Grizzly Bear.”	“Pero él alcanzó a León, quien corrió con el fuego hacia Oso Pardo.”	It was important to specify what “it” meant”.
Generalización	“... Coyote seized a fire brand in his teeth...”	“Coyote agarró una antorcha de fuego en su boca ...”	The changement of the word made the action seem more natural in Spanish.
Modulación	“He told him when he, Coyote, was within the tepee, to attack it.”	“Coyote le dijo que cuando él, Coyote, estuviera dentro del tipi, lo tomaría.”	This technique was chosen because the action that was actually performed was “to take”, and this change helps the reader to better understand the sense of it.

27. Woman Chooses Death		
Color	Técnica de traducción	Frecuencia
	Adaptación	1
	Inversión	1

	Particularización	1
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Técnica	Ejemplo		Descripción
	Source text	Target text	
Adaptación	He thought it would be a good thing to create a woman and a child	Pensó que sería una buena idea crear a una mujer y a un niño.	In this context, it was necessary to find a more frequent expression in Spanish.
Inversión	"They're ready now to walk upon my world" thought the Old Man.	"Ahora están listas para caminar en mi mundo", pensó el Anciano.	This technique was used to provide naturalness.
Particularización	"This is good," Old Man said, "this is the kind of woman I like to have in my world."	"Esto luce bien", dijo Anciano, "este es el tipo de mujer que quiero tener en mi mundo."	It was opted to use the verb "querer" because later in the narrative Old Man says "this is just what I wanted, but they're not alive yet." referring to the verb like as want.