

**Spanish Translation of Native American Myths and Legends: Stories of Animals and
Other People**

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Dedication

To God, for all the reasons He knows best. To my family, for supporting me throughout this journey.

Danna Gabriela Avendaño Mora

To God, for giving me strength and wisdom, all the Glory to Him. To BTS and Michael Jackson, their music got me through difficult times.

Maria Gabriela Rodriguez Galvis

To God, for giving me patience and strength to go all the way till here. To my mom, for all her support during this whole process. And to my dog, for brightening my days.

Mayerli Bernal Calderón

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ABSTRACT

Title: Symbolism of Animals and their Relationship with Humans: A Documentary Research on North American Indigenous Myths and Legends. ¹

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Key words: Native North American symbols, North American indigenous peoples, myths and legends, literary translation, translation techniques.

Oral traditions are the way in which knowledge is transferred for Indigenous American tribes. Their narratives integrate myths that give explanations of the world that surround them and its origin, and legends of a character's journey. The written compilation and translation of these narratives is a way of preserving the language and keeping those teachings and wisdom alive. This documentary research/translation aims to help circulate the culture, symbols, and language that can be found in a corpus of fifteen myths from North American indigenous communities through their translation from English to Spanish. In addition, it aims to single out the translation approaches and techniques used so that the audience can understand the processes carried out for the end product. A source-oriented translation approach and a documentary research method were used for us to understand the meanings in the context of the narratives and therefore use the appropriate translation techniques. Results show a series of techniques that are useful for the translation of some expressions in this type of narratives. We identified *literal translation* as the most used technique along with the established *equivalent technique* in our narratives, the latter finds the equivalent expression in the target language without losing what the source text is trying to convey. In this way, the narrative is dynamic and not flat.

¹ Bachelor Thesis

² Faculty of Human Sciences. School of Languages. Director: Heidy Alegría Gutiérrez León. PhD in Translation Studies.

RESUMEN

Título: Simbolismo de los animales y su relación con los humanos: Una investigación documental sobre mitos y leyendas indígenas de América del Norte. ³

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Palabras Clave: Símbolos nativos norteamericanos, pueblos indígenas norteamericanos, mitos y leyendas, traducción literaria, técnicas de traducción.

Las tradiciones orales son la forma en que se transfiere el conocimiento para las tribus indígenas americanas. Sus narraciones integran mitos que dan explicaciones sobre el mundo que les rodea y su origen, y leyendas del viaje de un personaje. La compilación escrita y la traducción de estas narraciones es una forma de preservar el idioma y mantener vivas esas enseñanzas y sabiduría. Esta investigación/traducción documental tiene como objetivo ayudar a difundir la cultura, los símbolos y el lenguaje que se encuentran en un corpus de quince mitos de las comunidades indígenas de América del Norte a través de su traducción del inglés al español. Además, tiene como objetivo destacar los enfoques y técnicas de traducción utilizados para que la audiencia pueda comprender los procesos llevados a cabo para el producto final. Se utilizó un enfoque de traducción orientado a la fuente y un método de investigación documental para comprender los significados en el contexto de las narraciones y, por lo tanto, utilizar las técnicas de traducción adecuadas. Los resultados muestran una serie de técnicas que son útiles para la traducción de algunas expresiones en este tipo de narrativas. Identificamos la traducción literal como la técnica más utilizada junto con la técnica del equivalente acuñado en nuestros textos, esta última encuentra la expresión equivalente en el idioma de destino sin perder lo que el texto de origen intenta transmitir. De esta manera, la narrativa es dinámica y no plana.

³ Trabajo de Grado

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Introduction

In the following dissertation, the topic of Native American myths is discussed. Firstly, we set a context and general background of the issue in question as well as its academic relevance. Secondly, we move onto stating the Research Question, the reasons for this paper, and the different objectives of the study. Thirdly, we put forward the literature review and present research about this subject matter in the Conceptual and Theoretical framework. Fourthly, we present the methodology and analysis of the symbols and translation process. And finally, we write some concluding remarks.

1. Research Problem

1.1. Context

This paper presents the translation/research project proposal that deals with the translation process of a corpus of myths by Indian North American tribes. The myths date back to many generations and the stories they tell have been passed on by their parents and grandparents. These old stories normally depict the traditions and practices of their people until the day before the whites' arrival (Bahr, 2001: 588).

We intend to carry out the translation from English to Spanish of Part 8 of the book *American Indian Myths and Legends*, Pantheon Books, 1994. Above all, the scope of this translation work is to know and spread the practices, representations and symbolism of our aboriginal ancestors in relation to the role of animals as fundamental beings in the life of the earth and of humans. Animals as life-nurturing, as non-human and human actors of communities.

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1.2. Research Question

What are the most relevant aspects that can be learned from the translation of the selected corpus of Myths and Legends of North American Tribes in the fields of mythological thinking, symbology, and translation?

1.3 Justification

The beliefs, behaviors and values of indigenous cultures are preserved in their myths and legends. Myths and legends reflect their realities and experiences. Both types of narratives answer the questions that humanity often asks, such as world origin, life after death and consequences of actions (Pemberon, 2010: 9). Myths and legends are made with tons of symbolism, which vary from tribe to tribe (Jurewicz, 2016:2). By analyzing these symbols, a better understanding of the meaning of myths and legends is possible.

Indigenous peoples' expression and ideas have been censored for centuries and their worldview can often be forgotten. That is why it is important to bring to light these texts, so as to preserve the knowledge that belongs to the peoples and has been in the land for so many generations (Erdoes and Ortiz, 1984: 12). The translation of the myths and legends is an effort to preserve them and to reach a wider audience, other than English speakers. Bearing this in mind, this project will be useful as a way to disseminate and contribute to the preservation of the knowledge of the native people of North America. Likewise, the analysis of the symbols of the myths and legends may provide us with a deeper understanding of their themes, morals and new forms of expression.

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1.4 Objectives

1.4.1. *General Objective*

To apply theoretical and procedural knowledge necessary for the translation of literary texts related with aboriginal myths and legends of North American tribes.

1.4.2. *Specific Objectives*

1. To acquire knowledge about the symbolic, structural, conceptual and terminological conformation of the mythology field.
2. To solve translation problems presented by the source texts based on the selection of the approach and the appropriate techniques to achieve the expected results.
3. To produce translations with professional quality, style, equivalence, fluency and adequacy.

2. Theoretical Basis

2.1. Literature Review

2.1.1. *Mythology from North America*

The panorama of mythology in the United States shows that there is much to do in terms of analysis, promotion, safeguarding and revitalization. Somewhat, these tellings do not fill the needs of modern people, and consequently they are being forgotten and not studied that much in recent years. As Bahr (2001:587) states, “mythologies of the sort that used to exist are dying. They used to be in everyone’s thoughts, kept up and kept alive there. Now they are being forgotten ...”. However, there are still researchers that try to understand the way Indians used to live and their beliefs in past times, as in the case of Neurath (2005) that studied the West Mexican Indian religious practices of the *Coras, Huichols, and Mexicaneros* tribes regarding their Venus gods and deities called *xu’urabe*, in indigenous language. He says that myths and

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ceremonies from ancient times are still practiced during festivals and Easter Week by these peoples and representations of Venus rituals are frequent (Neurath, 2005:74).

Likewise, Contreras (2008) places her study in the context of Chicana/o indigenous people, people born in the United States with Mexican ancestry, and the colonial and power relations that perpetuates colonial discourses. As she states “Even as Chicana/o indigenist discourse puts forth its critiques of racial domination, colonial violence, and land removal, it remains embedded within the very “circuits” of knowledge and power that have advanced imperialist agendas” (Contreras, 2008:9). So, not only are these tribes and mythologies being studied in a lesser extent, but they are also being overshadowed by colonial and dominant discourses.

2.1.2. *Indian American Symbolism*

Among the many different types of symbols, such as objects, colors, or living things; animals are a very representative symbol of the different myths and legends. Namely those of the *Abenaki, Apache, Blackfoot, Brule Sioux, Cherokee, Chickasaw, Haida, Jicarilla Apache, Leni, Lenape, Moquis, Ojibwa, Papago, Penobscot, Tahltan, and Tsimshian* tribes as remarked on an annotated translation on North American Indigenous Myths and Legends in 2022. It was also found that these narratives often represent the relationship between humans and nature, the bridge between the physical and spiritual universes act as protectors or defenders of people by sharing their wisdom to us (Vargas, Cardona & García, 2022:57).

2.1.3. *Translation approach*

Source Oriented Translation. This project is guided by a translation approach known as *source-oriented translation*, also regarded as direct translation. Here, we will review what can be learnt from using this type of translation in the example taken from the translation of the Bible into Afrikaans, an official language of South Africa (Van der Merwe, 2012:2).

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According to the author of the article ‘The Bible in Afrikaans: A Direct Translation’, even though trying to understand the communicative clues of the source text and the cognitive background of the source text’s readers is very demanding, and sometimes unachievable, so, an attempt to do a direct translation was of help to produce a source-oriented translation. To translate such prominent text, an editorial team of specialists in the source and target language and in translation studies was needed. The translation team engaged in a process described as follows: 1) they had clear points of reference such as a proper and well characterized translation brief, as well as a set of translation decisions to consider, which worked as an impartial yardstick from which the solutions provided by the translators could be evaluated. 2) They also had a functional knowledge of the type of grammar and fixed expressions utilized in the source language that major grammars and lexica do not describe, and it was helpful to determine different communicative clues that are often wrongly illustrated in translation works. 3) Finally, the use of electronic tools such as Paratext and Libronix was of great help for the doing of said project (Van der Merwe, 2012:7).

Translation Techniques. The type of texts that are dealt with in this project are of a narrative nature, therefore, specific translation techniques will be needed to fulfill the goal of translating them. According to an annotated translation on North American myths and legends, which are exactly the type of corpus utilized in this work, the amplification technique was the most used followed by compensation and omission (Vargas et al., 2022:41). The authors of this project state that the amplification technique was the most useful one for their translation process since, with it, they can add explanations or clarifications that are not given in the source text (Vargas et al., 2022: 42). They used this technique in two different ways: with footnotes and endnotes. The words or expressions that were clarified or explained in the footnotes were selected according to specific criteria while the ones that were further explained in the endnotes

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were related with a broad range of aspects like symbolism, cultural practices, and others (Vargas et al., 2022: 43-44).

2.2. Theoretical Framework and Conceptual Framework

2.2.1. Introduction

Oral tradition is a practice inherent to indigenous communities. One part of oral tradition is storytelling, this is a very common practice among these communities, and it plays an important role for them since it helps to integrate the members of the communities and contributes to the growth of the communities' life knowledge and morals (Iseke, 2013: 559-560). The most common types of stories that try to teach life lessons and principles are myths and legends. While myths teach by giving a supernatural explanation to an event, legends teach by giving behaviours and consequences of a heroes' journey. Nevertheless, both types of stories use symbols to be the representation of abstract concepts and ideas to illustrate the beliefs of the communities (Sola-Morales, 2013:4).

When it comes to translations of these types of narratives, renditions should preserve the symbolic and characteristic elements, as myths and legends carry the cultural and historical background of the communities. The beliefs of these peoples should be widely known to prolong ancestral knowledge, and this may be done by means of literary translation (Venuti, 2014:297). In the following lines, the theoretical framework puts forward ideas regarding community, symbols, source-oriented translation and untranslatability, and the conceptual framework presents notions that this study adopts on oral tradition, myths and legends, and translation.

2.2.2. Theoretical Framework

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2.2.2.1. Community. Community can be defined as the condition of sharing usefulness and principles by a group of people for the common good (Cajete, 2020:4). However, people can also be a community by participating in one. Indigenous view of community may be based on individuals assuming their part in the land they are bounded through actions for others, it requires constant work and brings a sense of identity and duty by giving a renewable and assertable use of nature, being nature the base of life for Indian people of North America (Cajete, 2020:5). The well-being of a community comes from collective actions such as accepting norms, defending nature, and developing knowledge via spirituality and oral tradition (Cajete, 2020:5).

2.2.2.2. Symbols. The study of symbols is vital to have a better understanding of the worldview of native indigenous communities. Symbols may represent living things, colors, and objects that illustrate transcendental or abstract ideas or concepts. They are created in the communities and are a representation of their ideologies (Sola-Morales, 2013:4). Myths and legends' main elements are the symbolic forms and by offering their meanings, communities may find in them indications that can eventually help solve problems. As stated by Sola-Morales (2013:4), "what really matters about myth is not the thread of the story, but the symbolic meaning of the terms that appear on it". Along these lines, communities express through symbols to become distinct.

Symbol translation can be a rigorous work for the translator, as they do not carry the same meaning for each community and meaning can vary or be forfeited by different aspects such as time (Jurewicz, 2016:2). Hence, for translators, giving a deep reflection on the words and attempting to reach the meaning in the tribe's context is the correct way to go. Using a free translation and deliberately giving it their own interpretation may alter the meaning and it may create a false idea in the audience.

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2.2.2.3. Source Oriented Translation. When translating texts that are part of the literary world, literal translation is the approach to follow (Nabokov, 1992:134). Literal translation has to do with being faithful to the source text, that is a source-text oriented task. This is important for preserving the uniqueness and characteristics of its authorship and purpose, even its "imperfections" and undergrowth ones, especially when it comes to translating myths and ancient stories that carry the strong cultural and historical background of a given tribe or Indian group, in Berman's words "literal means: attached to the letter (of works)" (1985: 297).

The task of the translator becomes complex when trying to remain as accurate as possible to the source text. If there is something that the author does not want to make clear in their work, there is no reason to clarify it in the translation. It must be respected. Moreover, when reading a work in order to translate it, there is no reason to try to improve it, as if the translator were more brilliant than its original author, trying to get rid of what might be thought of as imperfections and clumsiness. By doing so, they might be replacing its base objective with the excuse of writing a more "noble" work. As Berman (1985: 290) concludes in his essay *Translation and the Trials of the Foreign*, sometimes, in literal translation the addition adds nothing.

2.2.2.4. Untranslability. There is a problem that may arise in the process of translating linguistic or semantic knowledge from the source language and culture to the target one when trying to be as accurate as possible to the source text. As Nida (1964: 126) points out:

Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages.

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This issue deals with the lack of equivalence or correspondence of terms from the Source Language into the Target Language, also known as untranslability. This lack of correspondence of terms begins with the source language and what has not been yet translated into the target language (Bellos, 2014), which can be surpassed by the practice of collaborative translation (Vinokur and Réjouis, 2017:21). Although, there are words and concepts that can be translated with likeness from one language to another, there are notions and semantic novelties that are more difficult to translate as in the case of metaphors, as Dagut (1976:24) says “what is unique can have no counterpart”. In this case, the translator can either write the exact term as such or try to translate it in some way in the new language.

2.2.3. Conceptual Framework

2.2.3.1. Oral Tradition. Oral tradition or orality is the primary phenomenon in language expression. The transmission of functional sounds allows the creation of communication and thought. Through orality people can communicate in very diverse ways making use of their senses, their body, etc. Ancient cultures have lived, learned, survived, and practiced profound wisdom through the sole use of oral language, and even today, though not to the same extent, many cultures preserve the orality mindset (Ong, 2002: 6-8).

Storytelling. Storytelling is a form of oral tradition. This is a practice done by different cultures around the world. Among them, there are indigenous cultures. They do this to have the opportunity to share their experiences, their knowledge, and their cultures through stories (Iseke, 2013:559). The communities gather to tell these stories to create strong bonds among them. Sometimes, stories are modified by the storytellers with the purpose of entertaining, and at other times they are told in a smooth way to convey life lessons and cultural, ethical, or moral practices for the young people to learn (Fixico, 2003:23). These stories are of great importance

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for the growth of the communities since they “share how to live and understand the world” (As cited in Iseke, 2013:560).

Stories are known to perpetuate life, when stories are told they are reawakened, they bring the past to the present and together they become knowledge for the future. This vision of a linear time portrays the “American Indian circular understanding of a time continuum” (Fixico, 2003: 27). These stories show the communities’ identity and origin, they encapsulate time, share the knowledge and experiences of the ancestors, hidden dangers, pride, vanity, etc. They are an important part of indigenous communities as they strengthen the relationships of the peoples bringing them together by entertaining and teaching life lessons important for the survival and maintenance of the tribes (Fixico, 2003:24-25).

2.2.3.2. Types of Stories. Stories are divided into three different degrees. At the higher position are the *sacred stories*, these stories are only told by highly trained people who are allowed to do so. They are specific in context, form, structure and content – they carry the history of the communities – thus the way in which they are told must never change. At the second position are *indigenous legends* or *mythical stories*, these types of stories attempt to teach life lessons and morals, they can be modified by the storytellers depending on the teller’s and audience experiences but the core message is maintained. Finally, at the third position are *personal stories* or *personal experiences*, these stories are usually used as pedagogical tools by Elders to teach and counsel, they use their experiences or other’s experiences to create the stories and help the community (As cited in Iseke, 2013:564-565).

2.2.3.3. Parts of Stories. Stories are made of elements such as time, place, content, characters and purpose. These will be explained in the following paragraphs.

The sense of time is a part of the story that loses importance as the story is constantly told. When stories are told, the characters and the events come to life and live the experiences

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again. It is as if the past comes to the present and the experiences and knowledge of both merge to become lessons and wisdom for the future of the audience. “How” and “why” events occurred is more important than “when” they occurred (Fixico, 2003:25).

Place, unlike the previous one, assumes an important role in the story since it represents or shows its origin. Place acts as *a reference point* for the listeners, it lets them know where they come from and who their relatives are. These *reference points*, where the experiences are born, become landmarks of great importance for the communities. Sometimes the attachment is so big that they become sacred places (Fixico, 2003:25, 31). In that sense, as the places are included in the stories, they are packed with meaning and significance and become part of the communities’ identity as they remind the origin of the important events that the ancestors experienced (Yi, 2016:5).

The content of the story can differ according to the type of story, but generally what they portray is the experiences the characters go through. Such experiences are the core of oral tradition for native communities. Depicting experiences in the stories help people remember their past, the past of their ancestors and acquire wisdom (Fixico, 2003:26). Stories can contain experiences that have a family orientation, stories that are about incidents that happen to regular people; other stories can contain information about experiences that happen to men while in war, traveling or hunting (Fixico, 2003:31). For instance, hunting stories may contain essential information about “the behavior and migration patterns of mule deer” as well as the locations of crucial landmarks and clean water, etc. information that can help maintain the survival of the tribes (A cited in Yi, 2016:7). Additionally, “ancient events such as climate change, glaciation, and evolution are encoded in ... “deep time” stories, especially in a body of Native oral traditions” (Yi, 2016:4).

The characters in a story can be one or more, animal, human, or both. Even though they more commonly represent ordinary people and their experiences, they can also represent

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heroes, spirits, the Creator, etc. However, all of them share the objective of relating to the communities' life and evoking feelings and experiences in common (Fixico, 2003:26, 28).

The purpose of stories can be to teach life lessons and morals to young people, to provide information, to share knowledge and it can also be to entertain, sometimes the stories that are made for entertaining, such as frightening stories, are used to discipline youth when they behave badly. Yet, when the stories are told in an effective way, they can reach the listeners' feelings and empower them by boosting their knowledge about life (Fixico, 2003: 26, 35).

2.2.3.4. Myths and Legends. Legends and myths of indigenous people all across the world give a glance into their traditional way of living, the life cycle, and the human, animal, and cosmos nature. They differ from tribe to tribe, based on many aspects such as geography and tradition. Considering this, it is valid to delve into the differences between these two concepts and how they may overlap, so that we can have a better understanding of the role each type of narrative has within their native communities.

On one hand, legends tend to exalt the protagonist as a hero through their journey, this hero often being a saint, a monarch, a criminal, or a warrior (Baldick, 2001:138). Having said that, legends can be defined as a historical belief set by mutual agreement. In addition, they are often explained in the chronological order in which they happened (Ben-Amos, 1971:9).

On the other hand, myths tend to exalt a sacred spiritual belief. They try to explain extraordinary supernatural events that have no logical explanation (Sepie, 2017:6-7). The importance of keeping a balance and respect towards nature is often the main message they convey, nevertheless, they also reflect the special characters of a tribe since they are a mirror of the members' core values and their spirits. (Cajete, 2017:5).

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Both myths and legends use metaphors and analogies to comprehend and/ or represent the world and contemplate fears and dreams. Myths and legends are passed orally from generation to generation and portray the contrast between good and evil, life and death, beauty and imperfection (Pemberton, 2010:9).

2.2.3.4.1. Types of Legends.

Etiological Legends. This type of legend concerns aspects of the birth of the natural world in addition to the origin of the names of forests, villages, rivers, lakes, and geographical places, among the surnames of tribe families. They are passed on orally from generation to generation and are an important part of the community, as legends provide a sense of brotherly connection to earth or to their deities (Johnson, 1976:1).

Origin Legends. Origin legends state that either the first people on the planet or the creators came from the earth or from the sky. Each tribe has its own legend of how man spread across the world with or without the help of gods. In addition, pulling away from tribes, immigrant legends also state how through a dream or message from God they came to a different continent to conquer and expand their race (Dixon, 1996:4-5).

Tall Tales. This type of narrative is made from folk heroes' stories told in an overplayed or overdramatized way. It tells almost supernatural maneuvers of woodsmen, fishers, and strong men to solve a collective issue. It can also have elements of strong connections between animals and people, and they are often portrayed as wild beasts, giving men a sense of holiness (Loomis, 1945:14).

2.2.3.4.2. Types of Myths.

Eschatological Myth. This type of myth is centered on the life and death dilemma, each representing good and evil. In native mythology, the border between these concepts tends to overlap, they are connected in order to maintain life equilibrium. In addition, they serve as a

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guide to keeping unfavorable outcomes to a minimum. However, later, this concept was adopted in Christianity using words like sinners, and evil people, so people were bound to always obey the laws given by the creator in fear of punishment. The difference between good and evil then is different for each group, one focusing on accepting that both concepts coexist and try to create harmony, and the other group trying to eradicate evil no matter the way (Danchevskaya, n.d: 1-4).

Creation Myth. Also called cosmogonic myths, they deal with the foundation of the world and humans from logical to senseless stories. These stories tend to vary from tribe to tribe, community to community, and culture to culture according to their immediate surroundings and life events.

The most common creation myth is how creation came alive by a creator or Actuality. This creator can be an animal, a goddess, or a physical substance. As mentioned before, they vary for each tribe; however, each type shares some common characteristics. The animal creator, such as the Turtle for the Indian and Tibetan tribes, or the serpent for the Aztec and the Pelasgian and Romanian tribes, are animals from which all creatures originate and carry the world on their bodies (Kelényi, 2022: 1).

The common characteristics for the goddess creator are:

One, she is all mighty and wise, and because of her insight, she is adept to engineering the world on account of her might. Two, she prevails unattended, proceeding to the creation of the world and there are no Actualities that precede her existence...Three, the process of creation is sensible, thoughtful and systematic, and this exemplifies the condition of the creator's watchfulness and might...Four, the world's creation is together an interpretation of the independent and objection of the Actuality.... Her relation to the creation, post-

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creation, is once more a condition of her ability. Five, in the fashionable creation myths of this caliber, the creator-Actuality separates herself after she created the world... Six, the supreme Actuality is often to a sky-Actuality which evolves in an exhibition manner as a situation of judgement over spiritualities as symbolism of the sky heavens. (Long, 2016, as cited in van Rooyen, 2020)

The physical substances creators like water, fire or air have a deep meaning for different tribes and end up being used in their rituals (Van Rooyen, 2020:6).

Creation myths often tell how the creator/s made a perfect world that is later corrupted by an individual, hence their retirement from the world, and the gap between heaven and earth is created.

Chthonic Myths. Chthonic myths deal with concepts of struggle, death, underworld, and afterlife being connected to the earth. It tells how the gods that live in the underworld are prone to anger by sending plagues and natural disasters, but with human sacrifices or rituals, they can be happy and bring blessings to earth (Griffin, 1997:22-23).

2.2.3.5. Translation. The task of translating the ancient knowledge that for centuries the Indian cultures of the United States have carried from person to person is crucial to stop overshadowing their place as human beings worthy of being known and understood. These values, beliefs and traditions are still preserved in their myths and legends. As Bronislaw Malinowski says “Myth in its living, primitive form is not merely a story told but a reality lived” (as cited in Erdoes and Ortiz, 1984:15). Thence, it is important to make visible and bring to light these narratives, which for thousands of years have accompanied these people marginalized by the fast-paced society, whose effects have been devastating, with whole bodies of Indian literature erased, or warped beyond recognition in their contemporary representations (Erdoes and Ortiz, 1984:12).

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Speaking of translation, there is a definition by Nida and Taber (1974:12) that says, “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style”, this is transferring a message from one language into another but taking care of its sense and text structure. The function of the translation in regards with these types of texts (myths and legends) is to preserve and reactivate its culture in the contemporary world.

In this order of ideas, according to Ramirez (2015:8) Literary Translation is “a social practice; it depends on human and institutional agents, it is highly codified and regulated”, which makes it an organic product of the intervention of many negotiators in a society. In the case of myths and legends, Literary Translation is responsible for processes such as reduction, silencing and misappropriations of aboriginal ways of thinking about the world, for this reason, it is also a colonial codifying practice, in the sense that it can perpetuate prejudices and discrimination towards a marginalized group. For example, an inaccurate translation of an indigenous or aboriginal work may result in the obliteration or censorship of their particular ways of thinking. That is why when the dominant modern languages, such as English, French or Spanish translate these works into their languages using free, dynamic or creative approaches, this may result in the deletion of the structure and initial intention of their respective author, which is a way of censorship.

In conclusion, the aforementioned concepts remark the importance of oral tradition, put forward definitions and distinctions of myths and legends and their key place within aboriginal communities. The symbolisms that shape their ways of thinking and are part of those narratives will guide this study throughout the process of researching and collecting information about the cultures of the native North American tribes. Moreover, the notion of translation previously defined will allow us to approach these stories in a sensible way.

3. Methodology

3.1. Type of research

We know what happened before us in the world thanks to documentary research. This type of research takes into account the historical material and sources of people who lived in a specific time period and tries to understand it and build knowledge from it (Cohen et al, 2017: 323). For this study, documentary or historical research is going to be used because we are going to consider the value and importance of the myths at our disposal as well as their relevance in the preservation of ancient North American Indian worldview regarding animals and their relationship with human beings.

For carrying out this study, one of the first things to do is to collect the material, which in this case are myths and secondary resources since they are accounted by Indian indigenous many years after their creation and observe their affluence and constraints (Cohen et al, 2017:325). After doing this, we should also look for authenticity, credibility, representativeness and meaning in these texts (Scott, 1990:19).

3.2. Corpus

The corpus of this work is composed of fifteen myths and legends from North American and Canadian tribes from chapter eight: Four Legs, Two Legs, and no Legs: Stories of Animals and other People, of the Book *American Indian Myths and Legends* by Erdoes and Ortiz (1984). These myths and legends deal with the themes of actions and consequences, life, morality and immorality.

The myths and legends to be translated, analyzed, and discussed in this project are the following:

1. The Great Race

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2. Origin of the Gnawing Beaver
3. How the Crow Came to be Black
4. The Girl who Married Rattlesnake
5. Why the Owl has Big Eyes
6. The Owl Husband
7. The Dogs Hold and Election
8. The Snake Brothers
9. Butterflies
10. The Revenge of the Blue Corn Ear Maiden
11. The Meeting of the Wild Animals
12. A Fish Story
13. The Neglectful Mother
14. The Bear and his Indian Wife
15. Wakiash and the First Totem Pole

3.3. Data Collection Instrument

As mentioned before, authenticity, credibility, representativeness and meaning in the texts is our main goal, therefore, as our data collection instrument, we designed a matrix made of seven columns that will help us achieve these criteria (See Annex A). The first column is the number of each myth and legend. The second one is the title of the story. The third one is the name of the tribe to which the story belongs. The fourth one mentions if the story is a myth

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or a legend. The fifth one is a short description of the general ideas that are portrayed in the story. Finally, the sixth one is the symbol(s) found in the story. This matrix will be useful for the analysis of the corpus of our work.

3.4. Resources and Analysis Techniques

For the symbolic analysis of our corpus, we created three different tables to classify the information. In the first one, we added the myths and legends that fit into the categories of the mythical thinking. In the second one, we identified all the translation techniques used and their respective English and Spanish fragments. Finally, in the third one, we included the translation challenges and an explanation of the reasons why they were difficult to translate (See Tables 1, 2, 3, & 4 and Annexes C & D).

4. Results and Discussion

For the purpose of this section, we gathered a corpus of 15 myths and legends, from the book *American Indian Myths and Legends* selected and edited by Richard Erdoes and Alfonso Ortiz, retold from different sources that belong to the Native American tribes of Brule Sioux, Papago, Tsimchian, Cochiti, Kwakiutl, Hopi, Tewa, Bruel Roix, Passamaquoddy, Pomo, Iroquois, Cheyenne, and Haida. Each myth with its source text and respective translation from English to Spanish has been attached to this document (See Annex B) at the end of this paper. Throughout the process of researching and writing this project, we came out with two main sections: Symbolic analysis and Translation analysis.

4.1. Mythical Thinking and Symbolic Analysis

4.1.1. Mythical Thinking Categories

In this section, we use the work of Ernst Cassirer (1965) *The Philosophy of Symbolic Forms, Vol. 2: Mythical Thought*, to carry out an in-depth analysis of the presence of four

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categories of Mythical Thinking within the corpus of myths. These four categories are as follows: *Category of Quantity*, *Category of Quality*, *Category of Identity*, and *Category of Similarity*. Furthermore, in this section, we also describe and discuss some of the significant geographical aspects of mythological places, the most prevalent characters such as humans and animals, as well as the major symbols. All of these were present in the narratives.

Ernst Cassirer describes the properties of logical or rational thinking and compares them with those of mythical thinking. For the author, all humans are bestowed with both forms of thinking abilities, and none is superior or of a higher level. However, it is clear that mythical thinking comes before logical reasoning, and this is true for the individual life and development of the human mind and for the evolutionary thinking capabilities of humans as species. Although there are categories that can be found in both types of thinking, they operate differently. In the following section, we put forward four categories of mythical thinking described by Cassirer and explain how these can be traced in some of the narratives used for this translation project.

4.1.1.1. Category of Quantity. Ernst Cassirer in his book *The Philosophy of Symbolic Forms, Vol. 2: Mythical Thinking* (1965) states that within the dimensions of mythical thinking, there is no distinction between the whole and its parts, because not only does the part represent the whole, but it is the whole in itself. As he (p 65) then exemplifies: “The whole man is contained in his hair, his nail-cuttings, his clothes, his footprints. Every trace a man leaves passes as a real part of him [...]” this is so insofar each part is the whole because it is the essence, the ethos or the kernel shown or represented in different objects, symbols, and customs of a community. In the myths and stories studied in this dissertation, the Category of Quantity is evident when within a community, their customs, clothing, and elements are easily identified as part of that particular community and as the community itself. An example of this is a totem (the part) that represents and contains its particular tribe (the whole) within.

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Table 1*Category of Quantity*

Name of Myth	Extract of the Myth and its Translation
Wakiash and the First Totem Pole (Kwakiutl)	<p>Wakiash only formed his wishes in his mind; the mouse told them to the chief. So the animals taught Wakiash all their dances, and the chief told him that he might take as many dances and masks as he wished, as well as the house and the totem pole.</p>
Wakiash y el Primer Tótem (Kwakiutl)	<p>Wakiash solo formaba sus deseos en la mente y la ratona se los contaba al jefe. Entonces los animales enseñaron a Wakiash todos sus bailes, y el jefe le dijo que podía escoger tantos bailes y máscaras como deseara, así como la casa y el tótem.</p>
A Fish Story (Tewa)	<p>After filling his body with water, he returned to the Kiva. He entered slowly and stepped quickly down the stairs so that he would not be heard. Midway between the roof and the floor, however, he burst. Water poured out of his head, eyes, mouth, arms, body and legs. When this happened, the people who were inside turned into fish, frogs, and all kinds of water animals and the kiva was filled with water.</p>

Una historia de peces (Tewa)

Después de llenar su cuerpo con agua, regresó al kiva. Entró lentamente y bajó silenciosamente por las escaleras para que no lo escucharan. Sin embargo, entre el techo del piso, estalló. Le salía agua de la cabeza, de los ojos, de la boca, de los brazos, del cuerpo y de las piernas.

Cuando esto sucedió, las personas que estaban adentro se convirtieron en peces, ranas y todo tipo de animales, y **el kiva se llenó con agua.**

The old man knew that this was a bad omen for the people of the village. When he reached home, he told his wife, "One of the men failed us, and all of them turned into ducks, frogs, eels, snakes, and beavers

El anciano supo que era un mal augurio para la gente de la aldea. Cuando llegó a casa, le dijo a su esposa, "Uno de los hombres nos falló, y todos se convirtieron en patos, ranas, anguilas, serpientes y castores."

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The selected examples show how the Category of Quantity takes part in the lives of the community. For example, in the myth *Wakiash and the First Totem Pole* by the Kwakiutl tribe, we can identify what shapes and identifies Wakiash's tribe for its particular dances, masks, and totem pole. If by any chance, the totem pole (the part) is taken out of the community and placed on another territory, we could easily recognize its origin and the tribe it belongs to, because the whole (the community) is so strong that it can be easily identified in all and each of its parts.

4.1.1.2. Category of Quality. In this category, the relation is understood by the thing and its attributes. Here, the attributes are the qualities of a certain person or community, which come up as the result of nature and time. Attributes are organic. For the mythical mindset, the characteristics or attributes of a thing are not in a higher degree than the thing itself (Cassirer, 1965: 65). For instance, the belief that a human and a non-human being can establish a connection and dialogue or even that a man or woman can turn into a snake or bird, are examples of an organic act that was born and is part of native communities' daily basis. It is part of their existence, inherent in their humanity.

Table 2*Category of Quality*

Name of Myth	Extract of the Myth and its Translation
The Meeting of the Wild Animals (Tsimchian)	On the following day the large animals assembled on a wide prairie and called together all the small animals , even down to the insects. The multitude sat down, the small animals on one side of the plain, the large animals on the other. Panther came, and

Black Bear, Wolf, Elk, Reindeer, and Wolverine.

Then the chief speaker, **Grizzly Bear**, rose.

“Friends,” **he said** to the small animals and the insects ...

La Asamblea de los Animales Silvestres
(Tsimchian)

Al día siguiente los **animales grandes se reunieron** en una vasta pradera y **llamaron juntos** a todos los animales pequeños, incluso convocaron a los insectos. La multitud se sentó, los animales pequeños a un lado de la planicie, los animales grandes al otro. Llegaron Pantera, y Oso Negro, Lobo, Alce, Reno y Glotón.

Entonces el portavoz principal, **Oso Gris**, se puso **de pie**. “Amigos” **dijo** a los animales pequeños e insectos ...

The Owl Husband (Passamaquoddy)

There lived in a village an old woman whom many suspected of possessing evil powers, and their suspicions were all grounded. In reality **she was an owl in disguise**, and her nephew, the great horned owl, ruled the whole tribe of these bad and scheming birds. Because he wanted the haughty girl

for his wife, he assumed the shape of a good-looking young hunter and went to his aunt for help.

El esposo Buho (Passamaquoddy)

Vivía en el pueblo una anciana de la que muchos sospechaban poseía poderes malos, y sus sospechas estaban bien fundadas. En realidad, ella era un **búho disfrazado**, y su sobrino, el gran búho corneado, gobernaba a toda la tribu de estos pájaros malos e intrigantes. Como quería a la chica arrogante como su esposa, tomó la forma de un joven cazador guapo y fue a pedir ayuda a su tía.

Origin of the gnawing beaver (Haida)

It was a strange animal, in its mouth a stick which it was gnawing. On each side of the animal were two smaller ones, also gnawing sticks.

Then the largest figure, which wore a hat shaped like a gnawed stick, spoke. **“Don’t be so sad! It is I, your wife, and your two children.** We have returned to our home in the water. Now that you have seen me, **you will use me as a crest.** Call me the Woman-Beaver ...

El origen del castor roedor (Haida)

Era un animal extraño, en su boca había un palo el cual estaba royendo. A cada lado del animal había dos más pequeños, también royendo palos.

Entonces la figura más grande, la cual tenía un sombrero con forma de palo roído, habló. “**¡No estés tan triste! Soy yo, tu esposa, y tus dos hijos.** Hemos regresado a nuestro hogar en el agua. **Ahora que me has visto, me usarás como crest.** Llámame la Mujer Castor ...

The selected examples show how the Category of Quality relates certain attributes to the thing. For instance, several of the Native American tribes have particular characteristics that set them apart from other tribes in the world. This is evident in situations that can be understood as ‘supernatural’, but that within Indigenous communities from America are inherent to their daily lives and beliefs. For example, in the myth *The Owl Husband* by the Passamaquoddy tribe, there exists the conviction that an animal can pass itself as a human and vice versa: “There lived in a village an old woman whom many suspected of possessing evil powers, and their suspicions were all grounded. Actually, **she was an owl in disguise**”. This aforementioned example shows how organic are these beliefs within these communities and the way these attributes encompass the community itself.

4.1.1.3 Category of Identity. This category relates each attribute to the similarity among them. Not all the members of a community are identical, but they share similarities in the attributes each member holds. Therefore, they are not classified by their attributes, but rather by the similarities of their attributes (Cassirer, 1965:66). For example, in a certain geographical zone, many tribes can exist, and although they are different among themselves, they share the same deities and rituals or the same conception about the snakes or buffaloes.

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Table 3*Category of Identity*

Name of Myth	Extract of the Myth and its Translation
The Meeting of the Wild Animals (Tsimchian)	A long time ago, when the Tsimshian lived on the upper Skeena River in Prairie Town, they were the cleverest and strongest of all humans. They were good hunters and caught many animals. They went hunting the whole year round, and all the animals feared for their survival.
La Asamblea de los Animales Silvestres (Tsimchian)	Hace mucho tiempo, cuando los Tsimchian vivían en lo alto del Rio Skeena en Pueblo Pradera, eran los más inteligentes y fuertes de entre los humanos. Ellos eran buenos cazadores y atrapaban muchos animales. Salían a cazar durante todo el año, y todos los animales temían por su supervivencia.
The snake brothers (Brule Roix)	A long time ago, so long that it is not on our oldest winter count, there were four brothers, all of them young and good hunters , who went out scouting for buffalo. They had not hunted long before they saw a lone buffalo and killed him with their arrows.
Los hermano serpiente (Brule Roix)	Hace mucho tiempo, tanto que no está en nuestro

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más antiguo conteo de invierno, había cuatro hermanos, todos jóvenes y **buenos cazadores**, que salieron a buscar búfalos. No habían cazado mucho cuando vieron a un búfalo solitario y lo mataron con sus flechas.

How the crow came to be black (Brule Sioux)

In those ancient times, **the people had neither horses nor firearms nor weapons of iron. Yet they depended upon the buffalo hunt to give them enough food to survive.** Hunting the big buffalo on foot with stone-tipped weapons was hard, uncertain, and dangerous.

Cómo el cuervo se volvió negro (Brule Sioux)

En esos tiempos antiguos **la gente no tenía caballos ni armas de fuego ni armas de hierro. Aun así, ellos dependían de la caza del búfalo para que les diera suficiente comida para sobrevivir.** Cazar el búfalo grande a pie con lanzas con punta de piedra era difícil, incierto, y peligroso.

The selected examples show how the Category of Identity relates the different similarities in the attributes of the tribes. None of the tribes mentioned above (Tsimchian, Brule Roix, and Brule Sioux) are the same, they are different, but they share some attributes or characteristics that are similar. For example, all of them mention the craft of hunting wild animals, especially the buffalo, as a way for their survival and coexistence with the members of the tribe, which becomes a part of their identity.

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4.1.1.4 Category of Similarity. This category presents the “articulation of the chaos of sensory impressions”. The chaos of the sensory expressions, that is everything we can see or feel, is organized into specific series or categories according to the similarities among them. These similarities either internal or external are seen as equally important because they are part of the essence of those sensory expressions (Cassirer, 1965:67). For instance, the creation of the animals and their organization according to their abilities (e.g. buffalos are strong animals, birds are agile animals, etc.), and their sizes (e.g. large animals and small animals), and the establishment of the human being as the leader among all the other animals and species.

Table 4*Category of Similarity*

Name of Myth	Extract of the Myth and its Translation
The Meeting of the Wild Animals (Tsimchian)	On the following day the large animals assembled on a wide prairie and called together all the small animals , even down to the insects . The multitude sat down, the small animals on one side of the plain, the large animals on the other.
La Asamblea de los Animales Silvestres (Tsimchian)	Al día siguiente los animales grandes se reunieron en una vasta pradera y llamaron juntos a todos los animales pequeños , incluso convocaron a los insectos . La multitud se sentó, los animales pequeños a un lado de la planicie, los animales grandes al otro.

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The girl who married rattlesnake
(Pomo)

This is the last time that I will be able to talk to you and the last time that you can talk with me."

Her father and mother were sad, but they said nothing until the daughter started to leave. Then her mother ran and caught her by the door, brought her back into the house, and wept over her because she was so changed. **But the girl shook her body**, and suddenly she was gone. No one knew how or where she went, but they think she returned to Rattlesnake's house and has lived there ever since.

La mujer que se casó con serpiente de cascabel
(Pomo)

Esta es la última vez que podré hablar con ustedes y la última vez que ustedes podrán hablar conmigo". Su padre y su madre estaban tristes, pero no dijeron nada hasta que la hija comenzó a irse. Entonces su madre corrió y la agarró en la puerta, la llevó de vuelta a la casa y lloró por ella porque estaba muy cambiada. **Pero la chica sacudió su cuerpo** y de repente ella se había ido. Nadie supo cómo o a dónde fue, pero creen que regresó a la casa de Serpiente de Cascabel y ha vivido allí desde entonces.

The great race (Cheyenne)

The buffalo said: "Let's get this settled. **We should have a contest to see whether we eat you or you**

eat us. How about a race?"

The people said: "But in a race you have an unfair advantage; **two legs can't compete with four.** Suppose we let these birds race for us. **They have wings, you have four legs, that makes it more even.**"

La gran carrera (Cheyenne)

El búfalo dijo: "Vamos a resolver esto. **Deberíamos tener una competencia para ver si nosotros los comemos a ustedes o ustedes nos comen a nosotros.** ¿Qué tal una carrera?"

Las personas dijeron: "Pero en una carrera ustedes tienen una ventaja injusta; **dos piernas no pueden competir con cuatro.** Supongan que dejamos a estos pájaros competir por nosotros. **Ellos tienen alas, ustedes tienen cuatro piernas, eso lo hace más parejo.**"

The selected examples show how the Category of Similarity relates the organization of the chaos into world's laws. For example, among the broad group of land animals, the members of the community, establish a few more subgroups such as the large animals, small animals and the insects, as referred in the myth *The Meeting of the Wild Animals* by the Tsimchian tribe. In other words, the similar is bundled with the similar.

As demonstrated, we can notice that the categories of mythical thinking can be traced in a number of narratives of this selection. It is worth noting that when we acknowledge the

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presence of a mythical thinking not only in aboriginal narratives, but in all humans, we will be able to understand the interplay that takes place between human and non-human expressions of life.

4.1.2. Symbolic Analysis

4.1.2.1. Background of Native American tribes. The corpus of our work is based on some myths and legends that belong to the Papago, Tsimshian, Cochiti, Kwakiutl, Pomo, Passamaquoddy, Hopi, Tewa, Cheyenne, Haida, Brule Sioux, and Iroquois tribes. In the following paragraphs, we will make a brief overview of the tribe's geographical location, lifestyles, traditions, wars, and general information. This is with the purpose of having a better understanding of the myths and legends and their symbolism.

Papago (Tohono O'dham). This tribe is also known as Tohono O'dham, which in their native language, a dialect of an Utoaztecan language family, means 'desert people', and are located in the Southwest region of the United States in Arizona descending from the Hokoham Indians. While their neighboring tribes irrigated their crops by channeling water from close rivers and lived sedentary in set villages, the Papagoans were seminomadic, living in two villages: the warm weather months in a village in the desert or 'field villages', and cold weather months in mountain springs or 'well villages' (Waldman, 2006: 296). They wore cotton and leather clothing. The Tohono O'dham resisted for centuries the attempt by Spanish colonizers to Christianize them during the 17th and 18th Centuries, and although they had two confrontations, the papagoans preserved intact their traditions and beliefs for many years. They worshipped the gods Earth-maker and Elder Brother. However, during the 19th Century they were forced to speak English, convert to Christianity and abandon their religion (Weiser-Alexander, 2021).

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Even though they live in the dessert, Papagoans were skilled at agriculture, which allowed them to raise crops and support their whole village by practicing dessert irrigation. Their crops included fields of corn, beans, squash, tobacco, and cotton (Waldman, 2006: 296). They were also hunters of deer and other prey. They are famous for their way of marking the pass of time and own history using calendar sticks with dot carvings, for important ceremonies, and notches for representing natural disasters or an enemy tribe' attacks (Ibid:297). Nowadays, they have minor contact with white people, which has allowed them to still maintain their aboriginal characteristics, and this, to our mind, helps preserve these ancient customs and maintain their traditions alive, as Brown and Cousins (2001:22) say "Yet Native American life ways did not become extinct. They have changed, adapted, and been sustained despite numerous campaigns aimed at their destruction". Economically speaking, they now support their families and tribe by raising cattle (Weiser-Alexander, 2021).

Tsimshian. The Tsimshian tribe is a Northwest Coast people that belong to the territory of today's Northern British Columbia in Canada and southern Alaska in the United States. The name Tsimshian means "people of the Skeena River" in their language Penutian (Waldman, 2006:302). As they were coast-living people, one of their main sources of food was fishing in the rivers - where they would get fish such as salmon and candlefish - by using the best suited tools for the craft such as harpoons, nets, traps and hooks (Ibid). Furthermore, they used to hunt for sea mammals, which was an animal that provided them with raw material to fabricate tools, different kinds of clothing and blankets. Their diet also included eatable plants, berries and roots. They would also trade their crafted products with other tribes and even with the Spanish, English, French and Russian people (Ibid). They also fabricated fringed blankets with colorful and abstract patterns that were believed to speak to people.

The Tsimchian's spiritual practices consisted of powerful shamans and secret groups with a central event called the *potlatch* ritual, in which people would offer possessions, such

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as copper works (Ibid:303). The Tsimchian also used a magical charm that was placed in an ill person's mouth, containing the soul of a dead shaman, for expelling out the demon that caused the disease. In the 19th Century, an Episcopalian missionary named William Duncan arrived at the tribe and studied their language and mythology and preached the Bible to them using their own legends and mythology. In 1887, Duncan and many Tsimchian Indians that converted to Christianity moved to the Annette Island, where they "learned carpentry, blacksmithing, spinning, and soap making [which are some of their current sources of income], as well as baseball and European-based music" (Ibid).

Cochiti. The Cochiti people belong to a group of tribes settled in small plateaus in New Mexico, in the Southwest of the United States, known as Pueblo tribes (Waldman, 2006:244). Their architecture is very distinctive from other Indian tribes for their apartment-building design, sometimes up to six levels tall, whose walls did not have doors or windows and helped them to defend themselves easier from enemy attacks. The materials they would use to make these buildings were either stone or adobe brick. Regarding their agriculture, they cultivated corn, cotton, squash, beans, tobacco, and sunflowers; and they hunted deer, rabbits, and antelope, whose skin they used to make clothing. In spiritual ceremonies, Pueblo Indians used to carve wooden masks representing spiritual beings with the purpose of bringing rain; they also used to make dolls for teaching their children about their religion (Ibid:245).

Figure 1

Pueblo Indian Adobe Architecture Taken from Encyclopedia of Native American Tribes (p 245)

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In the 16th Century, Pueblo people were colonized by the Spaniards. They were obligated by the Spanish troops and colonizers to pay taxes and overwork, while trying to erase their Native religions and beliefs and forcing them to subject to the Spanish crown. This provoked an uprising by the Indians against them, but the colonizers took evil reprisals (Waldman, 2006:245). In the 1680's Great Pueblo Revolt, the Pueblo peoples at last and for all rose up again and pushed the Spanish intruders out of New Mexico and were able to practice their culture and religion freely. Nowadays, the Pueblo Indians have preserved their culture and traditions and encourage tourism and visitors to come and visit their reservation lands and ways of living, some have even accepted technology into their homes. However, not all Pueblo people survived to modern times. Do you have more info about their rituals or beliefs? Or they are now converted.

Kwakiutl. The Kwakiutl, considered the most skilled woodcarvers in the Pacific Northwest coast, were avid hunters of deer, and fishers of salmon and sea lions in the ancient territory of Vancouver Island (Waldman. 2006:140). The etymology of the name probably means "Beach at the North side of the river" in Kwakwaka'wakw, Kwakiutl's native language. As Waldman (Ibid) says. "[...] They had an elaborately structured society and religion and practiced the potlatch", which was very particular in this community, given that they used it for honoring loved ones or putting someone down. Their society was structured by rank

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according to the names they possessed (Kuiper, 2019) and had secret societies within them, being the Shamans' society the most influential.

In regard to religion, they used masks to depict the different spirits present in their mythology and stories during rituals, especially during the Cannibal Dance, also called Hamatsa. In this ritual, one man would act out as the Cannibal Spirit with an army of bird-like men and other few spirits. They did not practice cannibalism, this ritual was used to show the evil in eating other humans (Ibid: 141), in other words, it was a symbolic cannibalism. However, in some of the tribes of the eastern woodlands, when capturing an adult male, they would torture and ritually cannibalized him, as Crawford and Kelly (2005:1137) says "If he had been especially brave in his defiance of their efforts, parts of his body would be cooked and eaten so that his captors could literally ingest his spiritual essence".

They were fervent traders with neighboring peoples and with the abolition of the potlatch and introduction of alcohol, their lifestyle was affected heavily. During the first half of the 20th Century, the Kwakiutl contributed to the preservation and the study of anthropology about their own culture and traditions; they now support themselves in the fishing industry.

Pomo. Pomo are the Indian tribes that are located in the state of California. They consisted of a population of approximately 8,000 during the pre-colonial days (Aginsky, 1939:1). Pomo tribes included several villages distributed as the Northern, Eastern, Central, Southwestern, and Southern Pomo. Boundaries between these communities included drainages, roads, mountains, and rivers (Stewart, 1943:6). Pomo tribes had no rules for hunting or moving, thus families could travel from one village to another to encourage relationships. Each village had its own chief, all of them with the same authority. The chief was chosen according to the natives' standard of who would be a good one, nevertheless, a relative of the old one was often selected.

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All Pomo tribes built ceremonial houses in their villages to hold boys' initiation. Their age varied from fourteen to twenty, they stayed in the house and could not eat or drink for four days. Old people from the tribes would narrate the history and mysteries of the world. According to Stewart (1943:13): "There was no singing or dancing; the boys remained for the time there without making a move; they could not even swallow, spit, or cough. The boy lay between the legs of his father. There was no torture but hunger."

Pomo tribes were great hunters, traders and were known for their crafts made with baskets. However, the most prominent villages that were Northern Pomo and Central Pomo had certain costumes and characteristics that made them stand out from the others.

Northern Pomo possessed a territory that included the coast of Fort Bragg, Chadbourne Gulch, and the redwood belt. They were a tribe of warriors and were often at war with tribes who tended to cross their territory, nonetheless, the majority of Pomo people had no experienced training for this, so they fought giving their best. Even though the coast was part of their territory, they did not have an established place on it, they only went there to obtain seafood. From the redwood forest, the Pomo obtained wood to build houses and it was also a hunting territory. They did not trade food for materials, as Stewart (1943:12) mentions, "The hunter shared his kill with all and in return expected to receive other food." The things that were traded were nests, baskets, and arrows, which were made by men only.

Central Pomo groups were also fearless warriors that would kill if trespassed, and they were known for their acorns. They practiced burning their homes when spring arrived making them the only Pomo group with this tradition (Stewart, 1943: 20-26).

Pomos shared some interesting characteristics when it came to having children. Older people in the tribes used to control the birth of children with mystical rituals, using tight belts or drinking beverages to maintain food control and the tribes' harmony. Mothers would sit on

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their children if they were twins since they considered it a sign of bad fortune. In addition, Pomo people believed women had to follow a set of rituals and prayers before having intercourse (Aginsky, 1939:2-9).

Nowadays, after settlers tried to claim their lands, Pomo tribes still retain part of their ancestral land and now own Casinos and gaming is now their main source of income (Waldman, 2006: 258)

Passamaquoddy. Passamaquoddy tribes are located in the State of Main. Passamaquoddy is the native language, but due to foreign contact, it is at risk of disappearing. The tribe's name comes from *pollock*, a fish. In the present time, there is a population of 3,611 native people, they expanded from the River St. Croix River, from where they obtained food. This river served as a food provider in the past and is the origin of their spirituality and folklore stories, as Fish and water were considered sacred to them. Fish and water are the elements often found in the tribe's creation stories.

Boats to hunt and travel, nests and traps were characteristic features of the tribe. Due to the location of the tribe, they suffered from exploitation and destruction by the *white man*. In the 1700's they were forced to leave their homeland by European settlers, so their ancestral village no longer exists (Bassett, 2015: 3-24).

Nowadays, Passamaquoddy people still have their crafts, boat building, and fishing as their way of living. They own museums and centers to tell their history and language (Waldman, 2006:242).

Hopi. Hopi tribes are located in Arizona and are the most enduring living culture in the United States. There are approximately 19,000 native Hopi nowadays. Even though they no

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longer live in their ancestral land, they still have a very traditional way of living when it comes to farming, craftwork, and their connection to their guardian spirits. (Waldman, 2006:133).

Hopi tribes were descendants of the *Pueblo people* who immigrated from Mexico and had their home located near the Grand Canyon. Their way of living was based on agriculture and a characteristic feature of them is the growth of crops. Crops are used in ceremonial rituals and are a symbol of life (Carson, Hahnemann &Whittington, 2020: 2-4).

Due to living in a desert location, animals like the coyote and structures like caves were often the main elements in their religious stories along with rituals to bring rain. Part of this rituals were the dancing of the *kachinas*. They were dolls and masks that represent their guardian spirits. In addition, men would dress with like them using feathers and wood, believing rain clouds could appear (Waldman, 2006:131).

Tewa. They are located near Rio Grande, in the state of New Mexico. They speak the Tewa language, and they still use it in their ceremonies and prayers. Trying to change those prayers in current terms or another language is seen as a crime. This is a characteristic feature of the Tewa tribes (Kroskrity, 2000:9).

Tewa tribes relied on hunting and farming, giving a strong meaning to earth and the weather. The Tewa villages that exist today are still located in their ancestral land and held annual events that involve music, dance, and religious rituals that are believed to be essential to the survival of the tribe. This music and dances carry the tribe's worldview and history (Sweet, 1983:2-14).

Cheyenne. The Cheyenne is a native tribe whose name means "beautiful people" or "our people" (Waldman, 2006: 55). This tribe used to originally live near other *ALGON* where now Minnesota is located. They used to live in permanent towns and worked at farming,

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hunting, and gathering (Waldman, 2006: 56). The Cheyenne has a long history of migration. They moved towards the west where now North and South Dakota are located while they were still farmers and village people, then late in the 1700s, they began using horses and their lifestyle changed, they became nomadic buffalo hunters, started living in teepees and did not plant crops anymore for what they were considered *Plains Indians*. Later, they migrated to the west into the Black Hills and moved again southward to the current location of eastern Wyoming and western Nebraska (Waldman, 2006: 56). Around 1832, Chayenne split into two groups. They are known as the Northern Cheyenne and the Southern Cheyenne (Waldman, 2006: 56).

The Cheyenne were politically organized into the *Council of Fortyfour*. It was composed of 44 peace chiefs whose responsibilities and duties involved things such as settling quarrels and making decisions about the camps. They cared about “the well-being of the tribe as a whole and also with the well-being of individuals” (Waldman, 2006: 56-57). For the Cheyenne, the family was the most relevant unit, followed by the band and the tribe, and all these groups or units and the behaviors of the people were governed by rules (Waldman, 2006: 56-57).

Because of the desperate search for gold, miners and settlers went to Colorado with the objective of opening up Cheyenne and Arapaho hunting territory to non-Indian development. However, although the majority of the Cheyenne bands wanted peace, they opposed selling their lands. Because of that, white people decided to force the Cheyenne movement through war (Waldman, 2006: 58). Among the several wars that were made around this issue was the Sand Creek war, which was one of the cruelest slaughters in Indian history and was the beginning of the most violent period of war after the Civil War (Waldman, 2006: 58).

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Ultimately, after some agreements, reservation territories in Montana were given to the Northern Cheyenne (Waldman, 2006: 59). Nowadays, the majority of them continue to live in that reservation, while the Southern Cheyenne, and together with the Southern Arapaho live in federal trust grounds in Oklahoma (Waldman, 2006: 59). Activities such as farming, ranching, and mineral rights leasing are essential for both of their economies. Additionally, they continue to practice traditional Cheyenne arts including “pipe carving, woodworking, feather working, leather-working, and quillworking”(Waldman, 2006: 59).

Haida. The Haida, pronounced HI-duh and meaning “people”, were a native tribe famous for being highly skilled craftspeople. They built some of the biggest gable houses and constructed high-quality dugouts, prized by other tribes. They were located on the Pacific Northwest Coast and expanded from Northern California to Southern Alaska. They settled in Queen Charlotte Island off, currently, British Columbia in Canada (Waldman, 2006: 99). Also, at the beginning of the 1700s, a community of Haida moved north to the southern part of Prince of Wales Island, in the present part of Alaska (Waldman, 2006: 99). Due to their geographical location, Haida people mainly ate fish such as halibut and cod. They also hunted black bears in the forest and sea mammals like sea lions, seals, and sea otters but not whales. The pelts of some of these animals and woven cedar barks were used to make clothing (Waldman, 2006: 99).

Haida society was composed of two clans, the Bear Clan and the Raven Clan. They practiced a ritual called *the potlatch* where people would give gifts to guests. Shamans were known to hold great power thanks to their apparent contact with Ocean beings. They were divided into secret societies, and were the only ones allowed to visit the dead, who were put in carved grave houses (Waldman, 2006: 99). During the mid-to-late 1700s European explorers arrived at the Haida settlements and brought disease, alcoholic drinks and foreign religions with them, which ultimately led to the progressive decline of the Haida people and their culture

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(Waldman, 2006: 100). Today, Masset and Skidegate are the last organized Haida groups that remain in Canada. To generate income they work in fishing, canning, and making their traditional artwork. Another Haida community lives at Hydaburg on the Prince of Wales Island in Alaska and the remaining ones live in urban centers in the area (Waldman, 2006: 100).

Brule Sioux. The widely known characteristics that portray Native Americans such as being predominant fighters of cavalry, sitting in council inside teepees, wearing buffalo robes, and smoking peace pipes, clearly represent the tribe Sioux, also referred to as Dakota, Lakota, or Nakota. The Sioux are known for having fought several battles against the U.S. army being involved in some of the main wars in Indian and American history from about 1850 to 1890. They are a large tribe that is divided into four branches with different bands each. The biggest branch was the Teton also referred to as Lakota which was composed of seven bands including the Brulé. The second largest one was Santee also referred to as Dakota and the last ones are Yankton and Yanktonia which both are also referred to as Nakota. These distinct groups share different histories, customs, and locations but are all part of one big tribe (Waldman, 2006: 268).

Originally, the Sioux lived alongside the upper Mississippi River. Early records of the 1600s report that the Sioux had inhabited a region that now comprises two-thirds of Minnesota and nearby parts of Wisconsin, Iowa, North Dakota, and South Dakota. However, around the mid-1700s some Sioux had to migrate west toward and across the Missouri River because their stay there was becoming more dangerous and less profitable due to their rivals, the Chippewa, and game shortage. The Teton, particularly, migrated the furthest west to the Black Hills territory which is now western South Dakota, eastern Wyoming, and eastern Montana (Waldman, 2006: 269).

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The Sioux in general are categorized as *Indians, Plains* part of the Great Plains Culture Area. Their lifeways developed time after their connection with non-Indians when they acquired the horse. After that, some groups became nomads and lived in teepees all year but some others continued their life as villagers and farmers. The Teton lifeways are the closest to the prevalent Native American popular image. Things such as “tipis, warbonnets, buffalo robes, medicine bundles, sacred shields, horsemanship, horse gear, military societies, buffalo-hunting, sign language, coup-counting, Sun Dances, and Vision Quests—are summarized under the entry PLAINS INDIANS” (Waldman, 2006: 269).

In the present day, there are Sioux bands in the states of South Dakota, North Dakota, Minnesota, Nebraska, and Montana. There are also Sioux communities in Canada in the cities of Alberta, Saskatchewan, and Manitoba. To generate income some of the groups lease lands and some others own casinos. Many of them live in urban areas such as Minneapolis–St. Paul and Denver, and continue practicing traditional ceremonies and arts (Waldman, 2006: 274).

Iroquois. The Iroquois is a group of tribes that speak Iroquoian languages. They more commonly refer to themselves as Haudenosaunee, which is pronounced ho-dee-no-SHOW-nee and means longhouse people (Waldman, 2006: 121). Originally, the Haudenosaunee lived close to Lake Ontario and alongside the Mohawk River in New York. They created the Iroquois League or Iroquois Confederacy which in the beginning, around 1570, consisted of five tribes: Cayuga, Mohawk, Oneida, Onondaga, and Seneca. Then, early in the 1700s, the Tuscarora migrated from North Carolina to New York and joined the confederacy becoming the League of Six Nations (Waldman, 2006: 121).

They located their villages in the woods, normally close to rivers or streams, and encircle them with log palisades. They lived in huge constructions called longhouses which were made of elm bark and were from 50 to 100 feet long. These buildings were communal,

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that is multiple families shared the same space. The Haudenosaunee considered the longhouse a symbol of their confederacy (Waldman, 2006: 122).

The Haudenosaunee were skillful farmers and hunters of northern forest animals. The animals caught were used for food and clothing. For instance, they made shirts, skirts, leggings, etc out of deerskin and also made belts of wampum, which were beads made of seashells. These were used as public records of settlements and as a type of money after European contact. Besides being a source of food and clothing for The Haudenosaunee, animals were considered their alike spirits, and their names were used to distinguish clans, for example, Beaver Clan, Deer Clan, Hawk Clan, etc (Waldman, 2006: 123).

The Haudenosaunee had a matrilineal society, which meant that descent and property were passed down to the women. They also owned the crops and selected the sachems (Waldman, 2006: 123). On the other hand, the boys in the clans started practicing military skills with different types of weapons at a young age, and by doing so they gained the respect of their tribe and could eventually become war chiefs (Waldman, 2006: 123).

Around the 1600s, the Haudenosaunee expanded in all directions invading other Indian tribes' lands with the intention of looking for other sources of furs to trade, especially beaver fur. They had an advantage over other Indians thanks to their confederacy unity and the firearms they got from their trading allies, the Europeans (Waldman, 2006: 123). Today, the Haudenosaunee live in reservations in New York, Ontario, Quebec, Buffalo, Albany, and Toronto. Some individuals from different tribes meet frequently at powwows, such as the Iroquois Indian Museum in Howes Cave in New York where they sell their art pieces, like beadwork, leatherwork, paintings, baskets, etc., and speak of their tribes' history and traditions (Waldman, 2006: 125).

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4.1.2.2. Important Places. In some of the narratives, some specific places are mentioned. These can be either supernatural or specific sacred places, where they live or hold ceremonies. Two of these places will be explained below with a fragment from the narratives where they appear and their respective translation.

Kiva. A usually circular ceremonial place for pueblo tribe people. They were built underground, and a ladder was placed on the roof as the only way of entrance. The kiva represented the surface of the people from the underground world (Lynch, 2004:71) Nevertheless, kivas also served a domestic purpose. Some would serve as cooking, food storage and consumption and pot storage and making place and other as housing place. Not all Kivas were built the same. I depended on the ground state, functions, tribe's size, and time (Ryan, 2013: 111-112).

Figure 2

Anasazi ruins at Pueblo Bonito in Chaco Canyon (© Stephen Trimble)



This place is mentioned in the myth of *A Fish Story*:

“This was the duty of the fish people, so they all assembled in the kiva to pray and offer sacrifices to the rain gods.”

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“Este era el deber de los pescadores, así que todos se reunieron en el kiva para rezar y ofrecer sacrificios a los dioses de la lluvia”; and in the myth of *The Revenge of blue corn ear maiden*.

Skeleton House. The skeleton house is referred to as the place to where the dead ones and dead itself dwell. In the house there are rows of houses that resemble a village. All the ancestors live in there and when a new skeleton arrive, they receive them with joy. It also serves as a cleansing place, there are special punishments for those who in the living world were bad. Skeletons have to bear their burdens in form of cactus’s thorns, heavy beans on their necks, and stones hanging from their foreheads so after a while they might live with the others in the good part of the skeleton house to have smoke ceremonies in which the smoke turns into clouds to help out the living world (Voth, 1905: 133-135).

This place is mentioned in the myth of *The Revenge of blue corn ear maiden*: “They, of course, didn't know the snake they had killed was their own daughter. But her soul was liberated to go to the Skeleton House.”, “Ellos, por supuesto, no sabían que la serpiente que habían matado era su propia hija. Pero su alma fue liberada para ir a la Casa del Esqueleto.”

4.1.2.3. Characters: Deities, Humans, and Animals. In this section, we discuss about the types of characters that are present in Native American mythology, others are also present in the myths and legends discussed in this paper. They are deities, humans and animals. The narratives portray how humans interact and have a spiritual connection with them and how each of the deities and animals have their unique traits and participation.

4.1.2.3.1. Deities and Humans.

God Earth-maker. In various Indian tribes, the deity that created the Earth and everything that exists is called in many ways, in the Ho Chunk tribe, it is called *Ma-o-na* and

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according to their Creation accounts, he was alone, therefore “he created the light, the Earth, and everything on the Earth” (Lynch, 2004:37-38). In the Akimel O’odham’s accounts, this deity is called *Cherwit Make*, one of their most important gods along with god Elder Brother (Waldman, 2006:5) and created humans from his own sweat and due to humans’ rebellion, he destroyed them with a Flood. Besides, in the Tohono O’odham’s account, the Earthmaker created the planet from mud and danced over it until it became the size it is today.

Figure 3

Akimel O’odham basket with labyrinth design



Note. It represents their deity Elder Brother preparing to journey through the maze of life (p 5).

The Great Spirit. A traditional belief of Native American people throughout their history is the existence of a more powerful being than all human beings, natural powers, and spirits. This higher being is known by different names. For instance, in the Algonquian and Anishinabe languages is known as GITCHE MANITOU which is translated as the Great Spirit, and in the Lakota language is known as WAKAN TANKA which is translated as the Great Mystery, among other names. This creator is said not to have remained in the world to guide people but to let other beings guide it, like spirits and culture heroes, additionally, in some tribes and languages it is attributed to a male gender (Lynch, 2004:30).

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This figure is present in the myth *The great race* and it is portrayed as the creator:

“When the *Great Mystery* created the earth and all living things upon it, the people and animals lived in peace.”

“Cuando el *Gran Misterio* creó la tierra y todas las creaturas vivientes sobre ella, las personas y los animales vivían en paz.”

Spider Woman. Spider Woman is seen as a helper. She is often representing the good and the one who knows everything. She can give advice or provide medicinal potions for those in need. In addition, in some Hopi cultures, she takes the role of the creator of all living things (Lynch, 2004:112). She can also be seen in many myths taking the aspect of a normal spider or of an old woman. However, in some cases she can be a deceitful and dangerous being, playing games with travelers, killing them, and hanging their skulls on her house (Bastian & Mitchell, 2004: 196).

This character is mentioned in the myth of *The Revenge of blue corn ear maiden*:

”Placing her hand upon the cover, Spider Woman took hold of the two hooks and kept twisting and turning them until she had pulled off the skin of the coyote.”

“Poniendo su mano en la tapa, Spider Woman tomó los dos ganchos y siguió girándolos una y otra vez hasta que arrancó la piel del coyote.”

Shamans. Shamans were men or women that practiced medicine along with ancient knowledge of communicating with nature and all its beings, which Indians believe having a spirit of their own and being part of the Great Spirit, their highest divinity. Shamans were very important in the culture of Native American people because they were their elders or leaders that were in charge of teaching the Nature’s language, how to discover the meaning of life messages to their people, especially the young ones, and communicating with living and dead

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loved ones. (Lake-Thom, 1997:17-38). They were also of high importance for their labor of preserving the Oral Traditions of their ancestors, mythology, and tradition; some tribes believe the first shaman that existed was the bear, and they consider other animals to be shamans, such as the hummingbird and coyotes. During the ceremonies, shamans would wear ceremonial regalia that included a feather headdress, believed to be a bridge between people and the spirits, (Lynch, 2004:11-40).

Figure 4

Shaman



Note. The term shaman, which originated with the Tungus of Siberia, came to refer to healers of Native American cultures. (© American Historical Society)

This type of character is mentioned in the myth of *The Bear and the Indian Wife*:

“Having failed so often, he thought he would visit a medicine man, or *skaga*, who was clairvoyant”

“Habiendo fallado tantas veces, pensó en ver a un curandero, o *skaga*, quien era clarividente”.

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Kachina. They were believed to be spirits of rain and fertility. They acted as mediators between men and the spiritual world. Kachina could be male or female and could take different forms, like animals or objects. For the Hopi tribes, the kachinas would come to their village to dance during the solstice to bring rain in the past. Since they would no longer come, Hopis made their dancers wear masks and costumes that represent the kachinas, and that person was believed to become a kachina itself (Lynch, 2004:70). In addition, Hopi would make Kachina dolls to be worshipped and praised (Waldman, 2006:131).

Figure 5*Kachina figures*

Note. Kachina figures made for the tourist trade, such as those shown here, do not represent authentic kachinas because of prohibitions against reproducing anything of a sacred nature. (© Catherine Karnow/Animals Animals/Earth Sciences)

This is mentioned in the myth of *The Revenge of blue corn ear maiden*:

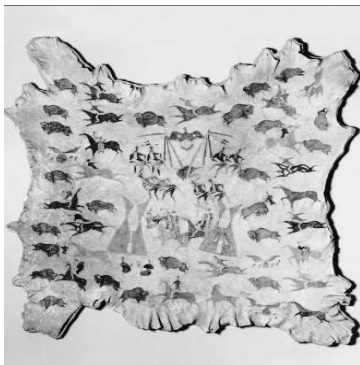
“But first Spider Woman called together a number of Kachinas who lived nearby and told them all that had happened”

“Pero primero, Spider Woman llamó a una serie de Kachinas que vivían cerca y les contó todo lo que había pasado”.

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4.1.2.3.2. Animals.

Buffalo. The buffalo was an essential creature for many of the Indian tribes and was honored in many religious practices (Gill and Sullivan, 1994:34). Its importance lied on the various possibilities that they could use this animal for and benefit from it. For instance, apart from meat and hides for making clothes and blankets, they used its burned fat as a way to candlelight; they used its bones to manufacture tools and hoes; its horns to make cooking tools; its leather to make shields and musical instruments, among others (Lynch, 2004:16). Due to the versatility of this animal, it was highly appreciated by these communities and part of countless legends and ceremonies. For the Lakota tribe, It was believed that it “provided game, rewarded generosity and punished stinginess, was responsible for the fertility of women and protected unmarried women” (Lynch, 2004:16).

Figure 6*Buffalo hunt*

Note. This Shoshone painting on elk skin captures the excitement of a successful buffalo hunt. (Attrib: Cody, Cadzi [1866–1912], Brooklyn Museum of Art, #64.13, Dick S. Ramsay Fund)

This animal is mentioned in the myth of *How the Crow Came to be Black* where the importance of their role as a food resource is portrayed:

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“... they depended upon the buffalo hunt to give them enough food to survive. Hunting the big buffalo on foot with stone-tipped weapons was hard, uncertain, and dangerous”

“... ellos dependían de la caza del búfalo para que les diera suficiente comida para sobrevivir. Cazar el búfalo grande a pie con lanzas con punta de piedra era difícil, incierto, y peligroso”.

Snakes. Snakes would exhort admiration and caution for the first Native Americans. An encounter with them would often involve fighting against it so heroic stories were told as people gave their lives to protect others from snake attacks. Indian people would often relate a snake with a bad omen in their mind, they portrayed them in their craft objects to not forget the danger. However, the meaning of a snake could vary. For some cultures like the Maya, the snakes would be treated as deities; they meant divinity and were their creator. For the Hopi people, the rattlesnake was a totem of the tribe. For others, it was a representation of change and restoration (Reiserer, 2016:2-6). For the Pomo, the Brule Sioux, and Tewa, in their stories, rattlesnakes were associated with bad omens too but it is the animal in which people were transformed due to punishment for their bad actions.

A clear example can be observed in the myth of *The Snake Brothers*:

«"Now I know we are being punished," said the second brother. "We are being turned into snakes." "My body is already covered with scales!" cried the third brother.»

«"Ahora sé que estamos siendo castigados", dijo el segundo hermanos. “ Nos estamos convirtiendo en serpientes." "Mi cuerpo ya está cubierto de escamas!" exclamó el tercer hermano.»

The brothers were turned into snakes after not following the instructions that a voice told them. Moreover, in the case of the Brule Sioux people, it did not only mean punishment

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but a greater purpose since they believed they could end up being guardians, protectors of the tribe, or the ones who provide medicine from the mountains. Another meaning common in folklore is the rattlesnake. They were conceived as shapeshifters that would lure women and bring chaos (Hutchins, 2011:2).

Birds. For Native Americans animals are the representation of spiritual guides and helpers on earth (Alois, 2020: 3) and birds in particular are essential to Native American culture. Birds were seen as a sign of freedom and relation to heaven due to their flying abilities (Alois, 2020: 4). They were considered to be mediators between the humans and the spirits from the sky, like messengers that would send prayers (Lynch, 2004: 15). The colors of their feathers were given special meanings too. For instance, red was a color typically related to war and power, thus birds with these red-colored feathers were of great significance. Similar to the birds with white-colored feathers that were a symbol of peace (Jackson, 2010: 3). Hence, feathers attached to clothing had special meanings too (Ault, 2017). The importance of birds for Native American people is exemplified in the myth of *the great race*. In this narrative, the people choose the birds to compete for them in a race against the buffalo, and thanks to the birds, the people won and since then, they have had great respect for them.

“... ever since the people have respected the Magpie, never hunting it or eating it.”

“desde ese momento las personas han respetado a la Urraca, sin cazarla ni comerla”

4.1.2.4. Symbols. There are certain object present in the narratives that have a special meaning for the tribes and become symbols for them. Apart from those objects, we also found certain practices that also have special meanings and purposes for the tribes. These will be explained down below.

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Totem. Totems were essential within the Northwestern Coast tribes, for they carried the family's ancestors and served as spiritual guardians. They were the crest of a family or clan and people usually carved animals, plants or spirits all over a pole. These poles were inherited for generations (Lynch, 2004:105-106). There existed different purposes of raising a totem pole inside or outside a house, they could be used as “the form of the house post, the freestanding exterior sculptures of the funerary monuments, and the public declaration of crest imagery of the house” (Crawford and Kelley, 2005:1103).

Figure 7

Thunderbird totem in Stanley Park, Vancouver, British Columbia, Canada (© Terry Whittaker/Photo Researchers)



This symbol is mentioned in the myth of *Wakiash and the First Totem Pole*:

“When they were on their way back, he spotted a house with a beautiful totem pole in front and heard the sound of singing inside the house”

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“Cuando estaban de vuelta, él identificó una casa con un hermoso tótem en frente y escuchó el sonido de un canto dentro de ella”.

Masks. Masks were an essential part for many Native American peoples and a physical representation of spiritual powers. During spiritual rites, these masks were not considered just a role-play or acting thing by these communities, they represented the actual embodiment of higher powers of nature such as animals and plants, in other words, living entities. Therefore, in order to preserve the life of a mask, they had to be fed and prayed to, and in case someone would disrespect them, could be in danger and punished. Besides, the dancer or person that would wear the mask had to go through a prior preparation to be able to excel in the task. However, there were other types of masks used for secular purposes such as storytelling and commerce. They were also believed to be used by animals when they undertook a human form (Crawford and Kelley, 2005:486-489).

Figure 8

Nuu'chah'nulth mask, ca. 1910. (Seattle Art Museum/Corbis)



This symbol is mentioned in the myth of *Wakiash and the First Totem Pole*:

“The dancers had been using all sorts of masks. Most of all Wakiash wanted the Echo mask and the mask of the Little Man who goes about the house talking, talking, and trying to quarrel with others.”

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“Los bailarines habían estado usando todo tipo de máscaras. Por encima de todas, Wakiash quería la máscara de Eco y la máscara del Hombrecito que anda por la casa hablando, hablando y tratando de pelear con los demás.”.

Medicine Bundle. A series of objects tied up together in that can be made of fabric, skin, or plants. These objects are bond or have a special meaning to the owner who can be a sole person or a tribe. It can contain herbs, animal parts, rocks, etc. (Bastian & Mitchell, 2004: 287). They are believed to possess magical or sacred powers. Many of the objects carried in the bundle were often given to the people in dreams, visions, or ceremonies. In addition, they were treated with special care for they were considered to be alive (Lynch, 2004:79).

This is mentioned in the myth of *The Snakes brothers*:

“One of the big snakes, the oldest brother, went back into the hole and reappeared pushing a medicine bundle before him”

“Una de las serpientes grandes, el hermano mayor, volvió al hoyo y reapareció empujando un bulto de medicinas delante de él.”

Atoo. A blanket made with cotton that would cover the shoulders and upper part of a Hopi woman. A plain blue blanket would be used for everyday use. However, when a woman is to be married, an entire clothing piece would be made for her by the man of the bridegroom’s family for future special ceremonies (Lewton, 1912:7). The everyday use blankets would be dyed blue, made from sunflower’s seed, but the wedding blankets would be knitted with *Calamovilfa longifolia canes* (Hough, 189:9).

This is mentioned in the myth of *The Revenge of blue corn ear maiden*:

“...and placed over her shoulders a new *atoo*.”

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“y puso sobre sus hombros un nuevo *atoo*.”

Secret Groups. The secret groups or societies within the Native Americans, specifically the Plain Indians such as the Arapaho, Cheyenne, Sioux and others, were one of the customs that allowed shamans and tribe members practiced and master the act of warfare. The societies were very different from each other, they had their particular initiation rites, pre- and post-battle ceremonies, songs and dances, and medicine bundles. They were made up of several members and some were either age-graded or by invitation or membership only, examples of secret societies were the Kuksu Cult of the Wintun and Midewiwin Society of the Anishinabe (Waldman, 2006: 20-66).

Potlatch Ritual. It was a ceremony involving gift-giving and feasting with the purpose of acknowledging or validating a person or family's higher rank and status as well as establishing alliances. Each tribe has its own version of this ceremony but shared some characteristics: the ceremonial formalities of inviting guests and giving a speech to them, the type of food served, the displaying of spiritual regalia such as crests, spiritual dances and songs. The potlatch was celebrated when there were special events or situations within the community, such as births and deaths, puberty rites and marriages. It also encouraged economic production and competition among tribes as well as cooperation and creativity (Crawford and Kelley, 2005:738-740). The ethnologist Mauss, as paraphrased in Crawford and Kelley, said that the potlatch had a “mythological, religious, social, economic, and legal” significance.

Cannibal Dance. According to Bastian (2004:67) “cannibalism is considered by many cultures as one of the vilest crimes that can be committed”, yet it was present in many of the tribes' myths and legends to illustrate, intimidate and show people the evil in eating human flesh, incest, and murder. However, there existed a ritual ceremony within some communities called Hamatsa or Cannibal Dance, which took place during the winter season. In this practice,

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a person had to starve in the wild, then get possessed by a cannibal spirit and go back to his or her clan to dance wildly “wearing one of the birdlike masks that represent the creatures that live in the Cannibal’s house” (Lynch, 2004:20). The purpose of this ritual was to experience the wilderness and by overcoming it, the person would start a new life along with a new name and identity in order to signify his or her transformation by the supernatural.

4.2. Translation Analysis

After reading, understanding and analyzing these narratives, we proceeded to the translation process, for which we adopted a source-oriented approach due to the importance of vindicating the Indigenous traditional knowledge and helping to reach a Spanish-speaking audience. In regards to the translation techniques, the technique that was widely used throughout this process is the literal translation one, which suggests translating each word literally from one language to the other (Molina & Hurtado, 2002: 510), however, this technique will not be taken into account in the analysis section because it did not cause any difficulty to the translators.

After finishing the translation of each myth, we carried out an analysis and identification of other techniques used in the process. Translation techniques served as tools for analyzing the choices and decisions made by the translators of a text as well as an aid for understanding the way the task of translation works; in order to do so, it is important to ask two questions suggested by Hurtado Albir and Molina (2002: 498), that are “Which option has the translator chosen to carry out the translation project?, i.e., which *method* has been chosen? How has the translator solved the problems that have emerged during the translation process?, i.e., which *strategies* have been chosen?”. The authors mentioned eighteen translation techniques, nevertheless after a meticulous revision, we found that out of those techniques, nine were used for the translation of the Native American myths, which are: *adaptation*, *linguistic*

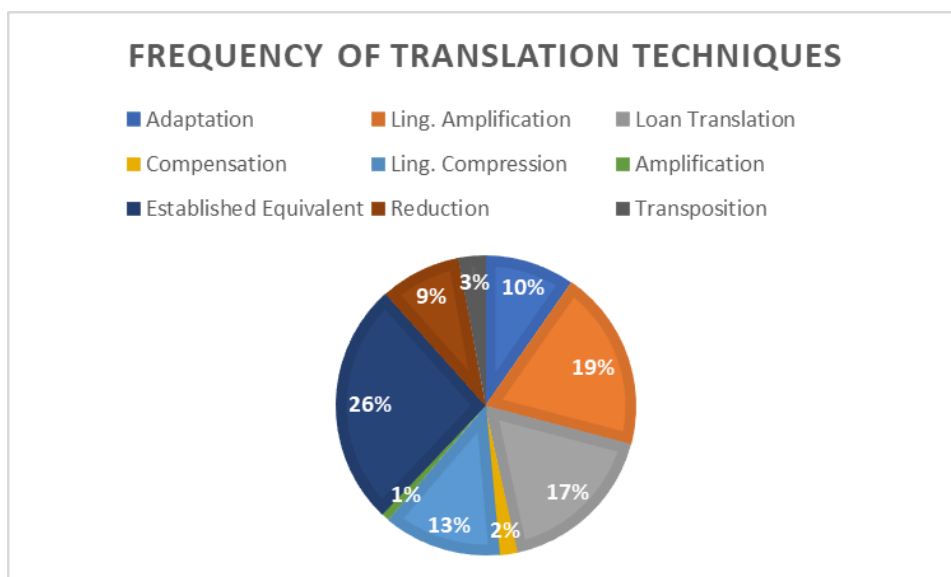
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amplification, loan translation, compensation, linguistic compression, reduction, amplification, established equivalent, and transposition. These techniques will be explained in the below section with their representative examples which are fragments from the myths.

To illustrate the use and frequency (number of times) of the techniques present in our translated narratives, we created a circular chart. The following chart shows the number of times out of the total of 102 times, a certain technique was used:

Figure 9

Frequency of Translation Techniques



This figure helps us determine how we approached the translation process and the way we gave an answer to the translation challenges that we came across throughout the task. In regard to this matter, It is important to mention and define the nine translation techniques used before moving on to the next step of determining the challenges.

4.2.1 Translation Techniques

Established Equivalent. To replace a linguistic unit or an expression from the source language with an equivalent one in the translated text (Molina & Hurtado, 2002: 510).

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Table 5*Established Equivalent in a Fragment from Origin of the Gnawing Beaver*

ST	TT
“Now she was pregnant and <u>kept more to herself</u> ,”	“Ahora ella estaba embarazada y <u>era más reservada</u> ,”

Linguistic amplification. Additional linguistic units are introduced to the translation (Molina & Hurtado, 2002: 510).

Table 6*Linguistic Amplification in a Fragment from Butterflies*

ST	TT
“... fluttering up again to sip from this or that flower.”	“... revoloteando <u>una y</u> otra vez para sorber de esta o aquella flor.”

Loan Translation. A linguistic unit from the source text is translated literally or decided to remain the same, as in the source text, in the translated text (Molina & Hurtado, 2002: 510).

Table 7*Loan Translation in a Fragment from the Revenge of Blue Corn Ear Maiden*

ST	TT
“ <u>Black Hills</u> ”	“ <u>Colinas Negras</u> ”
“... placed over her shoulders a new <u>atoo</u> .”	“...puso sobre sus hombros un nuevo <u>atoo</u> .”

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Linguistic Compression. Linguistic compression is the opposite of linguistic amplification. In this case, phrases or sentences from the source text are contracted in the translation text (Molina & Hurtado, 2002: 510).

Table 8

Linguistic Compression in a Fragment from Wakiash and the First Totem Pole

ST	TT
“When they were <u>on their way back</u> ...”	“Cuando estaban <u>de vuelta</u> ...”

Adaptation. A cultural element of the original source is adapted to the target culture so that it can be easily understood by the audience. This includes idioms, onomatopoeias, and other forms of speech that are proper to the culture (Molina & Hurtado, 2002: 500).

Table 9

Adaptation in a Fragment from The Dogs Hold an Election

ST	TT
“...He <u>gets the hell beaten out of him</u> ,...”	“...Será golpeado <u>hasta más no poder</u> ,...”

Reduction. To omit a linguistic unit from the source text in the translation (Molina & Hurtado, 2002: 510-511).

Table 10

Reduction in a Fragment from The Bear and his Indian Wife

ST	TT
“ <u>he listened but</u> heard no sound and saw no	“no escuchó ni vió rastro de ella”

trace of her.”

Transposition. The grammatical category of a linguistic unit is changed. A noun can be changed for an adverb, or an adverb for a verb, etc (Molina & Hurtado, 2002: 511).

Table 11

Transposition in a Fragment from The Neglectful Mother

ST

TT

“Many times I went to it and found it empty.” “Muchas veces fuí allí y lo encontré vacío.”

Compensation. A linguistic element is added in another position in the target text. When the stylistics of each language do not match, some words may be put in a different order (Molina & Hurtado, 2002: 500).

Table 12

Compensation in a Fragment from The Dogs Hold an Election

ST

TT

“... I nominate that dog for president who smells good underneath his tail.” “... Nomino a presidente, a aquel perro que huele bien debajo de su cola.”

Amplification. Footer, extra and/or explicative information that is not in the source text is added in the translation (Molina & Hurtado, 2002: 510).

Table 13

Amplification in a Fragment from Origin of the Gnawing Beaver

ST

TT

“Now that you have seen me, you will use me as a crest.” “Ahora que me has visto, me usarás como una crest.”

* Crest: es el símbolo de un clan. Está representado por animales que han pasado por eventos supernaturales (e.g. El Oso, El Castor, La Abeja, etc.)

Overall, the established equivalent and linguistic amplification techniques were the most used ones in our translations, with a percentage of 26% and 19% respectively. This is because they help to adapt some terms, expressions, and grammatical forms, from the source language to the target language, so they can be easily understood by the audience, without altering the narrative of the original work. On the other hand, the least used techniques were amplification, compensation and transposition, with a percentage of 1%, 2% and 3% respectively. Since these techniques are more related to the stylistics of the language and how sentences are formulated, it was not necessary to use them on many occasions because, as stated before, the purpose of this translation work was to translate as literal as possible.

4.2.2. Translation challenges

During the translation of the corpus, we encountered some translation challenges either due to the ambiguity of the sentences, the word order structure, or the meaning of the words, among others. We have selected some extracts from the translation process to exemplify these translation challenges.

The first challenge was the translation of compound nouns into Spanish. While in English it is very common to add adjectives before a noun to characterize it and convert it into a compound noun (e.g., a world-famous singer), in Spanish compound nouns are not used,

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instead, the adjectives are placed after the noun to characterize it (e.g. un cantante mundialmente famoso). However, when the compound noun has more than two adjectives it gets very difficult to translate. As in the myth *The great race*, where one of the characters was called “Running Slim Buffalo Woman”, we translate it as “Mujer Búfalo Esbelta y Veloz”.

The second challenge was the translation of a word that has a particular meaning for Native Americans even though it is a word in English. As the mainstream meaning of this word does not match in any way the meaning attributed to it by Native Americans, we decided not to translate it into the Spanish word that would have the mainstream meaning but instead leave it as the word in English. This example is present in the myth *Origin of the Gnawing Beaver*, where the phrase “you will use me as a crest” was translated as “me usarás como una crest”. For Native Americans, a crest is the symbol of a clan. Each clan has different crests, these crests are represented by the supernatural aspects of animals (Cheryl’s trading post, n.d.). For instance, animals, people, and other beings turn into one another as in the above example of the myth *Origin of the Gnawing Beaver* where the wife transforms into a beaver and becomes the crest of her clan.

The third challenge was the translation of the tense of some verbs. In this case, it was difficult to determine the past tense that would fit in Spanish, for the Past Simple in English, can be translated in Spanish using either the preterit (vió) or the imperfect (veía).

As it can be seen in the myth *Butterflies*. We translated “The Creator watched the play of sunlight and shadow on the ground” as “El Creador veía el jugar de la luz del sol y la sombra en el suelo”, so we decided to use the imperfect option, because it is used when something happens along with another action.

The last challenge was the ambiguity of some expressions in the source text. In the myth *The Meeting of the Wild Animals* we found that the expression “Confound it” would make

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no sense if we translate it literally into Spanish. So, for translating this part, we needed first to understand clearly what the text was saying, and we came out with the reasoning that it was used as a way of expressing anger by the character, therefore we translated that expression as “¡Qué indignante!”.

5. Conclusion

This research project was conducted with the purpose of sharing the culture and the worldview of Native American communities through the translation of their myths and legends into Spanish. These peoples ideas and knowledge, for a very long time, have been censored or unappreciated, so through the translation of their myths and legends, we find a way to give them voice and reproduce all their ancestral wisdom, their bond with nature and animals and their ways of living. All these aspects can be of great help to contemporary cultures on how to live in connection with the environment and with nature.

For this research project, we chose a total of 15 myths and legends from 12 Native American tribes to translate. Through the whole translation process, we conducted a source-oriented translation with the intention to maintain and/or respect original marks the narratives to the best of our abilities. For this purpose, the use of some translation techniques was necessary in order to make the narratives coherent and understandable for the readers. We used a total of 9 translation techniques: *adaptation*, *linguistic amplification*, *loan translation*, *compensation*, *linguistic compression*, *reduction*, *amplification*, *established equivalent*, and *transposition*. From these techniques, the most used ones were established equivalent and amplification. They were of great help when trying to modify and/or adapt some words or expression from English to Spanish.

Similarly, while translating we encountered some challenges that we had to discuss and analyze in order to produce the most accurate translation. The translations challenges that we

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came across were related with compound nouns, sentence structures, ambiguity of sentences, among others. In those cases, we had to analyze the context of the stories, the grammar rules in both languages, and cultural aspects of the tribes, so as to render accurate translations in semantic and syntactic terms.

To conclude, we would like to suggest the further promotion, study, and research on the symbolism present in the myths and legends of Native American tribes and how these can be translated using different translation techniques. This could also be applied to Amerindian narratives of South and Central America.

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Appendix**Appendix A. Data collection instrument**

N°	Title of the story	Tribe	Myth / Legend	General ideas	Symbols
1	The Great Race	Cheyenne	Myth	At the beginning humans and animals were at the same level but one day they want to decided which species is the most superior. To do this the humans, buffalos and other animals participate in a race. At the end, the humans win with the help of birds and buffalos lose. From that moment on, buffalos have been eaten by humans and birds haven been respected.	Buffalos Birds
2	Origin of the Gnawing Beaver	Haida	Myth	A hunter and his wife go to live to a deserted place where game is plentiful. The hunter leaves his wife alone for several days to go hunting, so to entertain herself she spends time in a lake. Time later, she begins to live in the	Crest

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				lake and gives birth there. Then, she becomes a beaver and her husband has to return to their tribe with her as a crest.	
3	How the crow came to be black	Brule Sioux	Myth	At the beginning of times, crows were white and were friends with the buffalo. They would alert the buffalo every time the humans tried to hunt them. Tired of this, humans decide to take revenge of the crow and try to burn the crow's leader. The crow's leader could survive but all its feather turned black. From that moment on the crows never warned the buffalo again and all of them became black.	Buffalos Crows
4	The Girl who married Rattlesnake	Pomo	Myth	A shapeshifter rattlesnake wants a girl as his wife. He takes her to his home where she gives him 4 boys. The girl after so time	Snakes

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				returns home to farewell her parents and then disappeared.	
5	Why the Owl has big Eyes	Iriquois	Myth	When the creator was making all the animals, Owl wanted to have many things and would interrupt and disturb the creator while he was doing Rabbit. Out of anger and as a punishment, the creator decides to make Owl with a short neck so we can't stretch it to see what everybody is doing, and with big eyes that can only see well at night, when the creator is not working.	The creator Owl
6	The Owl Husband	Passamaquoddy	Myth	A great horned owl disguised as a man tries to win the heart of the chief's daughter and the village people, but after some mistreatment due to his nature he forces the girl to live with him with an bewitching song.	Birds

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7	The Dogs hold an Election	Brule Sioux	Myth	Dogs were trying to elect a leader, and because they didn't find a suitable candidate, they agreed on choosing the dog that smells well under his tail	Animals
8	The Snake Brothers	Brule Sioux	Myth	Four brother go hunting and hear a voice that gives them some instructions, but 3 of the brothers decide to not obey. They are then punished by being turned into snakes.	Snake Medicine Bundle
9	Butterflies	Papago	Myth	The Creator was watching some children playing, and he thought of creating a beautiful new creature that would make them happy. He created the butterflies	The Creator Birds Butterflies
10	The Revenge of Blue Corn Ear Maiden	Hopi	Myth	Two maidens fall in love with the same man. One of them has supernatural powers and tried to destroy the other maid by turning her into a coyote, but the affected girl receives help from	Spider Woman Ato Kachinas Skeleton House

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				Spider woman and returns the revenge.	Snake Kiva
11	The meeting of the Wild Animals	Tsimshian	Myth	The large animals were mad because humans hunted them throughout the year, so they organized a meeting and invited the small animals and insects. After a discussion, they settled on keeping the winter as it is.	Animals Porcupine
12	A Fish Story	Tewa	Myth	An entire village is turned into fish and other animals after one man stops his fasting in the Kiva.	Kiva
13	The Neglectful Mother	Cochiti	Myth	A Crow mother laid some eggs and then left them. But a Hawk mother found the nest and decided to upbring those children. Then they go before the Eagle and have an argument. At the end, the children decide to be with Hawk mother	Birds

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14	The Bear and His Indian Wife	Haida	Myth	<p>A couple of lover that belong to the same tribe are threatened to be separated so they decide to scape to the mountains. The man has to go back to the village and the woman stays in the mountains and is kidnapped by a bear who makes her his wife and make her two children. Her lover and the village people look for her until they find her and take her home. She asks for her children and the village people take them too. When the children grow up, one decides to stay in the village and the other prefers to go back with his father, the chief of the bears.</p>	Bear
15	Wakiash and the Totem Pole	Kwakiutl	Myth	<p>Wakiash wanted to have a totem pole, so while he was fasting he was taken by a frog around the world, and he saw a house that had the symbols he wanted to have. He was given those</p>	<p>Totem Pole Masks Dances</p>

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				symbols and came back to his people.	
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Appendix B. Translations

Source text	Target text
<p>THE GRATE RACE</p> <p>[CHEYENNE]</p> <p>When the Great Mystery created the earth and all living things upon it, the people and animals lived in peace. None, neither people nor animals, ate flesh. Now it happened in the course of many seasons that the buffalo began to think they were the most powerful beings in the world. They came to believe that this gave them the right to kill and eat other animals, and people as well. Then the people said: “This isn’t fair; we humans and the buffalo were created equal. But if it happens that one or the other must be the most powerful, then it should be us!”</p> <p>The buffalo said: “Let’s get this settled. We should have a</p>	<p>LA GRAN CARRERA</p> <p>[CHEYENNE]</p> <p>Quando el Gran Misterio creó la tierra y todas las creaturas vivientes sobre ella, las personas y los animales vivían en paz. Nadie, ni las personas ni los animales, comían carne. Ahora pasó en el transcurso de muchas estaciones que el búfalo empezó a creer que ellos eran los seres más poderosos del mundo. Ellos llegaron a creer que esto les daba el derecho de matar y comer otros animales, y personas también. Entonces las personas dijeron: “Esto no es justo; nosotros los humanos y el búfalo fuimos creados iguales. Pero si pasa que uno o el otro tiene que ser el más poderoso, entonces deberíamos ser nosotros!”</p> <p>El búfalo dijo: “Vamos a resolver esto. Deberíamos tener una</p>

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contest to see whether we eat you or you eat us. How about a race?"

The people said: "But in a race you have an unfair advantage; two legs can't compete with four. Suppose we let these birds race for us. They have wings, you have four legs, that makes it more even."

The buffalo said: "Agreed. We'll choose our fastest runner, and you choose some birds to race for you."

Then some of the other animals said: "We should have a chance to race too."

"That's right, it's only fair," said the buffalo and the people. So all living things went to a place at the edge of the Black Hills called Buffalo Gap. There they lined up for the race.

As their contestant the buffalo had chosen Running Slim Buffalo Woman, a young cow who was the fastest among all animals

competencia para ver si nosotros los comemos a ustedes o ustedes nos comen a nosotros. ¿Qué tal una carrera?"

Las personas dijeron: "Pero en una carrera ustedes tienen una ventaja injusta; dos piernas no pueden competir con cuatro. Supongan que dejamos a estos pájaros competir por nosotros. Ellos tienen alas, ustedes tienen cuatro piernas, eso lo hace más parejo."

El búfalo dijo: "De acuerdo. Nosotros escogeremos nuestro corredor más rápido, y ustedes escojan algunos pájaros para que compitan por ustedes."

Entonces algunos de los otros animales dijeron: "Nosotros deberíamos tener una oportunidad de competir también."

"Correcto, es lo justo," dijeron el búfalo y las personas. Así que todos los seres vivientes fueron a un lugar a la orilla de las Colinas Negras llamado Buffalo Gap. Allí ellos se alinearon para la carrera.

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and had never been beaten in a footrace.

To race for them the human beings had chosen four birds: a humming bird, a meadowlark, a hawk, and a magpie.

In those early days of the world, the birds and the animals had no color. Now for the race they all painted themselves carefully, each creature according to their own medicine, its own vision. For example, the skunk painted a white stripe on its back, the black-tailed deer painted its tail black, the antelope took some red-brown earth and, mixing it with water, painted its all hide. And as all creatures painted themselves for this grate race, so they have looked ever since.

Then the signal to race was given, and the crowd of runners started toward a hill which was the halfway point. Running Slim took off in a flash, with the buffalo cheering her on. For a while Hummingbird flew along with her, but soon he fell back exhausted and

Como su contendiente los búfalos habían escogido a Mujer Búfalo Esbelta y Veloz, una joven vaca quien era la más rápida entre todos los animales y nunca había sido vencida en una carrera.

Para correr para ellos los humanos habían escogido cuatro pájaros: un colibrí, un turpial oriental, un halcón, y una urraca.

En esos primeros días del mundo, los pájaros y los animales no tenían color. Ahora para la carrera ellos se pintaron cuidadosamente, cada criatura de acuerdo a su propia medicina, su propia visión. Por ejemplo, el zorrillo pintó una raya blanca en su espalda, el venado cola negra pintó su cola de negro, el antílope tomó algo de tierra roja y marrón y, mezclándola con agua, pintó toda su piel. Y tal como todas las criaturas se pintaron para esta gran carrera, así han lucido desde entonces.

Entonces la señal para correr se dio, y la multitud de corredores

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Meadowlark took over. Still, Running Slim kept far ahead, leading the great mass of racers with their thundering hooves. Though they had already covered a great distance, Running Slim was fresh.

By the time Running Slim reached the halfway point, she and the lark were far ahead of the field. At the hill the umpires were shouting: “Now turn and race back to the starting point, to Buffalo Gap!” The lark heard this and thought: “I can’t make it that far.” He dropped out of the race, but already Hawk was coming on strongly.

Now Hawk, acknowledged to be the fastest of the birds, suddenly shot ahead of Running Slim. The people shouted for joy-but not for long. Hawk’s endurance did not match his swiftness, and the sudden spurt exhausted him.

Again Running Slim came on, thundering ahead. With her deep chest, powerful legs and great lungs, it seemed she could keep up the

empezó hacia una colina la cual estaba a mitad de camino. Esbelta y Veloz partió en un destello, con el búfalo animándola. Por un tiempo Colibrí voló junto a ella, pero pronto cayó agotado y Turpial Oriental se hizo cargo. Aún así, Esbelta y Veloz mantuvo una gran ventaja, guiando la gran masa de corredores con sus estruendosos cascos. A pesar de que ya habían recorrido una gran distancia, Esbelta y Veloz estaba fresca.

Para el momento en que Esbelta y Veloz alcanzó la mitad del camino, ella y el turpial oriental estaban lejos del campo. En la colina los jueces gritaban: “¡Ahora dense la vuelta y regresen al punto de partida, hacia Buffalo Gap!” El turpial escuchó esto y pensó: “No puedo llegar tan lejos.” Él se retiró de la carrera pero Halcón ya estaba avanzando fuertemente.

Ahora Halcón, reconocido por ser el más rápido de los pájaros, de repente se impulsó adelantando a Esbelta y Veloz. La gente gritó de

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pace forever. Then far in the rear a little black and white dot could be seen, coming up, flying hard. This was Magpie, a slow bird but strong-hearted and persevering. The buffalo herd paid no attention to Magpie; they were cheering their runner while the people watched silently.

Some of the racers were running so hard now that blood spurted from their mouths and nostrils. It coloured the earth beneath, which has ever remained red along the trail where the race was run.

At last Buffalo Gap came into sight. Powerful and confident as she was, Running Slim herself was beginning to slow down, though it was hardly noticeable. Even she was not even aware of it, but run along feeling sure that she would win. Then very slowly, imperceptibly, Magpie began to gain on her.

Buffalo Gap was closer now, though still a good way off, thought Slim Running. She could feel herself tiring. The buffalo was

emoción- pero no por mucho. La resistencia de Halcón no se igualaba con su rapidez, y el impulso repentino lo agotó.

Otra vez Esbelta y Veloz avanzó, galopando adelante. Con su profundo pecho, poderosas piernas y grandes pulmones, parecía que podría mantener el paso por siempre. Entonces atrás a lo lejos un pequeño punto blanco y negro podía verse, acercándose, volando con fuerza. Esta era Urraca, un pájaro lento pero fuerte de corazón y perseverante. La manada de búfalos no le prestó atención a Urraca; Ellos estaban animando a su corredora mientras la gente miraba en silencio.

Algunos de los competidores estaban corriendo tan fuerte ahora que sangre corría de sus bocas y fosas nasales. Eso pintó la tierra debajo, la cual siempre ha permanecido roja a lo largo del camino donde la carrera se hizo.

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grunting and stomping, trying to encourage her. Magpie was still behind, but coming on steadily.

Now Buffalo Gap was near. Running Slim Buffalo Woman was really tired, but she gathered all her strength for the last spurt, thundering along, her heart close to bursting. By then, however, Magpie had come up even with her.

Both the buffalo and the people were cheering their racers on, calling out to them, yelling and stomping. So the two were speeding up, putting the very last of their strength to it- Running Slim Buffalo Woman and Magpie. Thus they neared the sticks, painted red, planted in the earth, which marked the finish line. It was not until they were hand breadth away from those sticks, at the last moment, that Magpie finally shot ahead. The people gave a great shout of happiness, and both racers fell exhausted.

Finalmente Buffalo Gap estaba a la vista. Poderosa y segura de sí misma como era ella, Esbelta y Veloz a su vez estaba empezando a reducir la velocidad, aunque apenas se notaba. Incluso ella no estaba consciente de eso, pero continuó corriendo sintiéndose segura de que ganaría. Entonces muy despacio, imperceptiblemente, Urraca empezó a alcanzarla.

Buffalo Gap estaba más cerca ahora, aunque todavía faltaba un buen trayecto, pensó Esbelta y Veloz . Ella podía sentir que se cansaba. El búfalo gruñía y pisoteaba, tratando de animarla. Urraca todavía estaba atrás, pero avanzando constantemente.

Ya Buffalo Gap se acercaba. Mujer Búfalo Esbelta y Veloz estaba muy cansada, pero juntó toda su fuerza para el último impulso, galopando adelante, su corazón a punto de estallar. Para ese momento, sin embargo, Urraca la había alcanzado.

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So the humans had won and the buffalo had lost. And ever since the people have respected the Magpie, never hunting it or eating it. So the people became more powerful than all the other animals, and from that time on, people have hunted the buffalo for their food.

- Recorded by Richard Erdoes on the Crow agency during the intertribal Crow fair, summer 1968.

Ambos, el búfalo y las personas estaban animando a sus corredores, llamándolos, gritando y pisoteando. Entonces los dos aceleraron, dejando allí sus últimas fuerzas- Mujer Búfalo Esbelta y Veloz y Urraca. De ese modo ellos se aproximaron a los palos, pintados de rojo, plantados en la tierra, los cuales marcaban la línea final. No fue hasta que estaban a una mano de distancia de los palos, en el último momento, que Urraca finalmente se impulsó. La gente dio un gran grito de alegría, y los dos corredores cayeron exhaustos.

Así que los humanos habían ganado y los búfalos habían perdido. Y desde ese momento las personas han respetado a la Urraca, sin cazarla ni comerla. Entonces las personas se volvieron más poderosas que todos los otros animales, y a partir de ahí, han cazado al búfalo para su comida.

- Registrado por Richard Erdoes en la agencia Crow durante

	<i>el festival intertribal Crow, verano 1969.</i>
<p>ORIGIN OF THE GNAWING BEAVER</p> <p>[HAIDA]</p> <p><i>The Haida of the Queen Charlotte Island off the coast of British Columbia were great hunters of whales and sea otters.</i></p> <p>There was a great hunter among the people living at Larhwiyip on the Stikine River. Ever on the alert on new territories, he would go along by himself for long periods and return with quantities of fur and food. He had remained single, although he was very wealthy and his family begged him to take a wife. As a true hunter, he observed all the fasts of cleanliness and kept away from women.</p> <p>One day when he returned from a hunting trip, he said, ‘I’m</p>	<p>EL ORIGEN DEL CASTOR ROEDOR</p> <p>[HAIDA]</p> <p><i>Los Haida de la Isla de la Reina Carlota cerca de la costa de la Columbia Britanica eran grandes cazadores de ballenas y nutrias marinas.</i></p> <p>Había un gran cazador entre las personas que vivían en Larhwiyip en el Rio Stikine. Siempre alerta de nuevos territorios, él se iba solo por largos periodos y regresaba con cantidades de pieles y comida. Él había permanecido soltero, aunque era muy pudiente y su familia le rogaba que se casara. Como un verdadero cazador, él respetaba todos los ayunos de pureza y se mantenía alejado de las</p>

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going to take a wife now. After that I will move to a distant region where I hear that wild animals are plentiful.” So he married a young woman from a neighboring village who, like himself, was clever and scrupulous in observing the rules. When the time came for them to go on their hunting trips, they both kept the fasts of purification, and the hunter got even more furs and food than he had before.

Some time later, he said to his wife, “Let’s go to a new country, where we’ll have to stay a long time,” After many days of traveling, they came to a strange land. The hunter put up a hut, where they lived while he built a house. When he had finished it, he and his wife were happy. They would play with each other every night.

Soon he said to her, “I’m going to my new hunting grounds for two days and a night. I will return just before the second night.” In his new territory he made snares in his trapline, and when these were set he went home just before sunset on the second day. His wife was very

mujeres.

Un día cuando regresó de un viaje de caza, dijo, “Voy a casarme ahora. Después de eso me mudaré a una región lejana donde he escuchado que los animales salvajes son abundantes.” Entonces desposó a una joven mujer de un pueblo vecino quien, como él, era inteligente y escrupulosa en respetar las reglas. Cuando el momento llegó para ellos ir en sus viajes de caza, ambos mantuvieron los ayunos de purificación, y el cazador obtuvo incluso más pieles y comida de lo que había obtenido antes.

Tiempo después, él le dijo a su esposa, “Vamos a un nuevo país, donde tendremos que estar un largo tiempo,” Después de muchos días de viaje, llegaron a una tierra extraña. El cazador montó una choza donde vivieron mientras construía una casa. Cuando la había terminado, él y su esposa estuvieron felices. Ellos jugaban entre ellos

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happy, and again they played together all through the night. After several days, he visited his snares and found them full of game. He loaded his canoe and came back, again before dark on the second day. Very happy, he met his wife, and they both worked to prepare the furs and meat. When they finished, he set out once more, saying, “this time I intend to go in a new direction, so I will be away for three sleeps.” And he did, and rejoiced in being with his wife again when he returned.

To amuse herself when she was alone, the woman went down to the little stream flowing by the lodge. She spent most of her time bathing and swimming around in a small pool while her husband was away. As soon as he returned, she would play with him. Now he said, “since you’ve become used to being alone, I’m going on a longer trip,” By then he had enlarged his hunting house, and it was full of furs and food.

The woman again took to her swimming. Soon she found the

cada noche.

Pronto él le dijo a ella, “Voy a ir a mis nuevas tierras de caza por dos días y una noche. Regresaré justo antes de la segunda noche.” En su nuevo territorio él hizo trampas a lo largo del camino, y cuando estas estuvieron listas él fue a casa justo antes del anochecer en el segundo día. Su esposa estaba muy feliz, y otra vez ellos jugaron durante toda la noche. Después de varios días, él visitó sus trampas y las encontró llenas de caza. Él cargó su canoa y regresó, otra vez antes de oscurecerse en el segundo día. Muy contento, se encontró con su esposa, y ambos trabajaron para preparar las pieles y la carne. Cuando terminaron, él salió una vez más, diciendo, “esta vez pienso ir en una nueva dirección, así que estaré lejos por tres noches.” Y así lo hizo, y se alegró de estar con su esposa otra vez cuando regresó.

Para entretenerse cuando estaba sola, la mujer bajaba al pequeño arroyo que fluía junto a la cabaña. Ella pasaba la mayoría de

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little pool too small for her, so she built a dam by piling up branches and mud. The pool became a small lake, deep enough for her to swim in at ease. Now she spend nearly all her time in the new lake and felt quite happy. When her husband returned, she showed him the dam she had made, and he was pleased. Before going away once more, he said, "I'll be gone a long time, now that I know you're not afraid of being alone."

The woman built a little house of mud and branches in the center of the lake. After a swim she would go into it and rest. At night she would return into the hunting house on land, but as soon as she waked in the morning, she would go down to the lake again.

Eventually she slept in her lake lodge all night, and when her husband came back, she felt uncomfortable staying with him at the house. Now she was pregnant and kept more to herself, and she preferred to stay in her lake lodge even when her husband was at home.

su tiempo bañándose y nadando en una pequeña piscina mientras su esposo estaba fuera. Tan pronto él regresaba, ella jugaba con él. Ahora él dijo, "ya que te has acostumbrado a estar sola, haré un viaje más largo," Para ese momento él había agrandado su casa de caza, y estaba llena de pieles y comida.

La mujer otra vez retomó su nado. Pronto encontró la piscinita muy pequeña para ella, así que construyó una represa apilando ramas y lodo. La piscina se convirtió en un pequeño lago, lo suficientemente profundo para que ella nadara a gusto. Ahora ella pasaba casi todo su tiempo en el nuevo lago y se sentía bastante feliz. Cuando su esposo regresó ella le mostró la represa que había hecho, y él estaba encantado. Antes de irse otra vez, él dijo, "Me iré un largo tiempo, ahora que sé que no te asusta estar sola."

La mujer construyó una pequeña casa de lodo y ramas en el centro del lago. Después de nadar ella se metía ahí y descansaba. En la

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To pass the time, she enlarged the lake by building the dam higher. She made another dam downstream, and then another, until she had a number of small lakes all connected to the large one in which she had her lodge.

The hunter went away on a last journey. He had enough furs and food to make him very wealthy, and he planned that they would move back to his village after this trip. The woman, whose child was due any day, stayed in the water all the time and lived altogether in the lodge. By now it was partly submerged, and its entrance was under water.

When the hunter returned this time, he could not find his wife. He looked all over, searching the woods day after day without discovering a trace of her. He was at a loss, unwilling to go back to his people without knowing her fate, for fear that her family might want to kill him. He returned sadly to his haunting house every night and each

noche ella regresaba a la casa de caza en tierra, pero tan pronto se despertaba en la mañana, ella bajaba al lago otra vez.

Eventualmente ella dormía en su madriguera en el lago toda la noche, y cuando su esposo regresaba, ella se sentía incómoda quedándose con él en la casa. Ahora ella estaba embarazada y era más reservada, y prefería quedarse en su madriguera en el lago incluso cuando su esposo estaba en casa. Para pasar el tiempo ella agrandó el lago haciendo la represa más alta. Hizo otra represa río abajo, y luego otra, hasta que tenía un número de lagos pequeños todos conectados al grande en el cual tenía su madriguera.

El cazador se fué en un último viaje. Él tenía suficientes pieles y comida para hacerlo muy rico, y planeaba en que los dos se mudaran de vuelta a su pueblo después de este viaje. La mujer, cuyo hijo podría nacer cualquier día, se quedó en el agua todo el tiempo y vivió enteramente en la madriguera. Para entonces estaba parcialmente

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morning resumed the search.

One evening at dusk, he remembered that her wife had spend much of her time in the water. “Perhaps she traveled on downstream,” he thought. The next day he walked down to the lake that his wife had dammed and went around it, but he saw nothing of her.

After many days of searching, the hunter retraced his steps. When he came to the large lake, he sat down and began to hear a dirge. Now he knew that something had happened to his wife; she had been taken by a supernatural power. While he was singing and crying his dirge, a figure emerged from the lake. It was a strange animal, in its mouth a stick which it was gnawing. On each side of the animals were two smaller ones, also gnawing sticks.

Then the largest figure, which wore a hat shaped like a gnawed stick, spoke. “Don’t be so sad! It is I, your wife, and your two children.

sumergida, y su entrada estaba bajo el agua.

Cuando el cazador regresó esta vez, no podía encontrar a su esposa. Él buscó por todo el lugar, revisando el bosque día tras día sin descubrir un rastro de ella. No sabía que hacer, poco dispuesto a regresar con su gente sin saber del paradero de su esposa, por miedo a que su familia pudiera querer matarlo. El regresaba triste a su casa de caza cada noche y cada mañana retoma su búsqueda.

Un día al anochecer, él recordó que su esposa había pasado la mayoría de su tiempo en el agua. “Tal vez ella se movió río abajo,” pensó. Al día siguiente bajó al lago que su esposa había represado y caminó alrededor de él, pero no vió nada de ella.

Después de muchos días de búsqueda. El cazador retomó sus pasos. Cuando regresó al lago grande, se sentó y empezó a oír un canto. Ahora él sabía que algo le había pasado a su esposa; ella había sido

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We have returned to our home in the water. Now that you have seen me, you will use me as a crest. Call me the Woman-Beaver, and the crest Remnants-of-Chewing-Stick. The children are First Beaver, and you will refer to them in your dirge as the Offspring of Woman-Beaver.”

After she had spoken, she disappeared into the waters, and the hunter saw her no more. At once he packed his goods, and when his canoe was filled, traveled down the river to his village.

For a long while he did not speak to his people. Then he told them what had happened and said, “I will take this as my personal crest. It shall be known as Remnants-of-Chewing-Stick, and forever remain the property of our clan, the Salmon-Eater household.” This is the Origin of the Beaver crest and the Remnants-of-Chewing-Stick.

-Based on two versions of the same myth, reported by William

tomada por un poder sobrenatural. Mientras él cantaba y lloraba su canto, una figura salió del lago. Era un animal extraño, en su boca había un palo el cual estaba royendo. A cada lado del animal habían dos más pequeños, también royendo palos.

Entonces la figura más grande, la cual tenía un sombrero con forma de palo roído, habló. “¡No estés tan triste! Soy yo, tu esposa, y tus dos hijos. Hemos regresado a nuestro hogar en el agua. Ahora que me has visto, me usarás como una *crest. Llamame la Mujer Castor, y el escudo de los Restos del Palo Roído. Los niños son Primer Castor, y te referirás a ellos en tu canto como los Descendientes de la Mujer Castor.”

Después de haber hablado, desapareció entre las aguas, y el cazador no la volvió a ver. Una vez empacó su mercancía, y cuando su canoa se llenó, viajó río abajo a su pueblo.

Beynon in 1949 and by Marius Barbeau in 1953.

Por un largo tiempo él no habló con su gente. Después les contó lo que había pasado y dijo, “Tomaré esto como mi crest personal. Se debe conocer como los Restos del Palo Roído, y por siempre será propiedad de nuestro clan, la familia de los Comedores de Salmón.” Este es el origen de la crest de Castor y los Restos del Palo Roído.

-Basado en dos versiones del mismo mito, reportado por William Beynon en 1949 y por Marius Barbeau en 1953.

*Crest: Es el símbolo de un clan. Está representado por animales que han atravesado por eventos supernaturales (e.g. El oso, El castor, La abeja, etc).

HOW THE CROW CAME TO BE BLACK

[BRULE SIUOX]

In days long past, when the earth and the people on it were still young, all crows were white as snow. In those ancient times the people had neither horses nor firearms nor weapons of iron. Yet they depended upon the buffalo hunt to give them enough food to survive. Hunting the big buffalo on foot with stone-tipped weapons was hard, uncertain, and dangerous.

The crows made things even more difficult for the hunters, because they were friends of the buffalo. Soaring high above the prairie, they could see everything that was going on. Whenever they spied hunters approaching a buffalo herd, they flew to their friends and, perching between their horns, warned them: “Caw, caw, caw, cousins, hunters are coming. They are creeping up through that gully over there.

CÓMO EL CUERVO SE VOLVIÓ NEGRO

[BRULE SIUOX]

En tiempos pasados, cuando la tierra y las personas en ella todavía estaban jóvenes, todos los cuervos eran blancos como la nieve. En esos tiempos antiguos la gente no tenía caballos ni armas de fuego ni armas de hierro. Aun así, ellos dependían de la caza del búfalo para que les diera suficiente comida para sobrevivir. Cazar el búfalo grande a pie con lanzas con punta de piedra era difícil, incierto, y peligroso.

Los cuervos hacían las cosas incluso más difíciles para los cazadores, porque eran amigos del búfalo. Al planear alto sobre la pradera, ellos podían ver todo lo que sucedía. Cada vez que atisbaban a cazadores acercándose a una manada de búfalos, ellos volaban hacia sus amigos y, posándose entre sus cuernos, les advertían: Croc, croc, croc, primos, los cazadores vienen. Están acercándose a través del

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They are coming up behind that hill. Watch out! Caw, caw, caw!”
Hearing this, the buffalo would stampede, and the people starved.

The people held a council to decide what to do. Now, among the crows was a huge one, twice as big as all the others. This crow was their leader. One wise and old chief got up and made this suggestion: “We must capture the big white crow,” he said, “ and teach him a lesson. It’s either that or go hungry.” He brought out a large buffalo skin, with the head and horns still attached. He put it on the back of a young brave, saying: “Nephew, sneak among the buffalo. They will think you are one of them, and you can capture the big white crow.”

Disguised as a buffalo, the young man crept among the herd as if he were grazing. The big, shaggy beasts paid him no attention. Then the hunters marched out from their camp after him, their bows at the ready.

barranco de allá. Están acercándose detrás de la colina. Tengan cuidado! Croc, croc, croc!” Al oír esto, los búfalos salían en estampida, y la gente pasaba hambre.

La gente se reunió en consejo para decidir qué hacer. Ahora, entre los cuervos había uno gigante, dos veces más grande que todos los demás. Este cuervo era su líder. Un jefe sabio y veterano se levantó e hizo esta sugerencia: “Debemos capturar al gran cuervo blanco.” dijo, “ y darle una lección. Es eso o pasar hambre.” El sacó una piel de búfalo grande, con la cabeza y los cuernos todavía pegados. Él la puso en la espalda de un joven valiente, diciendo: “Sobrino, escabúllete entre los búfalos. Ellos creerán que eres uno de ellos, y podrás capturar al gran cuervo blanco.”

Disfrazado como búfalo, el joven hombre se movió cautelosamente entre la manada como si estuviera pasteando. Las grandes y peludas bestias no le prestaron atención. Entonces los

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As they approached the herd, the crows came flying as usual, all the buffalo stampeded off and away- all, that is, except the young hunter in disguise under his shaggy skin, who pretended to go on grazing as before.

Then the big white crow came gliding down, perched on the hunter's shoulders, and flapping his wings, said: "Caw, caw, caw, brother, are you deaf? The hunters are close by, just over the hill. Save yourself!" But the young brave reached out from under the buffalo skin and grabbed the crow by the legs. With a rawhide string he tied the big bird's feet and fastened the other end to a stone. No matter how the crow struggled, he could not escape.

Again the people sat in council. "What shall we do with this big, bad crow, who has made us go hungry again and again?"

"I'll burn him up!" answered one angry hunter, and before

cazadores marcharon fuera de su campamento tras él con sus arcos listos.

A medida que se acercaban a la manada, los cuervos vinieron volando como siempre, todos los búfalos salieron en estampida- todos, excepto el joven cazador camuflado bajo su piel peluda, quien pretendía estar pasteando como antes.

Entonces el gran cuervo blanco planeando en descenso, se posó en los hombros del cazador, y aleteando sus alas, dijo: "Croc, croc, croc, hermano, ¿estás sordo? Los cazadores están cerca, justo sobre la colina. ¡Sálvate!" Pero el joven valiente se acercó desde abajo de la piel de búfalo y agarró al cuervo por las piernas. Con una cuerda de cuero ató los pies del gran pájaro y amarró la otra punta a una piedra. Sin importar cuanto el cuervo luchó, no pudo escapar.

Otra vez la gente se reunió en consejo. "¿Qué deberíamos hacer

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anybody could stop him, he yanked the crow from the hands of his captor and thrust it into the council fire, string, stone and all. “This will teach you,” he said.

Of course, the string that held the stone burned through almost at once, and the big crow managed to fly out of the fire. But he was badly singed, and some of his feathers were charred. Though he was still big, he was no longer white. “Caw, caw, caw,” he cried, flying away as quickly as he could, “I’ll never do it again; I’ll stop warning the buffalo, and so will all the Crow nation. I promise! Caw, caw, caw.”

Thus the crow scaped. But ever since, all crows have been black.

-Told by Good White Buffalo at Winner, Rosebud Indian Reservation, South Dakota, 1964.

Recorded by Richard Erdoes.

con ese gran cuervo malo, quien nos ha hecho pasar hambre una y otra vez?”

“¡Lo quemaré! respondió un cazador enojado, y antes de que alguien pudiera detenerlo, jaló el cuervo de las manos de su captor y lo arrojó dentro de la fogata del consejo, cuerda, piedra y todo. “Esto te enseñará,” dijo.

Por supuesto, la cuerda que sostenía la piedra se quemó casi al instante, y el gran cuervo logró salir volando del fuego. Pero se quemó gravemente, y algunas de sus plumas quedaron chamuscadas. Aunque todavía era grande, ya no era blanco. “Croc, croc, croc,” se quejó, volando a lo lejos tanto como pudo, “Nunca lo volveré a hacer; dejaré de advertir a los búfalos, y lo mismo hará toda la nación Cuervo. ¡Lo prometo! Croc, croc, croc.”

De este modo el cuervo escapó. Pero desde ese entonces, todos

los cuervos han sido negros.

- Contado por Buen Búfalo Blanco en Ganador, de la Reserva

Indígena Rosebud , Dakota del Sur, 1964.

Registrado por Richard Erdoes.

THE GIRL WHO MARRIED RATTLESNAKE

[POMO]

At a place called Cobowin there was a large rock with a hole in it, and many rattlesnakes lived inside this hole. Nearby at Kalesima there was a village with four large houses, and in the one with a center pole lived a girl. In the spring when clover was just right to eat, this girl went out to gather some. While she was working, she was watched by a rattlesnake.

The snake followed her back to the village, and close to her house he transformed himself into a handsome young man with a net on his head and fine beads around his neck. Then he climbed up onto the top of the house and came down the center pole. The family was surprised to see him, but he told the girl that he wanted to marry her. He remained with the family overnight and the following morning went

LA MUJER QUE SE CASÓ CON SERPIENTE DE CASCABEL

[POMO]

En un lugar llamado Cobowin había una gran roca con un agujero y muchas serpientes de cascabel vivían dentro de este agujero. Cerca a Kalesima había un pueblo con cuatro casas grandes, y en la que tenía un poste central vivía una chica. En la primavera, cuando el trébol estaba listo para comer, la chica salió a recoger algunos. Mientras trabajaba, una serpiente de cascabel la observaba.

La serpiente la siguió de regreso al pueblo, y cerca de su casa se transformó en un apuesto joven con una red en la cabeza y cuentas finas alrededor de su cuello. Luego subió a lo alto de la casa y bajó por el poste central. La familia se sorprendió al verlo, pero él le dijo a la chica que quería casarse con ella. Permaneció con la familia durante la noche y a la mañana siguiente volvió a casa. Vino y se fue así por cuatro

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home again. He arrived and left like this for four days; then on the fifth evening he came back, but this time he did not change his form. He simply slithered into the house and began conversing just as before. The girl's mother, waiting for her daughter's suitor, said she heard someone talking in the house. She took a light and looked in the place where she heard the sound, and there was Rattlesnake. He shook his snake's head, and she dropped the light and ran in terror.

On the following morning Rattlesnake took the girl home with him, and there she remained. In time she bore him four boys. Whenever these children saw any people from the village, they would coil to strike, but their mother would say, "No, you mustn't bite your relatives." And the children would obey her.

As the four rattlesnake boys grew older, they also grew more curious, and one day they came in from playing and asked their mother,

días; luego, en la quinta noche regresó, pero esta vez no cambió su forma. Simplemente se deslizó dentro de la casa y empezó a conversar como antes. La madre de la chica, esperando al pretendiente de su hija, dijo que escuchó a alguien hablando en la casa. Tomó una luz y miró en el lugar donde escuchó el sonido, y allí estaba Serpiente de Cascabel. Él sacudió su cabeza de serpiente y ella dejó caer la luz y corrió aterrorizada.

A la mañana siguiente, Serpiente de Cascabel se llevó a la chica a su casa con él, y allí ella permaneció. Con el tiempo ella dio a luz a cuatro niños. Cada vez que estos niños veían a alguien del pueblo, se enroscaban para atacar, pero su madre decía: "No, no deben morder a sus parientes". Y los niños la obedecían.

A medida que los cuatro niños serpientes de cascabel crecían, también se volvían más curiosos, y un día regresando de jugar, le preguntaron a su madre: "¿Por qué no hablas como nosotros? ¿Por qué

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<p>"Why don't you talk the way we do? Why are you different?"</p> <p>"I'm not a rattlesnake, like you and your father," she replied. "I'm a human being."</p> <p>"Aren't you afraid of our father?" asked the boys, and she shook her head.</p> <p>Then the oldest said that he had heard the other rattlesnakes discussing her differences and deciding to crawl over her body to find out what kind of creature she was. While this might have alarmed another human, the rattlesnake's wife was not at all afraid. When the other rattlesnakes came, she calmly let them crawl over her.</p> <p>Then she said to her oldest boy, "It's impossible for you to become a human being, and though I'm not really human any longer, I must go back to my parents and tell them what has happened." And so she returned to the house with the center pole and said to her parents,</p>	<p>eres diferente?"</p> <p>"No soy una serpiente de cascabel, como ustedes y su padre", respondió ella. "Soy un ser humano."</p> <p>"¿No le tienes miedo a nuestro padre?" preguntaron los niños, y ella negó con la cabeza.</p> <p>Entonces el mayor dijo que había escuchado a las otras serpientes de cascabel discutiendo sus diferencias y decidiendo deslizarse sobre su cuerpo para averiguar qué tipo de criatura era ella. Si bien esto podría haber asustado a otro ser humano, la esposa de Serpiente de Cascabel no sentía nada de miedo. Cuando llegaron las otras serpientes de cascabel, tranquilamente dejó que se deslizaran sobre ella.</p> <p>Luego le dijo a su hijo mayor: "Es imposible que te conviertas en un ser humano, y aunque ya no soy realmente humana, debo volver con mis padres y contarles lo que sucedió". Y así volvió a la casa con</p>
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<p>“This is the last time that I will be able to talk to you and the last time that you can talk with me.” Her father and mother were sad, but they said nothing until the daughter started to leave. Then her mother ran and caught her by the door, brought her back into the house, and wept over her because she was so changed. But the girl shook her body, and suddenly she was gone. No one knew how or where she went, but they think she returned to Rattlesnake's house and has lived there ever since.</p> <p>- <i>Retold from various nineteenth-century sources.</i></p>	<p>el poste central y le dijo a sus padres: “Esta es la última vez que podré hablar con ustedes y la última vez que ustedes podrán hablar conmigo”.</p> <p>Su padre y su madre estaban tristes, pero no dijeron nada hasta que la hija comenzó a irse. Entonces su madre corrió y la agarró en la puerta, la llevó de vuelta a la casa y lloró por ella porque estaba muy cambiada. Pero la chica sacudió su cuerpo y de repente desapareció. Nadie supo cómo o a dónde fue, pero creen que regresó a la casa de Serpiente de Cascabel y ha vivido allí desde entonces.</p> <p>-<i>Recontado de varias fuentes del siglo XIX.</i></p>
<p>WHY THE OWL HAS BIG EYES</p> <p>[IROQUOIS]</p> <p>Raweno, the Everything-Maker, was busy creating various animals. He was working on Rabbit, and Rabbit was saying: “I want nice long legs and long ears like a deer, and sharp fangs and claws like</p>	<p>PORQUÉ EL BUHO TIENE OJOS GRANDES</p> <p>[IROQUOIS]</p> <p>Raweno, El que Todo lo Hace, estaba ocupado creando varios animales. El estaba trabajando en Conejo, y Conejo estaba diciendo: “Quiero unas piernas largas y hermosas y orejas largas como un ciervo,</p>

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a panther.”

“I do them up the way they want to be; I give them what they ask for,” said Raweno. He was working on Rabbit’s hind legs, making them long, the way Rabbit had ordered.

Owl, still unformed, was sitting on a tree nearby and waiting his turn. He was saying: “Whoo, whoo, I want a nice long neck like Swan’s, and beautiful red feathers like Cardinal’s, and a nice long beak like Egret’s, and a nice crown of plumes like Heron’s. I want you to make me into the most beautiful, the fastest, the most wonderful of all the birds.”

Raweno said: “Be quiet. Turn around and look in another direction. Even better, close your eyes. Don’t you know that no one is allowed to watch me work?” Raweno was just making Rabbit’s ears very long, the way Rabbit wanted them.

y colmillos y garras afiladas como una pantera.”

“Yo los hago como ellos quieren ser; les doy lo que ellos piden,” dijo Raweno. Él estaba trabajando en las piernas traseras de Conejo, haciéndolas largas, cómo Conejo lo había pedido.

Búho, todavía sin formarse, estaba sentado en un árbol cercano y esperaba su turno. Él estaba diciendo: “Uuu, uuu, quiero un cuello largo y hermoso como el de un cisne, y plumas rojas y hermosas como las de un cardenal, y un pico largo y hermoso como el de una garceta, y una hermosa corona de plumas como la de una garza. Quiero que me hagas el pájaro más hermoso, más rápido, y más maravilloso de todos.”

Raweno dijo: “Cállate. Voltéate y mira a otra dirección. Es más, cierra los ojos. ¿No sabes que nadie tiene permitido mirarme trabajar? Raweno estaba apenas haciendo las orejas de Conejo bien largas, así como el las quería.

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Owl refused to do what Raweno said. “Who, who,” he replied, “nobody can forbid me to watch. Nobody can order me to close my eyes. I like watching you, and watch I will.”

Then Raweno became angry. He grabbed Owl, pulling him down from his branch, stuffing his head deep into his body, shaking him until his eyes grew big with fright, pulling at his ears until they were sticking up at both sides of his head.

“There,” said Raweno, “That’ll teach you. Now you won’t be able to crane your neck to watch things you shouldn’t watch. Now you have big ears to listen when someone tells you what not to do. Now you have big eyes-but not so big that you can watch me, because you’ll be awake only at night, and I work by day. And your feathers won’t be red like cardinal’s, but gray like this”-and Raweno rubbed Owl all over with mud-“as punishment for your disobedience.” So Owl flew off,

Búho se rehusó a hacer lo que Raweno dijo. “Uuu, uuu,” él respondió, “nadie me puede prohibir mirar. Nadie me puede ordenar que cierre mis ojos. Me gusta mirarte, y eso haré”.

Entonces Raweno se enojó. Agarró a Búho y jalándolo de su rama hundió su cabeza dentro de su cuerpo, sacudiéndolo hasta que sus ojos se volvieron grandes y temerosos, tirando de sus orejas hasta que quedaron apuntando hacia arriba en ambos lados de su cabeza.

“Muy bien,” dijo Raweno, “Eso te enseñará. Ahora no serás capaz de estirar tu cuello para mirar cosas que no deberías mirar. Ahora tienes orejas grandes para escuchar cuando alguien te dice lo que no debes que hacer. Ahora tienes ojos grandes-pero no tan grandes que me puedan ver, porque tú estarás despierto solo de noche, y yo trabajo de día. Y tus plumas no serán rojas como las de un cardenal, pero grises como esto”-y Raweno lo cubrió de lodo por completo-“como castigo por tu desobediencia.” Entonces Búho se fue volando, rezongando:

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pouting: “Whoo, whoo, whoo.”

Then Raweno turned back to finish Rabbit, but Rabbit had been so terrified by Raweno’s anger, even though it was not directed at him, that he ran off half done. As a consequence, only Rabbit’s hind legs are long, and he has to hop about instead of walking and running. Also, because he took fright then, Rabbit has remained afraid of most everything, and he never got the claws and fangs he asked for in order to defend himself. Had he not run away then, Rabbit would have been an altogether different animal.

As for Owl, he remained as Raweno had shaped him in anger- with big eyes, a short neck, and ears sticking up on the sides of his head. On top of everything, he has to sleep during the day and come up only at night.

-Retold from various nineteenth-century sources.

“Uuu, uuu, uuu.”

Entonces Raweno se dió la vuelta para terminar a Conejo, pero Conejo se había aterrorizado tanto por el enojo de Raweno, a pesar de que no estaba dirigido a él, que huyó a medio terminar. Como consecuencia, solo las piernas traseras de Conejo son largas, y tiene que dar brincos en lugar de caminar o correr. Además, como él tuvo miedo en ese momento, Conejo ha permanecido asustado de casi todo, y nunca obtuvo las garras y colmillos que había pedido para protegerse a sí mismo. De no haber huido en ese momento, Conejo habría sido un animal completamente diferente.

En cuanto a Búho, él permaneció como Raweno lo había formado en enojo-con ojos grandes, un cuello corto, y orejas apuntando hacia arriba a los lados de su cabeza. Encima de todo, él tiene que dormir durante el día y salir solo en la noche.

	-Recontado de varias fuentes del siglo XIX.
<p>THE OWL HUSBAND</p> <p>[PASSAMAQUODDY]</p> <p><i>In many tribes the owl has a sinister meaning. In the Northwest the owl calls out the names of men and women who will die soon. Among the Sioux, Hin-Han the owl guards the entrance to the Milky Way over which the souls of the dead must pass to reach the spirit land. Those who fail the owl's inspection because they do not have the proper tattoo on their wrists or elsewhere are thrown into the bottomless abyss. Among some nations, on the other hand, the owl is a wise and friendly spirit, an advisor and warning giver. A Passamaquoddy tale depicts the owl as having love medicine and a magic love flute-- powers that the Plains people attribute to the elk.</i></p> <p>A man and his wife lived at the edge of their village near a</p>	<p>EL ESPOSO BÚHO</p> <p>[PASSAMAQUODDY]</p> <p><i>En muchas tribus el búho tiene un significado siniestro. En el noroeste el búho llama a los hombres y mujeres que morirán pronto. Entre los Sioux, Hin-Han el búho guarda la entrada a la Vía Láctea sobre la que las almas de los muertos deben pasar para llegar a la tierra espiritual. Quienes fallan en la inspección del búho porque no tienen el tatuaje apropiado en sus muñecas o en cualquier otro lugar son arrojados al abismo sin fondo. Entre algunas naciones, por otro lado, el búho es un espíritu sabio y amistoso, un consejero y un dador de advertencias. Un cuento de Passamaquoddy describe al búho como si tuviera medicina de amor y una flauta mágica de amor -- poderes que la gente de las Planicies atribuye al alce.</i></p>

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stream. They had a beautiful daughter whom many young men wished to marry, but she was proud, and no suitor pleased her. Her father, caught between his daughter's haughtiness and the rejected suitor's anger, hoped to appease both by promising to give his daughter to the man who could make the embers of his hearth blaze up by spitting on it. Naturally, since spitting tends to put a fire out rather than kindle it, none of the young men succeeded.

There lived in the village an old woman whom many suspected of possessing evil powers, and their suspicions were well grounded. In reality she was an owl in disguise, and her nephew, the great horned owl, ruled the whole tribe of these bad and scheming birds. Because he wanted the haughty girl for his wife, he assumed the shape of a good-looking young hunter and went to his aunt for help. "Here," she said, and gave him a magic potion to drink. "This will enable you to fulfill that old man's condition."

Un hombre y su esposa vivían al borde de su pueblo cerca de un arroyo. Tenían una hermosa hija con la que muchos jóvenes querían casarse, pero ella era orgullosa, y ningún pretendiente la complacía. Su padre, atrapado entre la arrogancia de su hija y la ira del pretendiente rechazado, esperaba apaciguar ambos al prometer entregar a su hija al hombre que pudiera hacer arder las brasas de su chimenea escupiendo sobre esta. Naturalmente, dado que escupir tiende a apagar un fuego en lugar de encenderlo, ninguno de los jóvenes tuvo éxito.

Vivía en el pueblo una anciana de la que muchos sospechaban poseía poderes malos, y sus sospechas estaban bien fundadas. En realidad, ella era un búho disfrazado, y su sobrino, el gran búho corneado, gobernaba a toda la tribu de estos pájaros malos e intrigantes. Como quería a la chica arrogante como su esposa, tomó la forma de un joven cazador guapo y fue a pedir ayuda a su tía. "Aquí", dijo ella, y le dio una poción mágica para beber. "Esto te permitirá cumplir la

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The handsome young hunter went at once to the lodge where the girl lived. He found her father entertaining the tribal elders, among them the chief of the village.

"Old man," said the owl in disguise, "is it true that you will give me your daughter if I can make your fire blaze up by spitting on these hot ashes?"

"Certainly, young man," said the father, "if you can do that, I will indeed let you have her." The suitor spit on the glowing embers, which immediately blazed into a mighty flame reaching to the ceiling of the lodge, shooting up through the smoke hole, thrusting far into the sky. Since the girl could not refuse after her father had made his promise in front of the elders and the chief, the hunter seized her by the hand and took her with him to his lodge.

There her owl husband spread out soft bear robes for her and

condición de ese viejo".

El joven y guapo cazador fue de inmediato a la cabaña donde vivía la chica. Encontró a su padre entreteniéndolo a los ancianos de la tribu, entre ellos el jefe de la aldea.

"Viejo", dijo el búho disfrazado, "es cierto que me entregarás a tu hija si puedo hacer que tu fuego se encienda escupiendo sobre estas cenizas calientes?"

"Claro, joven" dijo el padre, "si puedes hacerlo, en efecto, te dejaré tenerla". El pretendiente escupió en las brazas brillantes, que inmediatamente se dispararon en una llama poderosa alcanzando el techo de la cabaña, saliendo disparada por el agujero del humo, hacia el cielo. Como la chica no podía rehusarse después de que su padre había hecho su promesa frente a los ancianos y al jefe, el cazador la agarró de la mano y la llevó con él a su posada.

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did all a young bridegroom should do for a beloved wife. When the girl woke after her first night as a married woman, she gazed at her sleeping husband and discovered something awful. His ears stuck up from his long, thick black hair, and his yellowish eyes, which he kept half open even in sleep, had pupils that contracted at intervals into narrow slits. The girl sat for a long time petrified with fear, because now she knew that the handsome young hunter was the terrible great horned owl himself.

The spell was broken when the husband's aunt entered and nudged the girl. "What's the matter?" she asked. "Why are you sitting there staring at him like this?" Then the girl let out a piercing scream and fled.

The whole village tried to console the young woman for the shocking trick that had been played upon her. The great horned owl left the neighborhood, because everybody knew who he really was.

Allí su esposo búho extendió tunicas de oso suave para ella e hizo todo lo que un joven novio debía hacer por una amada esposa. Cuando la chica despertó después de su primera noche como mujer casada, miró a su esposo dormido y descubrió algo horrible. Sus oídos sobresalían de su largo y grueso cabello negro, y sus ojos amarillos, que mantenía medio abiertos incluso en el sueño, tenían pupilas que se contraían a intervalos en estrechas grietas. La chica se sentó durante mucho tiempo petrificada de miedo, porque ahora sabía que el joven cazador guapo era el horrible gran búho corneado.

El hechizo se rompió cuando la tía del esposo entró y empujó a la chica. "¿Qué pasa?" preguntó. "¿Por qué estás ahí sentado mirándolo así?" Entonces la chica dejó escapar un grito desgarrador y huyó.

Toda la aldea intentó consolar a la joven por el impactante truco que le había jugado. El gran búho corneado abandonó el vecindario, porque

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However, he still hoped to regain his beautiful wife by tricking her a second time.

The owl chief waited a while for the villagers to forget their fear and suspicion. Then he changed himself once more into a young man, also good-looking, but very different in appearance from his former disguise. He killed a moose and an elk, dragged the meat to the village, and announced to the people: "I have come as a friend from another camp nearby. I belong to your people and speak the same language, and I want to live among you. I am a great hunter and a generous man. I am putting up a lodge, and I have much meat, so I invite everybody to a feast."

At first the haughty young woman and her parents were suspicious and did not want to accept the invitation. But all the people said: "Why, he's just a good-natured stranger. It would be impolite not

todos sabían quién era realmente. Sin embargo, aún esperaba recuperar a su hermosa esposa engañándola una segunda vez.

El jefe búho esperó un tiempo a que los aldeanos olvidaran su miedo y sospecha. Luego se convirtió una vez más en un joven, también apuesto, pero muy diferente en apariencia de su disfraz anterior. Mató a un alce y un reno, arrastró la carne a la aldea y anunció a la gente: "He venido como amigo de otro campamento cercano. Yo pertenezco a su pueblo y hablo la misma lengua, y quiero vivir entre ustedes. Soy un gran cazador y un hombre generoso. Estoy poniendo una posada, y tengo mucha carne, así que invito a todos a una fiesta".

Al principio, la joven arrogante y sus padres sospechaban y no querían aceptar la invitación. Pero toda la gente dijo: "Por qué, es sólo un extraño de buena naturaleza. Sería descortés no ir". Así que fueron.

Mientras los aldeanos estaban festejando, el recién llegado dijo:

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to go." So they went.

While the villagers were feasting, the newcomer said: "Let's tell stories. Has anybody had something strange, remarkable, or funny happen to him?" When it was the proud girl's turn, she looked straight at the host and said: "My story must be told in a whisper, so in order to hear it, you must all put your hair back and uncover your ears." The guest smiled and did as she said, but the host did not. "My hearing is keen," he told her. "I can understand a whisper at a great distance. I don't need to uncover my ears."

But everyone laughed and called: "Uncover them! uncover them!"

"I'm your host," he replied. "You're being rude and impolite. Stop making all that noise!"

But they cried even louder: "Uncover them! Uncover them!"

"Contemos historias. ¿Alguien le ha pasado algo extraño, notable o gracioso?" Cuando toco el turno de la chica orgullosa, miró directamente al anfitrión y dijo: "Mi historia debe ser contada en un susurro, así que para oírla, todos deben poner el pelo hacia atrás y descubrir sus orejas". Los invitados sonrieron e hicieron lo que ella dijo, pero el anfitrión no. "Mi escucha es aguda", le dijo. "Puedo entender un susurro a una gran distancia. No necesito descubrir mis oídos".

Pero todos se rieron y dijeron: "¡Descubralos! ¡descubralos!"

"Soy tu anfitrión", respondió. "Están siendo groseros y descortés. ¡Dejen de hacer todo ese ruido!"

Pero exclamaron aún más fuerte: "¡Descubralos! ¡Descubralos!"

En este momento, el anfitrión se enfadó y gritó: "¡Está bien! ¡Aquí! Miren!" Colocando atrás su cabello, descubrió orejas que estaban de

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At this the host grew very angry and shouted: "All right! Here, look!" Throwing back his hair, he uncovered ears that were standing up like horns. With cries of terror, the guests rushed out of the lodge.

The great horned owl's aunt was as angry as he. "This young wife of yours is far too clever," she told him. "We must make something to outwit her." Having the power of a great sorceress, she created a magic flute that would lure any girl into the arms of the man who played it. "With this, nephew," she said, "she won't be able to stop herself from coming to you."

The great horned owl, again disguised as a man, tried to carry out his aunt's scheme. But the haughty young woman and her parents were now so wary that they had put their lodge right in the center of the village and never strayed far. The weeks went by as he waited for his opportunity, and still the horned owl could not manage to come near

pie como cuernos. Con gritos de terror, los invitados salieron corriendo de la posada.

La tía del gran búho corneado estaba tan enfadada como él. "Esta joven esposa tuya es demasiado lista", le dijo. "Debemos hacer algo para engañarla." Teniendo el poder de una gran hechicera, creó una flauta mágica que atraería a cualquier chica a los brazos del hombre que la tocara. "Con esto, sobrino", dijo ella, "no podrá evitar venir a ti".

El gran búho corneado, disfrazado de hombre otravez, trató de llevar a cabo el plan de su tía. Pero la joven arrogante y sus padres ahora estaban tan cautelosos que habían puesto su posada justo en el centro del pueblo y nunca se alejaban. Las semanas pasaron mientras él esperaba su oportunidad, y aún el búho corneado no podía acercarse a su esposa.

Al fin un día la orgullosa chica se dijo: "Ha pasado tanto que el gran

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his wife.

At last one day this proud girl said to herself: "It's been so long that the great horned owl has surely forgotten about me. He has given up, while my fear of him is still imprisoning me. It's time for me to go out and walk in the woods, the way I used to do."

In a bad mood, the great horned owl was sitting high in a crotch of a huge tree. "I'm wasting my time," he thought. "My wife is so afraid of me that she stays in the middle of the village. It's hopeless; I must stop thinking about her." Brooding, he saw someone coming through the woods. With his sharp owl's eyes he recognized her, though he could hardly believe it. His heart began to beat very fast.

The proud girl came right to the foot of the big tree. Unaware of her husband's presence, she sat down and said to herself, "How good to be out in the forest again without feeling afraid. How I enjoy this!"

búho corneado de seguro se ha olvidado de mí. Se ha rendido, mientras que mi miedo a él sigue encarcelándome. Es tiempo de que salga y camine en el bosque, como solía hacerlo".

En mal humor, el gran búho corneado estaba estaba sentado en lo alto de la entrepierna de un árbol enorme. "Estoy perdiendo el tiempo", pensó. "Mi esposa me tiene tanto miedo que se queda en medio de la aldea. Es inútil; debo dejar de pensar en ella." Melancolicamente, vio a alguien entrando por el bosque. Con sus ojos afilados de buho, la reconoció, aunque apenas podía creerlo. Su corazón empezó a latir muy rápido.

La chica orgullosa se acercó al pie del gran árbol. Inconsciente de la presencia de su esposo, se sentó y se dijo: "Qué bueno volver a estar en el bosque sin sentir miedo. ¡Cómo disfruto esto!" Luego escuchó algunos sonidos dulces que pronto se convirtieron en una canción maravillosa... mágica, atractiva, encantadora. Se abandonó al sonido de

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<p>Then she heard some sweet sounds that soon formed into a wonderful song--magical,alluring, bewitching. She abandoned herself to the sound of the flute. "I could never resist the player who makes this wonderful music," she thought.</p> <p>Then the Great Horned Owl swooped softly down upon her, seizing her gently in his huge talons, carrying her off to the village of the owls. There they lived as man and wife, and the haughty girl eventually became used to being married to the great horned owl.</p> <p>Women have to get used to their husbands, no matter who they are.</p> <p><i>-Based on a legend reported in 1883 by Charles G. Leland.</i></p>	<p>la flauta. "No podría resistirme a aquel que hace esta maravillosa música", pensó.</p> <p>Luego el Gran Búho Corneado se abalanzó suavemente sobre ella, tomándola suavemente en sus enormes talones, llevándola al pueblo de los búhos. Allí vivieron como marido y mujer, y la chica arrogante finalmente se acostumbró a estar casada con el gran búho corneado. Las mujeres tienen que acostumbrarse a sus esposos, sin importar quiénes sean.</p> <p><i>- Basado en una leyenda reportada en 1883 por Charles G. Leland.</i></p>
<p>THE DOGS HOLD AN ELECTION</p> <p>[BRULE SIOUX]</p>	<p>LOS PERROS ORGANIZAN UNA ELECCION</p> <p>[BRULE SIOUX]</p>

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We didn't think much of the white man's elections. Whoever wins, we Indians always lose. Well, we have a little story about elections. Once a long time ago, the dogs were trying to elect a president. So one of them got up in the big dog convention and said: "I nominate the bulldog for president. He's strong. He can fight."

"But he can't run," said another dog. "What good is a fighter who can't run? He won't catch anybody."

Then another dog got up and said: "I nominate the greyhound, because he sure can run."

But the other dogs cried: "Naw, he can run all right, but he can't fight. When he catches up with somebody, what happens then? He gets the hell beaten out of him, that's what! So all he's good for is running away."

Then an ugly little mutt jumped up and said: "I nominate that

No nos interesaban mucho las elecciones del hombre blanco. Quién sea que gane, nosotros los Indios siempre perdemos. Pues bueno, tenemos una pequeña historia sobre las elecciones.

Una vez hace mucho tiempo, los perros trataron de elegir un presidente. Entonces, uno de ellos levantó su voz en la gran convención perruna y dijo: "Yo nomino al bulldog como presidente. Él es fuerte. Puede luchar."

"Pero no puede correr," dijo otro perro. "¿Qué tan bueno es un luchador que no puede correr? No atrapará a nadie."

Luego, otro perro levantó su voz y dijo: "Nomino al galgo, porque de seguro que puede correr."

Pero los otros perros gritaron: "No, él podrá correr muy bien, pero no puede luchar. Cuando alcance a alguien, ¿que pasará después?

Será golpeado hasta más no poder, ¡eso pasará! Entonces para lo único

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<p>dog for president who smells good underneath his tail.”</p> <p>And immediately and equally ugly mutt jumped up and yelled: “I second the motion.”</p> <p>At once all the dogs started sniffing underneath each other’s tails. A big chorus went up:</p> <p>“Phew, he doesn’t smell good under his tail.”</p> <p>“No, neither does this one.”</p> <p>“He’s no presidential timber!”</p> <p>“No, he’s no good, either.”</p> <p>“This one sure isn’t the people’s choice.”</p> <p>“Wow, this ain’t my candidate!”</p> <p>When you go out for a walk, just watch the dogs. They’re still</p>	<p>que él es bueno, es para salir corriendo.”</p> <p>Entonces, un feo y pequeño perro callejero se puso de pie y dijo: “Nomino a presidente, a aquel perro que huelo bien debajo de su cola.”</p> <p>Inmediatamente, un perro callejero igual de feo se puso de pie y gritó: “Apoyo la propuesta.”</p> <p>De una vez, todos los perros comenzaron a olfatearse unos a otros debajo de sus colas. Entonces, surgió un gran coro de voces:</p> <p>“Uff, él no huele bien bajo su cola.”</p> <p>“No, éste tampoco.”</p> <p>“¡Él no tiene madera presidencial!”</p> <p>“No, él no es bueno, tampoco.”</p> <p>“Éste de seguro no es la elección del pueblo.”</p>
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<p>sniffing underneath each other's tails. They're looking for a good leader, and they still haven't found him.</p> <p>-Told by Lame Deer at Winner, Rosebud Indian Reservation, South Dakota, 1969. Recorded by Richard Erdoes.</p>	<p>“Caramba, ¡éste no es mi candidato!”</p> <p>Cuando salgas a caminar, solo observa a los perros. Están aún olfateando unos a otros bajo sus colas. Están en busca de un buen líder, y aún no lo han encontrado.</p> <p>- Contado por Lame Deer en Winner, Reserva Indígena Rosebud, en Dakota del Sur, 1969. Grabado por Richard Erdoes.</p>
<p>THE SNAKE BROTHERS</p> <p>[BRULE SIOUX]</p> <p>For a long time people have been saying that somewhere near Soldier's Creek a giant rattlesnake has its den. It is supposed to be a full twelve feet long, and very old. Nobody has seen it for years, but some people have smelled it and heard its giant rattles. It smells something powerful, they say.</p>	<p>LOS HERMANOS SERPIENTE</p> <p>[BRULE SIOUX]</p> <p>Durante mucho tiempo la gente ha estado diciendo que en algún lugar cerca de Soldier's Creek una serpiente de cascabel gigante tiene su guarida. Se supone que tiene 12 pies de largo y es muy viejo. Nadie lo ha visto desde hace años, pero algunas personas lo han oído y escuchado sus gigantes cascabeles. Dicen que huele a algo poderoso.</p>

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We Sioux think of rattlesnakes as our cousins. They always give warning before they strike, as if they wanted to say: "Uncle, don't step on me; then we'll get along."

A long time ago, so long that it is not on our oldest winter count, there were four brothers, all of them young and good hunters, who went out scouting for buffalo. They had not hunted long before they saw a lone buffalo and killed him with their arrows.

All at once they heard a voice, the voice of the buffalo making human talk: "Take the meat to nourish yourselves, but put the skin, head hooves, and tail together, every part in its place. Do this for sure."

The youngest brother said: "Let's do as the voice told us." But the other three didn't want to bother. "That was a foolish voice," they said, "maybe no voice at all--maybe we only imagined it. We'll take the skin home, and it will make a fine winter robe." The youngest

Nosotros los Sioux pensamos en las serpientes de cascabel como nuestros primos. Siempre advierten antes de atacar, como si quisieran decir: "Tío, no me pises; así nos llevaremos bien".

Hace mucho tiempo, tanto que no está en nuestro más antiguo conteo de invierno, había cuatro hermanos, todos jóvenes y buenos cazadores, que salieron a buscar búfalos. No habían cazado mucho cuando vieron a un búfalo solitario y lo mataron con sus flechas.

De una vez escucharon una voz, la voz del búfalo hablando humano: "Tomen la carne para alimentarse, pero pongan la piel, cabeza, pesuñas y la cola juntas, cada parte en su lugar. Asegúrense de hacer esto".

El hermano más joven dijo: "Hagamos lo que nos dijo la voz".

Pero los otros tres no querían molestar. "Esa fue una voz tonta", dijeron, "quizá no fue una voz en absoluto-quizá sólo la

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brother had to argue long and hard--finally had to take the skin and offer to fight them for it--before they let him do what the voice had directed.

While the other three feasted on buffalo hump and lay down to get some rest, the youngest brother went to the top of a hill and spread out the skin, skull, hooves, and tail--just as the voice had told them. He said a prayer to the buffalo who gave his flesh so that the people might live.

As he prayed, all the parts of the buffalo joined together before his eyes and came alive again, forming themselves into a whole animal once more. It was a fine, strong buffalo, who bellowed loudly and then walked slowly away to disappear into the hills. The youngest brother watched the buffalo as long as his eyes could follow it. Only then did he join the others round the fire.

imaginamos. Nos llevaremos la piel a casa y será una buena túnica de invierno". El hermano más joven tuvo que discutir muy fuertemente -- finalmente tuvo que tomar la piel y luchar contra ellos por ella -- antes de que lo dejaran hacer lo que la voz le había ordenado.

Mientras los otros tres se daban un festín con la joroba de búfalo y se acostaron para descansar, el hermano más joven fue a la cima de una colina y expandió la piel, el cráneo, las pesuñas y la cola, tal como la voz les había dicho. El dijo una oración al búfalo que dio su carne para que la gente viviera.

Mientras el oraba, todas las partes del búfalo se unieron ante sus ojos y volvieron a vivir, formándose de nuevo en un animal entero. Era un búfalo hermoso y fuerte, que bramó fuerte y luego se alejó lentamente para desaparecer en las colinas. El hermano más joven observó al búfalo hasta que sus ojos pudieron seguirlo. Sólo entonces

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He ate some of what his brothers had left. But they had taken the best meat--the tongue and back fat-- and made fun of him for having missed it. They said: "Now we're going up the hill to get the skin back, whether you like it or not." But the skin and the other parts were gone, and they would not believe the youngest brother when he told them what had happened. "You're trying to fool us," they said. "You buried it all somewhere."

After that, the four brothers stretched out to sleep. In the middle of the night the oldest woke up, saying: "What's that noise I hear every time I move?" It was a rattling sound that came from his feet. He looked down, and in the dim light of the dying fire, saw that his feet had grown rattles. He called to the others: "Help! Something has happened to my feet!"

But only the youngest brother came to look; the others tried but could not. "Something's the matter with my legs too," cried the second-

se unió a los demás alrededor del fuego.

Comió algo de lo que sus hermanos dejaron. Pero habían tomado la mejor carne -la lengua y la grasa de la espalda- y se burlaron de él por haberla perdido. Dijeron: "Ahora vamos a subir a la colina para recuperar la piel, te guste o no". Pero la piel y las otras partes habían desaparecido, y no creyeron al hermano menor cuando él les contó lo que había pasado. "Estás tratando de engañarnos", dijeron. "Lo enterraste todo en algún lugar."

Después de eso, los cuatro hermanos se acostaron a dormir. En medio de la noche, el mayor se despertó diciendo: "¿Qué es ese ruido que escucho cada vez que me muevo?" Era un sonido de cascabel que venía de sus pies. Miró hacia abajo, y a la luz oscura del fuego moribundo, vio que de sus pies habían crecido cascabeles. El llamó a los demás: "¡Ayuda! ¡Algo me ha pasado en los pies!"

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oldest, whose feet had stuck together so he could not force them apart.

"And look at mine!" cried the third brother. His legs were not only joined together but rounded, like a snake's tail. "I think we are being punished," said the oldest brother, "for not having obeyed that voice."

While they were talking, the change moved up to their hips.

"Now I know we are being punished," said the second brother. "We are being turned into snakes." "My body is already covered with scales!" cried the third brother. By then the change had moved up to their necks.

"Don't worry, *misunkala*, younger brother," said the other three.

"Though we are snakes, we remain your brothers. We will always look after our village and our people. You see that hill over there? It has a big hole--the entrance to the home of the snakes. We will go in there, but whenever you need help, stand outside and call us. Come to us in a little while: alone at first, the second time with all the people. Now we must leave you." They could not say more, because their heads were

Pero sólo el hermano más joven vino a mirar; los otros lo intentaron pero no pudieron. "También me pasa lo mismo con las piernas", gritó el segundo mayor, cuyos pies se habían unido para que no los pudiera separar. "¡Y miren las mías!" gritó el tercer hermano. Sus piernas no sólo estaban unidas, sino redondeadas, como la cola de una serpiente. "Creo que estamos siendo castigados", dijo el hermano mayor, "por no haber obedecido esa voz".

Mientras hablaban, el cambio llegó a sus caderas. "Ahora sé que estamos siendo castigados", dijo el segundo hermanos. "Nos estamos convirtiendo en serpientes." "Mi cuerpo ya está cubierto de escamas!" exclamó el tercer hermano. Para entonces el cambio había llegado a sus cuellos.

"No te preocupes, *misunkala*, hermano menor", dijeron los otros tres. "Aunque somos serpientes, seguimos siendo tus hermanos. Siempre cuidaremos a nuestra aldea y a nuestra gente. ¿Ves esa colina

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changing into snakes' heads and they could only hiss.

"Elder brothers," said the youngest, weeping. "It was your fate to become snakes. I believe this was destined to happen to you, that the Great Spirit planned it so. I will come back as you have told me to, first alone, then with the rest of the people. Goodbye."

He saw that his snake brothers had trouble crawling like snakes; they still had to learn how. Though they were as big and heavy as people, he dragged them one by one to the hole in the hillside. When they were at the entrance to their snake home, they began to wiggle. The youngest brother watched them crawl in and disappear, one after the other. He heard them rattle, and then the sound of their rattles grew fainter and fainter and at last stopped. He dried his tears and gathered up the buffalo meat to take to the people. After all, that was what he had come to do.

de allí? Tiene un gran agujero--la entrada a la casa de las serpientes. Entraremos allí, pero cuando necesites ayuda, párate fuera y llámanos. Ven a nosotros en un rato: solo al principio, la segunda vez con toda la gente. Ahora debemos dejarte". No pudieron decir más, porque sus cabezas se estaban convirtiendo en cabezas de serpientes y sólo podían sisear.

"Hermanos mayores", dijo el más joven, llorando. "Fue su destino convertirte en serpientes. Creo que esto estaba destinado a pasarle a ustedes, que el Gran Espíritu lo planeó así. Volveré como me han dicho, primero solo, luego con el resto de la gente. Adiós".

Vio que sus hermanos serpiente tenían problemas para arrastrarse como serpientes; todavía tenían que aprender cómo. Aunque eran tan grandes y pesadas como la gente, los arrastró uno a uno al agujero de la colina. Cuando estaban en la entrada de su casa de serpientes, empezaron a menearse. El hermano más joven los vio

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When he reached the lodges of his people, he told them: "You see me come back alone. My three older brothers are gone, but do not mourn for them. They are still alive, though they have been turned into snakes, as the Great Spirit willed. They now live inside the hill which is the snakes' home, and there you will meet them someday."

Four-times-four days later, the youngest brother prepared to go with a war party against the Pahani on a horse-stealing raid. He painted his face black for war. Then he took his best pony and rode out to the hill where he had left his brothers. Standing before the hole at the foot of the hill, he called: "Elder brothers, I have come alone, as you have told me, and I need your help."

At once the big head of a giant rattlesnake thrust out of the hole. Its tongue flickered in and out as if in greeting. The young man knew that this was his eldest brother. Then two more big snakes' heads appeared, and he could sense that these were his second and third

arrastrarse y desaparecer, uno tras otro. Los escucho cascabelear, y luego el sonido de sus cascabeles se desvanecía y desvanecía y finalmente se detuvo. Secó sus lágrimas y recogió la carne de búfalo para llevarla a la gente. Después de todo, eso era lo que había venido a hacer.

Cuando llegó a las cabañas de su pueblo, les dijo: "Me ven volver solo. Mis tres hermanos mayores se han ido, pero no sufran por ellos. Siguen vivos, aunque se han convertido en serpientes, como el Gran Espíritu lo quiso. Ahora viven dentro de la colina que es el hogar de las serpientes, y allí los conocerán algún día".

Cuatro veces cuatro días después, el hermano más joven se preparó para ir con un grupo de guerra para asaltar a los Pahani y robar caballos. Pintó su cara de negro para la guerra. Luego tomó su mejor pony y cabalgó a la colina donde había dejado a sus hermanos.

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brothers. They crawled up to him, putting their heads on his arms and shoulders, hissing at him and looking at him with their yellow eyes.

"Brothers, I need your help, he said. "I am going to count coup upon the Pahani."

Many more snakes came out of the hole and set up a mighty rattling which made the earth tremble. One of the big snakes, the oldest brother, went back into the hole and reappeared pushing a medicine bundle before him.

"Eldest brother," said the youngest, "I know that you are bringing me snake medicine. It will give me speed and enable me to wiggle out of bad situations. It will make me feared by the enemy. It will cause me to strike swiftly with a deadly weapon. Thank you, my brothers."

It was as he had said. In war he struck quickly, with the speed

Parándose frente al agujero al pie de la colina, llamó: "Hermanos mayores, he venido solo, como me han dicho, y necesito su ayuda".

De inmediato, la gran cabeza de una serpiente de cascabel salió del agujero. Su lengua revolcada dentro y fuera como si fuera un saludo. El joven supo que era su hermano mayor. Luego aparecieron otras dos grandes cabezas de serpiente, y él pudo sentir que éstos eran su segundo y tercer hermanos. Ellos se acercaron a él, poniendo sus cabezas sobre sus brazos y hombros, siseando hacia él y mirándolo con sus ojos amarillos.

"Hermanos, necesito su ayuda, dijo. "Voy a dar un golpe a los Pahani".

Muchas más serpientes salieron del agujero e hicieron un fuerte estruendo que hizo que la tierra temblara. Una de las serpientes grandes,

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of a rattlesnake. His enemies were afraid of him. He counted many coups on them and returned unharmed with a crowd of Pahani horses. The people were happy, and he told them: "Now we must give thanks to my elder brothers."

So all the people went with him to the hill which was the snakes' home. There he called for his elder brothers to show themselves, and they appeared with much hissing and rattling. The people made offerings to them of tobacco and good red meat, and the snake brothers were contented. From then on, they protected the people with powerful snake medicine every time they had to go to war.

And from then on, the people were successful in everything they undertook. If the rattlesnake brothers have not died in the meantime, they are still helping us today. That's why we never kill rattlesnakes.

- *Told by Lame Deer at Winner, Rosebud Indian Reservation,*

el hermano mayor, volvió al hoyo y reapareció empujando un bulto de medicinas delante de él.

"Hermano mayor", dijo el más joven, "Sé que me traes medicina de serpientes. Me dará velocidad y me permitirá salir de malas situaciones. Me hará temido por el enemigo. Me hará atacar rápidamente con un arma mortal. Gracias, mis hermanos".

Fue como él había dicho. En la guerra atacó rápidamente, con la velocidad de una serpiente de cascabel. Sus enemigos le temían. Dio muchos golpes a ellos y regresó sin daños con una multitud de caballos Pahani. La gente se alegró, y les dijo: "Ahora debemos agradecer a mis hermanos mayores".

Así que toda la gente fue con él a la colina que era el hogar de las serpientes. Allí llamó a sus hermanos mayores para que se mostraran, y aparecieron con mucho siseo y estruendo. La gente les

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<p><i>South Dakota, 1969. Recorded by Richard Erdoes.</i></p>	<p>hizo ofrendas de tabaco y de buena carne roja, y los hermanos serpiente estaban satisfechos. Desde entonces, protegieron a la gente con medicina poderosa de serpientes cada vez que tuvieron que ir a la guerra.</p> <p>Y a partir de entonces, el pueblo tuvo éxito en todo lo que emprendió. Si los hermanos serpiente no han muerto mientras tanto, todavía nos están ayudando hoy. Por eso nunca matamos serpientes de cascabel.</p> <p>- <i>Narrado por Lame Deer en Winner, Reserva Indígena Rosebud, Dakota del Sur, 1969. Grabado por Richard Erdoes.</i></p>
<p>BUTTERFLIES</p> <p>[PAPAGO]</p> <p>One day the Creator was resting, sitting, watching some</p>	<p>MARIPOSAS</p> <p>[PAPAGO]</p> <p>Un día el Creador estaba reposando, sentado, viendo a algunos</p>

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children at play in a village. The children laughed and sang, yet as he watched them, the Creator's heart was sad. He was thinking: "These children will grow old. Their skin will become wrinkled. Their hair will turn gray. Their teeth will fall out. The young hunter's arm will fail. These lovely young girls will grow ugly and fat. The playful puppies will become blind, mangy dogs. And those wonderful flowers -yellow and blue, red and purple- will fade. The leaves from the trees will fall and dry up. Already they are turning yellow." Thus the Creator grew sadder and sadder. It was in the fall, and the thought of the coming winter, with its cold and lack of game and green things, made his heart heavy.

Yet it was still warm, and the sun was shining. The Creator watched the play of sunlight and shadow on the ground, the yellow leaves being carried here and there by the wind. He saw the blueness of the sky, the witness of some cornmeal ground by the women. Suddenly

niños jugar en un pueblo. Los niños reían y cantaban, pero mientras los observaba, el corazón del Creador se entristecía. Él estaba pensando: "Estos niños envejecerán. Su piel se arrugará. Sus cabellos se tornarán grises. Sus dientes se caerán. El brazo del joven cazador fallará. Estas hermosas jovencitas se volverán feas y gordas. Los cachorros juguetones se convertirán en perros ciegos y sarnosos. Y aquellas maravillosas flores -amarillas y azules, rojas y moradas- se desvanecerán. Las hojas de los árboles se caerán y secarán. Ya se están poniendo amarillas." Por esto, el Creador se entristecía cada vez más y más. Esto fue en el otoño, y el pensamiento del invierno venidero, con su frío y falta de caza y cosas verdes, hacía pesar su corazón.

Sin embargo, todavía hacía calor y el sol brillaba. El Creador veía el jugar de la luz del sol y la sombra en el suelo, las hojas amarillas ser llevadas de un lado a otro por el viento. Él veía el azul del cielo, testigo de la harina de maíz molida por las mujeres. De repente, él

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he smiled. “All those colors, they ought to be preserved. I’ll make something to gladden my heart, something for those children to look at and enjoy”.

The Creator took out his bag and started gathering things: a spot of sunlight, a handful of blue from the sky, the whiteness of the cornmeal, the shadow of playing children, the blackness of a beautiful girl’s hair, the yellow of the falling leaves, the green of the pine needles, the red, purple, and orange of the flowers around him. All these he put into his bag. As an afterthought, he put the songs of the birds in, too.

Then he walked over to the grassy spot where the children were playing. “Children, little children, this is for you,” and he gave them his bag. “Open it; there’s something nice inside,” he told them.

The children opened the bag, and at once hundreds and hundreds of colored butterflies flew out, dancing around the children’s

sonrió. “Todos estos colores, deben ser preservados. Haré algo para alegrar mi corazón, algo para que aquellos niños puedan mirar y disfrutar”.

El Creador sacó su bolsa y comenzó a juntar cosas: un puntito de luz solar, un manojo de azul del cielo, la blancura de la harina de maíz, la sombra de niños jugando, el negro de un hermoso cabello de una niña, el amarillo de las hojas cayendo, el verde de las agujas de pino, el rojo, morado y naranja de las flores alrededor de él. Todo esto puso él en su bolsa. Como una idea tardía, también añadió los cantos de los pájaros.

Luego, él caminó hacia el lugar lleno de hierba donde los niños estaban jugando. “Niños, pequeños niños, esto es para ustedes,” y les dió su bolsa. “Ábranla; hay algo lindo dentro,” les dijo.

Los niños abrieron la bolsa, y de una cientos y cientos de

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heads, settling on their hair, fluttering up again to sip from this or that flower. And the children, enchanted, said that they had never seen anything so beautiful.

The butterflies began to sing, and the children listened smiling.

But then a songbird came flying, settling on the Creator's shoulder, scolding him, saying: "It's not right to give our songs to these new, pretty things. You told us when you made us that every bird would have his own song. And now you've passed them all around. Isn't it enough that you gave your new playthings the colors of the rainbow?"

"You're right," said the Creator. "I made one song for each bird, and I shouldn't have taken what belongs to you."

So the Creator took the songs away from the butterflies, and that's why they are silent. "They're beautiful even so!" he said.

coloridas mariposas salieron volando, bailando alrededor de las cabezas de los niños, posándose sobre sus cabellos, revoloteando una y otra vez para sorber de esta o aquella flor. Y los niños, encantados, dijeron que nunca habían visto algo tan hermoso.

Las mariposas comenzaron a cantar y los niños escuchaban sonriendo. Pero luego un pájaro cantor vino volando, posándose sobre el hombro del Creador, regañándolo, diciendo: "No es correcto darle nuestros cantos a estas nuevas, bonitas cosas. Tú nos dijiste cuando nos hiciste que cada pájaro tendría su propia canción. Y ahora las has dado por todos lados. ¿No es suficiente que le dieras a tus nuevas creaciones los colores del arcoiris?"

"Tienes razón," dijo el Creador. "Hice un canto para cada ave, y no debí de haber tomado lo que pertenece a ti."

Entonces, el Creador les quitó los cantos a las mariposas, y es por eso

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<p>-Retold from various sources.</p>	<p>que están en silencio. “¡Aún así, son hermosas!” dijo.</p> <p><i>-Recontado de varias fuentes.</i></p>
<p>THE REVENGE OF BLUE CORN EAR MAIDEN</p> <p>[HOPI]</p> <p>A long time ago, two maidens lived in Oraibi. They were close friends and often ground corn at one another’s houses. Their friendship ended abruptly, however, when they both fell in love with the same young man. One of them, Yellow Corn Ear Maiden, had supernatural powers, and she made up her mind to destroy her rival, Blue Corn Ear Maiden. Early one morning the two girls carried their jugs to get water from Spider Spring, northeast of the village. On the way back they came to a sand hill, and Yellow Corn Ear Maiden said, "Let's sit down and rest for a while."</p>	<p>LA VENGANZA DE LA DONCELLA DE LA MAZORCA DE MAÍZ AZUL</p> <p>[HOPI]</p> <p>Hace mucho tiempo, dos doncellas vivían en Oraibi. Eran amigas cercanas y frecuentemente cultivaban maíz en la casa de la una y de la otra. Sin embargo, su amistad terminó abruptamente cuando ambas se enamoraron del mismo joven. Una de ellas, la doncella de la Mazorca de Maiz Amarillo, tenía poderes sobrenaturales, y decidió destruir a su rival, la doncella de la Mazorca de Maiz Azul. Una mañana temprano las dos chicas llevaron sus jarras para obtener agua de Spider Spring, al noreste de la aldea. En el camino de regreso llegaron a una colina de arena, y la doncella de la Mazorca de Maiz Amarillo dijo:</p>

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After a time she said: "Let's play catch. You run down the hill, and I'll throw something at you, and you throw it back." She drew from her bosom a pretty little wheel that gleamed with all the colours of the rainbow. When her friend reached the foot of the hill, Yellow Corn Ear Maiden threw the wheel at her, but it was so heavy that Blue Corn Ear Maiden collapsed on the ground when she caught it. When she stood up again, she was a coyote. Yellow Corn Ear Maiden laughed and said, "That's what you get for quarrelling with me!" She shooed the coyote away, took her own jug, and went back to the village.

Sadly the coyote climbed the hill and tried to pick up her jug, but without hands she couldn't. She sat down and cried until evening.

After dark she tried to enter the village, but the dogs drove her away. She made a large circuit around the village and tried to go in from another side, but she was again driven away by the dogs. By this time she was getting very hungry, so she went off to the west hoping to

"Vamos a sentarnos y descansar un rato".

Después de un tiempo dijo: "Juguemos al tira y atrapa. Corre por la colina, y yo te arrojaré algo, y tú lo devuelves". Ella sacó de su pecho una pequeña bonita rueda que brillaba con todos los colores del arco iris. Cuando su amiga llegó al pie de la colina, la Doncella de la Mazorca de Maiz Amarillo le tiró la rueda, pero era tan pesada que la Doncella de la Mazorca de Maiz Azul colapsó en el suelo cuando la atrapó. Cuando se levantó de nuevo, era un coyote. La Doncella de la Mazorca de Maiz Amarillo rió y dijo, "¡Eso es lo que consigues por discutir conmigo!" Ella espantó al coyote, tomó su propia jarra y volvió a la aldea.

Tristemente la coyote escaló la colina y trató de recoger su jarra, pero sin manos no pudo hacerlo. Se sentó y lloró hasta la noche.

Después de la noche intentó entrar a la aldea, pero los perros la

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find something to eat.

It was the fall of the year, and the people were busy in the fields working on their crops. Carefully she crept up to one of the homemade shelters in which the farmers lived, found two roasted ears of corn that had been left on top, and ate them right up. She tried a third time to enter the village, but when the dogs smelled her and drove her away, she knew she wouldn't be able to get home as long as she looked and smelled like a coyote.

She wandered through the entire night, until she arrived at a place which belonged to two Qooqoqlom Kachinas who were hunting in that region. In their hut she found plenty of baked rabbit meat and entrails, and lots of rabbit skins. Starving but also exhausted, she ate a little meat and a bit of entrail (which she did not like very much). Since the two hunters had already eaten and left for the hunt, she decided to

ahuyentaron. Hizo una gran vuelta alrededor del pueblo y trató de entrar por otro lado, pero fue ahuyentada por los perros de nuevo. Para entonces estaba muy hambrienta, así que se fue al oeste esperando encontrar algo de comer.

Era el otoño del año y la gente estaba ocupada en los campos trabajando en sus cultivos. Cuidadosamente se acercó a uno de los refugios caseros en los que vivían los campesinos, encontró dos mazorcas de maíz asadas que habían dejado encima y las comió inmediatamente. Intentó entrar al pueblo por tercera vez, pero cuando los perros la olfatearon y la ahuyentaron, supo que no podría volver a casa mientras se viera y oliera como un coyote.

Deambuló toda la noche, hasta que llegó a un lugar que pertenecía a dos Qooqoqlom Kachinas que estaban cazando en esa región. En su cabaña encontró mucha carne y vísceras de conejo horneado, y muchas pieles de conejos. Hambrienta pero también

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stay in their hut and rest all day.

In the evening the two Qooqoqlom hunters returned. With their keen eyes and ears, they knew even as they approached that something was wrong. One of them peeked in and whispered, "There is a coyote in our hut and he's eaten some of our meat." He got his bow and arrows and was aiming at the intruder, when the other one said, "No, let's try to capture him alive and take him home to our grandmother, Spider Woman." So they went in but, much to their surprise, they heard the coyote sob and saw tears trickling from its eyes. Even they were touched by the sight, and one of them took a large piece of meat from his pouch, broke it in two, and gave a portion to the visitor, who ate it with relish. They then decided to go back home that evening.

They tied up the meat and the skins, and also tied the feet of the coyote. Loading everything upon their backs, they returned to Kachina

agotada, comió un poco de carne y un poco de vísceras(que no le gustaron mucho). Como los dos cazadores ya habían comido y habían salido a cazar, decidió quedarse en su cabaña y descansar todo el día.

En la noche los dos cazadores Qooqoqlom regresaron. Con sus ojos y oídos agudizados, sabían incluso mientras se acercaban que algo andaba mal. Uno de ellos se asomó y susurró: "Hay un coyote en nuestra cabaña y ha comido parte de nuestra carne". Tomó su arco y sus flechas y cuando apuntaba al intruso, el otro dijo: "No. Tratemos de capturarlo vivo y llevarlo a casa con nuestra abuela, Spider Woman". Así que entraron, pero, con gran sorpresa, oyeron al coyote llorar y vieron lágrimas que caían de sus ojos. Incluso se sintieron conmovidos por la vista, y uno de ellos tomó un pedazo grande de carne de su bolsa, lo rompió en dos y le dio una porción al visitante, que la comió con gusto. Luego decidieron volver a casa esa noche.

Ataron la carne y las pieles, y también ataron los pies del

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Gap, a short distance northwest of Oraibi.

As soon as they arrived, they called to Spider Woman, "Grandmother, we have brought you an animal. Come and help us lift it off our backs." She was delighted with her present, and placed the coyote with the rabbit meat near the fireplace. Then the woman looked closely at the wretched animal and exclaimed, "Alas! That poor one! This is no coyote. Thankfully you have not killed it. Where did you find it?" They told her how they had found and captured it in their hunting hut. She sent one of the men into the village after some *tomóala* a potent plant; the other one she sent to the woods to fetch a few juniper branches.

While they were gone she boiled some water, and when the man with the *tomóala* returned, she poured the water into a vessel and hooked one *tomóala* pod into the coyote's neck and another one into her back. She then plunged the animal into the water and covered her

coyote. Cargando todo sobre sus espaldas, regresaron a Kachina Gap, a una corta distancia al noroeste de Oraibi.

Tan pronto como llegaron, llamaron a Spider Woman: "Abuela, te hemos traído un animal. Ven y ayúdanos a quitarlo de nuestras espaldas". Estaba encantada con su regalo y colocó al coyote con la carne de conejo cerca de la chimenea. Entonces la mujer miró de cerca al pobre animal y exclamó: "¡Ay! ¡Pobrecita! No es un coyote. Afortunadamente no lo has matado. ¿Dónde lo encontraste?" Le dijeron cómo lo encontraron y lo capturaron en su cabaña de caza. Ella envió a uno de los hombres a la aldea a buscar una *tomóala*, una planta potente; al otro lo envió al bosque a buscar unas ramas de juniper.

Mientras ellos estaban fuera, ella hirvió un poco de agua, y cuando el hombre con la *tomóala* regresó, arrojó el agua a un recipiente y engancho una cápsula de *tomóala* en el cuello del coyote y otra en su espalda. Luego lanzó al animal al agua y la cubrió con un trozo de tela

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with a piece of native cloth. Placing her hand upon the cover, Spider Woman took hold of the two hooks and kept twisting and turning them until she had pulled off the skin of the coyote. When she threw aside the cloth, there was Blue Corn Ear Maiden, still in her original clothes, her hair tied in whorls just as it had been when she left the village. The woman asked how she had met this fate, and the maiden told her the whole story. Spider Woman comforted her, saying, "That Yellow Corn Ear Maiden is bad, but you will have your revenge."

At this point, the other hunter returned with the juniper branches. She took the maiden, together with the branches and the water, into another room and there bathed her, then gave her some corn, which the maiden ground into meal. The maiden stayed there for several days, until Spider Woman told her that her mother was very sick with worry and that she should go home. But first Spider Woman called together a number of Kachinas who lived nearby and told them

nativa. Poniendo su mano en la tapa, Spider Woman tomó los dos ganchos y siguió girándolos una y otra vez hasta que arrancó la piel del coyote. Cuando dejó de lado la tela, allí estaba la doncella de la Mazorca de Maíz Azul, aún con su ropa original, con el pelo atado en moños justo como lo tenía cuando salió de la aldea. La mujer preguntó cómo había encontrado este destino, y la doncella le contó toda la historia. Spider Woman la consoló, diciendo: "Esa doncella de la Mazorca de Maíz Amarilla es mala, pero tendrás tu venganza."

En este punto, el otro cazador regresó con las ramas de juniper. Ella llevó a la doncella, junto con las ramas y el agua, a otro cuarto, y allí la bañó, y le dio algo de maíz, que la doncella molió hasta convertirlo en harina. La doncella se quedó allí varios días, hasta que Spider Woman le dijo que su madre estaba muy enferma de preocupación y que debía irse a casa. Pero primero, Spider Woman llamó a una serie de Kachinas que vivían cerca y les contó todo lo que

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all that had happened. "I want you to return her to her house," she said, and they were willing. She dressed the maiden in wonderful finery, put her hair into fresh whorls, and placed over her shoulders a new *atoo*. She instructed her to have her father make *bahos*, prayer sticks, and a number of *nakwakwosis* as prayer offerings to the leader of the Kachinas and the leader of the singing. Lastly, she gave her a plan to deal with Yellow Corn Ear Maiden. So off they set, the maiden walking in the rear of the line of Kachinas.

At early dawn, the so-called white dawn, they arrived near the house of the village chief, where the Pongowe kiva is at present situated; there they performed their first dance, singing while they danced. Those already stirring in the village rushed out to see the Kachinas dancing. Soon the news was whispered around through the whole village that the Kachinas had brought a maiden with them, and some soon recognized Blue Corn Ear Maiden and ran to the house of

había pasado. "Quiero que la devuelvan a su casa", dijo ella, y ellos estaban dispuestos. Vistió a la doncella con maravillosas prendas, puso su pelo en moños nuevos y puso sobre sus hombros un nuevo *atoo*. Ella le indicó que pidiera a su padre hacer *bahos*, bastones de oración y una serie de *Nakwakwosis* como ofrenda de oración al líder de las Kachinas y al líder del canto. Por último, le dio un plan para lidiar con la doncella de la Mazorca de Maiz amarillo. Así que partieron, la doncella caminando detrás de la línea de Kachinas.

Al amanecer, el llamado amanecer blanco, llegaron cerca de la casa del jefe de la aldea, donde se encuentra actualmente el kiva Pongowe; allí realizaron su primer baile, cantando mientras bailaban. Los que ya estaban activos en el pueblo se apresuraron a ver bailar a los Kachinas. Pronto se susurró la noticia por todo el pueblo de que los Kachinas habían traído a una doncella con ellos, y algunos pronto reconocieron a la Doncella de la Mazorca de Maíz Azul y corrieron a

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her parents. The latter refused to believe the news, and four messengers had to be sent to convince them.

When they finally went to the Kachinas, the procession had arrived at the dancing plaza in the centre of the village. "So you have come," the mother said, and began to cry. She wanted to take her daughter with her then, but the girl said, "Wait a little," and gave her father Spider Woman's instructions. The Kachinas continued their dancing, with the *mana*, the female Kachinas waiting by their side. When finally the father brought the prayer offerings, he gave one *baho* to the leader, the other to his daughter. After the dancing was over, the daughter gave her prayer stick to the leader of the singing. The *nakwakwosis* were distributed among the other Kachinas, and after the happy father had thanked them for bringing his child, they returned to their own homes.

Blue Corn Ear Maiden rested at her parents' for a day and a

la casa de sus padres. Estos últimos se negaron a creer la noticia y cuatro mensajeros tuvieron que ser enviados para convencerlos.

Cuando finalmente fueron a las Kachinas, la procesión había llegado a la plaza de baile en el centro de la aldea. "Así que has venido", dijo la madre, y empezó a llorar. Quería llevar a su hija con ella entonces, pero la chica dijo, "Espera un poco", y le dio a su padre las instrucciones de Spider Woman. Las Kachinas continuaron su danza con el *mana*, las Kachinas mujeres esperaban a su lado. Cuando finalmente el padre trajo las ofrendas de oración, le dio un *baho* al líder, el otro a su hija. Después de que terminara la danza, la hija le dio su bastón de oración al líder del canto. Los *Nakwakwosis* se distribuyeron entre las otras Kachinas, y después de que el feliz padre les agradeciera por traer a su hija, regresaron a sus respectivos hogares.

La doncella de la Mazorca de Maíz Azul descansó con sus padres por un día y una noche, pero temprano en la mañana fue a moler

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night, but early the next morning she went to grind corn, and as she did, she sang a little song about her adventures. When Yellow Corn Ear Maiden heard her voice, she came rushing out to proclaim how delighted she was at her friend's return. Blue Corn Ear Maiden treated her cordially, just as Spider Woman had told her to. They ground corn together all day, just as they had done before. In the evening they went after water again, to the same spring where they had gotten water before. While they were filling their jugs, Yellow Corn Ear Maiden noticed that her friend was dipping her water with a peculiar little vessel (which Spider Woman had given her) and that the water, which ran into the jug, was very beautiful, glistening with the colours of the rainbow. She said to her friend: "What have you there? Let me see that little cup." "Yes," her friend said, "That is a very fine cup, and the water tastes good from it, too." Thereupon she drank from it and handed it to her friend, who also drank. Immediately she fell down and was turned into

maíz y, mientras lo hacía, cantó una canción sobre sus aventuras. Cuando la doncella de la Mazorca de Maíz Amarillo oyó su voz, vino corriendo a proclamar lo encantada que estaba por el regreso de su amiga. La doncella de la Mazorca de Maíz Azul la trató cordialmente, como le había dicho Spider Woman. Molieron maíz todo el día, como lo habían hecho antes. Por la noche volvieron a buscar agua, a la misma fuente donde habían recogido agua antes. Mientras llenaban sus jarras, la doncella de la Mazorca de Maíz Amarillo notó que su amiga estaba sumergiendo en el agua un pequeño y peculiar recipiente (que Spider Woman le había dado) y que el agua, que entraba en la jarra, era muy hermosa, brillando con los colores del arco iris. Ella le dijo a su amiga: "¿Qué tienes ahí? Déjame ver esa pequeña taza. "Sí", dijo su amiga, "Es una taza muy fina, y su agua también sabe bien". Acto seguido, bebió de ella y se la entregó a su amiga, que también bebió. Inmediatamente se cayó y se convirtió en una serpiente toro. "¡Ahí! "Te quedarás en el

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a bull snake. "There! You will remain on the ground forever," Blue Corn Ear Maiden said. "You tried once to destroy me, but it didn't work. No one will help restore you, though." She laughed, picked up her jug, and returned to the village.

So the bull snake slithered away to begin its lifelong wandering. It was often hungry, but as it couldn't move very fast, it had to capture its prey by luring little rabbits and birds with its powerful intoxicating breath.

Yellow Corn Ear Maiden tried finally to return to her village, where she was killed by her own parents. They, of course, didn't know the snake they had killed was their own daughter. But her soul was liberated to go to the Skeleton House.

Ever since then some dead sorcerers will take the form of bull snakes and leave their graves, still wound in the yucca leaves with which the corpse was tied up when laid away. If such a bull snake is

suelo para siempre", dijo la Doncella de la Mazorca de Maíz Azul. "Trataste de destruirme una vez, pero no funcionó. Sin embargo, nadie ayudará a restaurarte". Se rió, recogió su jarra y regresó a la aldea.

Así que la serpiente toro se deslizó lejos para comenzar su deambular de por vida. A menudo tenía hambre, pero como no podía moverse muy rápido, tenía que capturar su presa atrayendo conejos y pájaros con su poderoso aliento intoxicante.

La doncella de la Mazorca de Maíz Amarillo intentó finalmente regresar a su aldea, donde fue asesinada por sus propios padres. Ellos, por supuesto, no sabían que la serpiente que habían matado era su propia hija. Pero su alma fue liberada para ir a la Casa del Esqueleto.

Desde entonces, algunos hechiceros muertos tomarán la forma de serpientes toros y dejan sus tumbas, aún envueltos en las hojas de yuca con las que fue atado el cadáver cuando fue sepultado. Si se mata

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<p>killed, the soul of the sorcerer living in it is set free and can go to the Skeleton House, just as Yellow Corn Ear Maiden did at last.</p> <p>- <i>Based on a version collected by Henry Voth in 1905.</i></p> <p><i>The mana, or female kachinas, were actually men dressed up like women.</i></p>	<p>una serpiente de toro, el alma del hechicero que vive en ella se libera y puede ir a la Casa del Esqueleto, como lo hizo finalmente la Doncella de la Mazorca de Maiz Amarillo.</p> <p>- <i>Basado en una versión recopilada por Henry Voth en 1905.</i></p> <p><i>Los mana, o mujeres Kachinas, eran en realidad hombres vestidos como mujeres.</i></p>
<p>THE MEETING OF THE WILD ANIMALS</p> <p>[TSIMISHIAN]</p> <p>A long time ago, when the Tsimshian lived on the upper Skeena River in Prairie Town, they were the cleverest and strongest of all humans. They were good hunters and caught many animals. They went hunting the whole year round, and all the animals feared for their</p>	<p>LA ASAMBLEA DE LOS ANIMALES SILVESTRES</p> <p>[BRULE SIOUX]</p> <p>Hace mucho tiempo, cuando los Tsimchian vivían en lo alto del Rio Skeena en Pueblo Pradera, eran los más inteligentes y fuertes de entre los humanos. Ellos eran buenos cazadores y atrapaban muchos animales. Salían a cazar durante todo el año, y todos los animales</p>

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survival.

Grizzly Bear invited all the large animals to his house. “A terrible calamity has come to us with these hunting people, who pursue us even into our dens,” he said. “I suggest we ask Him Who Made Us to give us more cold in winter and keep the hunters in their own houses and out of our dens!” All the large animals agreed, and Wolf said, “Let’s invite all the small animals - Porcupine, Beaver, Raccoon, Marten, Mink, and even the really small ones such as Mouse and the insects - to join us and increase our strength.”

On the following day the large animals assembled on a wide prairie and called together all the small animals, even down to the insects. The multitude sat down, the small animals on one side of the plain, the large animals on the other. Panther came, and Black Bear, Wolf, Elk, Reindeer, and Wolverine.

temían por su supervivencia.

Oso Gris invitó a todos los animales grandes a su casa. “Una terrible calamidad nos ha venido con esta gente cazadora, quienes nos persiguen incluso dentro de nuestras guaridas,” dijo. “Sugiero que le pidamos a Aquel Quién Nos Creó que nos de más frío en invierno y mantenga a los cazadores en sus propias casas y ¡fuera de nuestras guaridas!” Todos los animales grandes acordaron, y Lobo dijo, “Invitemos a todos los animales pequeños - Puerco Espín, Castor, Mapache, Marta, Visón, e incluso a los realmente pequeños como a Ratón y los insectos- a que se nos unan y aumenten nuestra fuerza.”

Al día siguiente los animales grandes se reunieron en una vasta pradera y llamaron juntos a todos los animales pequeños, incluso convocaron a los insectos. La multitud se sentó, los animales pequeños a un lado de la planicie, los animales grandes al otro. Llegaron Pantera,

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Then the chief speaker, Grizzly Bear, rose. “Friends,” he said to the small animals and the insects, “you know very well how the people hunt us on mountains and hills, even pursuing us into our dens. Therefore, my brothers, we large animals have agreed to ask Him Who Made Us to give our earth cold winters, colder than ever, so that the people who hunt us cannot come to our dens and kill us and you! Large animals, is this so?”

The Panther said, “I fully support this wise counsel,” and all the large animals agreed. Grizzly Bear turned to the small animals and said, “We want to know what you think of in this matter.” The small animals did not reply at first. After they had been silent for a while, Porcupine rose and said, “Friends, let me say a word or two in response. Your strategy is very good for you, because all of you have plenty of warm fur for the most severe cold. But look at these little insects. They have no fur at all to warm them in winter. Moreover, how can insects and

y Oso Negro, Lobo, Alce, Reno y Glotón.

Entonces el portavoz principal, Oso Gris, se puso de pie. “Amigos”, dijo a los animales pequeños e insectos, “ustedes saben muy bien cómo las personas nos cazan en las montañas y colinas, incluso nos persiguen dentro de nuestras guaridas. Por lo tanto, mis hermanos, nosotros los animales grandes hemos acordado pedir a Aquel Quién Nos Creó dar a nuestra tierra fríos inviernos, más fríos que nunca, para que las personas que nos cazan no puedan venir a nuestras madrigueras y acabar con nosotros y con ustedes. Animales grandes, ¿es correcto?”

La Pantera dijo, “Apoyo totalmente a este sabio consejero”, y todos los animales grandes asintieron. Oso Gris se dirigió a los animales pequeños y dijo, “Queremos saber lo que piensan sobre este asunto”. Los animales pequeños no respondieron al principio. Después de haber estado en silencio por un rato, Puerco Espín se puso de pie y dijo, “Amigos, permítanme decir una palabra o dos en respuesta. Su

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small animals obtain food if winters are colder? Therefore I say this: don't ask for more cold." Then he sat down.

Grizzly Bear rose again. "We need not pay attention to what Porcupine says," he told the large animals. "You all agree, don't you, that we should ask for the severest cold on earth?" The large animals replied, "Yes, we do. We don't care for Porcupine's reasoning."

"Now, listen once more! I will ask you just one question," Porcupine said. "If it's that cold, the roots of all the wild berries will freeze and die, and all the plants of the prairie will wither away. How will you get food? You large animals always roam the mountains wanting something to eat. When your request brings more winter frost, you will die of starvation in spring or summer. But we will survive, for we live on the bark of trees, the very small animals eat the gum of trees, and the smallest insects find their food in the earth."

estrategia es muy buena para ustedes, puesto que todos tienen un montón de pelaje caliente para el más severo frío. Pero miren a estos pequeños insectos. Ellos no tienen nada de pelaje para calentarse en el invierno. Es más, ¿cómo pueden los insectos y animales pequeños obtener alimento si los inviernos son más fríos? Por lo tanto, digo esto: no pidan más frío". Luego tomó asiento.

Oso Gris se puso de pie nuevamente. "No necesitamos poner atención a lo que Puerco Espín dice", dijo a los animales grandes. "¿Todos ustedes están de acuerdo, cierto, de que deberíamos de pedir el frío más severo sobre la faz de la tierra?" Los animales grandes respondieron, "Sí, así es. No nos importa el argumento de Puerco Espín".

"Ahora, ¡Escuchen una vez más! Solo les haré una pregunta", Puerco Espín dijo, "Si hace así de frío, las raíces de las bayas silvestres se congelarán y morirán, y todas las plantas de la pradera se

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After he had spoken, Porcupine put his thumb into his mouth, bit it off, said, “Confound it!” and threw his thumb out of his mouth to show the large animals how bold he was. He sat down again, full of rage. Therefore the hand of the porcupine has only four fingers, no thumb.

The large animals were speechless at Porcupine’s wisdom. Finally Grizzly Bear admitted, “It’s true what you have said.” And the large animals chose Porcupine as their wise man and as the first among the small animals. Together all the animals agreed that the cold in winter should be the way it is now. And they settled on six months for winter and six months for summer.

Then Porcupine spoke again in his wisdom: “In winter we will have ice and snow. In spring we will have showers, and the plants will

marchitarán. ¿Cómo obtendrán alimento? Ustedes animales grandes siempre merodean las montañas queriendo algo para comer. Cuando su petición traiga más heladas invernales, ustedes morirán de hambre en primavera o verano. Pero nosotros sobreviviremos, puesto que vivimos en la corteza de los árboles, los animales bien pequeños comen la resina de los árboles, y los más pequeños insectos encuentran su comida en la tierra”.

Después de haber hablado, Puerco Espín puso su pulgar dentro de su boca, y lo arrancó con los dientes, dijo “¡Qué indignante!” y tiró su pulgar de su boca para mostrarle a los animales grandes cuán osado era. Se sentó otra vez, lleno de furia. Es por esto que la mano del puerco espín solo tiene cuatro dedos, sin pulgar.

Los animales grandes quedaron sin palabras ante la sabiduría de Puerco Espín. Finalmente Oso Gris admitió, “Es verdad lo que has dicho.” Y los animales grandes escogieron a Puerco Espín como su

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become green. In summer we will have warmer weather, and all the fishes will go up the rivers. In the fall the leaves will drop, it will rain, and the rivers and brooks will overflow. Then all animals, large and small, and those that creep on the ground, will go into their dens and hide for six months.” And after they had all agreed to what Porcupine had proposed, they happily returned to their homes.

That’s why wild animals, large and small, take to their dens in winter. Only Porcupine does not hide, but goes about visiting his neighbors. Porcupine also went to the animals who had slighted him at the meeting and struck them dead with the quills of his tail. That’s why all the animals are afraid of Porcupine to this day.

-Based on a myth reported by Franz Boas in 1916.

sabio hombre y como el primero de entre los animales pequeños. Todos los animales juntos se pusieron de acuerdo en que el frío del invierno debía de permanecer de la manera en que es ahora. Y acordaron seis meses para el invierno y seis meses para el verano.

Luego Puerco Espín habló nuevamente en su sabiduría: “En invierno tendremos hielo y nieve. En primavera tendremos lluvias, y las plantas se tornarán verdes. En verano tendremos un clima más cálido, y todos los peces subirán a los ríos. En otoño las hojas se caerán, lloverá, y los rios y arroyos se desbordarán. Luego todos los animales, grandes y pequeños, y todos aquellos que se deslizan sobre el suelo, entrarán en sus guaridas y madrigueras y se esconderán por seis meses.” Y después de que todos acordaran lo que Puerco Espín había propuesto, felizmente retornaron a sus casas.

Es por eso que los animales silvestres, grandes y pequeños, se van a sus guaridas en invierno. Solo Puerco Espín no se esconde, sino

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	<p>que va visitando a sus vecinos. Puerco Espín también fue a los animales que lo habían despreciado en la asamblea y los atacó a muerte con las púas de su cola. Es por eso que todos los animales tienen miedo de Puerco Espín hasta el día de hoy.</p> <p>-Basado en un mito reportado por Franz Boas en 1916.</p>
<p>A FISH STORY</p> <p>[TEWA]</p> <p>There occurred in those days a great drought. Rain had not come for many, many days. The crops were dying and the water in the lake was going down and down. Prayers had to be offered to the Great Spirit.</p> <p>This was the duty of the fish people, so they all assembled in the kiva to pray and offer sacrifices to the rain gods.</p> <p>The custom was to fast and stay in the kiva until the rain came.</p>	<p>UNA HISTORIA DE PECES</p> <p>[TEWA]</p> <p>Por esos días ocurrió una gran sequía. La lluvia no había llegado por muchos, muchos días. Las cosechas estaban muriendo y el agua del lago estaba bajando y bajando. Oraciones tuvieron que ofrecerse al Gran Espíritu.</p> <p>Este era el deber de los pescadores, así que todos se reunieron en el kiva para rezar y ofrecer sacrificios a los dioses de la lluvia.</p>

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A woman by the name of Fee-ne-nee was given the duty to feed the fish people, which she did every day at noon. Since the man were fasting, she served them only a small amount of food and a few drops of water.

On the night of the third day, however, one of the men could no longer stand the isolation. When the others went to sleep, he sneaked out of the kiva and ran to a nearby lake. There he drank and drank, swallowing all the water he had been thinking about for three days.

After filling his body with water, he returned to the kiva. He entered slowly and stepped quietly down the stairs so that he would not be heard. Midway between the roof of the floor, however, he burst. Water poured out of his head, eyes, mouth, arms, body, and legs.

When this happened, the people who were inside turned into fish, frogs, and all kinds of animals, and the kiva was filled with water.

The next day at noon, the woman who was in charge of feeding

Era costumbre ayunar y quedarse en el kiva hasta que llegara la lluvia. Una mujer llamada Fee-ne-nee tenía el deber de alimentar a los pescadores, lo hacía todos los días al mediodía. Como los hombres estaban ayunando, ella les sirvió sólo una pequeña cantidad de comida y unas cuantas gotas de agua.

Sin embargo, en la noche del tercer día, uno de los hombres ya no podía soportar el aislamiento. Cuando los otros se fueron a dormir, se escapó del kiva y corrió a un lago cercano. Allí bebió y bebió, tragando todo el agua en la que había estado pensando durante tres días.

Después de llenar su cuerpo con agua, regresó al kiva. Entró lentamente y bajó silenciosamente por las escaleras para que no lo escucharan. Sin embargo, entre el techo del piso, estalló. Le salía agua de la cabeza, de los ojos, de la boca, de los brazos, del cuerpo y de las piernas.

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the men went to the kiva. She could not believe what she saw: water was gushing from it straight up into the air, and suspended in the torrent were fish, frogs, eels, snakes, and ducks.

Sadly, with her basket still in her hand, she slowly returned to the village. The first house she visited was that of an untidy old couple. She placed her basket in the center of the room and silently sat by the grinding stone. After making only one stroke of the stone, she too turned into a snake.

Seeing this, the old man and his wife both said, "Something terrible has happened at the kiva." The man ran to find out what was wrong, and at the kiva he saw ducks, beavers, and frogs swimming in the water at the bottom.

The old man knew that this was a bad omen for the people of the village. When he reached home, he told his wife, "One of the men

Cuando esto sucedió, las personas que estaban adentro se convirtieron en peces, ranas y todo tipo de animales, y el kiva se llenó con agua.

Al día siguiente, al mediodía, la mujer que estaba a cargo de alimentar a los hombres fue al kiva. No podía creer lo que veía: el agua salía a chorros por el aire, y en este estaban suspendidos peces, ranas, anguilas, serpientes y patos.

Con su cesto todavía en la mano, triste y lentamente regresó al pueblo. La primera casa que visitó fue la de una vieja pareja poco ordenada. Ella colocó su cesta en el centro de la habitación y se sentó silenciosamente junto a la piedra de moler. Después de dar un solo un golpe a la piedra, ella también se convirtió en una serpiente.

Al ver esto, el anciano y su esposa dijeron: "Algo terrible ha pasado en el kiva". El hombre corrió para averiguar qué estaba mal, y

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failed us, and all of them turned into ducks, frogs, eels, snakes, and beavers.”

“We can no longer live here,” his wife replied. “You must let our people know. We must also make preparations to take this snake, our friend Fee-ne-nee, where she belongs.”

The old woman prepared a basket filled with blue cornmeal and placed the little snake inside. Her husband took the basket and headed toward the east, where there was a snake burrow. At the home of the snakes, he fed them blue cornmeal, and one by one all kinds of snakes wiggled through the meal. Then he placed Fee-ne-nee among the others and said to her: “I have bought you to live here. You are now a young lady snake. and with the help of the Great Spirit you will live among your own kind. I give you my blessing.”

To the other snakes he said, “I have brought you a sister; take

en el kiva vio patos, castores y ranas nadando en el fondo del agua.

El anciano supo que era un mal augurio para la gente de la aldea. Cuando llegó a casa, le dijo a su esposa, "Uno de los hombres nos falló, y todos se convirtieron en patos, ranas, anguilas, serpientes y castores."

“Ya no podemos vivir aquí”, respondió su esposa. “Debes hacerlo saber a nuestra gente. También debemos prepararnos para llevar a esta serpiente, nuestra amiga Fee-ne-nee, a donde pertenece”.

La anciana preparó una cesta llena de harina de maíz azul y puso la pequeña serpiente dentro. Su marido tomó la cesta y se dirigió hacia el este, donde había una madriguera de serpientes. En la casa de las serpientes, les dio de comer harina de maíz azul, y una por una todos los tipos de serpientes se movieron a través de esta. Luego colocó a Fee-ne-nee entre las demás y le dijo: "Te he traído para que vivas aquí. Ahora eres una joven serpiente, y con la ayuda del Gran Espíritu vivirás

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<p>her into your arms.”</p> <p>As the other snakes curled around Fee-ne-nee, the man walked away with tears in his eyes.</p> <p>At home the old couple cried again and told their people that the law required them to move from their home, O-Ke-owin, and seek another place to live. Now you know why we live where we do. The tragedy that occurred at O-Ke-owin forced our people to move to Xun ochute, which is now San Juan.</p> <p>- <i>Told at San Juan Pueblo, New Mexico, in the early 1960s and translated from the Tewa by Alfonso Ortiz.</i></p>	<p>entre los de tu propia especie. Te doy mi bendición".</p> <p>Y a las otras serpientes les dijo: "Les traje una hermana, recibanla"</p> <p>Mientras las otras serpientes se enrollaban alrededor de Fee-ne-nee, el hombre se marchó con lágrimas en sus ojos.</p> <p>En casa, la vieja pareja lloró de nuevo y le dijo a su gente que la ley les obligaba a mudarse de su casa, O-Ke-owin, y buscar otro lugar para vivir. Ahora sabes por qué vivimos donde vivimos. La tragedia que ocurrió en O-Ke-owin obligó a nuestro pueblo a mudarse a Xun ochute, que ahora es San Juan.</p> <p>- <i>Narrado en San Juan Pueblo, Nuevo México, a principios de los años 60 y traducido de Tewa por Alfonso Ortiz.</i></p>
<p>THE NEGLECTFUL MOTHER</p>	<p>LA MADRE NEGLIGENTE</p>

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[COCHITI]

Crow had been sitting on the eggs in her nest for many days, and she got tired of it and flew away. Hawk came by and found nobody on the nest. Hawk said to herself, "The person who owns this nest must no longer care for it. What a shame for those poor little eggs! I will sit on them, and they will be my children." She sat for many days on the eggs, and finally they began to hatch. Still no Crow came. The little ones all hatched out and the mother Hawk flew about getting food for them. They grew bigger and bigger and their wings got strong, and at last it was time for the mother Hawk to take them off the nest.

After all this while, Crow finally remembered her nest. When she came back to it she found the eggs hatched and Hawk taking care of her little ones.

"Hawk!"

[COCHITI]

Cuervo había estado sentada sobre los huevos en su nido por muchos días, y se cansó de ello y se fue volando. Halcón vino y no encontró a nadie en el nido. Halcón dijo a sí misma, "La persona que posee este nido no debe cuidarlo más. ¡Qué lástima por aquellos pobre huevitos! Me sentaré sobre ellos, y serán mis hijos". Ella se sentó por muchos días sobre los huevos, y finalmente empezaron a eclosionar. Todavía no venía Cuervo. Todos los pequeños salieron y la madre Halcón volaba para conseguir comida para ellos. Estos crecieron y crecieron y sus alas se volvieron fuertes, y finalmente llegó el momento de sacarlos del nido.

Después de todo este tiempo, Cuervo finalmente recordó su nido. Cuando ella regresó a él, encontró a los huevos eclosionados y a Halcón cuidando de sus pequeños.

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<p>“What is it?”</p> <p>“You must return these little ones you are leading around.”</p> <p>“Why?”</p> <p>“Because they are mine.”</p> <p>Hawk said, “Yes, you laid the eggs, but you had no pity on the poor things. You went off and left them. I came and sat on the nest and hatched them. When they were hatched, I fed them, and now I lead them about. They are mine, and I won’t return them.”</p> <p>“Crow said, “I shall take them back.”</p> <p>“No, you won’t! I worked for them, and for many days I fasted, sitting there on the eggs. In all that time you didn’t come near them. Why is it now, when I’ve taken care of them and brought them up, that you want them back?”</p>	<p>“¡Halcón!”</p> <p>“¿Qué quieres?”</p> <p>“Tienes que devolver a estos pequeños a quienes estás guiando”.</p> <p>“¿Porqué?”</p> <p>“Porque son míos”.</p> <p>Halcón dijo, “Sí, tu pusiste los huevos, pero no tuviste lástima por los pobres. Te marchaste y los dejaste. Yo vine y me senté sobre el nido y los empollé. Cuando salieron del nido, los alimenté, y ahora los guío. Ellos son míos, y no los regresaré.”</p> <p>Cuervo dijo, “Los tomaré de vuelta.”</p> <p>“¡No, no lo harás! Trabajé por ellos, y por muchos días ayuné, sentada ahí sobre los huevos. En todo ese tiempo no te acercaste a ellos.</p>
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<p>Crow said to the little ones, “My children, come with me. I am your mother.”</p> <p>But the little ones said they did not know her. “Hawk is our mother.”</p> <p>At last when she couldn’t make them come with her, she said, “Very well, I’ll take Hawk to court, and we shall see who has the right to these children.”</p> <p>So Mother Crow took Mother Hawk before the king of the birds.</p> <p>Eagle said to Crow, “Why did you leave your nest?” Crow hung her head and had no answer to that. But she said, “When I came back to my nest, I found my eggs already hatched and Hawk taking care of the little ones. I have come to ask that Hawk return the children to me.”</p> <p>Eagle said to Mother Hawk, “How did you find this nest of</p>	<p>¿Por qué es que ahora, cuando he cuidado y criado de ellos, los quieres de vuelta?”</p> <p>Cuervo dijo a los pequeños, “Mis niños, vengan conmigo. Yo soy su madre.”</p> <p>Pero los pequeños dijeron que no la conocían. “Halcón es nuestra madre”.</p> <p>Finalmente, cuando ella no pudo hacerlos venir consigo, ella dijo, “Muy bien, llevaré a Halcón a corte, y veremos quién tiene el derecho sobre estos niños.”</p> <p>Entonces Madre Cuervo llevó a Madre Halcón ante el rey de los pájaros.</p> <p>Águila dijo a Cuervo, “¿Por qué dejaste tu nido?” Cuervo agachó la cabeza y no tuvo respuesta. Pero dijo, “Cuando volví a mi nido, encontré a mis huevos eclosionados y a Halcón cuidando de los</p>
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eggs?”

“Many times I went to it and found it empty. No one came for a long time, and at last I had pity upon the poor little eggs. I said to myself, ‘The mother who made this nest can no longer care for these eggs. I would be glad to hatch the little ones.’ I sat on them and they hatched. Then I went about getting food for them. I worked hard and brought them up, and they have grown.”

Mother Crow interrupted mother Hawk and said, “But they’re my children. I laid the eggs.”

“It’s not your turn. We are both asking for justice, and it will be given to us. Wait till I have spoken.”

Eagle said to Mother Hawk, “Is that all?”

“Yes, I have worked hard to raise my two little ones. Just when they were grown, Mother Crow came and asked to have them back

pequeños. He venido para pedirle a Halcón que me los regrese.”

Águila dijo a Madre Halcón, “¿Cómo encontraste este nido de huevos?”

“Muchas veces fuí allí y lo encontré vacío. Nadie vino por un largo tiempo, y sentí lástima por los pobres pequeños. Me dije a mí misma ‘La madre que hizo este nido ya no puede cuidar estos huevos. Estaría encantada de empollarlos.’ Me senté sobre ellos y eclosionaron. Luego fuí a conseguir comida para ellos. Trabajé duro y los crié, y han crecido.”

Madre Cuervo interrumpió a Madre Halcón y dijo, “Pero ellos son mis hijos. Yo puse los huevos.”

“No es tu turno. Ambas estamos pidiendo justicia, y nos será dada. Espera hasta que haya hablado.”

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again, but I won't give them back. It is I who fasted and worked, and they are now mine."

The king of the birds said to Mother Crow, "If you really had pity on your little ones, why did you leave the nest for so many days? And why are you demanding to have them now? Mother Hawk is the mother of the little ones, for she has fasted and hatched them, and flown about searching for their food. Now they are her children."

Mother Crow said to the king of the birds, "King, you should ask the little ones which mother they choose to follow. They know enough to know which one to take."

So the king said to the little ones, "Which mother will you choose?"

Both answered together, "Mother Hawk is our mother. She's all the mother we know."

Águila dijo a Madre Halcón, "¿Eso es todo?"

"Sí, he trabajado duro para criar a mis dos pequeños. Y justo cuando crecieron, Madre Cuervo vino y los pidió de vuelta, pero no los regresaré. Soy yo, la que ayuné y trabajé, y ahora son míos."

El rey de los pájaros dijo a Madre Cuervo, "Si en realidad hubieras tenido lástima por tus pequeños, ¿Por qué dejaste el nido por tantos días? ¿Y porqué estás pidiendo tenerlos ahora? Madre Halcón es la madre de los pequeños, puesto que ella ha ayunado y empollado, y volado para conseguir su comida. Ahora ellos son sus hijos".

Madre Cuervo dijo al rey de los pájaros, "Rey, deberías preguntarle a los pequeños cuál madre escogen para seguir. Ellos conocen lo suficiente para saber a quién elegir."

Entonces el rey dijo a los pequeños, "¿Cuál madre escogerán?"

Ambos respondieron juntos, "Madre Halcón es nuestra madre."

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<p>Crow cried, “No, I’m your only mother!”</p> <p>The little Crow children said, “In the nest you had no pity on us; you left us. Mother Hawk hatched us, and she is our mother.”</p> <p>So it was finally settled as the little ones had said: they were the children of Mother Hawk, who had had pity on them in the nest and brought them up.</p> <p>Mother Crow began to weep. The king said to her, “Don’t cry. It’s your own fault. This is the final decision of the king of the birds.”</p> <p>So Mother Crow lost her children.</p> <p>-Recorded by Ruth Benedict in 1931.</p>	<p>Ella es todo lo que conocemos”.</p> <p>Cuervo gritó, “¡No, yo soy su única madre!”</p> <p>Los pequeños niños Cuervos dijeron, “En el nido no tuviste lástima por nosotros; nos abandonaste. Madre Halcón nos empolló, y ella es nuestra madre.”</p> <p>Entonces finalmente se acordó como los pequeños habían dicho: ellos eran los hijos de Madre Halcón, quién había tenido lástima por ellos en el nido y los había criado.</p> <p>Madre Cuervo comenzó a llorar. El rey le dijo, “No llores. Es tu propia culpa. Esta es la decisión final del rey de los pájaros.”</p> <p>Entonces Madre Cuervo perdió a sus hijos.</p> <p>-Grabado por Ruth Benedict en 1931.</p>
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THE BEAR AND HIS INDIAN WIFE

[HAIDA]

This story of the Haidas of Queen Charlotte's Island, British Columbia, was told in 1873 by a Haida named Yak Quahu, who heard it related around the evening fires by the old people of his tribe. Yak Quahu began: "Not long ago, as our old people tell us, the bears were a race of beings less perfect than our fathers. They used to talk, walk upright, and use their paws like hands. When they wanted wives, they were accustomed to steal the daughters of our people."

Quiss-an-kweedass and Kind-a-wuss were a youth and maiden in my native village, she the daughter of one of our chiefs, he the son of one of the common people. Since both were about the same age and had been playmates from youth, their fondness in later years ripened into a love so strong that they seemed to live for each other. But while

EL OSO Y SU ESPOSA INDIA

[HAIDA]

Esta historia de los Haidas de la Isla de la Reina Carlota, Columbia Británica, fue contada en 1873 por un Haida llamado Yak Quahu, quien la escuchó siendo contada alrededor de las fogatas de la noche por los ancianos de su tribu. Yak Quahu empezó: "No hace mucho, como nuestros ancianos nos cuentan, los osos eran una raza de seres menos perfectos que nuestros padres. Ellos solían hablar, caminar parados verticalmente, y usar sus patas como manos. Cuando ellos querían esposas, estaban acostumbrados a robar las hijas de nuestra gente.

Quiss-an-kweedass y Kind-a-wuss eran un joven y una señorita en mi pueblo nativo, ella la hija de uno de nuestros jefes, él el hijo de uno de la gente del común. Ya que ambos eran casi de la misma edad y

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they loved each other, they knew that they could never live as husband and wife, because both were of one crest, the Raven. By the social laws of the Haidas a mother gives her name and crest to her children, whether Raven, Eagle, Frog, Beaver, or Bear. A man is at liberty to take a wife from any other crest except the one to which he himself belongs.

While the youth and maiden continued to love each other, time passed unnoticed. Life to them seemed a pleasing dream— from which both were awakened when both sets of parents reminded them that the time had come for each to marry someone else. Seeing that these admonitions passed unheeded, their parents resolved to separate them. The lovers were confined in their homes, but they contrived to slip away and meet outside the village. They scaped to the woods, resolved to live on the meanest fare in the mountain forests rather than return to be separated.

In a lonely glen under a shady spruce by a mountain stream,

habían sido compañeros de juego desde la infancia, su cariño en años siguientes maduró en un amor tan fuerte que ellos parecían vivir por el otro. Pero mientras se amaban, sabían que no podían vivir como marido y mujer, porque ambos eran de una crest, el Cuervo. Por las leyes sociales de los Haida una madre da su nombre y crest a sus hijos, ya sea Cuervo, Águila, Rana, Castor, u Oso. Un hombre está en libertad de tomar como esposa a una mujer de cualquier otra crest excepto a la cual él mismo pertenece.

Mientras el joven y la señorita continuaban amándose, el tiempo pasó desapercibido. La vida para ellos parecía un sueño placentero- del cual ambos eran despertados cuando ambas parejas de padres les recordaban que ya había llegado la hora de que cada uno se casara con alguien más. Al ver que estas advertencias no eran acatadas, sus padres decidieron separarlos. Los amantes fueron confinados en sus casas, pero ellos planearon escaparse y encontrarse fuera del pueblo. Ellos

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they built a hut, to which they always returned at night. While wandering in search of food they were careful lest they should meet any of their relations.

Thus they lived until the leghtening night and stormy days reminded them of winter. Quiss-an-kweedass resolved to revisit his home, and to make the journey alone. Kind-a-wus preferred to remain in the solitud of the forest rather than face her angry relations. He promised, however, to return before nightfall of the fourth day.

When he reached home, his parents welcomed him and asked about Kind-a-wuss and her whereabouts since they had departed. He told them all, and when they heard how they lived, and how she had become his wife, their wrath was great. They told him that he would never go back, and they decided to keep him prisoner until she also returned.

escaparon al bosque, prefirieron vivir en el lugar más feo, sucio y escaso de alimento de los bosques de la montaña antes de regresar para ser separados.

En una solitaria cañada bajo una píceca con sombra junto a un arroyo de montaña, construyeron una cabaña, a la cual siempre regresaban de noche. Mientras deambulaban en busca de comida ellos eran cuidadosos de no encontrarse con ninguno de sus parientes.

De este modo vivieron hasta que las largas noches y días de tormenta les recordaron del invierno. Quiss-an-kweedass decidió visitar su casa, y hacer el viaje solo. Kind-a-wus prefirió permanecer en la soledad del bosque antes de enfrentar a sus parientes enfadados. El prometió, sin embargo, regresar antes del anochecer en el cuarto día.

Cuando él llegó a casa, sus padres le dieron la bienvenida y le preguntaron por Kind-a-wus y su paradero desde que se habían

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When Quiss-an-kweedass could not get away, he urged his people to let him go and get Kind-a-wuss, for she would never return alone. They were unmoved by his appeal. After a considerable time, he managed to scape. He hastened to his mountain home, hoping to meet Kind-a-wuss, yet fearing something might be wrong.

When he arrived at the place where they had parted, he found by the footprints on the soft earth that she had started to return to their hut. Drawing near it, he listened but heard no sound and saw no trace of her. When he went inside, he was horror-stricken to find that she had not been there since he left. Where was she? Had she lost her way? Hoping to find some clue, he searched the hut, looked up and down the stream, went through the timber up to the mountains, calling her by name as he went along: "Kind-a-wuss, Kind-a-wuss, where are you? Kind-a-wuss, come to me; I am your own Quiss-an-kweedass. Do you hear me, Kind-a-wuss?" To these appeals the mountain echoes

separado. Él les contó todo, y cuando ellos escucharon cómo vivían, y cómo ella se había convertido en su esposa, su furia fue grande. Ellos le dijeron que nunca volvería, y decidieron mantenerlo prisionero hasta que ella también regresara.

Cuando Quiss-an-kweedass no podía escaparse, él le rogó a su gente que lo dejaran ir y traer a Kind-a-wuss, ya que ella nunca regresaría sola. Su petición no los conmovió. Después de un buen tiempo, él logró escapar. Se apresuró a su casa en la montaña, esperando encontrarse a Kind-a-wuss, pero temiendo que algo andara mal.

Cuando llegó al lugar donde se habían separado, él se dió cuenta por las huellas en la tierra suave que ella había empezado a regresar a su cabaña. Buscando alrededor, no escuchó ni vió rastro de ella. Cuando él entró, se horrorizó al ver que ella no había estado ahí desde que él se fue. ¿Dónde estaba ella? ¿Se había perdido en el camino?

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answered, Kind-a-wuss.

After searching for days, feeling sorrowful and angry, he turned homeward, grieving for the dear one whom he had lost, and angry with his parents, whom he blamed for his misfortune. Once there, he told the villagers of his trouble and claimed their assistance. Many responded, among them the two fathers, one anxious for his daughter's safety, the other disturbed because he had detained his son.

Early on the morning of the third day after Quiss-an-kweedass arrived, he led a party out for a final search to try and find her, dead or alive. But after ten days, during which they discovered nothing except a place where traces of a struggle were visible, they abandoned the effort.

As weeks gave place to months and months to years, Kind-a-wuss seemed to have been forgotten. She was seldom mentioned, or

Esperando hallar alguna pista, revisó la cabaña, miró hacia arriba y hacía abajo del arroyo, atravesó el bosque hasta las montañas, llamándola por su nombre mientras caminaba: "Kind-a-wuss, Kind-a-wuss ¿Dónde estas? Kind-a-wuss, ven a mi; soy tu Quiss-an-kweedass. ¿Me escuchas, Kind-a-wuss?" A estos llamados los ecos de la montaña respondieron, Kind-a-wuss.

Después de buscar por días, sintiéndose muy triste y enojado, se dirigió a casa, lamentando a su querida que había perdido, y enojado con sus padres, a los cuales culpaba por su desgracia. Una vez allí, él les contó a los aldeanos de su problema y pidió su apoyo. Muchos respondieron, entre ellos los dos padres, uno ansioso por la seguridad de su hija, el otro inquieto por haber retenido a su hijo.

Temprano en la mañana del tercer día después de que Quiss-an-kweedass llegara, él se dirigió a un grupo afuera para una última búsqueda para tratar y encontrarla, viva o muerta. Pero después de diez días,

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was referred to only as the girl who was lost and never found. Yet her lover never forgot; he believed her still alive and did all in his power to find her. Having failed so often, he thought he would visit a medicine man, or *skaga*, who was clairvoyant.

The *skaga* asked Quiss-an-kweedass if he had anything that the maiden had worn. He gave a part of her clothing to the *skaga*, who took it in his hand and said: "I see a young woman lying on the ground; she seems to be asleep. It is Kind-a-wuss. There is something in the bushes, coming toward her. It is a large bear. He takes hold of her; she tries to get away but cannot. He takes her with him, a long way off. I see a lake. They reach it and stop at a large cedar tree. She lives in the tree with the bear. I see two children, boys, that she has had by the bear. If you go to the lake and find the tree, you will discover them all there."

Quiss-an-kweedass lost no time in getting together a second party led by the *skaga*, who soon found the lake and then the tree. There

durante los cuales no encontraron nada más que un lugar donde rastros de un forcejeo era visibles, ellos abandonaron el esfuerzo.

Cuando las semanas se volvieron meses y los meses años, Kind-a-wuss parecía haber sido olvidada. Rara vez era mencionada, o se referían a ella solo como la mujer que se perdió y que nunca encontraron. Aun así, su amado nunca la olvidó; él la creía viva todavía e hizo todo en su poder para encontrarla. Habiendo fallado tantas veces, pensó en ver a un curandero, o *skaga*, quien era clarividente.

El *skaga* le preguntó a Quiss-an-kweedass si él tenía algo que la señorita haya usado. Él le dió una prenda de su ropa al *skaga*, quien la tomó en su mano y dijo: "Veo a una joven mujer acostada en el suelo; parece estar dormida. Es Kind-a-wuss. Hay algo en los arbustos, acercándose a ella. Es un gran oso. Él la agarra; ella trata de huir pero no puede. Él se la lleva por un largo camino. Veo un lago. Ellos lo alcanzan y se detienen en un gran cedro. Ella vive en el árbol con el

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they halted to consider what it was best to do.

It was agreed that Quiss-an-kweedass should call her by name before venturing up a sort of stepladder which leaned against the tree. After he called her several times, she looked out and said, "Where do you come from? And who are you?" "I am Quiss-an-kweedass," said he. "I have sought long years for you. Now that I have found you, I mean to take you home. Will you go?" "I cannot go with you until my husband, the chief of the bears, returns." After a little conversation, she consented to come down among them; and when they had her in their power, they hastily carried her off home.

Her parents were glad to have their lost child, and Quiss-an-kweedass was overjoyed to recover his loved one. Although she was at home and kindly welcomed, she was worried for her two sons and wished to return for them. This her friends would not allow, though they offered to go and fetch them. She replied that their father will not

oso. Veo dos niños, varones, que ella ha tenido con el oso. Si vas al lago y encuentras el árbol, los descubrirás a todos allá."

Quiss-an-kweedass no perdió tiempo en reunir a un segundo grupo liderado por el *skaga*, quien pronto encontró el lago y luego el árbol. Ahí ellos acamparon para considerar que era lo mejor para hacer.

Acordaron que Quiss-an-kweedass debería llamarla por su nombre antes de aventurarse a subir una especie de escalera la cuál estaba apoyada sobre el árbol. Después de llamarla varias veces, ella miró hacia afuera y dijo, "¿De dónde vienes? ¿Y quién eres?" "Soy Quiss-an-kweedass," dijo el. "Te he buscado por largos años. Ahora que te he encontrado, deseo llevarte a casa. ¿Vendrás?" "No puedo ir contigo hasta que mi esposo, el jefe de los osos, regrese." Después de una breve conversación, ella accedió a bajar entre ellos; y cuando ellos la tenían en su poder, rápidamente se la llevaron a casa.

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let them go. "But," said she, "there is a way you might get them." She explained that the bear had made up a song for her, and if they would go to the tree and sing it, the bear chief would give them whatever they wished.

After learning the song, a party went to the tree and began to sing. As soon as the bear heard the song he came down, thinking that Kind-a-wuss had returned. When he saw she was not there, he was upset and refused to let the children go. When the party threatened to take them by force, however, he agreed to send them to their mother.

Kind-a-wuss told the following story of how she had fallen into the power of the bear. After she had parted from Quiss-an-kweedass and turned back toward the hut, she had not gone far before she felt tired and sick at heart for her lover. Deciding to rest a little, she lay down in a dry, shady place and fell asleep.

Sus padres estaban felices de tener a su hija perdida, y Quiss-an-kweedass estaba encantado de haber recuperado a su amada. Aunque ella estaba en casa y era amablemente bienvenida, estaba preocupada por sus dos hijos y deseaba regresar por ellos. Esto no lo permitían sus amigos, aunque se ofrecieron a ir y traerlos. Ella respondió que su padre no los dejaría ir. "Pero," dijo ella, "hay una forma en la que los pueden traer." Ella explicó que el oso había compuesto una canción para ella, y que si iban al árbol y la cantaban, el jefe oso les daría lo que desearan.

Después de aprender la canción, un grupo fue al árbol y empezó a cantar. Tan pronto el oso escuchó la canción, bajó, pensando que Kind-a-wuss había regresado. Cuando él vio que ella no estaba ahí, se enojó y se negaba a dejar ir a los niños. Cuando el grupo amenazó con tomarlos por la fuerza, sin embargo, él accedió a enviarlos con su madre.

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There the bear found her, took her and carried her to his home near the lake. As the entrance of his house was high above the ground, he had a sort of stepladder whereby he could get easily up and down. He sent some of his tribe to gather soft moss to make her a bed.

She used to wonder why no one came to look for her; and when the bear saw her downhearted, he would do all in his power to cheer her up. As the years passed and none of her relations nor her lover came near her, she began to feel at home in the bear's tree house. By the time the search party arrived, she had given up all hope of being found. The bear tried to make her comfortable and please her. He composed a song which to this day is known among the children of the Haidas as the Song of the Bears. I have heard it sung many times. In 1888 an old acquaintance gave me the words:

I have taken a fair maid from her Haida friends as a wife.

I hope her relatives won't come and carry her away from me. I

Kind-a-wuss contó la siguiente historia de cómo ella había caído en el poder del oso. Después de haberse separado de Quiss-an-kweedass y regresaba a la cabaña, no había ido lejos antes de sentirse cansada y enferma del corazón por su amado. Decidiendo descansar un poco, ella se acostó en un lugar seco y sombrío y se quedó dormida.

Ahí la encontró el oso, la tomó y la llevó a su casa cerca al lago. Como la entrada a su casa estaba muy arriba del suelo, él tenía un tipo de escalera donde podía subir y bajar fácilmente. Él mandó a algunos de su tribu a recolectar musgo suave para hacerle una cama.

Ella solía preguntarse por qué nadie venía a buscarla; y cuando el oso la veía abatida, él hacía todo en su poder para animarla. Como los años pasaron y ninguno de sus familiares ni su amado venían cerca a ella, ella empezó a sentirse en casa en la casa del árbol del oso. Para el momento en que el grupo de búsqueda llegó, ella había perdido toda esperanza de ser encontrada. El oso trataba de hacerla sentir cómoda y

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will be kind to her. I will give her berries from the hill and roots from the ground. I will do all I can to please her. For her I made this song, and for her I sing it.

This is the Song of the Bears, and whoever can sing it has their lasting friendship. Many people learned it from Kind-a-wuss, who never went again to live with the bear. Out of consideration for her, as well as for the hardships that the lovers had suffered, they were allowed to live as a man and wife.

As for the two sons, Soo-goat and Cun-what, they showed different dispositions as they grew up. Soo-goat stayed with her mother's people, while the other returned to his father and lived and died among the bears. Soo-goat, marrying a girl belonging to his parental tribe, reared a family from whom many of his people claim to be descendant. The direct descendant of Soo-goat is a pretty girl, the offspring of a Haida mother and Kanaku father, who inherits all the

complacerla. El compuso una canción que hasta este día es conocida entre los niños de los Haidas como la Canción de los Osos. Yo la he escuchado cantar muchas veces. En 1888 un viejo conocido me dió las palabras:

He tomado una buena señorita de sus amigos Haida como esposa. Espero que sus familiares no vengan y se la lleven lejos de mi. Seré amable con ella. Le daré bayas de la colina y raíces de la tierra. Haré todo lo que pueda para complacerla. Para ella hice esta canción, y para ella la canto.

Esta es la Canción de los osos, y quien pueda cantarla tiene su amistad eterna. Muchas personas la aprendieron de Kind-a-wuss, quien nunca volvió a vivir con el oso. Por consideración con ella, así como por las dificultades que los amates habían sufrido, les fue permitido vivir como marido y mujer.

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family belongings, the savings of many generations. The small brook which flowed by the mountain home of Quiss-an-kweedass and Kind-a-wuss grew to be a large stream, up which large quantities of salmon run in season . That stream is in the family to this day, and out of it they catch their food.

-Based on Yak Quahu's story recorded in 1873 and published by James Deans in the 1880s.

En cuanto a los dos hijos, Soo-goat y Cun-what, ellos mostraron diferentes disposiciones mientras crecían. Soo-goat se quedó con la gente de su madre, mientras que el otro regresó con su padre y vivió y murió entre los osos. Soo-goat, al casarse con una chica perteneciente a su tribu parental, crió a una familia de la cual mucha de su gente afirma ser descendiente. La descendiente directa de Soo-goat es una chica bonita, hija de una madre Haida y de un padre Kanaku, quien hereda todas las pertenencias de la familia, los ahorros de muchas generaciones. El pequeño arroyo que fluía cerca a la casa de montaña de Quiss-an-kweedass y Kind-a-wuss creció para ser un torrente, del cual grandes cantidades de salmón corren en temporada. Ese torrente está en la familia hasta el día de hoy, y de ahí pescan su comida.

Basada en la historia de Yak Quahu en 1973 y publicada por James Deans en los 80s.

<p>WAKIASH AND THE FIRST TOMEM POLE</p> <p>[KWAKIUTL]</p> <p>The totem poles of the Northwest Coast tribes were actually family crests rather than religious icons, denoting the owner's legendary descent from an animal such as the bear, raven, wolf, salmon, or killer whale. Coming into a village, a stranger would first look for a house with the totem pole of his own clan animal. Its owner was sure to receive him as a friend and offer him food and shelter. Totem poles "also preserved ancient customs by making sure that in every region within visiting distance of others the old stories were repeated, and the old beliefs about the spirits, the origins of fire and other myths, were basically the same despite linguistic differences between main tribal groups."*</p> <p>Wakiash was a chief named after the river Wakiash because he</p>	<p>WAKIASH Y EL PRIMER TOTEM</p> <p>[KWAKIUTL]</p> <p>Los tótems de las tribus costeras del noroeste eran realmente emblemas familiares en lugar de íconos religiosos, indicando la legendaria descendencia del dueño, de un animal tales como el oso, cuervo, lobo, salmón, o la orca. Al llegar a una aldea, un foráneo primero buscaba una casa con el tótem del animal de su propio clan. Su propietario seguro lo recibía como un amigo y le ofrecía comida y refugio. Los tótems "también conservaban las costumbres antiguas asegurándose de que en cada región cercana a las demás, las historias antiguas fueran repetidas, y las viejas creencias sobre los espíritus, los orígenes del fuego y otros mitos, eran básicamente las mismas a pesar de las diferencias lingüísticas entre los principales grupos tribales."</p> <p>Wakiash era un jefe llamado así por el nombre del río Wakiash</p>
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was open-handed and flowing with gifts, even as the river flowed with fish.

It happened once that the whole tribe was having a dance. Wakiash had never created a dance of his own, and he was unhappy because all the other chiefs had fine dances. So he thought: "I will go up into the mountains to fast, and perhaps a dance will come to me."

Wakiash made himself ready and went to the mountains, where he stayed, fasting and bathing, for four days. Early in the morning of the fourth day, he grew so weary that he lay upon his back and fell asleep. Then he felt something on his breast and woke to see a little green frog.

"Lie still," the frog said, "because you are on the back of a raven who is going to fly you and me around the world. Then you can see what you want and take it." The raven began to beat its wings, and they

ya que era muy generoso y dador de regalos, así como el río fluía con peces.

Sucedió una vez que la tribu entera estaba bailando. Wakiash nunca había creado un baile de su invención, y estaba infeliz porque todos los demás jefes tenían bailes excelentes. Entonces pensó: "Subiré a las montañas a ayunar, y quizás un baile vendrá a mí."

Wakiash se alistó y fue a las montañas, donde estuvo ayunando y bañándose por cuatro días. Temprano en la mañana del cuarto día, estuvo tan cansado que se recostó boca arriba y se quedó dormido. Entonces sintió algo sobre su pecho y despertó viendo a una ranita verde.

"Quédate quieto", dijo la rana, "porque estás sobre el lomo de un cuervo quién nos llevará volando por el mundo. Entonces puedes ver lo que quieras y tomarlo". El cuervo empezó a batir sus alas, y

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flew for four days, during which Wakiash saw many things. When they were on their way back, he spotted a house with a beautiful totem pole in front and heard the sound of singing inside the house. Thinking that these were fine things, he wished he could take them home.

The frog, who knew his thoughts, told the raven to stop. As the bird coasted to the ground, the frog advised the chief to hide behind the door of the house.

“Stay there until they begin to dance,” the frog said. “Then leap out into the room.”

The people tried to begin a dance but could do nothing – neither dance nor sing. One of them said, “Something’s the matter; there must be something near us that makes us feel like this.” And the chief said, “Let one of us who can run faster than the flames of the fire rush around the house and find what it is.” So the little mouse said that she would

volaron por cuatro días, durante los cuales Wakiash vió muchas cosas. Cuando estaban de vuelta, él identificó una casa con un hermoso tótem en frente y escuchó el sonido de un canto dentro de ella. Pensando en que estas eran cosas elegantes, deseó poder llevarlas a casa.

La rana, quién conocía sus pensamientos, mandó al cuervo parar. Mientras el ave descendía al suelo, la rana aconsejó al jefe esconderse detrás de la puerta de la casa.

“Quédate ahí hasta que empiecen a danzar,” dijo la rana. “Entonces salta dentro de la habitación.”

Las personas trataron de comenzar un baile pero no pudieron - ni danzar ni cantar. Uno de ellos dijo, “Algo está pasando; debe haber algo cerca nuestro que nos hace sentir así.” Y el jefe dijo, “Dejemos que vaya uno de nosotros que pueda correr más rápido que las llamas del fuego para que corra por la casa y encuentre lo que sucede”.

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go, for she could creep anywhere, even into a box, and if anyone were hiding she would find him. The mouse had taken off her mouse-skin clothes and was presently appearing in the form of a woman. Indeed, all the people in the house were animals who looked like humans because they had taken off their animal-skin clothes to dance.

When the mouse ran out, Wakiash caught her and said, "Ha, my friend, I have a gift for you." And he gave her a piece of mountaingoat's fat. The mouse was so pleased with Wakiash that she began talking to him. "What do you want?" she asked eventually. Wakiash said that he wanted the totem pole, the house, and the dances and songs that belonged to them. The mouse said, "Stay here; wait till I come again."

Wakiash stayed, and the mouse went in and told the dancers, "I've been everywhere to see if there's a man around, but I couldn't find anybody." And the chief, who looked like a man but was really a beaver, said, "Let's try again to dance." They tried three times but

Entonces la rantocita dijo que iría, puesto que podía arrastrarse por dónde fuera, incluso dentro de una caja, y si alguien estuviera escondiéndose lo encontraría. La ratona se había quitado sus ropas de piel de ratón, apareciendo en forma de mujer. De hecho, todas las personas en la casa eran animales que lucían como humanos porque se habían quitado sus ropas de piel animal para danzar.

Quando la ratona salió a correr, Wakiash la atrapó y dijo, "¡ja, amiga mía, tengo un presente para tí." Y le dió su pedazo de grasa de cabra montés. La ratona se puso tan contenta con Wakiash que le empezó a hablar. "¿Qué quieres?" preguntó finalmente.

Wakiash dijo que quería el tótem, la casa, y los bailes y cantos que pertenecían a ellos. La ratona dijo, "Quédate aquí; espera hasta que vuelva."

Wakiash se quedó, y la ratona entró y dijo a los bailarines, "He

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couldn't do anything, and each time they sent the mouse to search.

But each time the mouse only chatted with Wakiash and returned to report that no one was there. The third time she was sent out, she said to him, "Get ready, and when they begin to dance, leap into the room."

When the mouse told the animals again that no one was there, they began to dance. Then Wakiash sprang in, and at once they all dropped their heads in shame, because a man had seen them looking like men, whereas they were really animals.

The dancers stood silent until at last the mouse said: "Let's not waste time; let's ask our friend what he wants,"

So they all lifted up their heads, and the chief asked the man what he wanted. Wakiash thought that he would like to have the dance, because he had never had one of his own. Also, he thought, he would

estado por todos lados para ver si hay un hombre cerca, pero no pude encontrar a nadie." Y el jefe, quien lucía como hombre pero era en realidad un castor, dijo, "Tratemos de danzar de nuevo". Intentaron tres veces pero no pudieron hacer nada, y cada vez enviaron a la ratona a buscar.

Pero cada vez la ratona solo hablaba con Wakiash y regresaba a informar que no había nadie allí. La tercera vez que fue enviada, le dijo a él, "Alístate, y cuando empiecen a danzar, salta dentro de la habitación."

Cuando la ratona dijo nuevamente a los animales que no había nadie allí, empezaron a bailar. Entonces Wakiash se infiltró dentro, y de una todos dejaron caer sus cabezas en vergüenza, porque un hombre los había visto luciendo como humanos, cuando en realidad eran animales.

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like to have the house and the totem pole that he had seen outside. Though the man did not speak, the mouse divined his thoughts and told the dancers. And the chief said, "Let our friend sit down. We'll show him how we dance, and he can pick out whatever dance he wants."

So they began to dance, and when they had ended, the chief asked Wakiash what kind of dance he would like. The dancers had been using all sorts of masks. Most of all Wakiash wanted the Echo mask and the mask of the Little Man who goes about the house talking, talking, and trying to quarrel with others. Wakiash only formed his wishes in his mind; the mouse told them to the chief. So the animals taught Wakiash all their dances, and the chief told him that he might take as many dances and masks as he wished, as well as the house and the totem pole.

The beaver-chief promised Wakiash that these things would all go with him when he returned home, and that he could use them all in

Los bailarines se quedaron callados hasta que al fin la ratona dijo: "No perdamos tiempo; preguntemos a nuestro amigo lo que desea,"

Entonces todos ellos alzaron sus cabezas, y el jefe preguntó al hombre qué quería. Wakiash pensó en que le gustaría tener el baile, debido a que nunca había tenido uno propio. También, pensó él, le gustaría tener la casa y el tótem que había visto afuera. Aunque el hombre no expresó palabra, la ratona adivinó sus pensamientos y los transmitió a los bailarines. Y el jefe dijo, "Que nuestro amigo tome asiento. Le mostraremos cómo danzamos, y puede escoger cualquier baile que desee."

Entonces empezaron a danzar, y cuando hubieron terminado, el jefe preguntó a Wakiash qué tipo de baile le gustaría. Los bailarines habían estado usando todo tipo de máscaras. Por encima de todas, Wakiash quería la máscara de Eco y la máscara del Hombrecito que

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one dance. The chief also gave him for his own the name of the totem pole, Kalakuyuwish, meaning sky pole, because the pole was so tall.

So the chief took the house and folded it up like a little bundle. He put it into the headdress of one of the dancers and gave it to Wakiash, saying, "When you reach home, throw down this bundle. The house will become as it was when you first saw it, and then you can begin to give a dance."

Wakiash went back to the raven, and the raven flew away with him toward the mountain from which they had set out. Before they arrived, Wakiash fell asleep, and when he awoke, the raven and the frog were gone and he was alone.

It was night by the time Wakiash arrived home. He threw down the bundle that was in the headdress, and there was the house with its totem pole! The whale painted on the house was blowing, the animals

anda por la casa hablando, hablando y tratando de pelear con los demás. Wakiash solo formaba sus deseos en la mente y la ratona se los contaba al jefe. Entonces los animales enseñaron a Wakiash todos sus bailes, y el jefe le dijo que podía escoger tantos bailes y máscaras como deseara, así como la casa y el tótem.

El jefe castor prometió a Wakiash que todas estas cosas irían con él cuando regresara a casa, y que podría usarlas todas en un solo baile. El jefe también le dió como suyo el nombre del tótem, Kalakuyuwish, significa poste del cielo, porque el poste era muy alto.

Entonces el jefe tomó la casa y la dobló en un pequeño atado. Lo puso dentro del penacho de uno de los bailarines y lo dio a Wakiash, diciendo, "Cuando llegues a casa, tira este atadito. La casa se convertirá tal como era cuando la viste por primera vez, y luego podrás empezar a ofrecer un baile."

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carved on the totem pole were making their noises, and all the masks inside the house were talking and crying aloud.

At once Wakiash's people woke up and came out to see what was happening, and Wakiash found that instead of four days, he had been away for four years. They all went into the new house, and Wakiash began to make a dance. He taught the people the songs, and they sang while Wakiash danced. Then the Echo came, and whoever made a noise, the Echo made the same by changing the mouthpieces of its mask. When they had finished dancing, the house was gone; it went back to the animals. And all the chiefs were ashamed because Wakiash now had the best dance.

Then Wakiash made a house and masks and a totem pole out of wood, and when the totem pole was finished, the people composed a song for it. This pole was the first the tribe had ever had. The animals had named it Kalakuyuwish, "the pole that holds up the sky," and they

Wakiash regresó al cuervo, y el cuervo salió volando con él hacia la montaña de dónde habían salido. Antes de llegar, Wakiash se durmió, y cuando despertó, el cuervo y la rana se habían ido y se encontraba solo.

Era de noche cuando Wakiash regresó a casa. Tiró el atadito que estaba en el penacho, y ¡ahí estaba la casa con su tótem! La ballena pintada en la casa estaba soplando, los animales tallados en el tótem estaban haciendo sus sonidos, y todas las máscaras dentro de la casa estaban hablando y gritando.

De inmediato, el pueblo de Wakiash se despertó y salieron a ver qué estaba pasando, y Wakiash se dio cuenta de que en lugar de cuatro días, había estado fuera por cuatro años. Todos ellos entraron a la nueva casa, y Wakiash comenzó a hacer el baile. Enseñó a las personas las canciones, y ellos cantaron mientras Wakiash bailaba. Entonces vino el Eco, y quien fuera que hiciera un sonido, el Eco hacía el mismo

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<p>said that it made a creaking noise because the sky was so heavy. And Wakiash took for his own the name of the totem pole, Kalakuyuwish.</p> <p>-Based on a version reported by Natalie Curtis in The Indian's Book, 1907.</p>	<p>cambiando las boquillas de su máscara. Cuando hubieron terminado de bailar, la casa se había ido; regresó a los animales. Y todos los demás jefes estaban avergonzados porque ahora Wakiash tenía el mejor baile.</p> <p>Entonces Wakiash construyó una casa y máscaras y un tótem de madera, y cuando el tótem estuvo terminado, las personas compusieron una canción para él. Este poste fue el primero que la tribu había tenido. Los animales lo habían llamado Kalakuyuwish, “el poste que sostiene el cielo”, y dijeron que hacía un chirrido porque el cielo era muy pesado. Y Wakiash tomó para sí el nombre del tótem, Kalakuyuwish.</p> <p>-Basado en una versión relatada por Natalie Curtis en El Libro de los Indios. 1907.</p>
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THE GREAT RACE, THE ORIGIN OF THE GNAWING BEAVER, HOW THE CROW CAME TO BE BLACK, WHY THE OWL HUSBAND.

Translation techniques	N° times used	Examples
Adaptation	2	<ul style="list-style-type: none"> ● “Who, who, who.” = “Uuu, uuu, uuu.” ● Caw, caw, caw = Croc, croc, croc
Linguistic amplification	4	<ul style="list-style-type: none"> ● their bows at the ready. = con sus arcos listos. ● in its mouth a stick which it was gnawing = en su boca había un palo el cual estaba royendo. ● A man is at liberty to take a wife = Un hombre está en libertad de tomar como esposa a una mujer ● resolved to live on the meanest fare = prefirieron vivir en el lugar más feo, sucio y escaso de alimento
Calque or borrowing	4	<ul style="list-style-type: none"> ● Black Hills = Colinas Negras

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		<ul style="list-style-type: none"> ● Buffalo Gap = Buffalo Gap ● living at Larhwiyip on the Stikine River. = vivían en Larhwiyip en el Rio Stikine. ● you will use me as a crest = me usarás como una crest
Compensation	1	<ul style="list-style-type: none"> ● without knowing her fate - sin saber del paradero de su esposa
Compression or linguistic contraction		
Omission	4	<ul style="list-style-type: none"> ● all, that is, except the young hunter = todos, excepto el joven cazador ● the big white crow came gliding down = el gran cuervo blanco planeando en descenso

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		<ul style="list-style-type: none"> ● he would go along by himself = él se iba solo ● he listened but heard no sound and saw no trace of her. = no escuchó ni vió rastro de ella
Amplification	1	<ul style="list-style-type: none"> ● We have returned to our home in the water. Now that you have seen me, you will use me as a crest. = Ahora que me has visto, me usarás como una crest. <p><i>A Crest is usually a supernatural being or the supernatural aspect of an animal. Crests, along with songs, stories, dances and other property were acquired by humans during supernatural experiences, and were then handed down to their descendants.</i></p>
Established Equivalence	23	<ul style="list-style-type: none"> ● Watch out = tenga cuidado ● which was the halfway point = la cual estaba a mitad de camino.

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		<ul style="list-style-type: none"> ● kept far ahead = mantuvo una gran ventaja ● Now turn and race back = Ahora dense la vuelta y regresen ● The race was run = la carrera se hizo ● Magpie had come up even with her. = Urraca la había alcanzado ● hand breadth away = a una mano de distancia ● The Haida of the Queen Charlotte Island off the coast of British Columbia = Los Haida de la Isla de la Reina Carlota cerca de la costa de la Columbia Britanica ● his family begged him to take a wife = su familia le rogaba que se casara ● play with each other = jugaban entre ellos ● he made snares in his trapline = el hizo trampas a lo
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		<p>largo del camino</p> <ul style="list-style-type: none"> ● I will be away for three sleeps. = estaré lejos por tres noches ● took to her swimming = retomó su nado ● kept more to herself = era más reservada ● without knowing her fate - sin saber del paradero de su esposa ● went around it = caminó alrededor de el ● yet fearing something might be wrong. = pero temiendo que algo andara mal. ● he found by the footprints on the soft earth = él se dió cuenta por las huellas en la tierra suave ● Drawing near it = Buscando alrededor ● he turned homeward = se dirigió a casa ● He takes her with him, a long way off = Él se la lleva
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		<p>por un largo camino</p> <ul style="list-style-type: none"> ● they hastily carried her off home. = rápidamente se la llevaron a casa ● was overjoyed to recover his loved one = estaba encantado de haber recuperado a su amada
Transposition	2	<ul style="list-style-type: none"> ● never hunting it or eating it.= sin cazarla ni comerla ● high above the ground = muy arriba del suelo

THE DOGS HOLD AN ELECTION, BUTTERFLIES, THE MEETING OF THE WILD ANIMALS, THE NEGLECTFUL MOTHER, WAKIASH AND THE FIRST TOTEM POLE

Translation techniques	N° times used	Examples
Adaptation	7	<ul style="list-style-type: none"> ● Naw, he can run all right = No, él podrá correr muy

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		<p>bien,</p> <ul style="list-style-type: none"> ● He gets the hell beaten out of him = Será golpeado hasta más no poder ● I second the motion. = Apoyo la propuesta. ● Phew, he doesn't smell good under his tail = Uff, él no huele bien bajo su cola. ● Wow, this ain't my candidate = Caramba, ¡éste no es mi candidato ● Confound it! = ¡Qué indignante! ● Ha, my friend, I have a gift for you = ¡á, amiga mía, tengo un presente para tí
Linguistic amplification	15	<ul style="list-style-type: none"> ● So one of them got up = Entonces, uno de ellos levantó su voz ● Then an ugly little mutt jumped up = Entonces, un feo y pequeño perro callejero se puso de pie

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		<ul style="list-style-type: none">● Then an ugly little mutt jumped up = Entonces, un feo y pequeño perro callejero se puso de pie● the Creator's heart was sad = el corazón del Creador se entristecía.● made his heart heavy = hacía pesar su corazón.● a spot of sunlight = un puntito de luz solar● he put the songs of the birds in, too. = también añadió los cantos de los pájaros.● fluttering up again to sip from this or that flower. = revoloteando una y otra vez para sorber de esta o aquella flor● even down to the insects. = incluso convocaron a los insectos.● we should ask for the severest cold on earth = deberíamos de pedir el frío más severo sobre la faz
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		<p>de la tierra</p> <ul style="list-style-type: none"> ● bit it off = lo arrancó con los dientes ● Together all the animals agreed that the cold in winter should be the way it is now. = Todos los animales juntos se pusieron de acuerdo en que el frío del invierno debía de permanecer de la manera en que es ahora. ● will go into their dens and hide for six months = entrarán en sus guaridas y madrigueras y se esconderán por seis meses. ● he grew so weary that he lay upon his back = estuvo tan cansado que se recostó boca arriba
Calque or loan translation		
Compensation	1	<ul style="list-style-type: none"> ● I nominate that dog for president who smells good underneath his tail = Nomino a presidente, a aquel

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		perro que huele bien debajo de su cola.
Compression or linguistic contraction	10	<ul style="list-style-type: none"> ● Large animals, is this so? = Animales grandes, ¿es correcto?" ● They have no fur at all to warm them in winter. = Ellos no tienen nada de pelaje ● What a shame for those poor little eggs! = Qué lástima por aquellos pobre huevitos! ● I have come to ask that Hawk return the children to me = He venido para pedirle a Halcón que me los regrese. ● I would be glad to hatch the little ones. = Estaría encantada de empollarlos. ● She's all the mother we know. = Ella es todo lo que conocemos

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		<ul style="list-style-type: none"> ● It happened once that the whole tribe was having a dance. = Sucedió una vez que la tribu entera estaba bailando ● who is going to fly you and me around the world = quién nos llevará volando por el mundo ● When they were on their way back, = Cuando estaban de vuelta ● The people tried to begin a dance but could do nothing = Las personas trataron de comenzar un baile pero no pudieron
Omission	4	<ul style="list-style-type: none"> ● the witness of some cornmeal ground by the women. = testigo de la harina de maíz molida por las mujeres. ● and at last it was time for the mother Hawk to take them off the nest = y finalmente llegó el momento de

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		<p>sacarlos del nido.</p> <ul style="list-style-type: none"> • and at last I had pity upon the poor little eggs. = y sentí lástima por los pobres pequeños • The mouse had taken off her mouse-skin clothes and was presently appearing in the form of a woman = La ratona se había quitado sus ropas de piel de ratón, apareciendo en forma de mujer.
Amplification		
Established Equivalence	4	<ul style="list-style-type: none"> • for she has fasted and hatched them = puesto que ella ha ayunado y empollado • Though the man did not speak = Aunque el hombre no expresó palabra • the mouse divined his thoughts and told the dancers. = la ratona adivinó sus pensamientos y los transmitió a los bailarines.

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		<ul style="list-style-type: none"> Wakiash only formed his wishes in his mind = Wakiash solo formaba sus deseos en la mente
Transposition	1	<ul style="list-style-type: none"> Many times I went to it and found it empty = Muchas veces fuí allí y lo encontré vacío.

THE GIRL WHO MARRIED RATTLESNAKE, THE OWL HUSBAND, THE SNAKE BROTHERS, THE REVENGE OF THE BLUE CORN EAR MAIDEN, A FISH STORY

Translation techniques	N° times used	Examples
Adaptation	1	<ul style="list-style-type: none"> "Alas! That poor one! = "¡Ay! ¡Pobrecita!
Linguistic amplification	1	<ul style="list-style-type: none"> water was gushing from it straight up into the air = el agua salía a chorros por el aire
Calque or loan translation	14	<ul style="list-style-type: none"> new <i>atoo</i>. = un nuevo <i>atoo</i>

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		<ul style="list-style-type: none"> ● <i>Kalesima = Kalesima</i> ● <i>Spider woman = spider woman</i> ● <i>Kashina Gap = Kahina Gap</i> ● <i>Qooqoqlom = Qooqoqlom</i> ● <i>tomóala = tomóala</i> ● <i>Baho = Baho</i> ● <i>nakwakwosis = nakwakwosis</i> ● <i>Juniper = Juninper</i> ● <i>Fee-ne-nee = Fee-ne-nee</i> ● <i>Soldier's Creek= Soldier's Creek</i> ● <i>misunkala= misunkala</i> ● <i>Pahani = Pahani</i> ● <i>Hin-Han = Hin-Han</i>
Compensation		

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Compression or linguistic contraction	3	<ul style="list-style-type: none"> • the water tastes good from it, too = y su agua también sabe bien • suspended in the torrent = y en este estaban suspendidos • The youngest brother had to argue long and hard = El hermano más joven tuvo que discutir muy fuertemente
Omission	1	<ul style="list-style-type: none"> • offer to fight them for it = y luchar contra ellos por ella
Amplification		
Established Equivalence	2	<ul style="list-style-type: none"> • a horse-stealing raid = robar caballos. • she was gone = ella desapareció

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Transposition		

Annex D. Translation challenges

Original	Translation	explanation
still unformed Why the owl has big eyes	todavía sin formarse Porqué el buho tiene ojos grandes	It can refer to 2 things, unformed can mean that it hasn't been given a shape, or a form yet, or that it is not in the line, it is not forming in the line, in the queue. So the translation was difficult because I had to convey either of the two possible meanings.

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<p>-Stone-tipped weapons</p> <p>How the crow came to be black</p> <p>-Running Slim Buffalo Woman</p> <p>The great race</p>	<p>-Lanzas con punta de piedra</p> <p>Como el cuervo se volvió negro</p> <p>-Mujer Búfalo Esbelta y Veloz</p> <p>La gran carrera</p>	<p>Compound nouns are difficult to translate. And the last one in particular was very hard to put together since it has 3 adjectives in the name.</p>
<p>Gliding down</p> <p>How the crow came to be black</p>	<p>Planeando en descenso</p> <p>Como el cuervo se volvió negro</p>	<p>It was challenging to add that preposition down to the verb in Spanish.</p>
<p>The young brave reached out from under the buffalo skin</p> <p>How the crow came to be black</p>	<p>El joven valiente se acercó desde abajo de la piel de búfalo</p> <p>Como el cuervo se volvió negro</p>	<p>I feel like it doesn't fully convey the meaning of the original sentences</p>

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<p>The Haida of the Queen Charlotte Island off the coast of British Columbia</p> <p>Origin of the gnawing beaver</p>	<p>Los Haida de la Isla de la Reina Carlota cerca de la costa de la Columbia Britanica</p> <p>El origen del castor roedor</p>	<p>It was difficult to translate it because to get the meaning of OFF I had to look at a map and relate it with its meaning which is disconnected or separated from sth. As it is talking about an ISLAND it is clear that it is not in the territory of British Columbia but rather disconnected from it or close to it, so I decided to use the word close instead of disconnected or separated.</p>
<p>You will use me as a crest</p> <p>Origin of the gnawing beaver</p>	<p>Me usarás como una crest</p> <p>El origen del castor roedor</p>	<p>It was difficult to translate because the meaning of crest for Native Americans is something I couldn't find an official translation for, so I</p>

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		decided to leave it just like in English.
They used to talk, walk upright ... The bear and his indian wife	Ellos solían hablar, caminar parados verticalmente, ... El oso y su esposa india	It was complicated to write in Spanish a way in which it could be understood that when I say ‘parados verticalmente’ I mean they walk standing up using only their hind legs. If I only put ‘verticalmente’ it would be very confusing for the reader to understand. I had to add ‘parados’
Resolved to live on the meanest fare The bear and his indian wife	Prefirieron vivir en el lugar más feo, sucio y escaso de alimento El oso y su esposa india	It was difficult to relate, to associate the meaning of ‘mean’ and ‘fear’ in the same sentence or noun. I didn’t know what it really meant, I tried to

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		figure it out from the context. I came up with a mixture of the meanings I found of the words.
He gets the hell beaten out of him The Dogs hold an election	Será golpeado hasta más no poder Los Perros organizan una elección	We need to try and find an expression in Spanish that can convey the same force and intention as in English, and translating literally 'hell' in Spanish, would sound unnatural for we don't use any expression in our language
The Creator watched the play of sunlight and shadow on the ground Butterflies	El Creador veía el jugar de la luz del sol y la sombra en el suelo	In this case, it was difficult to determine the past tense that would fit in Spanish, for the Past Simple in English, can be translated in Spanish using either pretérito (vió)

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	Mariposas	indefinido or pretérito imperfecto (veía), so we decided to for the pretérito imperfecto option, because it is used when something happens along with another action.
the large animals assembled on a wide prairie and called together all the small animals, even down to the insects	los animales grandes se reunieron en una vasta pradera y llamaron juntos a todos los animales pequeños, incluso convocaron a los insectos	This was somehow difficult due to the preposition and the context that it refers to. At first sight, it seems that it doesn't make sense in Spanish, but we need to look at the use of 'down' in the contexts of a meeting and the act of talking.
The Meeting of the Wild Animals	La Asamblea de los Animales Silvestres	

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<p>Porcupine put his thumb into his mouth, bit it off, said, “Confound it!”</p> <p>The Meeting of the Wild Animals</p>	<p>Puerco Espín puso su pulgar dentro de su boca, y lo arrancó con los dientes, dijo “¡Qué indignante!”</p> <p>La Asamblea de los Animales Silvestres</p>	<p>Here, it was a challenge because by translating “Confound it” literally, it would make no sense in Spanish. So for translating this part, we needed first to understand clearly what the text was saying, and after realizing its meaning, we came out with the reasoning that it was used as a way of outrage by the character.</p>
<p>Nearby at Kalesima there was a village with four large houses, and in the one with a center pole lived a girl.</p>	<p>Cerca a Kalesima había un pueblo con cuatro casas grandes, y en la que tenía un poste central vivía una chica.</p>	<p>The center pole could refer to two things: A literal pole in the middle of the house; or it could refer to a totem. Totems were objects that represented divine things or characteristics of a tribe but they</p>

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The girl who married rattlesnake	La mujer que se casó con serpiente de cascabel	could also be used as decoration items in the houses.
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