

Analysis and translation of a corpus of Inga myths and legends: Inga - Spanish - English

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Abstract

Title: Analysis and translation of a corpus of Inga myths and legends: Inga - Spanish - English*

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Key words: Inga community, language endangerment, translation techniques, myths and legends.

Description: The Inga community, nestled in the Andean foothills of South America, stands as a testament to the intricate relationship between language, culture, and identity. This study embarks on a comprehensive exploration of the Inga people, tracing the gradual erosion of their ancestral language and cultural traditions over time. For this reason, the central focus lies in translating and preserving the myths and legends that embody the essence of Inga culture, ensuring their perpetuity through a nuanced transfer into English. The corpus for translation consisted of four myths and four legends that are part of the Inga cosmovision, culture and heritage. A distinctive aspect of this research is the employment of fourteen translation techniques, carefully chosen to capture the storytelling essence inherent in the original texts.

In translating Inga narratives, the project highlighted the cultural importance of orality and revealed symbolic devices bridging indigenous and Christian influences. This prompts reflection on identity preservation in our interconnected world. By offering insights into the complexities of linguistic and cultural preservation, it contributes to broader conversations on the vital role of language in sustaining cultural diversity and heritage.

*Bachelor's dissertation.

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Resumen

Título: Análisis y traducción de un corpus de mitos y leyendas inga: Inga-español-inglés*

Autor: María Camila Chaparro Ortega**

Palabras Clave: Comunidad inga, lengua en peligro, técnicas de traducción, mitos y leyendas.

Descripción: La comunidad Inga es un testimonio de la intrincada relación entre lengua, cultura e identidad. Este estudio se embarca en una exploración exhaustiva del pueblo Inga, rastreando la erosión gradual de su lengua ancestral y sus tradiciones culturales a lo largo del tiempo. Por este motivo, el objetivo principal es traducir y preservar los mitos y leyendas que encarnan la esencia de la cultura inga, garantizando su perpetuidad mediante una transferencia matizada al inglés. El corpus para la traducción consistió en cuatro mitos y cuatro leyendas que forman parte de la cosmovisión, la cultura y el patrimonio inga. Un aspecto distintivo de esta investigación es el empleo de catorce técnicas de traducción, cuidadosamente elegidas para captar la esencia narrativa inherente a los textos originales.

Al traducir narrativas de la comunidad Inga, el proyecto resaltó la importancia cultural de la oralidad y reveló dispositivos simbólicos que conectan influencias indígenas y cristianas. Esto invita a reflexionar sobre la preservación de la identidad en nuestro mundo interconectado. Al ofrecer una visión de las complejidades de la preservación lingüística y cultural, contribuye a conversaciones más amplias sobre el papel vital de la lengua en el mantenimiento de la diversidad y el patrimonio cultural.

*Trabajo de Grado.

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

Introduction

The Inga people arrived in Colombia through the Peruvian tropical forest following the San Miguel River in 1492, tracing their lineage back to the Inca civilization—a vast empire that once conquered territories in present-day Peru, Bolivia, Chile, Ecuador, Argentina, and Colombia between the 13th and 16th centuries (Virnig, Ingram & Sommerschuh, 2019; Chasoy & Jacanamijoy, 2007). Their language, Inga, a three-vowel spoken system derived from Quechua, has been traditionally passed down through oral tradition by elders. Presently, Inga communities span most Colombian territories and beyond, with the majority residing in Putumayo, Nariño, and Cauca, totaling 15,450 inhabitants.

Despite the 15,450 Inganos in Colombia identified by DANE as part of the same indigenous group, variations in beliefs, language, and cultural elements exist based on their regional habitats (2005, as cited in Ministerio de Cultura: República de Colombia, 2010, p.1). Consequently, this project will concentrate on a specific Inga community, Aponte.

Our project explores myths and legends of the Aponte Inga community, which stand as deeply rooted narratives in the rich historical development of this group, by outlining the context and significance of these narratives through their translation to English and further analysis of the translation techniques used. We emphasize the importance of sharing the ancestral and cultural knowledge present in these myths and legends through their translation while trying to preserve as many particularities present in the orality that particularizes them.

Inga reservation of Aponte has an extension of 22,283 hectares and is home to 2,102 Inga people (Chindoy, 2018). According to the same author, Ingas arrived in Aponte following Taita¹ de Taitas Carlos Tamabioy, whose testimony was key for the recognition of the settlement as indigenous territory by the Colombian government in 2003, since it had been validated by the Spanish monarchy in 1700. Further, Aponte is divided into nine communities: San Francisco, Las Moras, El Granadillo, Tajumbina, La Loma, El Pedregal, Páramo Alto, Páramo Bajo and the city center. These communities have been constantly fighting for their rights in situations such as colonization processes since 1700, catholic evangelization since the beginning of the 19th century, deforestation in 1970, the planting of poppy flowers in 1991, among others (Virnig, Ingram & Sommerschuh, 2019). The aforementioned socio-political and ecological issues have strongly affected Inga culture, traditions and identity, and as a result, communities have faced both social and psychological acculturation and a gradual loss of their language.

According to Virnig et al (2019), Inga women started to raise consciousness within the communities as a response to the acculturation phenomenon and in 2003, an alliance between the Inga authority and the community was made aiming to recover the lost culture and improve life quality by demanding rights and eradicating non-Inga practices. As a result, a major council and 10 minor councils were created. These councils would be in charge of health, education, economy, family, communication, culture and other relevant aspects for the revival of their language, values and traditions. Today, these efforts continue not only within the communities but also in the regional and national government, because Inga and other indigenous peoples maintain constant communication with the national

¹ Taita is an Inga Word that means “father” or “grandfather”, but it is also a term used to refer to those who heal diseases, provide advice and teach the community about the past (MIN Cultura, 2010).

government through organizations such as ONIC². Notwithstanding the above, Ingas still continue to experience systemic inequality and to overcome acculturation.

To provide a clear direction for our study, we will address the following questions:

- How to contribute to the revitalization of the Inga language through the translation of myths and legends?
- Which Inga linguistic and cultural characteristics can be highlighted through translation?
- What translation strategies and techniques are the most suitable for this translation project?

As stated above, Inga people have experienced acculturation phenomena due to the invasion and influence of other cultures, such as the missional projects carried out in Colombia at the beginning of the 20th century, whose purpose was to evangelize indigenous communities (Benavides, 2020). During that time, indigenous people were forced to adopt foreign beliefs, traditions, lifestyle, and language.

A more recent example of this acculturation phenomenon can be the migration of several indigenous communities to big urban centers³. According to Quintana & Hilarraza (2016), some Inganos leave their reservations in order to make a living by commercializing ancestral medicines and their handcrafts, which have also been transformed due to the same phenomenon (Chasoy & Jacanamijoy, 2007). However, this is not the only cause for migration to happen, as some Ingas are forced to relocate due to their living conditions or

² Organización Nacional Indígena de Colombia or Colombian National Indigenous Organization

³ According to DANE, in 2005 there were 298.219 indigenous people living in urban areas.

land related conflicts. As a consequence, they need to adapt to a new environment, far from their home, thus they end up leaving their culture behind to fit into the new community.

Linguistically speaking, migration processes experienced by Inga communities have also brought consequences to their culture. Etxebarria (2018) found that Ingas' Language competence is classified as social bilingualism in a situation of diglossia, where most of the coordinate bilingual speakers⁴ live in Aponte and most of the subordinate bilingual speakers⁵ live in urban areas. This means that on the one hand, Inga communities located far from their rural territory are less likely to have a good proficiency in both languages (Inga and Spanish), as some are only Spanish speakers. On the other hand, rural communities preserve their oral tradition and usually have an equal command of both first and second languages. However, one of the main factors for this variation to happen is age (Etxebarria, 2018). In other words, younger generations seem to be demotivated to learn their own culture and tend to focus more on urban customs and learn only Spanish. Cross & Coronel-Molina (2012) state that another factor that affects Inga language is the problematic experience in the current educational institutions, which are not prepared to provide bilingual teaching in both Spanish and Inga language. This not only makes it harder for children to learn, but also represents a major issue when indigenous students do not fully comprehend Spanish.

Moreover, Cross & Coronel-Molina (2012) also state the importance of having a native speaker properly trained to teach the lessons, introducing aspects from their culture, while teaching unknown features of both languages, as well as the need of bilingual

⁴ A coordinate bilingual speaker is a person who regularly uses two languages, the second language having been learned independently from the first and within a different contextual environment.

⁵ A subordinate bilingual speaker is a person who has learned a new language as an adult. The language is filtered through their native language and is basically acquired by translating it.

material and training programs for new native teachers. Taking this into account, the community and Colombian government have been working on several cultural and language revitalization projects, highlighting the importance of carrying out these initiatives, although there are aspects to improve (Virnig, Ingram, Sommerschuh, 2019; Cross & Coronel-Molina (2012).

Along these lines, we consider that translation may contribute to this revitalization project since “[it] makes available material across a whole range of cultural activities that would otherwise be inaccessible to anyone who does not have access to other languages” (Bassnett, 20, p. 2). This means that not only the language gap might be solved but linguistic and cultural mediation may be achieved. Further, translation could also be used to reaffirm identity and counteract hegemonic languages, allowing communities to use and revitalize their own language, rather than repeating imposed models (Baker & Saldanha, 2011).

1. Objectives

1.1. General Objective

To analyze the translations from Inga to Spanish of a corpus formed by myths and legends from the Inga cosmovision and translate them from Spanish to English.

1.2. Specific Objectives

To acquire knowledge on the symbolism, structure, conceptualization and terminology from Inga people mythology.

To gather a corpus of myths and legends from Inga cosmovision.

To conduct an analysis of the available translations from Inga to Spanish.

To translate the corpus from Spanish to English.

To review the texts made by Inga and English native speakers.

To advance on the publication and illustration processes with UIS publishing house.

2. Body of Paper

2.1 Conceptual and Theoretical Framework

2.1.1 Language Tensions

Language embodies a wide range of cultural and social aspects of communities across time, some of them being their demographics (Ferro, 2017; Castillo, Insuasty and Jaime, 2017), their relationships with other communities and the communication established among them, as a tool of identity framing. Bilingualism and translation studies have understood this communication as a means of political tensions since it often implies one of these communities put at a disadvantage. The process of breaking down the components of one language and building them up into the schema of another often implies

the loss of some features that are hardly explained verbally, such as ideals, feelings or affections. This means that part of the meaning is gone during this communication transfer and therefore, the translated culture message is taken for granted. In this sense, language, and bilingualism in general, becomes a tool of “miscommunication” and “misinformation”, contributing to the undermining of ancestral cultures (Bassnett, 2014, p.44). As it will be discussed later on in this text, the purpose of modern translation studies is to break such tradition and start using translation as a tool for agency.

2.1.2 Orality & non-verbal expressions

As mentioned by Rocha (2016), indigenous communities do not rely on the traditional means of academic instruction, that is to say, written language, as orality takes a major role in the transmission of knowledge. Ethnocentric assessment of these communities often regard them as illiterate, but in reality, indigenous people can offer great insights on alternative language systems; for instance, the “chumbe” constitutes a system of non-verbal expressions, in which the Ingas are able to portray their traditions and their will by knitting. From their point of view, it can be argued that written communication lacks some emotional features that can only be accomplished through gestures, body movements, colors and forms, or even sounds that reflect emotions as they are meant to be. That is the reason why translation studies run into a threshold when trying to establish a dialogue between two cultures with different views on language.

2.1.3 Decolonial Efforts & Intercultural Mediations

Since colonizers' culture uses the instrumentalization of the colonized language as a means of control, Limón & Hernandez (2019, p.59) propose the concept of cultural knowledge as the own and particular cognitive structure of the different people and cultural

groups, which functions as a resistance to the inertia of the context and establishes a dialectical relationship with the collective way of life, giving meaning to the latter.

To exercise such cultural knowledge, it is important to consider the extent of translation: intersemiotic and interlinguistic as the aim of translation studies is not only to understand the language utterances of the source culture, but also to do a translation of the cosmogony, the values, the traditions, the manners and the ideals of the foreign (Ibid, p. 60). In this sense, Interculturality can be seen as an effort to overcome asymmetries and exclusion (Ibid, p.63).

Similar to Bassnett's translation zone (2014, p. 57), Limón & Hernández (2019, p.65) propose the decolonial dialogical translation, a translation reached through dialogue that manages to communicate intersubjective relationships over time, with a respectful treatment for the dignity of the establishment, the history, the people, and their voice, otherwise, translators would have to question whether they are spokespeople of diversity, or representatives of the hegemony that aims to destroy it.

These efforts to fight such hegemony are called indigenous emancipation by Padilla (2019), as one of the roles of translation studies in the aim of making up for the historical debt academia has with indigenous communities. By providing a decolonized interpretation of the traditional texts, teachers and students can cooperate with giving these communities agency, and restoring their identity.

2.1.4 Ontology of Translation

Translation studies constitute a particular field of analysis of both language and philosophy. For Berman (translated by Venuti, 2000, p.284), translation does more than providing access to foreign schemata, which is also valuable, it manifests a portrayal of the native against the foreign, and in doing so, gives place to what the author quotes as “the

trial of the foreign” (2000, p.284), a judgment imposed over the source through translation that distort meaning and purpose. To avoid such a phenomenon, Berman (translated by Venuti, 2000, 286) proposes an “analytics of translation” where the researcher can scope the “deformations” within the discourse, deformations, he states (Ibid.,2000, p.287) as the language device is unconscious and therefore, it embodies a set of tendencies that deviates translation from its goal. In this analysis two sets of analytics are found. 1) Negative analytics: ethnocentric tendencies that annex works from the minor culture to the predominant. 2) Positive analytics: a restraint system that limits the negative deviations. In that regard, translation can operate as a trial in both ways, a judgment of the foreign language and a judgment of the native language, so the contrast of translation studies can be understood as a passage from the source to the completion against translation as a derailment of the source in favor of the completion.

2.1.5 Parallels with Oral Tradition

Similar dynamics are found in oral tradition, as they constitute passages of distant cultures separated by time, politics or other demographics, preserved through a system that, generally, deviates in favor of aesthetics (Ong, 2002, p.27). Orality can also be understood as a set of expressions that survived due to thought processes linked to the very means of communication. Ong (2002) recognizes additive phenomena, where the translated texts conserves the structures of the source, but adds components of translating to make it familiar to the final audience (p.37). The author also spots aggregative phenomena, where the outcome of the translation , which in a similar way to the additive ones, joins utterances of the source with literary components that complement the meaning (p.39).

There are literary tools that instead of adding elements to favor variety, opt to keep continuity through redundancy, as an intent to keep the audience focused on the style and feeling of the work (Ibid., p.40). To a similar extent, and to mention some examples, the oral speaker and the translation academic concern with the outcome of a work that respects tradition of the source (p.41), that is tuned to the concerns and ideals of the target audience (p.44), and that is empathetic with both the translation and the translated (p.49). To “pass meaning” without losing sight of what makes the source “meaningful” should be a higher concern that shapes aesthetics, and not the other way round.

2.1.6 Sociolinguistic Phenomena of Translation

Language decisions are, overall, political decisions, and so, little attention has been paid to the hegemony of the English language in post-colonial studies. Translation studies that undermine cultural recognition run into a lack of cultural comprehension, as per Bassnett (2014, p.38), this awareness creates conflict with the Western notions of aesthetics as it constitutes a battle against the cannon. Here Bassnett (2014, p.46) recognizes a difference between foreignization through translation versus domestication through translation, and proposes the example of authors contemporary to the colonial context, chiefly, in Hindu colonies of the British Empire, where writers and editors whose mother tongue was not English, were forced to compose in this language in order to be published, therefore, undermining works on their mother tongues and turning bilingualism into a post-colonial phenomenon that served hegemony. The author recalls the metaphor of Babel’s tower (Bassnett, 2014, p.39) as she states that while translation tries to overcome differences by unifying language barriers, what it actually does is to highlight them.

As counter of this phenomenon, post-colonial migration, or cultural translation, is a phenomenon contrary to colonialism that resonates with the case of Tupinamba cannibalism, where the tribe members would eat the corpse of foreign visitors in order to acquire their positive traits and feast on their diversity (Bassnett, 2014, pp.54-55). Bassnett, of course, is not proposing to cannibalize languages, but she does point at understanding translation in a different way. She also compares the work of the translator to the work of a poet: while the poet shapes the word into a structure and a norm, the translator has to dismantle and refashion such shapes, to highlight them, instead of restricting them (p. 50), and for this to happen, Bassnett (2014, p.57) establishes the translation zone, a space between languages where the translator is able to deconstruct the source and draw its core traits into a work that reflects both the diversity of the translating and the translated.

As a result of this inquiry, this paper proposes to analyze a corpus of myths and legends in an effort of emphasizing the cultural components of Inga's folklore, understanding and respecting the untranslatability of Inga's oral tradition. The outcome of such analysis is to create a bridge among Spanish, English and Inga and to grant an asset to this ancestral culture in the academic world.

2.2. Methodological Design

2.2.1 Type of Study

In order to conduct this study, a documentary research will be implemented, which is an analysis of socially situated texts (Scott, 1990. p 34) with the purpose of understanding the underlying paradigms and ideologies of the targeted sample (Coles, 1997, p.6), this case being the oral tradition narratives of Inga de Aponte community. According to the 6th edition of Research Methods in Education (2008, p. 201-204), it can

be stated that documentary research enables inaccessible people or events and shows how situations have evolved over time. Carrying out these kinds of inquiries represents the effort to dignify long-oppressed communities, and to give them a place within our modern society and, therefore, inside academia. In addition, conducting this type of research helps to establish a better understanding of the source text's context leading to the creation of a more in depth translation process.

2.2.2 Corpus

The corpus will consist of four myths and four legends from the Inga Community. They are written in Inga and Spanish and were found on the website *Mitos y Leyendas* which was an academic project carried out by Lilia Chindoy (2018), and the book *Identificación de los caracteres culturales en los indígenas Ingas de Aponte, Nariño* (Carlosama, 2001). These myths and legends are not from one specific period of time due to the fact that they belong to the oral tradition and have changed ever since they were created. The topics delivered in these myths and legends are about supernatural creatures, the creation and the preservation of nature, death, and punishment for bad behavior among the community. The following list shows the myths and legends selected to be translated into English.

1. Duende - El duende
2. Wandu - El guando
3. Chakiplatu - El chakiplatu
4. Kukuawila - La viuda
5. Aukakuna - Los Aucas
6. Mama Juana - Doña Juana

7. Iacha Valentin - El sabio Valentin
8. La piedra del gigante

2.2.3 Data Collection Instrument

To collect the data for the investigation, we created a matrix (see Appendix A) with the information divided into columns on a table. The first column represents the enumeration of each myth and legend, and the second column contains the title of them. In the third column, there is the classification, meaning we specify whether the text is a myth or a legend. In the fourth column, we wrote a brief description of what the text is about, and finally, in the fifth column, there is a short description of how nature, sacred places and other symbols are present in the text.

2.2.4 Resources and Translation Techniques

The translational approach will be informed by the article *Traducción dialógica decolonial. Experiencia con el pueblo maya-chuj* written by Fernando Limón Aguirre and Diego Pérez Hernández (2019). It can also be added that some of the translation techniques that adjust to the source oriented approach will be taken from the book *Traducción y Traductología, introducción a la traductología* written by Amparo Hurtado-Albir (2001), as well as the article *Translation and the trials of the foreign* presented by Antoine Berman (2000).

2.3. Results and Discussion

2.3.1 Symbolic Analysis

2.3.1.1 Background of the Inga community. The foundation of our research lies in the captivating myths and legends originating from the Inga community. To fully appreciate

the significance of these narratives and the symbolism interwoven within them, it is essential to first grasp the broader context of the Inga people. Situated in a region of unparalleled natural beauty, the Inga community calls the Andean foothills of South America their home, and most of them reside in the southern region of Colombia, such as Putumayo, Nariño and Cauca. The Inga's traditions are steeped in reverence for their surroundings, often personifying elements of nature in their myths and legends.

In the course of their history, the Inga people have encountered both moments of tranquility and periods marked by conflict. Wars and territorial disputes have shaped their collective memory, influencing the narratives passed down through generations. It is within this intricate web of geographical context, daily life, ancestral traditions, historical conflicts, and cultural intricacies that the myths and legends of the Inga community find their roots. As we delve into these captivating stories, we aim to unravel the layers of symbolism they contain, connecting them to the essence of the Inga people and their profound relationship with the world around them.

2.3.1.2 Symbolism. Symbols hold profound importance for indigenous communities, including the Inga community. They serve as a living repository of their cultural identity, wisdom, and connection to the land. In indigenous cultures like the Inga, where oral traditions play a central role, symbols provide a visual and tactile means of preserving and transmitting knowledge across generations. These symbols encapsulate ancestral stories, spiritual beliefs, and the intimate relationship between the community and its environment. They are a bridge between the past and the present, grounding people in their heritage and guiding them in their daily lives.

In our exploration of Inga symbolism within various narratives, a rich tapestry of diverse symbols emerges, each carrying its unique cultural significance. For instance, *Sara Tugtu* embodies ideals of prosperity, happiness, and unity within Inga families, emphasizing the vital role of locally cultivated food for indigenous community survival and well-being (Diaz & Marquez, 2023, p.53).

Another symbol, *Iaku ñambi* or *Atun ñambi* represents the way of water, which feeds the process of life, making it a central theme in Inga narratives (p.54). This symbol reflects the river's journey with its dual-headed amarum, symbolizing both departure and return—an emblem of eternal recurrence and memory renewal (Edilma Jamoy, 2019, p.112).

Figure 1

The way of water



Note: Kilka inga atun ñambi kauachig-Inga symbol representing the way of water. Taken from the document Proyecto Etnoeducativo Pueblo Inga. 2009.

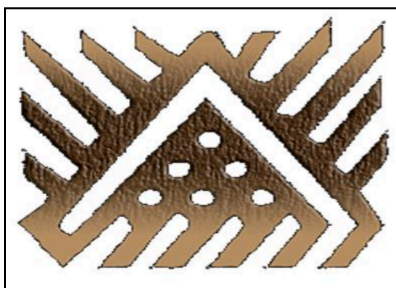
Additionally, *Ambe Uaska* serves as a spiritual reckoning, providing insights into the sacred drink and the intricate history of past, present, and future indigenous communities, as articulated by Jacanamijoy Tisoy in 2017.

Finally, The *Llagtu* symbolizes a crown crafted from vibrant macaw or parrot feathers—a distinctive emblem within Inga culture. According to Edilma Jamoy (2019,

p.117), Inga tradition holds that when *Llagtu* is invoked, it acts as a metaphoric gateway, allowing thoughts to transcend earthly confines and take flight. This symbolism facilitates a profound connection with ethereal realms and serves as a conduit for dialogue with these realms. Within the Inga community, healers, known as 'sinchikuna,' deftly incorporate *Llagtu* into their therapeutic practices. By doing so, they gain deep insights, forge connections with the spiritual essence residing within plants, and, ultimately, foster the healing process.

Figure 2

The crown



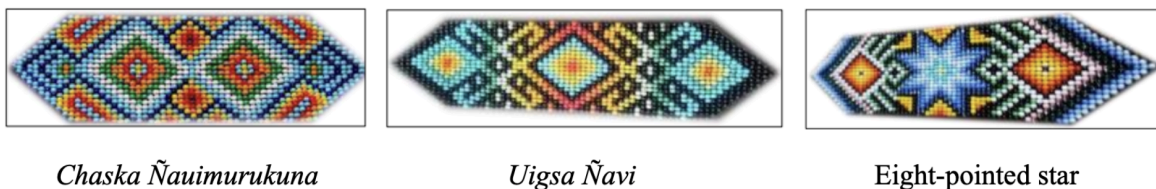
Note: Kilka ingakunapa kauchingapa llagtu- Inga symbol representing the crown. Taken from the document Proyecto Etnoeducativo Pueblo Inga. 2003.

The significance of Inga symbols extends beyond their oral traditions. Muñoz Burbano (2020) highlights that the Inga symbols are not confined to spoken narratives but are also expressed through tangible means, notably on textiles such as bracelets. These symbols, depicted on these bracelets, serve as a unique form of text that conveys content of immense importance to the Inga community, spanning astrological, biological, mathematical, botanical, and cultural realms (Muñoz Burbano, 2020, p.158).

Through these textile representations mentioned by Muñoz Burbano (2020), there are some categories, each one of them offering a unique perspective into Inga cosmology. For instance, the astrological symbols encompass representations of constellations, planets, stars, and calendars, reflecting the Inga's celestial understanding (p.160). Additionally, In Inga culture, sacred plants like *Ambihuasca* or *Yagé*, *Tujtu* (flower), and *Sarra* (corn) serve as powerful symbols of the indigenous people's profound gratitude and love for their pachamama (Mother Earth). These botanical elements play a central role in celebrations, healing practices, and spiritual retreats, often offered solemnly to honor and connect with their ancestors (p.163).

Figure 3

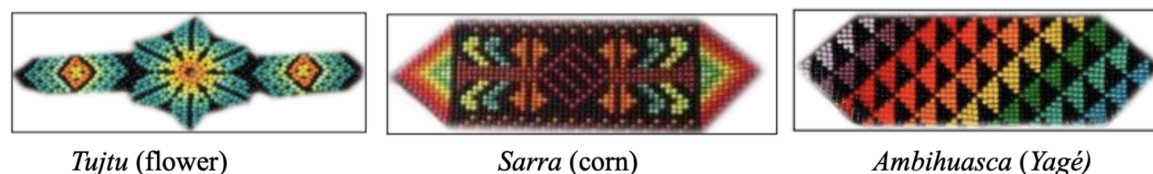
Astrology



Note: Taken from the document *Las manillas como tejido del pensamiento del pueblo Inga*. 2020.

Figure 4

Sacred Plants

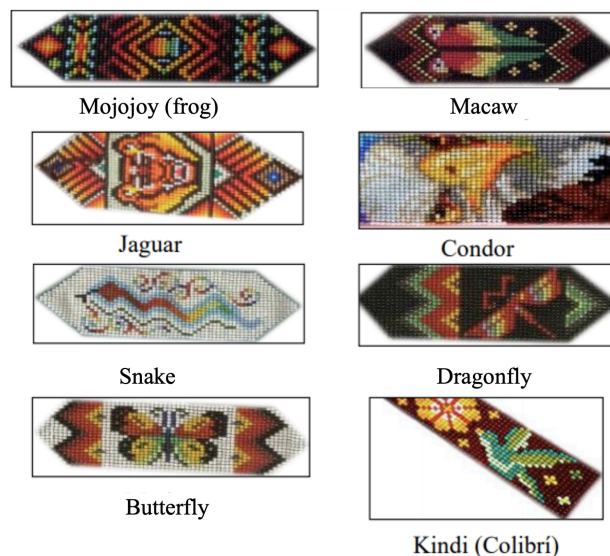


Note: Taken from the document *Las manillas como tejido del pensamiento del pueblo Inga*. 2020.

The research also unveiled a multitude of animals that the Inga community interprets as symbols of strength and spiritual power, embodying protective roles and knowledge transmission. These symbols offer a glimpse into the worldview of this ancient culture, where amphibians, such as the *Mojojoy* (frog), symbolize fertility and rain, vital for agriculture. Birds act as messengers, the jaguar represents leadership, and the condor rules the skies. The serpent holds plant wisdom, insects like dragonflies and butterflies are tied to prophecy, and the sacred *Kindi* (hummingbird) serves as a messenger of the solar divinity (p.164). In this multifaceted manner, Inga symbols persist as a testament to the community's heritage, resilience, and profound connection to their cultural legacy.

Figure 5

Animals



Note: Taken from the document *Las manillas como tejido del pensamiento del pueblo Inga*. 2020.

However, in this dissertation, we are concentrating on specific Inga symbols that are different from the many others found in their narratives. These symbols were carefully

chosen because they stand out and play a unique role in conveying Inga culture, beliefs, and values. This approach lets us delve deeper into the symbolism within Inga myths and legends, giving us a better understanding of their cultural importance and storytelling significance.

2.3.1.3 Nature. We can categorize the different symbols found in nature as follows:

Water. In the context of Inga culture, two distinct realms hold profound significance. *Alpa Mama* represents the upper space, where life thrives, offering sustenance and a nurturing environment. This natural realm teems with diverse wildlife, including bears, turkeys, squirrels, deer, tapirs, fish, and a variety of birds. It is also the birthplace of the rivers and cascades that traverse the landscape, bestowing life upon the land and its inhabitants (Minjusticia, 2021).

Contrastingly, *Alpa Ukuma* is the lower realm, the source of water, the wellspring of life itself. Here, an array of minerals and sacred stones, including Kuri (gold), coal, silver, platinum, sand, clay, and more, are preserved. These elements are integral to the Inga community's harmonious connection with their natural surroundings. Achalakuna⁶ narratives recount the bestowal of gold to the Ingas, often through natural phenomena, such as intense rainfall and thunderstorms, emphasizing the profound significance of water and minerals in Inga culture (Minjusticia, 2021). These two distinct realms, *Alpa Mama* and *Alpa Ukuma*, form the intricate backdrop against which Inga myths and legends unfold, connecting the community's cultural heritage with their environment in profound ways.

Within the chosen corpus of myths and legends, a recurring thematic element is the representation of water. One illustrative example can be found in the myth titled "The

⁶ People from the Inga de Colón community.

Goblin" ("El Duende"), where water holds particular significance. This myth portrays a mystical entity, the goblin, tasked with disciplining misbehaving children. Within the narrative, a child named Pedrito engages with this enigmatic spirit, and the story concludes with a striking occurrence: the goblin's disappearance into the waters, never to return.

“Pedrito told them that he had been playing with his little friend but when they arrived he went into the water and never came out again.”

“Pedrito les contó que había estado jugando con su amiguito pero que cuando ellos llegaron él se metió en el agua y no volvió a salir de allí.”

Another example can be found in the myth of "The Widow" ("La Viuda"), where water is subtly interwoven into the story's texture. Here, the widow moves her victims to secluded places like cemeteries, cascades, mountains, and other less-visited locations during nighttime.

“She takes advantage of the night to hypnotize the victims and move them to places like cemeteries, cascades, mountains and others that are rarely frequented at night.”

“Aprovecha la noche para hipnotizar a las víctimas y trasladarlas a lugares como cementerios, chorreras, montañas y otros que son poco frecuentados en la noche.”

These narratives exemplify the recurring motif of water in the Inga myths and legends, suggesting its profound cultural and symbolic importance within the community.

Rocks. Notably, rocks also hold a profound significance among the Inga people. Revered as sacred beings deserving respect and care, they represent a tangible connection to their ancestral knowledge. As noted by Inga member Roberto Agreda, rocks are regarded with utmost reverence. Moreover, *Taita* Isidoro Chasoy underscores that “the rocks found

in the high regions of Putumayo, which contain drawings are in reality living people, some of them doctors that deliver knowledge” (Diaz, N & Marquez, L, 2023, p.56). This reverence for rocks, underscores the depth of spirituality and cultural preservation embodied within Inga symbolism.

This symbol can be found in various Inga myths, such as “Mama Juana”, “The Giant’s Rock” and “Wise Valentin”. In “Mama Juana,” the legend unfolds with a beautiful woman who falls in love with a priest, leading to an elopement. However, a fateful glance backward transforms her into “Volcán Doña Juana,” forever connecting her with the landscape.

“Immediately she became a volcano, which they called Doña Juana Volcano, her companions turned into stone.”

“De inmediato quedó convertida en volcán, al cual denominaron Volcán Doña Juana; sus acompañantes se convirtieron en piedra.”

In “The Giant’s Rock” we encounter a giant who attempts to crush a chapel where religious rites took place. In his leap, he leaves an indelible footprint on a stone, a symbol of his disruptive force.

“He had placed one of his feet right on a stone, leaving an indelible mark.”

“(El gigante) había colocado uno de sus pies justo en una piedra, dejando la huella de manera indeleble.”

Similarly, 'Wise Valentin' features an elderly community member known for his uncannily accurate predictions. He alerts the community about the impending arrival of white settlers, prompting them to take his footprint in mud as a cherished memento.

“Since he was already an elderly man, they decided to take his footprint in an adobe (material made of mud) to keep as a memento.”

“Como era ya un señor de avanzada edad decidieron tomarle la huella de sus pies en un adobe (material hecho de barro) para mantener como un recuerdo.”

These myths collectively illustrate the profound cultural and environmental significance of rocks within the Inga community, highlighting their enduring connection with the natural world and their heritage.

2.3.1.4 Important Places. In Inga narratives, there are many special places that hold endless meaning. These places can be supernatural, sacred, or important in their everyday lives. In the next sections, we will explore some of these places by sharing parts of the stories where they appear and explaining what they represent. According to the elders of the Inga community, these places serve as vessels of oral memory, enshrined in the narratives surrounding them, carrying spiritual significance that every Inga must transmit from one generation to the next (Jamioy, 2019, p.66).

Taita Valentin's Cave. In the Inga community, one of the sacred places of immense importance is the Wise Valentin's cave. This revered figure, Taita Valentin, resided in a cave situated within the Las Vegas area, in the lower part of the San Francisco community. Remarkably, the cave still exists today, although it is concealed by thorny undergrowth. Access to the cave is hindered by a narrow and rocky path, making it challenging to closely and thoroughly appreciate. The *taitas*, who are the traditional doctors and spiritual leaders of the community, emphasize the need for great reverence when approaching this place. It is considered a place deserving of utmost respect, given the profound significance that Wise Valentin's life held within the community's territory (Chindoy, Lilia, 2018).

This place is mentioned in the legend of *Wise Valentin*:

“Lo bautizaron como taita Valentín, vivía en una cueva ubicada en la parcela denominada las Vegas.”

“They named him Taita Valentín. He lived in a cave located in the plot called Las Vegas.”

The Aucas Cemetery. The Aucas cemetery represents the final resting place of children who had not received the sacrament of baptism as prescribed by the Catholic religion before their passing. These children were considered undeserving by the religious standards of the time, and it was strictly forbidden to bury them in the town cemetery. Instead, the Inga families sought remote and hidden locations, such as beneath prominent trees or within crags and hollows, to bury these children. The Aucas cemetery serves as a place of redemption, where the Inga community redefined the fate of these unbaptized children, transforming them from mourned souls into recognized angels of God, as taught by the Catholic Church. In essence, this place embodies the Inga community's deep connection with their spiritual beliefs and their unwavering commitment to preserving the memory and dignity of the Aucas (Chindoy, Lilia, 2018).

This location is featured in the legend of *The Aucas*:

“Para evitar que esto continuara decidieron echar agua bendita en los lugares donde los enterraban y bautizarlos.”

“To prevent this from continuing they decided to pour holy water in the places where they were buried and baptize them.”

2.3.1.5 Values centered around Christianity

The Inga community was not alien to the cultural clash many other indigenous communities suffered during the Spanish Conquest, and perhaps one of the most evident features of such a mix is reflected on the Aucas legend. According to the records (Chindoy, Lilia, 2018) and as we were previously mentioning, the *aucas* are the souls of children who died without being baptized. In this narrative, we can find very characteristic christian elements such as the holy water and the christian burial, among other famous sacraments, as a consequence of the rising syncretism the Inga community underwent in order to survive the colonization.

Syncretism. As defined by Harari (2016, p.248), syncretism is a set of blended beliefs that embed elements of a foreign culture into the practices of the host one. Among the Inga texts we can find those narratives that address cosmogony of their folklore, but also those that deal with the moral values and teachings they want to pass into others, and as it was mentioned above, some elements of the Inga traditions had to be adapted to fit into the new narrative brought by the Christian folk. Such is the case of the *Atun Puncha* celebration (The *Gran Día*), originally intended to commemorate the founder of the ancestral territory in Aponte, *taita* Carlos Tamabioy. This celebration played a vital role in expressing the Inga people's cosmovision and renewing life through various forms of artistic expression, including language, song, dance, music, and games, as it symbolized a collective celebration of life and the cycle of the Pacha Mama (Jamioy, 2019, p.60).

After the Spanish influence, the renewed *Atun Puncha* festivity was to evocate and remind the people of the presence of the Christian God in the heavens. Images became a tool for reference and acculturation, particularly through the efforts of the church to

Christianize indigenous populations. This process led to a blending of indigenous beliefs with Christian elements, such as introducing the mithra sun belief within the figure of Jesus Christ and the saints in the Inca empire. The celebration of *Atun Puncha* reflects these syncretic elements, showcasing the complex interplay of cultural and religious influences within the Inga culture. (Espinosa, 2012, p.12). However, this was not the only outcome of the acculturation process, as Carlosama (2001, p.49) highlights a major influence on the duality between good and evil. Since the Ingas already believed in life beyond death, the Christians provided the concept of the judgment of the soul and its eternal fate (the good go to heaven and the bad go to hell).

2.3.1.6 Characters: Mythical Creatures and Humans

In this section, we explore the diverse array of characters found in the narratives selected. These encompass mythical creatures and humans. The narratives vividly depict the intricate relationships between humans and these spiritual beings, illuminating the distinctive attributes and roles held by each mythical entity.

2.3.1.6.1 Mythical Creatures. Some of the mythical creatures found in the narratives are the following:

The Goblin. The Goblin is a magical spirit in charge of punishing badly behaved children by stealing toys, clothing pieces and anything that catches their attention. He attracts kids with fake candy made from horse feces or bread and cheese to try to kidnap them.

The Guando. The Guando is a spirit represented through a funeral procession, where those who parade are praying the rosary and carrying lights made of human corpse bones. This revered figure is known for his role in ushering away individuals who have

displayed disobedience or deviance.

Chakiplatu. Chakiplatu is a mythical creature who takes care of nature and scares away those who come to cut down the forests, until people arrive from other places with chainsaws, making him disappear.

The Widow. The widow is a spirit that has the appearance of the lovers of unfaithful husbands, wandering the streets of the community controlling and punishing the cheaters.

2.3.1.6.2 Humans. Some of the humans mentioned in the myths and legends are the following:

Mama Juana. Mama Juana is a young and beautiful woman from a wealthy family who falls in love with a priest and embarks on a journey with him, with the intention of getting married. However, her mother opposes this union and warns her against looking back during their journey. When Doña Juana disobeys and turns to gaze at a fiery place, she is instantly transformed into a volcano, forever immortalized as 'Volcán Doña Juana.'

Wise Valentin. An old man of the community who was considered wise because his predictions were always accurate, used to warn the community about the white people who would arrive to the territory so that they would be prepared. The community decided to take his footprint in mud before he died, and keep it as a memento.

The Aucas. The 'Aucas' are the children who, having not received Catholic baptism, were unable to be buried in cemeteries. As a result, their relatives buried them in unconventional locations. These unbaptized children were believed to cry at night due to their lack of a proper Christian burial. In response, the community poured holy water and performed a baptismal rite at their burial sites, ultimately silencing the children's cries.

2.3.2 Translation Analysis and Techniques

In the journey of translating Indigenous myths and legends, the intricate task of bridging languages and cultures is an endeavor marked by both reverence and responsibility. These narratives bear the rich tapestry of Indigenous traditional knowledge, and in their translation, we seek to not only convey their essence but also honor their cultural significance. After immersing ourselves in the narratives and meticulously analyzing their themes and motifs, we embarked on the translation process. In line with our commitment to preserving and propagating these invaluable tales, we adopted a source-oriented approach, emphasizing the fidelity to the source text. This approach allows us to respect the integrity of the Indigenous traditional knowledge and facilitate access to an English-speaking audience, ensuring that the essence of these narratives remains intact.

However, our work didn't conclude with the mere act of translation. To ensure the effectiveness and authenticity of our translations, we delved deeper into the process. After completing the translation of each narrative, we undertook a rigorous analysis to identify and evaluate the techniques we employed in the translation. Guided by Amparo Hurtado Albir's recognition of translation techniques as valuable tools contributing to both high-quality translations and a broader understanding of the translation process, we selected nine specific techniques: compensation, loan, linguistic compression, elision, linguistic amplification, established equivalence, adaptation, description, and transposition, tailored to address the unique challenges posed by these narratives. Outlined below are the translation techniques incorporated in our work, accompanied by their definitions drawn from Hurtado-Albir (2001), and illustrated through examples extracted from our translated corpus. Through this analysis, we aim to illuminate the strategic choices made in bridging

linguistic and cultural gaps, ensuring the faithful transmission of Indigenous traditional knowledge to an English-speaking audience.

Adaptation. It describes the replacement of a cultural aspect from the source culture with a cultural aspect of the receiving culture (Hurtado-Albir, 2001, p.269).

Table 1

Example of adaptation retrieved from the myth The Widow

ST	TT
“lo encontraron al lado de una <u>chorrera de agua</u> ”	“they found him next to a <u>cascade</u> ”

In this instance, the term "chorrera de agua" is culturally specific to the source language, and a direct translation such as "waterfall" might not encapsulate the same cultural connotations. By opting for "cascade," we aimed to convey the picturesque and smaller-scale nature of the water feature, aligning more closely with the cultural expectations and linguistic norms of an English-speaking readership.

Compensation. This technique involves making adjustments in one part of the text to account for changes made in another, ensuring overall coherence (Hurtado-Albir, 2001, p.270).

Table 2

Example of compensation retrieved from the myth The Widow

ST	TT
“pues no quería que le pasaran <u>cosas peores</u> ”	“because he did not want <u>worse things</u> to happen to him”

In this example, the compensation technique was applied to ensure a comprehensive and coherent expression in the target language. The source phrase implies a reluctance or hesitation tied to the anticipation of unfavorable events, and a straightforward translation might risk losing the nuanced emotional weight.

Description. This technique involves replacing a term or expression with a detailed description of its form or function (Hurtado-Albir, 2001, p.270).

Table 3

Example of description retrieved from the myth The Widow

ST	TT
“pero luego <u>al detallarla</u> es una horrible mujer”	“but then <u>when she is closely observed</u> she is a horrifying woman”

In the provided example, this technique is applied by replacing the term "detallarla" with the detailed description "when she is closely observed." The term "detallarla" may not have a direct equivalent in English that conveys the nuanced meaning of observing someone closely, and a literal translation might lack the specificity intended in the source text.

Elision. Is the deliberate exclusion of certain elements in the target text to streamline the narrative or align with cultural norms (Hurtado-Albir, 2001, p.270).

Table 4

Example of elision retrieved from the myth The Guando

ST	TT
“se acercó <u>un poco</u> y preguntó para dónde iban”	“he approach them and asked them where they were going”

In this example, the adverb was removed to preserve the original linguistic meaning.

Established equivalence. Is the action of striving for a well-established equivalent in the target language to faithfully convey the intended meaning of the source text (Hurtado-Albir, 2001, p.270).

Table 5

Example of established equivalence retrieved from the myth The Goblin

ST	TT
“cuando la familia se dio cuenta que Pedrito <u>no aparecía por ningún lado</u> ”	“when the family realized that Pedrito was <u>nowhere to be found</u> ”

In this example, the translation was intended to use a colloquial expression in English.

Linguistic amplification. Is the action of expanding on certain elements in the target language to provide additional context or enhance clarity (Hurtado-Albir, 2001, p.270).

Table 6

Example of linguistic amplification retrieved from the myth The Guando

ST	TT
“cuando ya habían avanzando <u>mucho</u> miraron que un lugar se estaba quemando”	“when they had already advanced <u>a considerable distance</u> they saw that a place was burning”

In this example, we used this technique to make emphasis on how much progress they had made.

Linguistic compression. Is the action of condensing information in the target language while retaining the core meaning of the source text (Hurtado-Albir, 2001, p.270).

Table 7

Example of linguistic compression retrieved from the myth of The Guando

ST	TT
“van rezando el rosario y llevan <u>unas</u> luces”	“are praying the rosary and carrying lights”

In this example, the word “unas” is omitted to avoid repetition which could compromise the meaning in the source text.

Loan. It is the action of borrowing a term directly from the source language and integrating it into the target language, often when a direct equivalent does not exist (Hurtado-Albir, 2001, p.270).

Table 8

Example of loan retrieved from the legend Wise Valentin

ST	TT
“el pueblo en medio de las <u>mingas</u> conversaba”	“the people in the middle of the <u>mingas</u> talked”

In this example, we found a cultural component, that’s why the loan technique is used.

Transposition. Changing the grammatical category of a word or phrase to suit the syntactic structure of the target language (Hurtado-Albir, 2001, p.270).

Table 9

Example of transposition retrieved from the myth The Guando

ST	TT
“y <u>fueron acabando</u> con gran parte de la riqueza ambiental”	“and <u>gradually destroyed</u> a large part of the environmental richness”

In this example, the verb *ir* (ir acabando) is changed for the adverb *gradually*.

2.3.3 Translation Challenges

In the process of curating and translating the corpus for this dissertation, several noteworthy challenges emerged. These challenges stemmed from the complexity of conveying the nuanced cultural and symbolic elements inherent in Inga myths and legends.

2.3.3.1 Categorization of Themes. One primary challenge was the categorization of recurring themes within the selected myths. Specifically, two themes stood out: "punishment of the disobedient" and "promotion of essential values for the community centered around Christianity". While these themes were discernible in many narratives, categorizing some myths proved challenging due to their unique narrative elements. Upon closer examination, it became evident that these outlier myths were intricately linked to the symbolism of the stone, a motif that defied easy classification within the established thematic categories.

2.3.3.2 Symbolism Interpretation. The interpretation and translation of symbolism, a cornerstone of Inga narratives, presented another significant challenge. Certain myths heavily emphasized the roles of women, men, and the elderly within the community. For accurate translation, it was imperative to consider the cultural nuances associated with these gender-specific roles. For instance, "warmi" and "kari" in the Inga

language correspond to "woman" and "man" respectively, but these translations alone fail to encapsulate the depth of cultural meaning attached to these terms.

In navigating the translation challenges encountered throughout this dissertation, the intricacies of conveying the rich cultural and symbolic elements embedded in Inga myths and legends became apparent. The categorization of recurring themes posed a substantial hurdle, with certain myths defying easy classification due to their unique narrative elements intricately linked to the symbolism of the stone. Furthermore, the interpretation and translation of symbolism, particularly regarding gender-specific roles, demanded meticulous consideration of cultural nuances. Despite these challenges, the translation process provided an enriching exploration of linguistic and cultural landscapes, shedding light on the complexities inherent in rendering Indigenous narratives for a broader, English-speaking audience. Through addressing these challenges, this dissertation contributes to the ongoing discourse on translation practices in the realm of preserving and transmitting Indigenous traditional knowledge.

3. Conclusions

The outcome of this endeavor was the result of a cultural approach provided by professor Mariela Pujimoy on the relevance of orality for the Inga people, as well as the different readings referenced throughout this text, including, but not limited to the works of previous translators and the conferences portrayed last year during *La semana del Lenguaje* at the university. Our task was of translating eight legends and myths of the Ingas from Spanish into English, not only with the purpose of making them accessible to a wider audience but also to analyze and experience the process of passing meaning between two

languages without demeaning or skipping any ancestral, moral or cultural value that these legends and myths carry with them.

Among the most relevant considerations when undergoing this process of translation, the first that came to mind was the meaning the Ingas hold regarding the passing of knowledge, how meaningful it was to carry out their tales through orality, and how hollow would it be to try to get meaning out of a written sample without gestures, dances, sounds or any bodily imagery. This feature counters the academic view about the recorded knowledge and questions the labor that us, researchers, carry when trying to understand the traditions and ways of communities that are foreign to us. For further research, this step into the unknown should consider the point of view such communities have towards academic works with the same *gravitas* scholars have towards the outcomes of their research.

One major obstacle during the development of this work was the lack of sources and a reliable database, most likely, due to the above-mentioned consideration. For further research, it would be important for the academic community to encourage the creation of a corpus that encompasses the symbolic glossary of the Inga tales.

Another important trait the present text drew from the corpus was the symbolic devices embedded into the narrative: the divinity of the natural environment and sacra of common places, the moral lessons of the plot, and the aspects the Ingas inherited from the Christian influence such as the struggle between good and evil, the fate of the eternal soul, and fear of the Christian God. Overall, it can be appreciated how the Ingas maintained their identity across the time leaned on these narratives, and also how the foreign hand played a role in shaping and sharpening parts of such identity. The result is for the modern,

globalized, interconnected people to reflect on the effects of crossing cultural borders with other communities, the potential consequences, the responsibility to preserve and respect them.

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Appendix A. Characterization of the Corpus

N°	Name	Classification	Main idea	Symbolic relationship
1	El duende	Myth	There's a magical spirit in charge of punishing badly behaved children by stealing toys, clothing pieces and anything that catches their attention. He attracts kids with fake candy made from horse feces or bread and cheese to try to kidnap them.	Magical creatures Disobedience lead people to bad experiences
2	El guando	Myth	There is an old man who is reluctant to follow the community rules. One day he stays up all night and goes to the church where ghosts were seen. He freaks out and is punished by the spirits for his disobedience. When he dies, 'El guando' takes his body away leaving the community stunned.	Magical creatures Death=disobedience
3	El chakiplatu	Myth	A mythical being named 'Chakiplatu' who takes care of nature scares away those who come to cut down the forests, until people arrive from other places with chainsaws, making him disappear.	Preservation of the territory
4	La viuda	Myth	A spirit that has the appearance of the lovers of unfaithful husbands, wanders the streets of the community controlling and punishing the cheaters. One night a man goes out to meet his lover but the next day he wakes up disoriented and realizes that 'La vieja' had pretended to be his lover to take him away.	Magical creatures Disobedience lead to bad experiences

5	Los aucas	Legend	The 'Aucas' are the children who died without being baptized by the Catholic religion. They could not be buried in cemeteries, so their relatives buried them in other places. The children were heard crying at night because they did not receive a proper burial, so the community poured holy water and baptized them where they had been buried. After that, the children never cried again.	Sacred places Syncretism
6	Doña Juana	Legend	A very beautiful woman from a rich family falls in love with a priest who invites her to run away and get married. Her mother disagrees and tells her that she will never arrive at her destination. During the trip they knew they couldn't look back, but they see a place on fire so the woman looks back, where she is immediately turned into a volcano, which is named 'Volcán Doña Juana'.	Important places Disobedience lead to bad experiences
7	El sabio Valentín	Legend	An old man of the community who was considered wise because his predictions were always accurate, used to warn the community about the white people who would arrive to the territory so that they would be prepared. The community decided to take his footprint in mud before he died, and keep it as a memento.	Preservation of the territory Sacred places
8	La piedra del gigante	Legend	A giant who did not like the constructions where religious rites took place, decides to jump from where he lived to the chapel in order to crush it. He places one foot on a stone leaving his footprint on it. The chapel was destroyed by the giant and it is said that his trace is still there.	Sacred symbols

Appendix B. Glossary

word in Spanish	word in English
Chalina	Scarf
Chicha	Chicha
Chorreras	Cascades
Enaguas	Petticoats
Estiércol de caballo	Horse manure
Huerta	Orchard
Parcela	Plot
Tala de bosques	Logging forests
Velación	Wake

Appendix C. Translation of the Corpus

Duende	El Duende	The Goblin
<p>Duende kam sug uchulla wambrasina, ñawikuna iukam awapachasina, akcha rubiu, piel iura, vistirini trapukuna alli claritu, kam alli trabieso i perseguimi tukui wambra trabiesukuna, mana ubishiduskuna i mana rimadushkunata pai karami duci, iuramuku i tanda, pudingpa apanga paiwa millaipa iaku tiaskanigta u walkukunama chi ducikuna mankankun sutipa chaki muro isma.</p> <p>Tukui pimi tiam chorrerakuna i kumbidiaska kunata kawarinsi masaurapsi kalpani rruranga, uiachinga tunaikuna, tukui flautakuna i tamburshkuna, mana sapalla sintiringamanda visitam wambrakuna y karikunata rishaviadushkunata. Masami rurraska Pedrituwa, sug wambra alli desobediente, rabiadirush taitakunawa i wagkikuna imamanda llapsi, mana</p>	<p>El duende es conocido como un niño pequeño, de ojos azules, pelo rubio, piel blanca, lleva un sombrero grande, viste generalmente de colores claros y es muy inquieto; persigue a los niños que son inquietos, desobedientes y groseros, a quienes les ofrece golosinas, queso o pan con el fin de atraerlos y llevarlos con él a lugares como chorreras o cuevas. Las golosinas no son reales, son hechas a base de estiércol de caballo.</p> <p>Generalmente habita en las chorreras y sale a cualquier hora del día, le gusta hacer travesuras, tocar música, por lo general flautas o tambores y por no sentirse solo visita a aquellos niños y niñas resabiados. Es así como hizo con Pedrito, un niño que era muy desobediente, se enojaba con sus padres y hermanos por cualquier cosa, no consentía que le dijeran nada y solo permanecía</p>	<p>The goblin is known as a small blue-eyed, blond, pale boy, who wears a big hat, generally dresses in light colors and is very mischievous; he chases naughty, disobedient and rude children, and gives them treats, cheese or bread in order to lure them and take them with him to places like cascades or caves. The treats are not real, they are made from horse manure.</p> <p>Generally, he lives in the cascades and goes out at any time of the day, he likes to play pranks, play music, usually flutes or drums, and to avoid feeling lonely, he visits naughty boys and girls. This is what he did with Pedrito, a child who was very disobedient, he would get mad at his parents and siblings for anything, he would not allow them to tell him anything and would only play around. One afternoon he was outside his</p>

<p>gusta nimapsi ningatakuna, pai kam traviesakungalla, sug chisi llugsiska wasimanda kanchama kawariskata sug suma wambra ima pasakuskata pugllangapa i mana taitakunata uiaspalla riskata; duende pusasha dusikun kawachispa, travesurakun rurraspa imas, Pedritu invitaskapa paipa wasima, prometisha karanga achika ducikuna, familiakuna cuinta kaura ima mana aparisirigta Pidritu ni mai ladu kallarishakun maskanga i mana tarishakuna, iskai punchapi mancharispa apishakuna makimanda iapashakuna wasima tigranakunkama Pidritu parlasha ima pugllakuskata paipa amiguwa i paikuna chaiaura mitirisha iakupi i mana llugsirisha chimanda. Apuntipi pasarisha achika kasukuna, chi duende apam wambrakunata, kutsugkunata apapum paipa kimbakunata, churraridiru rupakunata, travesurakunata i kutsugkunata, iukan alegre, tunaikunawa, ducikunawa i kutsugkunata ima gustasina wambrakuna pugllangapa.</p>	<p>jugando. Una tarde se encontraba fuera de su casa cuando miró a un niño muy bonito que lo invitaba a jugar y sin pedir permiso a sus padres se fue; el duende lo distrajo dándole dulces, haciéndole juegos y mucho más, después de un rato este invitó a Pedrito a su casa, le prometió darle muchos dulces más. Se lo llevó y cuando la familia se dio cuenta que Pedrito no aparecía por ningún lado siguieron buscando pero no daban con él, a los dos días lo encontraron al lado de una chorrera de agua, muy asustados lo tomaron de la mano y se lo llevaron; mientras regresaban a casa, Pedrito les contó que había estado jugando con su amiguito pero que cuando ellos llegaron él se metió en el agua y no volvió a salir de allí. En Aponte sucedieron muchos casos como el anterior, donde el duende se lleva a los niños, u otros donde les esconde los zapatos, las prendas de vestir, los juguetes, y demás; siempre lo hace de forma divertida, con música, dulces, juguetes y otras cosas que les llamen la atención a los niños.</p>	<p>house when he saw a very cute boy who invited him to play and without asking permission from his parents he left; the goblin distracted him by giving him candies, playing games and much more, after a while he invited Pedrito to his house, he promised to give him many more candies. He took him away and when the family realized that Pedrito was nowhere to be found, they kept looking for him but they couldn't find him, two days later they found him next to a cascade, very scared they grabbed his hand and took him away; while they were returning home, Pedrito told them that he had been playing with his little friend but when they arrived he went into the water and never came out again.</p> <p>In Aponte there were many cases as the previous one, where the goblin takes the children, or other cases where he hides their shoes, clothes, toys, and others; he always does it in a fun way, with music, candies, toys and other things that attract the children's attention.</p>
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Wandu	El guando	The guando
<p>Wandu kam sug ispiritu paricidu kamkuna runakuna apanakugsina sug wañuska ,apadushkuna rinakugsina risaspa rusariu apanakum punchaiachispa tullu humanukunawa.</p> <p>Apunti kaushasami sug taita iapa bravu kaskata kuntrari chi leikunawa kulungagta cabildu mayor i kumunidakunawa kunaure kai tiempu impidisha kunami puringa iapa tuta puis ima iachashakum parlanga kaskata pilgrusu i chi ura kaskata sug pudingapa samanga dispus de achika trabajaspachik trabaju ruraska chi puncha, tukuikuna kashakuna diakuirdu nukanchipa iui ai chasamkash.</p> <p>Sug puncha rishanimi paipa chagrama iskai wiru wata tashpungapa i kawangapa tigrashami sug familia pagma astika asua upiangapa.</p>	<p>El guando es un espíritu representado a través de un cortejo fúnebre, donde los que desfilan van rezando el rosario y llevan unas luces hechas de huesos de cadáveres humanos.</p> <p>En Aponte, vivía un señor que era muy rebelde y siempre estaba en contra de las leyes que ponían el cabildo mayor y la comunidad; esta vez se había prohibido andar a altas horas de la noche puesto que muchos comentaban que estaban pasando cosas peligrosas y que además ese era un espacio para descansar después del arduo trabajo que se realizaba durante el día, todos estaban de acuerdo menos aquel señor quién hacía caso omiso a todo lo que propusieran.</p> <p>Como era costumbre, un día se fue a su huerta a plantar unas matas de caña y solo con la</p>	<p>The Guando is a spirit represented through a funeral procession, where those who parade are praying the rosary and carrying lights made of human corpse bones.</p> <p>In Aponte lived a very rebellious man who was always against the laws set by the land council and the community; once, it had been forbidden to wander late at night because many commented that dangerous things were happening and also that it was a place to rest after the hard work that was done during the day. Everyone agreed except that man, who ignored everything they proposed.</p> <p>As usual, one day he went to his orchard to plant some cane and on his way home, only with the intention of wandering at night, he decided to go to a relative's house to drink some</p>

<p>Parlai parlai apakushami tutaiawasha niwanakusham kidari am rikui ñamkatuta pidim man ringa, pai man uiasha rishallami cuandu pai iglesia al frente uiashani sug aslla runakuna risanakugta, chura iariwasha suiasaim kawani y chura kawasham sug wachu runakuna llugsinakuna apariska sug chakanapi sug wañuska iachika vilakuna chariska imakuna kumuridun rinakusha chura nukata sug richa chaiariwasha, paikuna nuka riparaura iglesia kashamwishkaska cuandu paikuna rinakun nukaskapi tapugrisham maima rinakunguichi apaspa kai wañuskata, chura uma atarichisha i chi ura kawashani millai ñawi wañuska; man iachaspa kidashani ligiru tigrashani pai wasima</p> <p>Dispués malaire pegauasha i kumu kasha iapa bravu mana rishakuna kawangapa siempri mankam chaiaura iachasa piñanga y kalpachinga wasimanda sulu subrinu iachasa</p>	<p>intención de andar por la noche, de regreso decidió entrar a la casa de un familiar a tomar un poco de chicha. Entre conversa y conversa la noche fue cayendo, lo invitaban a que se quedara pero él sin decir nada se fue, cuando iba pasando al frente de la iglesia escuchó que unas gentes iban rezando muy fuerte, entonces pensó esperar para ver qué era lo que pasaba, de pronto fue apareciendo un desfile de personas que llevaban un ataúd rodeado de muchas velas y todos llevaban inclinada la cabeza, esto le pareció muy raro, pues a esa hora la iglesia estaba cerrada; cuando estaban terminando de pasar, se acercó un poco y preguntó para dónde iban, en ese momento uno de ellos levantó la cabeza y dejó ver un horrible rostro de una calavera; el señor quedó impactado y volvió presuroso a su casa.</p> <p>Después comenzó a enfermarse y como era muy resentido nadie lo visitaba pues siempre</p>	<p>chicha⁷. As the sun was setting, the conversation was going along, they invited him to stay but he left without saying a word. When he was passing in front of the church he heard that some people were praying very loudly, so he thought of waiting to see what was happening. Suddenly a parade of people carrying a coffin surrounded by many candles showed up and everyone kept their heads down, he thought it was very odd, since the church was closed at that hour. When they were passing by, he approached them and asked them where they were going. At that moment one of them raised their head and showed a horrible skull face; the man was shocked and hurried back to his house.</p> <p>After that, he began to get sick and as he was very resentful, nobody visited him because whenever someone went to see him he insulted them and kicked them out of his house, the only</p>
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⁷ chicha is a South American alcoholic drink made from fermented maize or fruit.

<p>pudinga ringa kawangapa kut suglachimba kaushasha trabajush kidasha visitaringa mas kipa sug punchakuna; sug puncha llalliura wañuska, kallarishakuna alistaringa punchaiachingapa, apenas kimsa kunallam pichika kawangakuna. antes manara sepultangi kallashakum rishanga i chura kallarisha puñui pigangakunata, sugkuna rishakuna paikunapa wasima sakispawañuskata sugkuna kidashakuna puñuspa wañuskata ladiupi i mas chisi uiashkuna sug ruidu pungupi i chura rigcharishakum i cuenta warishakuna ataul manchipikash velakuna wañuska i suglla vila sindikusha chura llugsishakuna mancharispa rimangapa visinukunata mientras mas kanakumkama pi mam kawashakuna sug ladu sachukupi punchauachinakugta ima chingarispa rinakush astika i astika, chi kachu wandu niska apasachi wañuskata manchaspa i llakispa sug sug wiatchikaringa mansuti nukanchipa wasipi, kai andi rupachishakuna tukui tiaska chi wañusha paipata i rishakuna</p>	<p>que alguien iba a verlo lo insultaba y lo echaba de su casa, el único que podía ir era su sobrino quien vivía en otra comunidad y le quedaba difícil visitarlo a cada rato; después de unos días el señor murió, organizaron la velación pero solo asistieron entre tres y cinco personas. El día antes del entierro estaban haciendo una oración cuando de pronto a toda la gente le comenzó a dar sueño, unos se fueron a sus casa y quedaron acompañándolo dos personas quienes se quedaron dormidas al lado del difunto; un poco más tarde escucharon el ruido de la puerta, inmediatamente se despertaron y se dieron cuenta que el ataúd no estaba, las velas se habían apagado solo había quedado encendida una, muy asustados salieron a llamar a los vecinos y mientras buscaban respuesta miraron que al otro lado de la montaña alumbraban unas luces que se desaparecían poco a poco, era el guando que se había llevado el cuerpo. Preocupados y muy asustados se encerraron cada uno en sus casas, al día</p>	<p>one who could go was his nephew who lived in another community and it was difficult for him to visit him so often. After a few days the man died, they organized the wake but only three to five people attended. The day before the burial they were praying when suddenly all the people began to feel sleepy, some of them went home and two people stayed with him and fell asleep next to the deceased; A little later they heard the noise of the door, they woke up immediately and realized that the coffin was gone, the candles had been extinguished, only one had remained lit. Very scared, they went out to call the neighbors and while they were looking for an answer they saw that on the other side of the mountain there were lights that were disappearing gradually, it was the Guando that had taken the body. Worried and very frightened, they locked themselves in their houses, the next day they burned everything in the man's house and went to see if they could find the corpse, but there wasn't even trace;</p>
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maskapa malpin tarinchi kai wañuskata piru man kawarisha nimapsi maitam riskata chimanda wichai cada wata vilakuna kawari i masa wachu rinakugta sachuku	siguiente quemaron todo lo que había en la casa del señor y se fueron a ver si encontraban el cadáver pero no hubo ni rastro; desde entonces cada vez que se cumplía un año de la muerte, las luces aparecían en forma de desfile por aquella montaña.	since then, every anniversary after his death, the lights appeared in the shape of a parade on that mountain.
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Chakiplatu	Chakiplato	Chakiplato
<p>Inga simi rimai, chakiplatu nirimi "pies de plato", sug unai manda sachuku kuidadush ima kallarisha llugsiringapa achika punchakuna, chi unai achika runakuna tiaura kaspikuna urmachidushkuna, sug kari alli atun paipa kuipu kashami alli milmunchu waska i raku, chakikuna vuiltiariska katima i alli planchu sug platusina, puringa iachasha allimanda i kawaringa masapurapsi puncha.</p> <p>Maikan kaqadushkunaa kidankuna mancharispa kawaspa chi kari riku ura</p>	<p>En lengua inga, idioma propio de los indígenas de Aponte, chakiplatu traduce “pies de plato”, se trata de un ser mítico cuidador de la naturaleza que comenzó a aparecer con mayor frecuencia en épocas donde había mucha gente que se dedicaba a la tala de bosques; era un hombre corpulento, su cuerpo estaba completamente rodeado de bellos largos y gruesos, sus pies volteados para atrás y muy planos en forma de plato, caminaba lento y aparecía a cualquier hora del día.</p>	<p>In the Inga language, the native language of the indigenous people of Aponte, chakiplatu translates as "plate feet", it is a mythical being guardian of nature that began to show up more frequently in times when there were many people who were dedicated to logging forests; he was a corpulent man, his body was completely surrounded by long and thick hair, his feet turned backwards and very flat in the shape of a plate, he walked slowly and would show up at any time of the day.</p>

<p>uiaringapamkuna kaspi saruskakuna maipi pai purikuskapi, uikasham allimandita rikugsina paikunapagma, iapa iukaskatakuna ringa i mana pudispa apanga paikuna munaska kaspikuna i chiura achikakuna sakishakuna kuchinga kaspikuna i tiashami suma sachukukuna junda sacha kuna, sug richa i kutsug richa i achika animalkuna, hasta ima chaishakuna runakuna kutsug nimanda kaspiurmachidushkunawa i puchukaspa rishakuna tukui tiaskata iukaikunata sachuku, chakiplatu mana mas llugsirisha, antiwuamandakuna ninkunami ima kanchamanda runakuna pipkunasi wañushakuna u ima manchaipi mitikusha karu sachuku mana chaiasha runa.</p>	<p>Las personas que lo miraban se quedaban completamente asustadas de ver a aquel hombre, a cada paso que daba se escuchaba el ruido de las hojas y palos que pisaba por donde caminaba, era como si lentamente se fuera acercando a ellas, tanto que debían irse sin poder sacar la madera que querían; con esto muchos dejaron de hacer esa práctica para mantener las montañas muy bonitas, llenas de infinidad de vegetación y muchos animales, hasta que llegaron gentes de otros lados con motosierras y fueron acabando con gran parte de la riqueza ambiental. El chakiplatu no volvió a aparecer, los mayores sostienen que tal vez las personas de afuera también acabaron con su vida o que del susto se internó en las más espesas montañas donde aún no llega el hombre.</p>	<p>The people who looked at him were completely frightened to see that man; the noise of the leaves and sticks that he stepped on was heard on every step he took, it seemed as if he was slowly approaching them, so much they had to leave without being able to gather the wood they wanted. With this, many stopped doing that practice to keep the mountains beautiful, filled with countless vegetation and many animals, until people from other places arrived with chainsaws and gradually destroyed a large part of the environmental richness. The chakiplatu never showed up again, the elders say that perhaps the people from the outside also ended his life or that he was so scared he went into the thickest mountains where men have not yet reached.</p>
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Kukuwaila	La Viuda	The Widow
<p>Kukuawila kam sug ispiritu musa iukakunata llusirig apangapa runakunata kumplingapa cita; kallaringapa iukan rigsha paipa warmisina piru sutipa kaura maikan kauari millaipa kukusina, churarrim sug atun bata iana i sug iura pacha, iukami sug atun kirukuna i crusadukuna, tutakuna purimi kauaringapa paita gustaskakunata apangapa pantiumma, iaikukunanigta millaipa tutapi.</p> <p>Otoniel kaska sug kari iunaskata pichka chungu wata, kausaskata kasadu i iukaskata iskai wambra, gustaskata kutsug warmikuna; iachaskata ringa trabajangapa puchukapuskapa kinchanga animalkuna mana llullingapa kutsug chagrama vicinukunapagma. chaiashamanda wasima ña chisi, rabiawa warmiwa, mana munaskata mikunga i riskata wasima kidaskata tutanakungapa kawaridirupi sug lumapi</p>	<p>La viuda es un espíritu que controla a los esposos infieles que frecuentan las noches para cumplir con sus citas románticas. Inicialmente tiene la apariencia de la amante pero luego al detallarla es una horrible mujer que tiene el rostro de una calavera, lleva un vestido largo de color negro, unas enaguas blancas y una chalina, también tiene unos colmillos muy largos y entrecruzados, aprovecha la noche para hipnotizar a las víctimas y trasladarlas a lugares como cementerios, chorreras, montañas y otros que son poco frecuentados en la noche.</p> <p>Otoniel era un hombre de aproximadamente 50 años, estaba casado y tenía dos hijos pero le gustaba frecuentar a otras mujeres; como era de costumbre, salió a trabajar, pero esta vez le tocó quedarse hasta más tarde ya que debía terminar una cerca para que sus animales no se pasaran a la parcela de los vecinos. Llegó un poco tarde a</p>	<p>The widow is a spirit who controls the unfaithful husbands who frequent the nights to meet their romantic dates. Initially she has the appearance of the mistress but then when she is closely observed she is a horrifying woman who has the skull-like face, she wears a long black dress, white petticoats and a scarf, she also has very long and crisscrossed fangs, she takes advantage of the night to hypnotize the victims and move them to places like cemeteries, cascades, mountains and others that are rarely frequented at night.</p> <p>Otoniel was a man of about 50 years old, he was married and had two children but he liked to date other women; as usual, he went out to work, but this time he had to stay late because he had to finish a fence so that his animals would not cross over to the neighbor's property. He arrived home a little late, in a</p>

<p>kawariskapa tukuima kumunida tupanakungapa anawa pai munaska warmi.</p> <p>kaskata killa tuta, ñambi rikuskata alli alegre kalpa tupanakungapa warmiwa ña karupi rikuma wasimanda suiakuskata tupanakungapa paipa Anna sug rumipi tiakuskata kaillapi; kuntintu apigrisha abrasangapa piru pai kallarisha ringa purisha rimakusha parlaspa kuiarinakugta ña chaianakura tupanakudiruma pai nisha puringapa mas ligiru aprovechangapa killa tuta. Otoniel suti aceptasha piru mana pudikusha puringa ña sakuska i riwasa Anna samangapa sug ratu i nispa tigrangapa ña chasa iapachisi i paipa warmi malicikusha, tiarishakuna abrazarisha i pai kallarish puringa sug ratu llapi puñurisha.</p> <p>kaiandi rigcharisha achika chiriwua sug tumba pantiunpi, mana iuiarikusha nimapsi</p>	<p>su casa, muy apresurado y enojado con su esposa, tanto que no le recibió ni la comida, se bañó, se cambió rápidamente y salió de su casa, pues había quedado de encontrarse con Anna, una de sus tantas amantes, en el mirador, un filo donde se veía casi toda la comunidad donde vivían.</p> <p>Era noche de luna, por el camino iba muy contento y apresurado a cumplir con la cita, ya estaba algo retirado de su casa, cuando miró que Anna lo esperaba sentada sobre un piedra a muy poca distancia de él, muy feliz se acercó para abrazarla pero ella se levantó y siguió caminando; iban conversando sobre sus amores y cuanto estaban ya casi llegando al lugar donde habían quedado de verse, ella le pidió seguir caminando para aprovechar la luz de la luna, Otoniel aceptó, pero ya un poco más adelante se iba sintiendo muy cansado y le propuso a Anna tomar un descanso para luego regresar pues ya era muy tarde y su esposa empezaría a sospechar.</p>	<p>hurry and very angry with his wife, so much so that he did not even eat his food, he took a shower, changed clothes quickly and left his house, as he had arranged to meet Anna, one of his many lovers, at the lookout spot, an edge where he could see almost the entire community where they lived.</p> <p>It was a moonlit night, on the way he was very happy and in a hurry to have his date, he was already a bit far from his house, when he saw that Anna was waiting for him sitting on a stone at a very short distance from him, very happy he got close to hug her but she got up and kept walking; They were talking about their love and when they were about to arrive to the place where they had arranged to meet, she asked him to continue walking to take advantage of the moonlight, Otoniel agreed, but a little further ahead he was feeling very tired and suggested Anna to take a break and come back later since it was already very late</p>
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<p>iuiarikusha ima anawa tupanakuskata; alli mancharispa man iachaspa imasam chiaskata, risha wasima, llallikusha Annapa wasi ladupi iuiarisha rimanga tapungapa imamni pasariskata i nishakuna ima mana chaiaskata cita iukaskama i ima chi parlukuna parlaskamanda iachasakuna ima kukuawila tupaskata. Mas ligeru mancharispa rikusha ñambi i kumprumitirisha mana mas engañanga warmita porque man munaska pasaringa mas pior.</p>	<p>Se sentaron abrazados y él empezó a tener mucho sueño tanto que en un instante se quedó dormido.</p> <p>Al día siguiente despertó con muchísimo frío sobre una tumba del cementerio, no se acordaba casi de nada solo que se encontró con Anna; muy asustado y sin saber cómo había llegado allí, emprendió camino a su casa, pasaba por el lado de la casa de Anna y decidió llamarla para preguntarle qué fue lo que sucedió y la respuesta que obtuvo fue que él nunca llegó a la cita y que por las cosas que contó probable que la viuda lo hubiera cargado, con más susto siguió su camino y se prometió a sí mismo no volver a engañar a su esposa pues no quería que le pasaran cosas peores.</p>	<p>and his wife would start to raise suspicion. They sat hugging each other and he started to feel very sleepy so much so that in an instant he fell asleep.</p> <p>The next day he woke up freezing cold on a grave in the cemetery, he could hardly remember anything except that he had met Anna; very scared and without knowing how he had gotten there, he headed home, he was passing by Anna's house and decided to call her to ask her what had happened and the answer he got was that he had never made it to the date and that by the things he had said it was likely that the widow had taken him away, with more fear he went on his way and promised himself not to cheat on his wife again because he did not want worse things to happen to him.</p>
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Aukakuna	Los Aucas	The Aucas
<p>Ingakuna Apuntimanda, aukakuna kamkuna wambra ima wañuskata mana bautizadu, parlankunami ñugpata tiempu man kaskata pruibidu sipultianga pantium llakta auka wawa wañuskakunata kunsidiraskatakuna kuku wambra, mana kagmandakuna bautizadu riligión churaska, kai apasha ima familiakuna ubligaringapa mas kanga kutsug siti sepultangapa uchulla kuirpukuna i rurrashakuna sachakun ukuma atun, rumikuna acientonigta u walkukunanigta mana runakuna sarungapa.</p> <p>Ninkunam taita siñushkuna aukakuna wañuska kakpipsi iachaskata uiaringa uakagta killa tuta kaura i menguante, paikuna parlakuna ima cristianu kunatasina sepultagpi pai uchullakuna sintarigtakuna dispriciadu cumunidadkunawa, achika runakuna tuta puridushkunata, iachaskatakuna uianga</p>	<p>Para los Ingas de Aponte, los aucas son aquellos niños que murieron sin ser bautizados por la religión católica, cuentan que tiempo atrás, era totalmente prohibido enterrar en el cementerio del pueblo a los niños que morían aucas, pues se los consideraba indignos por no haber recibido el sacramento del bautismo impuesto por la religión; esto llevó a que los familiares se vieran obligados a buscar otros sitios para enterrar los pequeños cuerpos y lo hacían generalmente debajo de árboles grandes, al pie de peñascos o huecadas donde nadie fuera a pisar.</p> <p>Dicen los abuelos, que pese a que los aucas estaban muertos se les escuchaba llorar en noches de luna llena y menguante, según ellos, esto sucedía porque al no recibir cristiana sepultura los pequeños se sentían despreciados por la comunidad; muchas personas que</p>	<p>For the Ingas of Aponte, the Aucas are those children who died without being baptized by the Catholic religion, they say that a long time ago, it was totally forbidden to bury the children who died aucas in the town cemetery, because they were considered undeserving for not having received the sacrament of baptism imposed by religion; this led their relatives to be forced to look for other places to bury the small bodies and they generally did it under big trees, at the foot of crags or hollows where nobody would step on them.</p> <p>The elders say that despite the fact that the Aucas were dead, they were heard crying on full and waning moon nights, according to them, this happened because by not receiving a Christian burial the little children felt rejected by the community; many people who walked at night heard the cries, noises or whispers of the</p>

wakaktakuna alburutu wambrakunapa i ninkunami mana uiaringapa nishakuna tallingapa bindisiska iaku sipultadirukunapi nispá bautisaikimi rimaikunawa "nuca bautisaiki atun taita numbripi, wambrapi, ispiritu santu, amen", i chasa nispá ña mana uiaringapa nimapsi chi alpallapimi i iachasakuna nima ima wambrakuna kagtakuna cristianu atun taita imasami iglesia iachachiskasina	caminaban en la noche escuchaban los llantos, ruidos o murmullos de los niños y sostienen que para evitar que esto continuara decidieron echar agua bendita en los lugares donde los enterraban y bautizarlos diciendo las siguientes palabras: “yo te bautizo, en el nombre del padre, del hijo y del espíritu santo, amén”, una vez hecho esto, ya no se volvía a escuchar nada por aquellos lugares y se decía que los menores pasaban a ser ángeles del Dios, tal cual como lo enseña la iglesia católica.	children and say that to prevent this from continuing they decided to pour holy water in the places where they were buried and baptize them by saying the following words: "I baptize you, in the name of the father, the son and the holy spirit, amen", once this was done, nothing was heard again in those places and it was said that the children became angels of God, as taught by the Catholic church.
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Mama Juana	Doña Juana	Doña Juana
Mama Juana, kami sug ecuaturiana warmi, kashas sug familia iukagkunamanda pai llishkasha i chimandash paita iukagkuna alli kuaspa puncha i tuta, kashas suma warmi tukui karikuna kawanga iachashakuna paika kuiarini achika sug taita sutika Diego Patascoy i prometisha kasarangapa i pai	Doña Juana era una mujer ecuatoriana que pertenecía a una familia muy rica, era la única descendiente y, por tanto, la cuidaban y contemplaban noche y día. Era una mujer muy bella admirada por todos los hombres de la región; no obstante, ella se enamoró de un sacerdote llamado Diego Patascoy, quien le	Doña Juana was an Ecuadorian woman who belonged to a very rich family, she was the only descendant and, therefore, she was looked after and contemplated night and day. She was a very beautiful woman admired by all men in the region; however, she fell in love with a priest named Diego Patascoy, who proposed to her

<p>iskaikuna ditirminaska ringa kasarangapa Popayanma. Juana ringapa ditirminasha apanga paipa taitakuna iukaskata apisha tukui kulki iukaskatakuna i animalkun, apisha chakimurukunata pudingapa apanga paipa kusakangapaskawa i mas piurkuna, paipa mama mankash diakuirdo i manara rigpi nigsha kam disubidientikangui chimanda mas rigpish pudinguinchi mas rikushama niman tigranguichu sisarii familiakuna apishakuna ñambi richakuna Pupayanma.</p>	<p>propuso matrimonio y entre los dos acordaron que se casarían en Popayán. Juana, para emprender el viaje, dispuso de los bienes de sus padres, agarró mucho dinero, alimentación y unos cuantos animales, principalmente mulas para poder desplazarse con su futuro esposo y algunos peones. Su madre no estaba de acuerdo y antes de que se marchara le dijo que por ser tan ingrata no llegaría ni al lugar donde iba ni tampoco regresaría a su casa; sin el consentimiento de la familia emprendieron su camino rumbo a Popayán.</p>	<p>and between the two of them agreed that they would get married in Popayán. Juana, in order to set out on the journey, made use of her parents' belongings, took a lot of money, food and a few animals, mainly mules, to be able to travel with her future husband and some workers. Her mother did not agree and before she left she told her that since she was so ungrateful she would not even get to the place where she was going nor would she return home; without the family's consent they set out on their way to Popayán.</p>
<p>Paikunapa rimpi man iukashakuna mana builtiaringa kawangapa katima si builtirigtakuna mal pasangapankuna cuando ña rinakusha karu kawashakuna rupakugta kallarishakun ringa builtiarisha kawangapa man rupakuskama i quidasha vulkan tukuska. chi manda sutika vulkan Doña Juana, pai kumpañiru kidashakuna rumi tukuska i pudirin kauanga parti alli awapi</p>	<p>Durante el viaje sabían que por nada debían voltear a ver hacia atrás, pues si lo hacían algo malo sucedería; cuando ya habían avanzando mucho miraron que un lugar se estaba quemando, siguieron desplazándose hasta que Juana decide voltear a mirar para saber si aún permanecía el fuego, de inmediato quedó convertida en volcán, al cual lo denominaron Volcán Doña Juana; sus acompañantes se convirtieron en piedra y se los</p>	<p>During the trip they knew that they should not look back, because something bad would happen if they did; when they had already advanced a considerable distance they saw that a place was burning, they continued moving until Juana decided to look behind to check if the fire still remained, immediately she became a volcano, which they called <i>Doña Juana</i></p>

kidam atun llakta Apuntipi i Mesas nim kaita sutikachisakuna "cerro machete", imamanda figurachaskagmanda	puede contemplar en la parte alta del Resguardo Inga de Aponte y el corregimiento de las mesas, a esto se le ha denominado cerro “el machete” por la figura que posee.	Volcano, her companions turned into stone and they can be observed at the top of the Resguardo Inga de Aponte and the village of Las mesas, this has been called <i>El Machete</i> hill because of its shape.
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Taita Valentin	El Sabio Valentin	Wise Valentin
Unai tiempu katima kaugsasha atun llagta Apuntimi sug runa uchulla, kutsug kausaskakuna kunsiderashakuna kaskata iacha tukui ima pai niska cumpliringa iachaskata allimanda i chimanda bautizaskatakuna taita Valentin, pai kausasha sug cuevapi sug pusiciun sutikaskata las Vegas uraima cumunidad San Franciscumanda; paipa uiai kaskata cuidanga atun llagta, chi punchakuna samunakuskata runa iurakuna atun llagtama; pai iachaskata muskunga ima pasaringapa	Hace mucho tiempo atrás vivía en el Resguardo Inga de Aponte un hombre de estatura muy pequeña, a quien los demás habitantes lo consideraban sabio porque todo lo que él decía ocurría poco tiempo después y por eso lo bautizaron como taita Valentin, vivía en una cueva ubicada en la parcela denominada las Vegas parte baja de la comunidad de san Francisco, las predicciones que tenía este señor estaban relacionadas con el cuidado del territorio pues en esa época estaban ingresando los primeros colonos	A long time ago a man of very short height lived in the Inga Resguardo of Aponte, who was considered wise by the rest of the locals because everything he said happened shortly after and that is why they named him Taita Valentin. He lived in a cave located in the plot of land called Las Vegas, in the lower part of the community of San Francisco, the predictions that this man made were related to the conservation of the territory because at that time the first colonists or white people were

<p>kaskata cuinta iukangapakuna i mana chaiangapa chasa mingakunata parlaspa diakuirdu churraringa tukuikuna.</p> <p>Tukui iachaskatakuna kuianga i kami ña iukaskata achka watakuna iuiarishakuna apiskata paipa rastru chakikunamanda sug adubi (turu rurrasha alpapi), iukangapa sug iuiarinakungapa, pai wañura adubi kauanakungapa achika watakuna atun wasi niskapi cambiaskatakuna tapia wasikunata i chinga risha tukui ima tiaska antiguamandakuna.</p> <p>cueva charamtia kami taparishka ugsakunawa, ñambi kam uchulla i junda rumikunawa, chi manda man pudiri ringa kailla, iachakuna (sinchikuna), ninkunam mana pudirigta kailla ianga kagmanda sug siti sagradu i atun significadu iukaskata chi runa atun llagtapi.</p>	<p>o gente blanca al territorio; por medio de sueños advertía a la comunidad de lo que iba a pasar para que estuvieran preparados y las cosas no llegaran por sorpresa, así el pueblo en medio de las mingas conversaba y llegaba a acuerdos que se debían tomar frente a lo que fuera a suceder.</p> <p>Todos le tenían un fuerte aprecio y como era ya un señor de avanzada edad decidieron tomarle la huella de sus pies en un adobe (material hecho de barro) para mantener como un recuerdo; después de su muerte, el adobe se conservó por años en la casa del cabildo mayor hasta que remodelaron las construcciones y se perdieron muchas reliquias.</p> <p>La cueva aún existe, pero está cubierta por monte lleno de espinas, el camino es muy pequeño y lleno de piedras por lo cual es imposible apreciarla de cerca y de manera detallada, los taitas (médicos tradicionales) dicen que las personas no se deben acercar mucho porque es un lugar que merece</p>	<p>entering the territory; through dreams he warned the community of what was going to happen so that they would be ready and things would not come as a surprise, this way the people in the middle of the mingas⁸ talked and made agreements that had to be taken to face what was going to happen.</p> <p>Everyone had a strong appreciation for him and since he was already an elderly man, they decided to take his footprint in an adobe (material made of mud) to keep as a memento; after his death, the adobe was kept for years in the house of the Cabildo Mayor until the buildings were renovated and many relics were lost.</p> <p>The cave still exists, but it is covered by thorny bushes, the path is very small and full of stones so it is impossible to appreciate it closely and in detail, the taitas (traditional doctors) say that</p>
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⁸ In Colombia, this term refers to the union of several communities in search of mutual benefit.

	mucho respeto por el gran significado que tuvo la vida del señor dentro del territorio.	people should not get too close because it is a place that deserves a lot of respect for the great meaning that had that man's life within the territory.
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	La Piedra del Gigante	The Giant's Stone
	<p>La piedra del gigante, la cual se dice que en los tiempos remotos, existía al otro lado del llano de El Tablón, en el punto denominado El Altillo, Municipio de Buesaco, habitaba en ese sitio un gigante, no obstante, al parecer no compartía con los lugares en donde se llevaban a cabo ritos religiosos, en efecto para esos tiempos, sostienen los tabloneros, que existía una capilla un poco hacia el sur-oriente del ahora casco urbano de El Tablón. Como al gigante no le gustaba estas construcciones, optó por dar un salto desde el otro lado, desde donde él residía, hasta la capilla con el fin de “aplastarla” o sea destruirla, como resultado de esta acción, había</p>	<p>The giant's stone, which is said that in ancient times, existed on the other side of the plains of El Tablón, at the place called El Altillo, Municipality of Buesaco, was inhabited by a giant, however, apparently it did not share place where religious rites were carried out. In fact, by those times, the tabloneros⁹ say that there was a chapel to the south-east of the now urban center of El Tablón. As the giant did not like these constructions, he chose to jump from the other side, from where he lived, to the chapel in order to crush it, destroy it. As a result of this action, he had placed one of his feet right on a stone, leaving an indelible mark, where it is even</p>

⁹ Tabloneros: People from El Tablón.

	colocado uno de sus pies justo en una piedra, dejando la huella de manera indeleble, donde incluso se sostiene que aún allí se encuentra su “rastros”. No obstante, la capilla sí había sufrido su destrucción.	said that his "trace" is still there. Nevertheless, the chapel had suffered its destruction.
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Appendix D. Characterization of the Translation Techniques Found in the Translated Corpus

#	Color	Translation technique	Frequency	Percentage
1		Compensation	9	19.57%
2		Loan	8	17.39%
3		Linguistic compression	7	15.22%
4		Elision/omision	6	13.04%
5		Linguistic amplification	5	10.87%
6		Established equivalence	4	8.70%
7		Adaptation	3	6.52%
8		Description	2	4.35%
9		Transposition	2	4.35%
Total			46	100%

1. The Goblin			
Technique	Example		Description
	Source text	Target text	
Established equivalence	“cuando la familia se dio cuenta que Pedrito <u>no aparecía por ningún lado</u> ”	“when the family realized that Pedrito was <u>nowhere to be found</u> ”	The translation was intended to use a colloquial expression in Spanish.
Linguistic compression	“siguieron buscando pero <u>no daban con él</u> ”	“they kept looking for him but <u>they couldn't find him</u> ”	
Linguistic amplification	“ <u>siguieron buscando</u> pero no daban con él”	“ <u>they kept looking for him</u> but they couldn't find him”	Two linguistic elements are added because they don't alter the meaning in the source text but makes it more clear in the target text.
	“En Aponte sucedieron muchos casos como el anterior, donde el duende se lleva a los niños, u <u>otros</u> donde les esconde los zapatos”	“In Aponte there were many cases as the previous one, where the goblin takes the children, or <u>other cases</u> where he hides their shoes”	This technique was chosen to clarify the subject of the sentence in order to preserve traces of orality still present in the source text.
Adaptation	“lo encontraron al lado de una <u>chorrera de agua</u> ”	“they found him next to a <u>cascade</u> ”	The hyponym “cascade” is used to approximate the body of water it represents.

2. The Guando			
Technique	Example		Description
	Source text	Target text	
Loan	“he decided to go to a relative's house to drink some <u>chicha</u> ”	“he decided to go to a relative's house to drink some <u>chicha</u> ”	Technique used to preserve the cultural element.
Linguistic compression	“van rezando el rosario y llevan <u>unas</u> luces”	“are praying the rosary and carrying lights”	The word “unas” is omitted to avoid repetition which could compromise the meaning in the source text.
	“a plantar unas <u>matas de caña</u> ”	“to plant some <u>cane</u> ”	
	“el día antes del entierro estaban <u>haciendo una oración</u> ”	“the day before the burial they were <u>praying</u> ”	The expression was compressed into its verb in English.
	“ <u>cada vez que se cumplía un año</u> de la muerte”	“ <u>every anniversary</u> after his death”	
Compensation	“En Aponte, vivía un señor que era muy rebelde y siempre estaba en contra de las leyes”	“In Aponte lived a very rebellious man who was always against the laws”	
	“ <u>entre conversa y conversa</u> la noche fue cayendo”	“as the sun was setting, <u>the conversation was going along</u> ”	
	“pero él sin decir nada <u>se fue</u> ”	“but <u>he left</u> without saying a	

		word”	
Established equivalence	“esta vez se había prohibido andar a <u>altas horas de la noche</u> ”	“once, it had been forbidden to wander <u>late at night</u> ”	“late at night” is an established expression in English.
	“ <u>como era costumbre</u> , un día se fue a su huerta”	“ <u>As usual</u> , one day he went to his orchard”	
Adaptation	“entre conversa y conversa <u>la noche fue cayendo</u> ”	“ <u>as the sun was setting</u> , the conversation was going along”	
Elision	“se acercó <u>un poco</u> y preguntó para dónde iban”	“he approach them and asked them where they were going”	The adverb was removed to preserve the original linguistic meaning.
	“al día siguiente quemaron todo <u>lo que había en</u> la casa del señor”	“the next day they burned everything in the man’s house”	
Transposition	“el señor quedó impactado y <u>volvió presuroso</u> a su casa”	“the man was shocked and <u>hurried back</u> to his house”	The adverb <i>presuroso</i> is changed for the verb <i>to hurry</i> .

3. Chakiplato			
Technique	Example		Description
	Source text	Target text	

Compensation	“a cada <u>paso que daba</u> se escuchaba el ruido de las hojas y palos que pisaba por donde caminaba”	“the noise of the leaves and sticks that he stepped on was heard <u>on every step he took</u> ”	
Linguistic compression	“muchos dejaron de hacer esa práctica para mantener las montañas <u>muy bonitas</u> ”	“many stopped doing that practice to keep the mountains <u>beautiful</u> ”	
Transposition	“y <u>fueron acabando</u> con gran parte de la riqueza ambiental”	“and <u>gradually destroyed</u> a large part of the environmental richness”	The verb <i>ir</i> (ir acabando) is changed for the adverb <i>gradually</i> .
Linguistic amplification	“ <u>del susto</u> se internó en las más espesas montañas”	“ <u>he was so scared</u> he went into the thickest mountains”	This technique was chosen in order to make the target text clearer.

4. The Widow			
Technique	Example		Description
	Source text	Target text	
Description	“pero luego <u>al detallarla</u> es una horrible mujer”	“but then <u>when she is closely observed</u> she is a horrifying woman”	Detallar= to closely observe someone or something.
Elision	“lleva un vestido largo <u>de color</u> negro”	“she wears a long black dress”	The adjectives in English provide specific qualities such as color.

Compensation	“Llegó un poco tarde <u>a su casa</u> ”	“He arrived <u>home</u> a little late”	
Adaptation	“tanto que <u>no le recibió ni la comida</u> ”	“so much <u>he did not even eat his food</u> ”	The context of this expression is not “to receive” because it implies the food is eaten.
Linguistic amplification	“su esposa empezaría a <u>sospechar</u> ”	“his wife would start to <u>raise suspicion</u> ”	Idiomatic expression
Established equivalence	“él nunca <u>llegó</u> a la cita”	“he had never <u>made it</u> to the date”	
Compensation	“pues no quería que le pasaran <u>cosas peores</u> ”	“because he did not want <u>worse things</u> to happen to him”	

5. The Aucas			
Technique	Example		Description
	Source text	Target text	
Loan	“los <u>aucas</u> son aquellos niños que murieron”	“the <u>Aucas</u> are those children who died”	A cultural component brought from the source text
Elision	“el sacramento del bautismo impuesto por <u>la</u> religión”	“the sacrament of baptism imposed by religion”	The use of the definite article in Spanish would not reflect the linguistic meaning in the source language.

6. Doña Juana			
Technique	Example		Description
	Source text	Target text	
Linguistic compression	“quien le propuso <u>matrimonio</u> ”	“who proposed to her”	It is more idiomatic in the target language to say only “propose to” instead of “propose marriage to”
Compensation	“pues si lo hacían <u>algo malo sucedería</u> ”	“ <u>because something bad would happen</u> if they did”	
Linguistic amplification	“cuando ya habían avanzando <u>mucho</u> miraron que un lugar se estaba quemando”	“when they had already advanced a <u>considerable distance</u> they saw that a place was burning”	To make emphasis on how much progress they had made.

7. Wise Valentin			
Technique	Example		Description
	Source text	Target text	
Compensation	“Hace mucho tiempo atrás vivía en el Resguardo Inga de Aponte <u>un hombre de estatura muy pequeña</u> ”	“A long time ago <u>a man of very short height</u> lived in the Inga Resguardo of Aponte”	
	“en esa época estaban ingresando <u>los primeros colonos o gente blanca</u> al territorio”	“at that time <u>the first colonists or white people</u> were entering the territory”	
Description	“vivía en una cueva ubicada en la <u>parcela</u> denominada las Vegas”	“He lived in a cave located in the <u>plot of land</u> called Las Vegas”	
Loan	“el pueblo en medio de las <u>mingas</u> conversaba”	“the people in the middle of the <u>mingas</u> talked”	Cultural component
Loan	“decidieron tomarle la huella de sus pies en un <u>adobe</u> ”	“they decided to take his footprint in an <u>adobe</u> ”	
Loan	“en la casa del <u>cabildo mayor</u> ”	“in the house of the <u>Cabildo Mayor</u> ”	
Loan	“los <u>taitas</u> (médicos tradicionales) dicen que las personas no se deben acercar mucho”	“the <u>taitas</u> (traditional doctors) say that people should not get too close”	

7. Wise Valentin			
Technique	Example		Description
	Source text	Target text	
Compensation	“Hace mucho tiempo atrás vivía en el Resguardo Inga de Aponte <u>un hombre de estatura muy pequeña</u> ”	“A long time ago <u>a man of very short height</u> lived in the Inga Resguardo of Aponte”	
	“en esa época estaban ingresando <u>los primeros colonos o gente blanca</u> al territorio”	“at that time <u>the first colonists or white people</u> were entering the territory”	
Description	“vivía en una cueva ubicada en la <u>parcela</u> denominada las Vegas”	“He lived in a cave located in the <u>plot of land</u> called Las Vegas”	
Loan	“el pueblo en medio de las <u>mingas</u> conversaba”	“the people in the middle of the <u>mingas</u> talked”	Cultural component
Elision	“pero está cubierta por monte <u>lleno de espinas</u> ”	“but it is covered by thorny bushes”	

8. The Giant's Stone			
Technique	Example		Description
	Source text	Target text	
Loan	“existía al otro lado del llano de <u>El Tablón</u> , en el punto denominado <u>El Altillo</u> ”	“existed on the other side of the plains of <u>El Tablón</u> , at the place called <u>El Altillo</u> ”	The term was maintained in the translation to keep names given by natives to places
	“en efecto para esos tiempos, sostienen los <u>tabloneros</u> , que existía una capilla”	“In fact, by those times, the <u>tabloneros</u> say that there was a chapel”	It is the name of the people from El Tablón
Elision	“existía una capilla <u>un poco</u> hacia el sur-orienté del ahora casco urbano de El Tablón”	“there was a chapel to the south-east of the now urban center of El Tablón”	