

**The Ethics of Care in the Relationship with Nature: An Annotated Translation on North  
American Indigenous Myths and Legends**

Laura Camila Vargas Peña, María Alejandra Cardona Pico y Silvana García Bautista

Trabajo de Grado para Optar al Título de Licenciadas en Lenguas Extranjeras con Énfasis en  
Inglés

Directora:

Heidy Alegría Gutiérrez León

PhD in Translation Studies

Universidad Industrial de Santander

Facultad de Ciencias Humanas

Escuela de Idiomas

Bucaramanga

2022

**Dedication**

To my parents, for their unconditional support, encouragement, and patience. To my family and friends for being my emotional support when I needed it the most.

*Laura C. Vargas*

To God for giving me the strength to continue until the end. To my parents, siblings, and friends who did not doubt my abilities and encouraged me whenever I felt like giving up. To Arya and her three little angels who taught to me what love is. And lastly, to Stray Kids and Monsta X for being my emotional support throughout this path. Without all of them this would not have been possible.

*María A. Cardona*

To my mom, who supported me in every way possible. To my sister, who inspires me to achieve my goals. And to my friends, for everything.

*Silvana García*

### **Acknowledgements**

This project could not have been possible without the support of our family, particularly our parents for accompanying us along this process. Also, to our teachers who have inspired us throughout our academic path, especially to Professor Heidy who not only participated and assisted in this project, but also encouraged us to continue following our passion. She was the first person to believe in us as translators and we will always be grateful for that.

We hope to make each of them proud with this achievement and the ones that lie ahead.

Thanks for believing in us.

## Table of Contents

|  | <b>Pág.</b> |
|--|-------------|
| Introduction                                     | 12          |
| Research Question                                | 14          |
| Justification                                    | 14          |
| 1.    Objectives                                 | 17          |
| 1.1.    General Objective                        | 17          |
| 1.2.    Specific Objectives                      | 17          |
| 2.    Theoretical Framework                      | 18          |
| 2.1.    Understanding Translation                | 18          |
| 2.1.1.    Translation and Post-colonial Studies  | 19          |
| 2.1.2.    Translation in Literature              | 20          |
| 2.2.    Myths and legends                        | 21          |
| 2.2.1.    Symbols and Translation                | 22          |
| 2.2.2.    Concepts related to the ethics of care | 24          |
| 3.    Methodology                                | 25          |
| 3.1.    Design                                   | 25          |
| 3.2.    Sampling - Corpus Building               | 26          |
| 3.3.    Data Collection Instruments              | 26          |
| 3.4.    Resources And Translation Techniques     | 27          |

|          |   |    |
|----------|---|----|
| 4.       | Results and Discussion  | 28 |
| 4.1.     | Symbols   | 29 |
| 4.1.1.   | Blackfoot   | 31 |
| 4.1.2.   | Ojibwa  | 32 |
| 4.1.3.   | Cherokee  | 33 |
| 4.1.4.   | Other Symbols   | 34 |
| 4.2.     | Concept Tracking  | 34 |
| 4.2.1.   | Cosmopolitics   | 35 |
| 4.2.2.   | Community   | 36 |
| 4.2.3.   | Agency  | 38 |
| 4.2.4.   | Connecting cosmopolitics, community, and agency                     | 40 |
| 4.3.     | Translation Techniques  | 41 |
| 4.3.1.   | Defining translation techniques                                     | 41 |
| 4.3.2.   | Translation techniques used in the translation of myths and legends | 41 |
| 4.3.2.1. | Amplification.  | 42 |
| 4.3.2.2. | Other translation techniques different from amplification.          | 44 |
|          | Compensation.   | 44 |
|          | Omission.   | 45 |
|          | Linguistic amplification.   | 46 |
|          | Borrowing.  | 47 |
|          | Linguistic compression.   | 47 |
|          | Transposition.  | 48 |

|                       |    |
|-----------------------|----|
| Adaptation.           | 49 |
| 4.3.3. Final remarks  | 50 |
| 4.4. Decision-making  | 51 |
| 4.4.1. Challenges     | 51 |
| 4.4.1.1. Word-choice. | 53 |
| 4.4.1.2. Orthography. | 54 |
| 5. Conclusions        | 56 |
| References            | 59 |
| Annexes               | 67 |

**List of Tables**

|   | <b>Pág.</b> |
|---|-------------|
| Table 1. Compensation in a fragment from Medicina del Castor                                | 44          |
| Table 2. Omission in a fragment from La Primacía de las Plantas                             | 45          |
| Table 3. Linguistic amplification in a fragment from La Primacía de las Plantas             | 46          |
| Table 4. Borrowing in a fragment from Así Fue Como Aparecieron las Quemaduras del<br>Abedul | 47          |
| Table 5. Linguistic compression in a fragment from Ababinili y los Humanos                  | 47          |
| Table 6. Transposition in a fragment from La Primacía de las Plantas                        | 48          |
| Table 7. Adaptation in a fragment from Los Hermanos Serpientes                              | 49          |
| Table 8. Adaptation in a fragment from El Hombre Lobo                                       | 49          |
| Table 9. Differences on the use of punctuation in reported speech                           | 55          |
| Table 10. Differences on the use of commas  | 56          |

**List of Figures**

|   | <b>Pág.</b> |
|---|-------------|
| Figure 1. Recurrence of the translation techniques used in the translation of myths and legends | 42          |
| Figure 2. Distribution of the footnotes according to the five items of the criteria             | 43          |



**List of Annexes**

|   | <b>Pág.</b> |
|---|-------------|
| Annex A. Matrix of a Corpus of 20 Myths and Legends from the Native People of North America Related to the Care of Nature | 67          |
| Annex B. Source Texts and Annotated Translations  | 71          |

## Resumen

**Título:** La Ética del Cuidado en la Relación con la Naturaleza: Difusión de los Saberes Ancestrales por medio de la Traducción<sup>1\*</sup>

**Autor(es):** Laura Camila Vargas Peña, María Alejandra Cardona Pico, Silvana García Bautista<sup>2\*</sup>

**Palabras Clave:** Traducción anotada, traducción literaria, técnicas de traducción, símbolos aborígenes norteamericanos, indígenas de Norteamérica, mitos y leyendas

**Descripción:** La traducción de la literatura aborígen ha formado parte de los recientes esfuerzos realizados por la comunidad mundial para preservar las lenguas y los conocimientos aborígenes. Sin embargo, los recursos relacionados al uso de estrategias de traducción para este género literario todavía son limitados. En este proyecto de traducción/investigación, nuestro propósito fue recuperar el conocimiento de las comunidades indígenas ancestrales y traerlo al presente por medio de la traducción del inglés al español de un corpus de veinte mitos y leyendas de comunidades indígenas norteamericanas relacionadas con la ética del cuidado y la dialéctica con la naturaleza. Asimismo, otro objetivo fue identificar las técnicas de traducción más adecuadas para transmitir mejor el simbolismo y la cosmovisión de los saberes ancestrales mediante el rastreo de conceptos como cosmopolítica, comunidad y agenciamiento. Para ello, utilizamos un enfoque exploratorio y un método de investigación documental que nos permitió conocer y analizar los textos para comprender el uso de los símbolos y las técnicas de traducción adecuadas para ellos. Los resultados mostraron varias técnicas que fueran útiles para la traducción del corpus, e identificamos la técnica de ampliación como la más adecuada, debido a que permite a los traductores explicar mejor los elementos encontrados en los mitos y leyendas indígenas y conectarlos desde la cultura fuente a la cultura meta.

---

<sup>1\*</sup> Trabajo de Grado

<sup>2\*\*</sup> Facultad de Ciencias Humanas. Escuela de Idiomas. Directora: Heidý Alegría Gutiérrez León. Doctorado en Estudios de Traducción.

### Abstract

**Title:** The Ethics of Care in the Relationship with Nature: Dissemination of Ancestral Knowledge Through Translation<sup>3\*</sup>

**Author(s):** Laura Camila Vargas Peña, María Alejandra Cardona Pico, Silvana García Bautista<sup>4\*</sup>

**Key Words:** Annotated translation, literary translation, translation techniques, native North American symbols, North American indigenous peoples, myths and legends

**Description:** Translation of Native Literature has been part of the recent efforts made by the global community in order to preserve native languages and knowledge. However, resources regarding the use of translation strategies for this literary genre are still limited. In this translation/research project, we aimed to retrieve knowledge from ancestral indigenous communities and bring it to present through the translation from English to Spanish of a corpus of twenty myths and legends from North American indigenous communities related to the ethics of care and the dialectics with nature. Furthermore, another aim was to identify the most suitable translation techniques so as to better transmit the symbolism and cosmovision of ancestral knowledge by tracking concepts such as cosmopolitics, community, and agency. To do this, we used an exploratory approach and documentary research method which allowed us to familiarize ourselves with and analyze the texts, in order to understand the use of symbols and the appropriate translation techniques for them. Results showed various techniques were useful for the translation of the corpus, and we identified that the amplification technique as the most convenient since it allows translators to further explain the elements found in myths and legends and connect them from the source culture to the target culture.

---

<sup>3\*</sup> Bachelor's Degree Project

<sup>4\*\*</sup> Faculty of Human Sciences. School of Languages. Director: Heidy Alegría Gutiérrez León. PhD in Translation Studies.

## Introduction

Translation of Native Literature has been part of the recent efforts made by the global community in order to preserve native languages and knowledges. Native literature was created from oral tradition and therefore, the works that we know today are a collective creation that was transmitted for centuries from one generation to another, which represents a challenge for its current study. Similar to the situation of other indigenous communities around the globe, North American Natives traditions were invisibilized with the European colonization, in which oral tradition and literature are included.

As a consequence of colonization processes, indigenous peoples and their cosmovision were marginalized, resulting in them being dismissed in the construction of Modern societies and politics. However, the present world and its challenges require feasible responses that may probably be learned from ancestral cosmovision. In this order of ideas, in a global vision, this study seeks to revitalize the contributions of indigenous communities so that these can be considered when solving issues that affect all life expressions in this world, instead of only relying on the current hegemonic knowledge that governs our society.

In Amerindian cosmovision, humans, animals and nature are seen as equal. One of the qualities that Århem (1990, p. 116) found in the Amazonian native communities is their thought in which all viewpoints (human, animal, spiritual, etc.) have the same value and trustworthiness, given the fact that a unique representation of the world, considered correct and true, does not exist. This relation can be identified in Amerindian literature, more specifically in myths and legends; these are considered a set of symbols that serve as a representation of the native expression, which change and vary according to the tribe (Jurewicz, 2016, p. 136).

This translation research/translation project seeks to retrieve knowledge from ancestral indigenous communities and bring it to the present. This is a sub-work developed as part of the general project Translation and Dissemination of Ancestral Thought/Cosmovision of SETRA<sup>5</sup> – Research Group of Translation, Interpretation and Translation Studies from the School of Languages at Universidad Industrial de Santander. In this study we translated from English to Spanish a corpus of 24 aboriginal myths and legends associated with the ethics of care and the dialectics with nature, narratives taken from Native People of North America. Additionally, in this translation process, we identified symbols and elements related to agency, community, and cosmopolitics that are considered by each tribe within their narrative.

Along the same lines, it is expected that the translation of this corpus creates a conversation of knowledge between indigenous communities in North America and the Colombian society concerning the relationship between human and nature through the analysis of the symbols recognized in the myths and legends of the corpus. Furthermore, we expect to identify the translation techniques and procedures that are used in the translation of this group of Native myths and legends so that we might be able to contribute to this field, as this information is barely found in this type of studies, and it is essential when translating these narratives).

This project does not pretend to portray a complete explanation of how to use the symbols and knowledge found in the corpus of myths and legends in order to solve current environmental issues that affect the world. However, our study may contribute with some sources of reference for future research that focus on this matter. It is also important to point out that we focused our

---

<sup>5</sup> In Spanish: Semillero de Traducción, Interpretación y Traductología.

research on certain North American tribes; therefore, the results cannot be taken as a generalization of the cosmovision of all North American indigenous communities.

### **Research Question**

Which translation techniques are implemented in the translation, from English into Spanish, of the most representative symbolic elements present in a corpus of myths and legends from the Native People of North America related to the ethics of care and the dialectics with nature?

### **Justification**

This project is rooted in the need of using translation as a tool for the retrieval and dissemination of knowledge. This role of translation as an instrument of diffusion has been highlighted in previous research conducted by Toro (2018, p. 4) in which he reinforces the idea that translation allows the dissemination of symbolic products between cultural spaces, meaning that the values of people from different backgrounds can be shared in order to build a collective conversation. However, this exchange of values is not equally distributed among different groups due to social, economic, and political power relationships. Indigenous knowledge serves as evidence of this exclusionary practice, as it has been marginalized by Eurocentrism and modern economic trends. In the colonization period, as stated by Varese (2018, p. 8), indigenous, peripheral, and marginalized cultures were considered empty vessels, or rather obsolete funeral urns, and heavy legacies of the past that had to be replaced by education, technology, Euro-American forms of government and economic organization.

This way of thinking remains in the present, and it is reflected in exclusionary practices. For example, in Colombia, the main documents that are translated into indigenous languages are laws and agreements that rule our society, according to the Colombian Ministry of Culture (2019),

used as tools to guarantee that indigenous communities have access to this information and the rule of law in their languages (paras. 4-5). However, this may be considered a one-way communication since the local government pretends to communicate their own rules limiting the discussion between the two parties, and as a consequence, the contributions of indigenous communities are not taken into account in the construction of Colombian policies.

Indigenous communities are described by the United Nations Environment Program (UNEP) as agents of change who can contribute to the mitigation and adaptation to the current problem of climate change, and that are considered as a fundamental resource towards the sustainable development and green growth of our planet, implying that their knowledge concerning natural factors is key to achieve effective climate action (International Labour Office, Geneva, 2017, para. 21). This knowledge is relevant to indigenous communities as they have an intimate relationship with nature, being mainly expressed in myths as a metaphor to preserve the environment that surrounds them (Diago & Villamar, 2015, p. 5).

The cosmovision of indigenous communities are portrayed in their myths and legends, in fact, the members of these native groups used them as a way to explain the different phenomena that surround them and to make sense of the context in which they lived. For instance, a wide number of myths express ideas about the interaction that we have with all the elements in the universe as other human and non-human creatures (Gahr, 2013, para. 2). Therefore, through the analysis of the symbols recognized in myths and legends of indigenous communities, we can identify how they perceived the relationship between humans and nature.

In the process of translation of symbolism “the point is to get to the hidden sense of the symbol, which seems to be the translator’s essential role” (Jurewicz, 2016, p. 136). This requires an analysis and interpretation of the cosmovision and traditions of the source culture. Thereby, in

order to give a proper rendition or explanation of the symbols, a useful translation technique is amplification since it is the one that provides the reader with information that is not in the source text through the use of what Jurewicz (2016, p. 140) calls “footnotes”. However, in previous research other techniques and procedures have not been widely studied in this context yet.

Considering the aforementioned information, this translation project will be useful to disseminate ancestral knowledge of the Native People of North America to Spanish speakers and to identify the most used translation techniques and procedures in the translation of Amerindian myths and legends along with their most distinctive symbols.



## **1. Objectives**

### **1.1. General Objective**

To translate, from English to Spanish, a corpus of myths and legends, from the Native People of North America, related to the ethics of care and the dialectics with nature by analyzing the translation techniques implemented in the translation of the most representative symbolic elements.

### **1.2. Specific Objectives**

1. To select a corpus of 20 myths and legends of Native People of North America related to the ethics of care with nature.
2. To identify symbols and elements related to cosmopolitics, community, and agency found in the myths and legends of the Native People of North America.
3. To implement the most suitable translation techniques that addressed the needs of a translator when translating (from English to Spanish) a corpus of myths and legends of Native People of North America.

## **2. Theoretical Framework**

This chapter contains the notions that guided us in the process of translation and the analysis of the corpus. On this matter, we divided it into two main categories: understanding translation and myths and legends. In the first category an approach to translation is presented with the aim of indicating the role that it has in areas such as postcolonial studies and literature, giving an insight of translation in relation to cultural elements belonging to minorities such as the ones from Native People of North America. To broaden the knowledge on these notions, we included important authors such as Bassnett and Robinson.

The second category is related to the oral traditions of Native People of North America, in other words, myths and legends. Therefore, a definition for both myth and legend was given in order to get close to those elements that are found in these narratives such as symbols and concepts associated with nature (cosmopolitics, community, and agency) which are connected with translation. In this sense, we decided to rely on authors such as Hurtado Albir & Molina, Jurewicz, Nussbaum, Pierrotti and Villada to deepen the knowledge in regards of symbol translation and the concepts mentioned.

### **2.1. Understanding Translation**

Translation has been understood as a transfer of meaning of a message from one language into another; however, as stated by Robinson (2014) there is a need to “move past [this] traditional conception of translation as a purely linguistic or textual activity” (p. 12). For instance, Vinogradov (2006) defines translation as both the process and the result caused by a “social necessity of information” (as cited in Sokolovsky, 2010, p. 286). Moreover, Alekseeva (2004) considers that

the activity of translation is the result of a translator re-expressing a text, taking into account “variants depending on language variability resources, text type, translation tasks” (as cited in Sokolovsky, 2010, p. 286) as well as their personal influence. Thus, rather than translating as a transcoding, translation should be looking for the sense, so that translation is not based on a number of words but on a particular sense that is being portrayed by those words.

### ***2.1.1. Translation and Post-colonial Studies***

Traditionally, translation has been related to terms such as equivalence and connected mainly to the linguistic aspects of it. Nevertheless, along with the Cultural *Turn*<sup>6</sup> and recent research on translation studies has evidenced how translation has been used as a tool to accomplish specific purposes throughout history. Bassnett and Lefevere (1990, as cited in Bassnett, 2014, p. 44) state that translation is not innocent, users give this instrument a purpose depending on their intentions and needs, whether good or bad these do not free translation from the dominant power that one language has over another. Highly discussed is the issue of instrumentalization of translation that took place during and after what happened in colonization periods. Translation has been used by powerful parties as a colonization channel to refer to and approach the colonized, for instance, by training interpreters to be in their favor (Robinson, 2014, p. 10). As a response to these findings, postcolonial studies have been incorporated as a tool to identify colonial and hegemonic plans of action when it comes to translation practices and research, and so we can attempt for a more ethical approach.

Postcolonial writers and translators, especially in India and Africa, have retranslated literature using resistance strategies with the purpose of embracing the otherness that colonizers

---

<sup>6</sup> According to Mary Snell-Hornby (2006), there have been some turns in the study of translation as process and product in the last 70 years.

previously deformed according to their own view of the world. In Bassnett & Trivedi (2012, p. 42), resistance in writing and translation is evidenced in the works of Raja Rao and Salman Rushdie, in which they aim to maintain the otherness by showing readers the cultural representation of their communities through language and translation.

Postcolonial studies are outlined in different ways that can be grouped in three definitions; these are *Post-independence studies*, *Post-European colonization*, and *Power-relation studies* (Robinson, 2014, p.14). The author highlights that there is not a correct definition but each one is used in different studies, and it is chosen by scholars to frame their works. In this translation project we used the *Power-relation studies* approach which is defined as follows:

(...) in ‘power-relations’ studies, postcolonialism is a way of looking at intercultural power, the psychosocial transformations brought about by the intertwined dynamics of dominance and submission, geographical and linguistic displacement. (p.16)

In this vein, this translation project makes visible the presence of inequality that exists between dominant and oppressed cultures which has occurred as a consequence of the imposition of linguistic and cultural hegemony; in this case, towards indigenous peoples who are the creators of the narratives found within the corpus translated in this study. Hence, considering the power that translation has, we seek to use translation as a channel to contribute to the assertion of the linguistic and cultural identity of Native Americans, the assertion of nature as non-human and its right to exist, and the dissemination of these indigenous knowledge which represents the core topic of the corpus.

### **2.1.2. *Translation in Literature***

Although dominant languages and cultures have suppressed literary practices of minorities, such as those from indigenous communities, literature from all origins around the world is vital to maintain the cultural heritage of every community. People construct their identity through these

collections of stories, telling who they are and where they come from (Silko, 1981, pp. 80-81). Therefore, preservation of literature is a matter of worldwide interest when it comes to maintaining the cultural identity of local communities.

Translation has played a crucial role in the preservation of literature through the diffusion of writing (Bassnett, 2014, p. 38). In effect, literature has been passed down from one generation to another through writing. This close relation between literature and writing comes from the Literary canon, which categorizes different types of literature and applies certain authority over which literary works are considered “the most important of a particular time period or place” (Luhar, 2014, p. 13) while emphasizing the role of evaluating the importance of literary texts taking into account the “ability of a writer or text to transcend (...) [the] capacity to pursue the reader [to re-read] (...) [and the] competency to influence the literary practices of past, present, and future” (Bloom, 1994, as cited in Luhar, 2014, p. 16). In that sense, myths and legends could not be considered to be part of this literary canon, as they are part of an oral tradition and do not meet this criterion, thus resulting in the disregard and underappreciation of the vast knowledge they carry.

## **2.2. Myths and legends**

Myths and legends are the Native tribes’ folklore genres of choice when it comes to portraying their culture and knowledge, since they allow them to animate elements of nature that would not normally move nor speak, but are an authority to them, as these give guidance and meaning throughout their lives. Bearing this in mind, it is important to consider the differences between the two concepts to have a better understanding of the impact that each separately had on these communities.

On one hand, *myths* can be defined as “an integrating factor in man’s adaptation to life” (Honko, 1984, p. 47) or more specifically, as a story of “the beginning of the world, creation (...)”

the exemplary deeds of the gods as a result of which the world, nature, and culture were created together [which] expresses and confirms society's religious values and norms [and] provides patterns of behavior" (p. 49). Accordingly, these stories have not only been developed as an instinctive response to existential questions but also as an "[explanation of] the existence of a social system and traditional rites and customs" (Bastian, Mitchell & Mitchell, 2004, p. 2).

On the other hand, *legends* are a "group of stories [...], usually consisting of an exaggerated or unreliable account of some actual or possibly historical person—often a saint, monarch, or popular hero" (Baldick, 2001, p. 138). From this perspective, legends are regarded as stories that focus on humans rather than gods and differ from myths in the sense that this has less historical basis than the one perceived in legends (pp. 163-164).

In the field of translation, the translation of aboriginal myths and legends has had an increased interest; however, it needs yet to carry out more academic and scientific scrutiny to consolidate a more solid translation subfield. Most of the translations of this text typology are limited as most of them are only translated from their native languages to the official languages of each territory, which does not allow people from other areas that speak different languages to have access to such knowledge.

### ***2.2.1. Symbols and Translation***

Myths and legends are composed of numerous symbols that construct their own meaning (Sola Morales, 2013, p. 36), one that goes beyond a literal notion and makes an important contribution to the understanding of the story. This meaning is culturally conditioned since it is only significant to the society that has attached it to the symbol (Jurewicz, 2016, p. 136). Thereby, symbols cannot be interpreted loosely in the act of translation, otherwise the meaning would be

lost from one language to another since the wrong choice of words might not do justice to that implicit sense.

In this regard, translators should select procedures that allow them to go beyond the surface of a word that requires a profound reflection, so that this can be accurately transmitted and understood in another language. Hence, it is important that the translation of myths and legends is carried out not only as a mechanical process but also as a way to analyze the different themes and symbols that characterize each narrative in order to understand its core message. To do this, translators have used textual and contextual categories of translation techniques that can be used respectively to “describe mechanisms of coherence, cohesion, and thematic progression [as well as to] introduce all the extra-textual elements related to the context of source text and translation production” (Hurtado Albir & Molina, 2002, p. 498). Moreover, Ordudari (2008) recommends “employing a footnote or substituting the symbol” (para. 16) depending on the style that needs to be achieved on the target text.

Symbolism is not only a topic of interest for translators but also for other academics, such as linguists and anthropologists, that are keen on analyzing the essence behind it. In North America, Lake-Thom (1997) wrote his guide to Native American nature symbols based on the philosophy and ideology supported in the Native mythology aimed at sharing Native Americans’ experiences, and promoting a deeper understanding of their beliefs, knowledge, and practices (p. 5). In the Colombian context, in one case, researchers have studied the symbols that are part of the myths and legends of the Indigenous community Muisca<sup>7</sup>.

---

<sup>7</sup> See Bohórquez, L. A. C. (2008). Concepción sagrada de la naturaleza en la mítica muisca. *Franciscanum. Revista de las ciencias del espíritu*, 50(149), 151-176; and Correa, F. R. (2005). Sociedad y naturaleza en la mitología muisca. *Tabula Rasa*, (3), 197-222.

### 2.2.2. *Concepts related to the ethics of care*

The aforementioned studies focus on the symbols regarding nature, and the interpretation of the representations found in the work of Muiscas. Therefore, in this attempt to understand aboriginal myths and legends, the identification of symbols has been used as a crucial tool to approach the cosmovision of these groups. In fact, concepts such as *cosmopolitics*, *community*, and *agency* allow us to get closer to the Natives' cosmovision since these reflect respect to other forms of life and the permanent conversation with humankind.

For Immanuel Kant, *cosmopolitics* is not only being co-citizens of the world who share the same ethical and moral system, but also considering this system before reaching an agreement; specifically, those that have been made by the ones with power (Giuliano, 2016, pp. 374-375), who do not usually contemplate the notion of morality and leave aside global ethics.

Nussbaum (2005) builds on this definition by stating that beyond ethics there is something that moves us towards the sense of cosmopolitics, and that is the so-called loyalty that we feel for our fellow human beings in the search of a common good (p. 8). This means that we have developed a capacity to relate to other people, even when they belong to other communities, as we innerly respect their value as human beings (Nussbaum, 2020, p. 221).

Despite the fact that all of us grew up in different *communities* that have their own traditions, as humans we cannot be separated since we have a “common identity, or [even share] likeness [and] interest[s]” (Pierotti, 1997, p. 35) which makes us co-citizens of a bigger community. However, this big community might face trouble when reaching an agreement between sub-communities and brings up the need to create an intercultural dialogue where people can decide what works best for humanity in terms of morality (Nussbaum, 2020, p. 223); this being



a space in which agency takes place as everyone shares their particular interests and exercises their potentials and skills.

Nonetheless, the idea of *agency* should not only be attributed to humans, but also to non-human actors. Thus, plants, animals and other life expressions may help in the conversation regarding the care of nature. As Villada (2017) states, we defy and codify traditions to reach understanding between ourselves through “cultural equivalents” (p. 198), allowing us to relate to each other in a more conscious way.

### **3. Methodology**

#### **3.1. Design**

This translation/research project follows an exploratory approach, defined in general terms by Stebbins (2001, p. 2) as the sense of examining or investigating something, or more specifically, to familiarize with something through the use of testing or experimenting, with the purpose of creating a further effect or product. Additionally, a documentary research method is used, this refers to the analysis of private or public documents that provide relevant information to the phenomenon to be researched (Bailey, 1994; Payne and Payne, 2004, as cited in Ahmed, 2010, p. 2).

The object of our study is represented by a corpus of myths and legends of Native People of North America relevant to the topic of the ethics of care in relation to nature; hence, the combination of an exploratory and documentary research method allowed us to have insight into their culture through written documents of their stories in order to analyze their characterization

of the notions of cosmopolitics, agency, community, and nature, and to present such depictions to a wider audience by translating them from English to Spanish.

### **3.2. Sampling - Corpus Building**

For this study, we used the method of documentary research, often used when crucial information for the study cannot be obtained in other forms but written material (National Science Foundation, 2002, p. 57). To conduct this documentary research, we put together a number of written records of myths and legends of Native People of North America available online from different reliable sources, such as published books and websites.

In order to build the corpus of myths and legends to be translated, we put forward the following criteria:

- (1) The text must describe a myth or legend of the Native People of North America.
- (2) The myth or legend presented in the document must express the civilization's perception of the ethics of care in relation to nature.
- (3) The text must be written in English / has been translated from a native language to English and recognized by a native organization or authority as part of their oral heritage.
- (4) The text does not have an official translation (from English) to Spanish.

Following this, we conform a corpus of 20 myths and legends from 15 tribes of Native People of North America which followed these four items.

### **3.3. Data Collection Instruments**

To comprise the corpus of this research, we used a descriptive matrix (See Annex A) as an instrument of data analysis (Averill, 2002, p. 856), which allowed us to corroborate that the documents to be selected for the study fit into the previously established criteria, as well as to organize the different documents into sub-categories according to the different elements related to

agency, community, cosmopolitics, and nature found in the text. The sections for this matrix include the name of the myth or legend, the name of the North American tribe of origin, the main idea of the text, the concepts of cosmopolitics, agency, community, and nature found in the texts, and its relationship with nature care.

In order to corroborate that the texts and sources are reliable, we considered the criteria for evaluating web sites proposed by Tweddle, et al. (1998) and Rodrigues and Rodrigues (2000) which consists of checking the purpose of the site, its authority and authenticity, content, credibility and legitimacy, correctness, accuracy, completeness and fairness, and objectivity and rigor presented in the material (as cited in Cohen, Manion, & Morrinson, 2007, p. 244-245).

### **3.4. Resources And Translation Techniques**

This research/translation project follows a source text-oriented strategy, which means that “the source text is given more weight to, thus the translation must be faithful to the source text, language and the source culture” (Özyön, 2014, p. 18). In addition, to complement this strategy, we use techniques such as footnotes or other paratexts to further convey a message, and let readers have a closer view of the source language and culture (Munday, 2016). Thus, by following this source text approach, we provide a meticulous translation of the myths and legends of Native People of North America that attempt to respect the structure of stories and messages, as well as the symbolic elements in regards with the care of nature, cosmopolitics, community and agency.

In this regard, to find out the possible translation techniques that are used in the translation of myths and legends, we carried out a pilot trial of translations. This trial consisted of translating three myths and legends from the corpus gathered for this study and recognizing the translation techniques applied in the translation. The myths and legends that were translated are *Origin of Corn* from tribe Jicarilla Apache, *Medicine according to Cherokee* from Cherokee tribe, and

*Ababinili and the Humans* from Chickasaw tribe. Following the specific translation techniques that were taken from the book *Traducción y Traductología. Introducción a la traductología*<sup>8</sup>, we identified the following in the pilot translation trials:

1. Omission
2. Borrowing
3. Linguistic amplification
4. Linguistic compression
5. Amplification
6. Compensation

Overall, this translation/research project aims at applying the most suitable theoretical analysis and translation techniques to myths and legends of the Native People of North America in order to learn and disseminate their knowledge regarding nature care within the current generations. Besides, we want this project to serve as a product of the culmination of our learning journey at the university, and simultaneously, represent the achieved level of research depth in our field of choice: translation.

#### **4. Results and Discussion**

As mentioned in the methodology, we analyzed and translated (from English to Spanish) a corpus of 20 myths and legends from 15 indigenous communities of North America; these are Abenaki, Apache, Blackfoot, Brule Sioux, Cherokee, Chickasaw, Haida, Jicarilla Apache, Lenni

---

<sup>8</sup> See Hurtado Albir (2001) from pages 270 to 271.

Lenape, Moquis, Ojibwa, Papago, Penobscot, Tahltan, and Tsimshian. These 20 translations are located in Annexes of this paper, and they are our object of analysis.

In this regard, this chapter is done with the purpose of introducing and analyzing the findings obtained during the translation process of the corpus of myths and legends. For the analysis, we divided the content of the corpus into four categories: symbols, concept tracking, translation techniques, and decision-making, as these four are the notions that respond to the research question and the objectives of this research/translation project. Furthermore, it is important to mention that the titles of the myths and legends are written in Spanish throughout this chapter taking into consideration that the reference texts that are in Annexes are the ones belonging to the corpus which were translated into Spanish.

#### **4.1. Symbols**

Myths and legends have many elements that convey unconventional meanings since these are not naturally connected with its referent (Baldick, 2001, p. 251). These meanings are regarded as symbols and can be attached to living and nonliving things.

Native Americans created symbols within these narratives to transmit their cultural traditions, beliefs and values from generation to generation; one could even say that symbols play the role of an “ancient passport” (Walczak, 2011, as cited in Jurewicz, 2016, p. 136) since these allow others to understand their cosmovision regardless of the time period they belong to. Furthermore, symbols were also used by Native Americans to involve themselves in a conversation with the natural world. In this regard, it is logical to think that the creation of these symbols and the meanings behind them are rooted in nature as a way to enhance a clear communication between both parties, even when nature is the one that usually takes the role of speaker and humans that of the listeners.

Given that symbols are built by the members of a specific community, it is of high importance to avoid making a generalization of the meaning of the symbols for all North American native communities. Meaning answers to the interaction of each community and symbols might vary according to the tribe which suggests that although these indigenous communities might have similar symbols, these are interpreted differently from tribe to tribe as each of them have different beliefs and values that are associated with the territory, they live in. Notwithstanding, these interpretations do not interfere with the original meanings they have attached to the symbols since these are preserved by all tribes as a sign of alliance which has become a legacy to Native Americans along the years.

That being said, the significance of each symbol is not interchangeably but all of them coincide in the following characteristics: (1) They are presented as an entity that takes the form of a plant, animal, spirit, supernatural being, or natural phenomenon; (2) they have a human-like voice; (3) they are able to make decisions; and (4) they play an important role throughout the story.

In this corpus of myths and legends of North American indigenous communities, we identified symbols that paved the way to have a better understanding of the source texts in order to have an accurate performance in the creation of the target texts. In this section we will give a context of the creators of the corpus and their beliefs by analyzing the symbols of each community found throughout the 20 myths and legends.

The myths and legends that are part of our study come from 15 Native communities of North America. Nevertheless, given the wide range of data that represent the symbols of all the 15 tribes, the analysis is centered on the tribes that had the majority of works in the corpus: Blackfoot (3), Ojibwa (3), and Cherokee (2), along with another section that mentions other symbols to highlight from different tribes of the three aforementioned.

#### 4.1.1. *Blackfoot*

Blackfoot, also known as Blackfeet, is a North American Native community located in what today is known as Alberta in Canada and Montana in the United States. They are part of the group of users of Algonquian language. In their narratives, all living things were made equal: animals, plants, humans and therefore, we all have equal position in the world. Every animal and plant have a special capacity which they share with humans; plants give nutrients and animals give sources that have helped people survive. The legends in the corpus of this study that come from Blackfoot are *El Hombre Lobo*, *Medicina del Castor*, and *Historia de la Creación de los Blackfoot*.

In the legend *El Hombre Lobo*, wolves help the human to leave the trap in which he was caught. For Blackfoot, wolves are one of the first species that helped humans in the world, they taught humans how to cooperate with each other to hunt and other activities that helped us survive in the world. In addition, they introduced humans to other animals and taught them that animals with hooves and horns were the ones that provide them with food, but that animals with paws and claws should not be eaten (Glenbow Museum, n.d., paras. 1-2). *El Hombre Lobo* illustrates the way in which wolves have their own voice and how they decide for themselves what to do in the interaction with humans.

Buffalos are also mentioned in this legend and in *Historia de la Creación de los Blackfoot*. Some of the things that buffalos shared with humans was their skin, as can be read in the legend *Historia de la Creación de los Blackfoot*, humans used the skin to create shelters in which they could sleep and cover from the cold. Throughout the narratives, buffalos were also described as the main source of food for the members of the Blackfoot indigenous community.

Another animal that has been an important part of Blackfoot is the beaver. In the legend *Medicina del Castor*, beavers teach humans healing practices; these animals are experts that guide

and instruct humans in order that people can benefit from this knowledge. Some of the traditions that beavers showed the humans was the use of tobacco, ceremonial dances, songs, and prayers. In Blackfoot culture, this group of healing strategies is called the Beaver Medicine Bundle. It has passed down from generation to generation and it is one of the most complete and largest of this type in North America. (McNeel, 2017, para. 8).

#### **4.1.2. Ojibwa**

The contributions to the corpus that come from Ojibwa natives are *La Primacía de las Plantas*, *Arroz Salvaje* and *Así Fue Como Aparecieron las Quemaduras del Abedul*. Ojibwa people are Algonquian speakers and they lived in present-day Ontario and Manitoba in Canada and Minnesota and North Dakota in the United States. Their interaction dynamics consist of sharing their individual abilities and discoveries to direct them to the benefit of the whole community. This tribe have been noteworthy observers of the conditions of animals and nature that they have around them.

In *La Primacía de las Plantas*, plants and animals have their own gathering to discuss issues that affect them. In these meetings, all the species involved try to find out what is the cause of the decrease of the number of roses and then, to solve the inconveniences produced by the perpetrators of such action. As an agreement among the participants, the culprits received their penalty as a result of their bad decisions and the affected party was given a characteristic to use as protection. In this legend, Ojibwa people narrate how animals and plants interact as equals and they show that the actions taken by one of the members of the community, being animals, plants, or humans, can affect the rest of them.

Gods also took the form of animals to be able to make tasks and obtain a profit. When reading *Así Fue Como Aparecieron las Quemaduras del Abedul*, it can be evidenced that



Waynaboozhoo disguised himself as a *waboos* —a little rabbit— with the purpose of bringing back fire to people so they could cook again and warm themselves. With the gifts that each animal possesses, gods can acquire the necessary sources for the benefit of all the community.

#### **4.1.3. Cherokee**

The Cherokee were located in what today is Georgia, and some areas of Tennessee, North Carolina, and South Carolina in the United States. *La Medicina Según la Leyenda Cherokee* and *El Primer Fuego* are the legends from this community that take part in this study. They are speakers of the Iroquoian language. In their legends, humans, animals, plants and natural phenomena communicate with each other; they reach an agreement with the aim of solving problems and establishing coexisting dynamics that allow them to have a harmonious interaction.

In *La Medicina Según la Leyenda Cherokee* humans, animals, plants and natural phenomena and elements, such as the sun, have voices and they communicate with each other. Plants and animals can make decisions; even if humans are the ones known to have the ability to speak, nature takes the role of speakers most of the time. Nature provides resources to the humans needed for their survival. Consequently, humans depend on nature and not otherwise. That being said, when Cherokee natives refer to nature, they call them people too. For instance, plants as the Plant people, trees as the Standing people, and rocks as the Stone people.

It is necessary to highlight that Cherokee people show in the narratives of these two legends of the corpus that nature speaks to humans to help us deal with aspects such as interaction with other living things and they insist on the respect for each other given the same value that all beings have. Although humans have damaged a part of nature, nature is willing to continue helping them to survive.

#### **4.1.4. Other Symbols**

In *Ababinili y los Humanos*, from the Chickasaw indigenous community, the sun, moon, wind, rainbow, thunder, fire and water have a specific gift to share with humans. The Chickasaw supreme deity, creator of animal and vegetal life, tells them that they are the grandparents of humans. Ababinili is the father of humans since he gave them life and the aforementioned nature phenomena take the roles of grandparents due to their longer existence in the world. Similarly, to other legends from North American tribes, here nature also has a voice and can communicate, in this case, with the creator.

Animals, as the raven, have their own personality characteristics and these are widely known by each native community. As a matter of instance, in the legend *Cuando Mataron a Cuervo*, the initial action of the chief of killing Raven was supported by the whole community, even celebrating its death. This is given that the raven, according to this narrative by Tahltn people, is a trickster that has played many tricks to humankind. These beliefs about how animals behave become part of the common understanding and view of the world among the members of the communities and it is reflected in their myths and legends.

#### **4.2. Concept Tracking**

The concepts of *cosmopolitics*, *community*, and *agency* embrace one of the Native Americans beliefs which consists of perceiving the natural world as an equal, not more nor less than that. For them, this relationship that they have developed with their environment is what defines who they are and what they came to do to this world; recognizing that there is a connection between physical and spiritual entities to whom they owe their growth, thus, they have created “origins cycles, oral traditions, and cosmologies [that] connected them with all animate and inanimate beings, past and present” (Lewis, 1995, p. 423).

Accordingly, the three concepts (cosmopolitics, community, and agency) can be conceived within their oral traditions —myths and legends— as a way of creating a dialectical space that allows these people to go beyond what is literal to contact with nature. However, although these three concepts are interconnected, each of them has its own particularities.

#### **4.2.1. *Cosmopolitics***

Native Americans believe that humans and non-humans are immersed within a social environment where all life expressions deserve a proper treatment in a system that has no hierarchies (Pierotti, 1997, p. 39), meaning that all of them should be recognized for their value and not less than that; this is found in legends such as *El Hombre Lobo*, *Gluskabe Cambia el Jarabe de Arce*, *El Origen del Maíz*, *Chico Salmón*, and others that we translated. All of these pieces broke down the existing barriers between people and nature, allowing both to be the equals they have always been.

Along the same lines, the concept of cosmopolitics cannot be attached to just one being because both living and nonliving things need from each other in order to survive. *La Primacía de las Plantas* and *La Medicina Según la Leyenda Cherokee* are two legends that support this statement by showing that all species depend upon others to satiate their basic needs; this is similar to the food chains as all species are interconnected and require the energy from others to have a fulfilling life. Implicitly, this can be expressed as working towards a similar goal because at some point the living and nonliving need to be fed or will feed others.

Following this idea, humans should consider a common life that involves not only them, but also all those elements that are part of the environment that surrounds them. In the end, the world does not revolve around one species as humans are used to believing; thus, considering how one can integrate and relate to other species is a must to understand the way in which the natural

world works. *El Consejo de los Animales* and *Así Fue Como los Búfalos Fueron Liberados en la Tierra* develops this notion in a really good way, since there is one entity (an anthropomorphic spirit with the name of an animal that shares the same characteristics as this one) that decides to stand up for the ones that cannot defend themselves. In the former, this entity named *Puercoespín* generates consciousness about the importance and needs that all species have; while in the latter, this entity under the name of *Coyote* decides to free the buffalo so that once these are able to run away from *Jorobado* (owner of all buffalo on earth), they can finally relate to other beings and comprehend their role in the web of creation.

As a last note, it is important to mention that in myths and legends this concept usually portrays the relation between human-animal rather than the one of human-plant which makes sense since these narratives belong to Native American Tribes. Myths and legends from these people are known for using animal symbols to connect with nature as this relation is more common for them than the one that Native Tribes from Latin America have with plants. Furthermore, animals represent the union between the physical and spiritual universes which are believed to be aligned so that humans can communicate with the natural spirits to learn how to live in a shared environment without feeling superior to other beings.

#### **4.2.2. Community**

For Native Americans, the concept of community is the condition of sharing a territory with other species that have similar interests (Pierotti, 1997, pp. 35-36). Generally, these interests are the ones that connect these people with their surroundings, allowing them to define their role in the world through the boundary that they have built with their physical environment (Lewis, 1995, p. 423). This notion plays an important role in the development of the stories of myths and legends given the fact that there is a point in the story where all species have to start working

together to achieve the same goal, besides, all these narratives portray the relationship between humans and non-humans in order to transmit their ecological cosmovision to those who are open to read these stories and want to enhance a connection with the natural world.

In this vein, the term community can be found in legends such as *Cuando Mataron a Cuervo* and *La Primacía de las Plantas* where we are able to notice that a common interest can be so strong to bring people and animals together; being this an alliance that leads them to rescuing Raven and the last rose on earth respectively as they have acknowledged the value of these two entities in those communities they belong to. Another example is *La Medicina Según la Leyenda Cherokee* where all the natural people (Standing People, Stone People, Plant People, and Animal People) decide to unite to protect the two-legged people who depended on them because even when humans do not have anything to offer, these non-humans entities still consider them as an important part of the ecosystem.

There are also legends such as *Los Hermanos Serpiente* and *El Hombre Lobo* whose main characters at the beginning belong to one community but after being transformed into animals are part of a new one. Nonetheless, they try to find the balance between the interests of their former and latter communities because even though they belong to this new community that has different interests from the ones they were used to, they feel the need to become a member of both communities in order to help and achieve what is proposed; especially, guiding the people from their first community with the animal wisdom and strength that has been given to them as recent members of the natural world. In that sense, animals tend to take care of humans due to their inability to understand the importance of relating to all species with whom they share their territory.

Accordingly, we can say that this concept of community goes hand in hand with cosmopolitics. Considering this, humans and non-humans share an interest that allows all life expressions to get together from time to time so that indigenous people can coexist with other beings because being part of a community is not only proclaiming itself as a member but also contributing to reach a determine goal that can benefit of all the other members and entities who conform their social environment.

#### **4.2.3. Agency**

The natural world and humans are immersed in a recurrent conversation regarding the care of nature; they reunite from time to time to reach an agreement that works as a solution to certain situations. As there are many other beings that compose society, humans need to keep in contact with their surroundings so that once a situation appears they can receive the wisdom from Mother Nature to restore the balance within all species regardless of the natural realms they belong to. Following this idea, agency can be defined as the “human capacity to act” (Ahearn, 1999, p. 12) while being conscious about others' needs.

This notion is found in the following legends: *Cuervo Arco Iris*, *Arroz Salvaje*, and *El Consejo de los Animales Salvajes*. In this last one, for example, there is a character whose name is *Puescoespín* and his goal is to make animals whether they are big or small to relate to each other; claiming that each of the them has a concern that needs to be solved but in order to find a solution they have to unite and think as a whole so that the final decision benefits not only each of them but all creatures that conformed their community. Still, there might also be individuals who would prefer to focus on themselves rather than thinking on helping others; this thought will take them to a state where they will develop an inability to understand that their concerns do not only affect them but also their surroundings because one's act has a repercussion over others.

However, regardless of the final choice made by this community, it is important to highlight that Puercospín gave them a space to reflect upon them as a society and not only as merely individuals that have their own ideas and beliefs. Moreover, through agency, they were able to meet the needs of all those members of their community they were not aware of. With this in mind, we can say that agency is not only in charge of generating a dialectical space between different types of beings but of joining them together into one. This union is usually observed within two entities that were not in good terms before a specific event that made each of them conscious about the existence of the other, for example, humans and non-humans which are mostly used by Native Americans in their oral traditions to introduce their cosmovision.

When two or more entities are able to maintain a conversation regardless of their differences, one can say that they have comprehended the concepts of cosmopolitics and community because those two give place to agency. In that sense, accepting that a place does not only belong to humans is what enhances a more solid connection with nature because humans already are part of the natural world, but they have to bring down the walls they have constructed against other species. Mother nature speaks to all their sons including her most rebellious, humans, but this son can only take part in that conversation once he accepts his brothers, humans' surroundings.

Humans should be interested in being part of this dialectical space since they are the only sons with reasoning powers who can maintain the connection between the physical and spiritual—also named natural and supernatural—universes that are part of this world, acting as “agents of change” (International Labour Office, Geneva, 2017, pp. 1-2) or peacemakers upon all entities.

#### **4.2.4. *Connecting cosmopolitics, community, and agency***

In the current world, nature rights are subject of discussion. Academics and people in general are demanding to recognize nature as a legal person to ensure its protection and preservation in order to stop using it as a mere exploitable resource, but no agreement has been reached. However, Native Americans have long ago created a relationship with the environment that surrounds them by considering the three aforementioned concepts (cosmopolitics, community, and agency) which have led people to the understanding of the ethics in relation to the care of nature given the fact that these concepts are solidly interconnected, in other words, it is not possible to talk about any of the three without excluding the other.

Natives respect all forms of life and pay gratitude by including non-humans within their traditions, considering them a fundamental part of their cosmos. Based on this, they have created myths and legends inspired by the emotional connection developed throughout time with the environment to strengthen their spiritual beliefs and create a dialectical space with nature (Pierotti, 1997; Sepie, 2017).

Only if we could establish a conversation with nature just as these people have done, we would be able to understand what nature needs and thus respect it. Otherwise, we will keep denying our role of peacemakers in a world where we are constantly mistreating those other living and non-living beings that give of themselves so that we can live a fulfilling life.

Exploiting all the resources that Mother nature has to offer us will end not only with us but with all that surrounds us. Therefore, we should embrace Native Americans beliefs on nature rather than excluding them because through these people's teachings we can have the opportunity to redeem ourselves and reaccommodate our species in regard to what the natural world demands.



### **4.3. Translation Techniques**

In this section we mention and describe the translation techniques that we used in the annotated translation of a corpus of 20 myths and legends (See Annex B). To do so, we created a table with 2 rows and 2 columns to illustrate the techniques that were used during the translation process. The 2 columns represent the source text (ST) and target text (TT) while the 2 rows are used as follows: (1) The first row has the abbreviations of ST and TT on it; and (2) the second one was used to present the examples of the technique we are addressing.

#### ***4.3.1. Defining translation techniques***

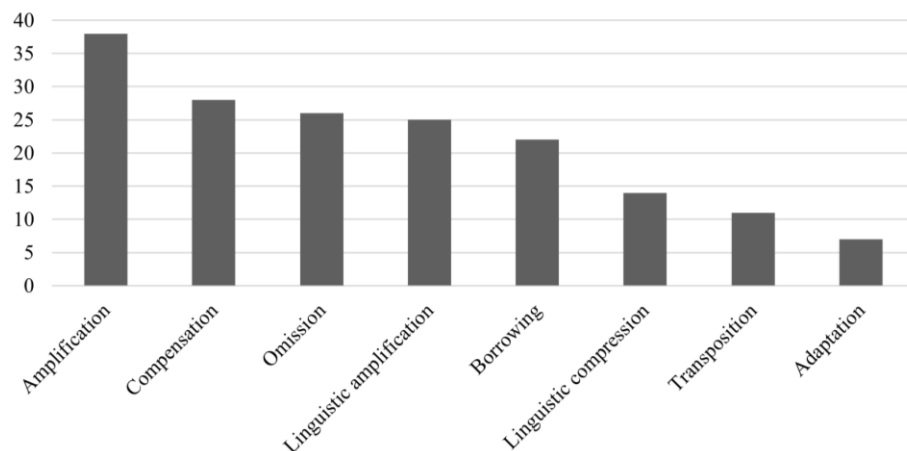
To begin with, we must mention that there is an array regarding the term used to refer to the translation techniques since there are certain translators who prefer to call them by other terms different than the word technique. Nevertheless, according to Hurtado Albir (2001), “the word technique refers to a procedure, generally verbal, that is visible in the translation result, and which is used to achieve translational equivalence” (p. 268). As a matter of fact, translation techniques are considered to have a functional or dynamic nature depending on the translator's choice. Moreover, translation techniques enable translators to identify and name the selected equivalences that correspond to the outcome of a decision/choice made by them (Hurtado Albir & Molina, 2002, p. 509).

#### ***4.3.2. Translation techniques used in the translation of myths and legends***

For the translation of our corpus of 20 myths and legends, we used a total of eight translation techniques throughout the process of translation. In order to exemplify these techniques in a more organized manner, we quantified and listed them according to their frequency of usage, from the most used to the least (See Fig. 1):

**Figure 1.**

*Recurrence of the translation techniques used in the translation of myths and legends*



A. **Amplification:** It was used a total of 38 times.

B. **Compensation:** It was used a total of 28 times.

C. **Omission:** It was used a total of 26 times.

D. **Linguistic amplification:** It was used a total of 25 times.

E. **Borrowing:** It was used a total of 22 times.

F. **Linguistic compression:** It was used a total of 14 times.

G. **Transposition:** It was used a total of 11 times.

H. **Adaptation:** It was used a total of 7 times.

#### **4.3.2.1. Amplification.**

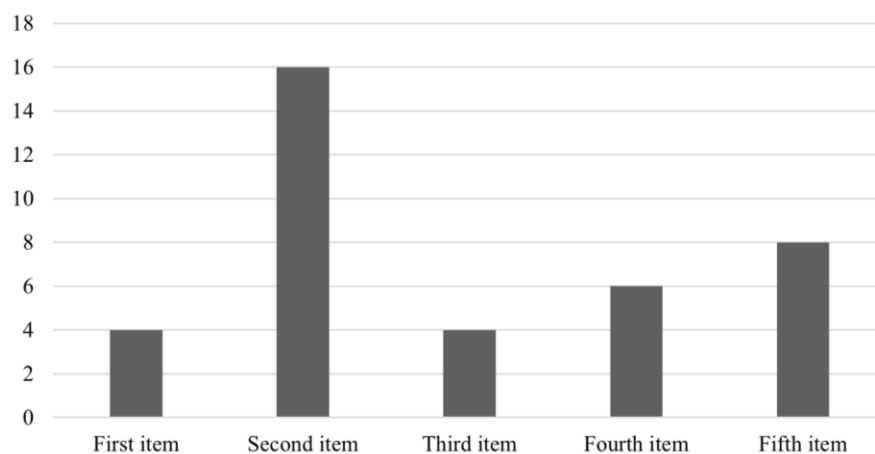
Through the use of this translation technique, translators can introduce clarifications or explanations that are not provided in the ST (Hurtado Albir, 2001, p. 269). Therefore, we used this first technique in two of its forms to fulfill the purpose of an annotated translation. The first one is footnotes which are incorporated throughout the translations, and the second one is endnotes —or translation notes— and as its name says are located at the end of the text but in this case are at the

end of each of the 20 narratives. On the one hand, for the footnotes, the word or expression needed to be aligned to any of the five items established as criteria:

1. The word or expression is unfamiliar to the receiving culture.
2. The word or expression is in an original indigenous language.
3. The word or expression is the name of an indigenous community.
4. The word or expression is a term that has a specific meaning in the context.
5. The word or expression makes references to the traditions and customs of an indigenous community.

**Figure 2.**

*Distribution of the footnotes according to the five items of the criteria*



Following this, we used a total of 38 footnotes in 17 translations of the myths and legends that conform our corpus, and these were distributed in the five items in the following way: 4 belonging to the first, 16 to the second, 4 to the third, 6 to the fourth, and 8 to the fifth. The second item which is related to words or expressions in the original indigenous language was the one that repeated the most due to the fact that we kept them to show respect to the indigenous communities (See Figure 2).

On the other hand, the endnotes were used to give a further explanation of a wide range of aspects such as symbolism, cultural practices, and differences between the ST and TT in terms of use of capital letters and punctuation.

#### 4.3.2.2. Other translation techniques different from amplification.

The aforementioned technique functions as an extension of the text and it is written outside of it, while the techniques that are introduced below were used to solve difficulties that did not require amplification. Considering this information, we can proceed to introduce the examples of each of these translation techniques with its respective explanation in regard to their selection. We used fragments from five myths and legends which are *Ababinili y los Humanos*, *Así Fue Como Aparecieron las Quemaduras del Abedul*, *El Hombre Lobo*, *La Primacía de las Plantas*, *Los Hermanos Serpiente*, and *Medicina del Castor* in order to portray our findings without being repetitive when explaining the choices, we made in the process of translation. The element(s) translated are in underline format in the table and in the explanation in order to focus the attention on the specific object of analysis.

**Compensation.** Compensation is used to introduce in a different location of the TT an element of information or stylistic effect that could not be reflected in the same location of the ST (Hurtado Albir, 2001, p. 270). To illustrate better this concept, we introduced the example below:

**Table 1.**

*Compensation in a fragment from Medicina del Castor*

| ST  | TT  |
|---|---|
| “Two brothers lived together <u>in the old time</u><br>...” | “ <u>En los viejos tiempos</u> , dos hermanos vivían<br>juntos ...” |

---

|   |   |
|---|---|
| “ ... along the shores of which they walked,<br>looking for suitable feathers ... ” | “ ... por cuyas orillas caminaron en busca de<br>plumas adecuadas ... ” |
|---|---|

---

In the legend of Medicina del Castor, we used this translation technique to position one linguistic element in a new location different from the original one. In the first example, the linguistic element in the old time is presented as a verb complement in the ST, while En los viejos tiempos (element translated) becomes a prepositional phrase in the TT to make an emphasis on the moment in which the action happened in order to locate the reader in a specific time and space.

In the second example, we reduce the number of sentences to one by joining them together and reforming the type of sentence (independent clauses in the ST) to a dependent clause in the TT.

**Omission.** Omission is a translation technique that also goes under the name of elision. This technique is used by translators to discard elements of information that are part of the ST but are not considered relevant in the TT since these do not modify the original meaning (Hurtado Albir, 2001, p. 270).

**Table 2.**

*Omission in a fragment from La Primacía de las Plantas*

---

| ST  | TT  |
|---|---|
| “ ... There was no cause for alarm. <u>There is degeneration and regeneration.</u> Plenty always follows scarcity.” | “ ... Sabiendo esto, no había razón para alarmarse. A la escasez siempre le sigue la abundancia.” |

---

In this case, we decided to omit the sentence “ ... There is degeneration and regeneration ... ” presented in the ST box of Table 2 because this sentence is a pun from the English language that cannot be translated so easily due to the rhyme and rhythm that it possesses, making it difficult to preserve in another language (in this case, Spanish). One more thing worth highlighting is the word degeneration whose equivalent has a bad connotation in Spanish.

***Linguistic amplification.*** Linguistic Amplification is a translation technique that is used in order to add linguistic elements in the TT that are not originally part of the ST (Hurtado Albir, 2001, p. 269). Hence, translators can expand an idea by including new elements in the TT; this technique is convenient when conveying the original message because it does not limit the translator on the use of “signifiers [which are used] to cover syntactic or lexical gaps” (Hurtado Albir & Molina, 2002, p. 500).

**Table 3.**

*Linguistic amplification in a fragment from La Primacía de las Plantas*

| ST   | TT  |
|--|---|
| “ ... the rose was able to give an account of the destruction of the roses.” | “ ... la rosa pudo dar cuenta del estrago que <u>habían sufrido</u> las rosas.” |

In this fragment, we expanded the idea by including linguistic elements that were not found in the ST. That element is habían sufrido (conjugation of the verb *sufrir* in the past perfect) and its function was to serve as a complement of the information given in the ST, so that this would not be lost in the translation.

**Borrowing.** As its name says, the translator borrows a specific linguistic element from one language to another. In fact, this translation technique aims to integrate a word or expression from another language in the TT (Hurtado Albir, 2001, p. 271).

**Table 4.**

*Borrowing in a fragment from Así Fue Como Aparecieron las Quemaduras del Abedul*

| ST                  | TT                  |
|---------------------|---------------------|
| <u>Waynaboozhoo</u> | <u>Waynaboozhoo</u> |

Words that remained true to their native root, even in their English version of myths and legends, had no equivalents as there was not a word in Spanish that could cover the connotation of what each word refers to. Hence, with the objective of keeping these foreign elements, we use this translation technique and as its name implies, we borrowed the word in the Spanish version of the legend (See example in Table 4).

**Linguistic compression.** This translation technique has the purpose of synthesizing linguistic elements (Hurtado Albir, 2001, p. 270), allowing the translator to rewrite the idea by using fewer elements than the ones that are shown in the ST.

**Table 5.**

*Linguistic compression in a fragment from Ababinili y los Humanos*

| ST  | TT   |
|---|--|
| “ ... What you can do is <u>wash them clean</u> so they can live long and healthy lives ... ” | “ ... Lo que sí puedes hacer es <u>limpiarlos</u> para que tengan una vida larga y saludable ... ” |

The linguistic elements wash them clean are compressed when translated to Spanish since the words wash and clean are synonyms and adding an equivalent for both would be redundant. In that sense, these two words proposed in the ST become one in the TT as the word limpiarlos is an equivalent that covers both words, and it is clearer for the reader.

**Transposition.** Transposition is that translation technique used to change the grammatical category (Hurtado Albir, 2001, p. 271), suggesting that the translator can replace the original function of a word when translating from the ST to the TT.

**Table 6.**

*Transposition in a fragment from La Primacía de las Plantas*

| ST   | TT                                      |
|--|---|
| “ ... When he was <u>well enough</u> ... ” | “ ... Cuando se <u>recuperó</u> , ... ” |

Here, we used this translation technique to make a grammatical change for the word to be more natural in the TT. Accordingly, in Spanish we use the word recuperó (conjugation of the verb *recuperar* in the simple past) that acts as a verb, while in English the words well enough act as adverbs.

In this same fragment, there was an omission given the fact that we decided not to use the subject pronoun he from the ST in the TT since rose is a feminine noun in the Spanish language.



**Adaptation.** Through the use of this translation technique, it is possible to replace a cultural element with another one that belongs to the target culture (Hurtado Albir, 2001, p. 269). In other words, the translator can use a more familiar expression in the TT to convey the meaning of the original expression found in the ST.

**Table 7.**

*Adaptation in a fragment from Los Hermanos Serpientes*

| ST  | TT  |
|---|---|
| “ ... It is supposed to be a full <u>twelve feet</u><br><u>long</u> , ... ” | “ ... Se piensa que mide unos <u>365.76 cm de</u><br><u>largo</u> ... ” |

In the first example (See Table 7), we use the technique of adaptation in the conversion of units (See Table 7). The standard unit used in English is feet long, translated as *pies de longitud*, while in Spanish we are more familiar with the unit *centímetros*, which is portrayed in the translation cm de largo.

**Table 8.**

*Adaptation in a fragment from El Hombre Lobo*

| ST   | TT  |
|--|---|
| ““ <u>Ah-h-w-o-o-o!</u> <u>Ah-h-w-o-o-o-o!</u> ” he<br>howled, ... ” | ““ <u>¡A-u-u-u-ú!</u> <u>¡A-u-u-u-ú!</u> ” aulló el lobo, ... ” |

Regarding the second example (See Table 8), we also made the decision to use the technique of adaptation in the translation of lexical element Ah-h-w-o-o-o-o! given the fact that this is a representation of a natural sound that varies from culture to culture (Salaya & Morales,

2017, pp. 22-23). While in English wolves howl as Ah-h-w-o-o-o-o!, in Spanish they howl as ¡A-u-u-u-ú! since this is the closer representation of a howl.

#### **4.3.3. *Final remarks***

After presenting these examples, we must say that we did not use a great number of translation techniques while translating the selected corpus of myths and legends given the fact that our main translation approach was to respect the sense and the structure of the ST in the TT (source-oriented translation process). That being said, myths and legends require a minimum number of translation techniques to adapt the language of the receiving culture according to the meanings from the ST that need to be conveyed in the TT.

At the beginning of this project, we conducted a pilot translation trial of three myths and legends from which we only identified six techniques: amplification, borrowing, compensation, linguistic amplification, linguistic compression, and omission. However, we did not limit ourselves to only using these techniques when translating the corpus because there was a possibility that we might encounter other techniques which were not originally found in the pilot translation trial. This being the case, we included two more techniques (adaptation and transposition) that were used in the translation of the remaining 17 myths and legends, which although were not used as much as the other techniques, we consider them worth employing in the translation of this type of literature genre. On account of this we ended up using a total of eight translation techniques.

These eight translation techniques were of great help when translating symbols from the myths and legends, especially the technique of amplification which is an excellent tool to contextualize the readers about the symbolism and other cultural elements encountered along the story that are relevant to its comprehension. Furthermore, it is important to highlight that

translation requires an interpretation of the text before the actual act of translating; this means that translators need to analyze the symbols beforehand to decide which technique will fulfill the meanings and message of the ST in the TT.

Nonetheless, techniques such as amplification, compensation, omission, linguistic amplification, and borrowing are the most recurrent ones in this research/translation project of translation of myths and legends. With this, we can state that these five techniques are the ones that should be considered by translators when working on this type of narratives given the fact that these meet the needs and resolve the inconveniences that might emerge in the process of translation.

#### **4.4. Decision-making**

In the translation process, translators face different difficulties when choosing the most appropriate words to convey the original message. Each myth and legend posed challenges for us as translators, mainly in aspects such as word-choice, orthography and use of punctuation. We attempted to follow a source text-oriented approach for our translations given the fact that we were working with narratives that involve the cosmovision of indigenous communities. Hence, our intention to revitalize their thoughts required a close approach to the original myths and legends.

##### **4.4.1. Challenges**

One of the challenges that we had was the translation of the terms *man* and *men*. For instance, in the legend *Cuando Mataron a Cuervo*, we encountered that these words made reference to all humans and not only to men; therefore, we consider that the mentioned terms exclude other groups of people and we decided to choose words that embrace all human beings in the translation to Spanish. In these specific cases, the words were translated as follows: man (humanos), and men (humanos). In the sentence “... which they believe the white men have hidden

... ” in the legend *Historia de la Creación de los Blackfoot*, the word *men* was omitted due to the use of the article *los* in Spanish that refers to all people as illustrated in “ ... que creen, fueron escondidos por los blancos ... ”.

A second daunting situation that we faced was related to the borrowed names. In the documentation phase it was common to find two or three different spellings for the same word that is originally from the native languages of the North American tribes. These changes happen due to the adaptation of the native languages, traditionally orally spoken, to written English. Examples of this appear in the legend *Así Fue Como Aparecieron las Quemaduras del Abedul* with *ishkodence/ishkode*<sup>9</sup>—fire in Ojibwa language— where the former was in the ST and the latter in other sources; similarly, with the name of the tribe *Ojibwe/Ojibwa*<sup>10</sup> in *Arroz Salvaje*, and the name of the creator *Kijiamuh Ka'ong/Kishelemukong* in *Cuervo Arco Iris*.

Another challenge that we faced in the translation of this legend was the use of the terms lizard (*lagartija* or *lagarto*) and toad (*sapo*) in the legend *El Lagarto Cornudo y los Gigantes*. At first, we had chosen the term *lagartija*, which we considered accurate to embrace these two terms present in the source text, since the legend speaks of horns and a breastplate—or shell when referring to an animal—that reptiles possess but not amphibians. However, after doing a deep research, we found three notions: (1) the term horned toad is a species of lizard and does not necessarily refer to *sapo cornudo* in Spanish because this already has an English equivalent which is horned frog; (2) *lagartija* is a species of small and harmless *lagarto*, and in the legend there is a description of an animal that can get rid of a being that is three times its size which indicates that

---

<sup>9</sup> The Ojibwe People's Dictionary. <<https://ojibwe.lib.umn.edu/main-entry/ishkode-ni>> n.d.

<sup>10</sup> Encyclopædia Britannica. <<https://www.britannica.com/topic/Ojibwa>> n.d.

it is aggressive; and (3) although these animals are called *lagartijas cornudas*<sup>11</sup>, they are *lagartos cornudos* given that they possess all the characteristics listed in the legend.

#### 4.4.1.1. Word-choice.

In the translation process of the corpus there were words that we translated differently according to the contextual meaning. In the legend *Medicina del Castor*, the word *lodge* was translated as *cabaña* or *madriguera*: *lodge* as *cabaña* refers to people's houses and, in the case of *madriguera*, it indicates the place where animals live. We maintained this distinction between the two words in other legends in which they appeared, for instance, *Los Hermanos Serpiente*, and *El Hombre Lobo*.

Likewise, the word *hole* was translated in three different ways: *agujero*, *hoyo*, or *hueco*. Although these three words in Spanish may seem identical, each of them has its own characteristics:

- a. *Agujero* has an opening, in which something or someone can go completely through it. Taking this definition into account, we translated the word *hole* as *agujero* when the legend referred to the existence of an orifice in the house of animals, so that they can be able to go out when needed, such as it is shown in *Los Hermanos Serpiente* and *El Primer Fuego*.
- b. *Hoyo* has an opening to enter but it does not have an exit, and it is usually made on soil's surface; for instance, in the legend *El Hombre Lobo* it is mentioned a hole where the man was kept captive by his wives and from which he could not get out without outside help.

---

<sup>11</sup> Encyclopedia enciclovida. <<https://enciclovida.mx/especies/26720>> n.d.

- c. Similar to *agujero*, the word *hueco* has an entrance and exit but this is especially made to go through as it has the space enough to go in and out. This one is reflected in *El Hombre Lobo* when wolves dug a hole to rescue the human, so they went through it and then they used the same space to go out.

There is also the word *country* which was translated in two forms: *territorio* and *paisaje*. These words varied in meaning from one another since the information given in the source text provided a reason to not be expressed in the same manner. Thereupon, the word *territorio* was used to talk about all the area in which a specific character lives in and it is found in legends such as *El Lagarto Cornudo y los Gigantes* and *El Hombre Lobo*; while the word *paisaje* was used to refer to the view and it is present in the legend of *Historia de la Creación de los Blackfoot*.

Other cases are the words in English *heaven* and *sky* that can be translated as *cielo* in Spanish. The word *heaven* has been used to point out the sacred place in which the creators of certain religions live, while *sky* refers to the upper atmosphere over the Earth planet that can be seen from the ground. In Spanish, both concepts are embraced by the word *cielo*; nevertheless, with the aim of making this distinction between the two concepts, the word *Heaven* was translated as *Cielo* and *sky* as *firmamento*.

#### **4.4.1.2. Orthography.**

For this part, it is important to mention two variants of orthography that represented a challenge for us while translating the corpus; these are articles and punctuation. The usage of these two vary from language to language since these are governed under different orthographic rules.

On the one hand, there are the definite articles which are commonly omitted when speaking of a proper name, in that sense, we do not say *El Cuervo* but *Cuervo* (character name of the legend *Cuando Mataron a Cuervo*) because even if this is the name of an animal, it is also the proper

name of a character that has the same characteristics of this animal. Narratives such as *Cuervo Arco Iris*, *El Consejo de los Animales Salvajes*, *El Primer Fuego*, and *Historia de la Creación de los Blackfoot* omit the definite article that precedes the subject, while in *El Origen del Maíz* the article is maintained before the subject. As this may cause confusion on whether keeping or excluding the article, we have to admit that it was a complete challenge to translate the names of those characters because in Spanish, when talking about animals, there is a tendency to add the respective article and not doing it on this occasion generated a cultural conflict for us as translators. Moreover, we consider worth mentioning that in spite of investigating whether or not to omit the article in proper names of animals, we did not find conclusive answers on the subject.

On the other hand, we must emphasize the importance of knowing the punctuation marks and their correct use in both languages (English and Spanish) since these marks can change depending on the context. In fact, in the translation of the corpus of myths and legends we noticed that the punctuation mark preceding the introductory sentence in a reported speech differed from English to Spanish. Therefore, while in English a comma is added before reproducing the message of another person, in Spanish a colon is used to reflect the same function of the comma as in the English language. As an example, we have the following fragment from the legend of Ababinili and the Humans:

**Table 9.**

*Differences on the use of punctuation in reported speech*

| English Version (ST)   | Spanish Version (TT)  |
|--|---|
| “Ababinili said to him, ‘No, I can't do that but they can be your nephews and friends.’” | “Ababinili le dijo: «No, no puedo hacerlo, pero pueden ser tus sobrinos y amigos».” |

Another case of punctuation is when the target text has a larger number of commas, this is due to the fact that in Spanish longer sentences are used as it is a language that requires more pauses. This is shown in the example below (fragment from the legend *La Escasez del Agua*):

**Table 10.**

*Differences on the use of commas*

| English Version (ST)   | Spanish Version (TT)   |
|--|--|
| “ ... that they jumped into the river to enjoy<br>the water inside and outside.” | “ ... que saltaron al río para disfrutar del agua,<br>dentro y fuera de ella.” |

## 5. Conclusions

In this translation/research project we aimed at retrieving knowledge from ancestral indigenous communities and bring it to present through the translation of a corpus of Native North American myths and legends related to the ethics of care and the dialectics with nature, and the identification of the most suitable translation techniques for its symbolism, as the resources available regarding this literary genre and the use of translation techniques for it is quite limited. Hence, we translated and analyzed a corpus of 20 myths and legends from 15 North American indigenous communities, in which it was evidenced that the use of the translation techniques facilitated the translation process.

Overall, 8 translation techniques were used on the entirety of the corpus: amplification, compensation, omission, linguistic amplification, borrowing, linguistic compression, transposition, and adaptation. In particular, it is necessary to highlight the fact that the translation technique of amplification was the most used, as it allows the translator of native myths and



legends to give context about the source culture and a detailed explanation of their symbols and cultural practices to the readers.

Furthermore, the translation process of this type of text required an interpretation and research of the symbols that are part of the narratives. Following this, it is possible to affirm that translation of indigenous myths and legends, and analysis of the symbols complement each other in the common purpose of connecting the source and target cultures.

The symbols related to the ethics of care of nature and its relationship with humans found in this corpus are mostly associated with the relationships with animals. Animals are an important part of the narratives of the corpus. The relationship with nature is frequently addressed as an interaction of humans with different animal species that talk to them and from whom people learn. Learnings that can be evidenced are related to medicine, obtaining food, cooperation, sustainability, and equality. Also, these indigenous communities portray nature as guardians of humankind that have been by itself way before them. These narratives translated in this study can serve as a reflection on our role as humans and help us decentralize from our anthropocentric view of life.

The use of translation techniques is vital for the translation of myths and legends. In the corpus of this research, for the adaptation of the meanings found in the ST, we used a specific number of translation techniques in the TT which led us to the conveyance of these messages from English to Spanish. Therefore, for future research, we encourage to inquire about the translation techniques that could be used in other combinations of languages in the translation of indigenous myths and legends.

Nonetheless, in the process of the interpretation of the symbols, we found it complex to establish the connection of the situations and the natural phenomena and animals mentioned in the

myths and legends. As translators of this corpus, we believe that specialists in science should compare the characteristics of nature described in the texts with natural phenomena. We also believe that, because of our lack of expertise in knowledge of natural phenomena, there was an omission of details that might have been useful for the resolution of current problems of the world due to the savage exploitation of nature. In this regard, interdisciplinary research among translation experts and nature specialists might be fruitful to articulate knowledge and look for solutions for current problems related to nature protection. This can be one of the next steps to continue the conversation with indigenous cosmovision and other alternatives to see life.

### References

- Ahmed, J. U. (2010). Documentary research method: new dimensions. *Indus Journal of Management & Social Sciences*, 4(1), 1-14.
- Alaska Native Knowledge Network. *When Raven was Killed*. Alaska Native Knowledge Network.  
<http://ankn.uaf.edu/NPE/CulturalAtlases/Yupiaq/Marshall/raven/WhenRavenWasKilled.html>
- Århem, Karl., 1990. Ecosofía Makuna. In: *La Selva Humanizada. Ecología Alternativa en el Trópico Húmedo Colombiano* (F. Correa, ed.), pp. 105-122. Bogotá: Instituto Colombiano de Antropología.
- Averill, J. B. (2002). Matrix Analysis as a Complementary Analytic Strategy in Qualitative Inquiry. *Qualitative Health Research*, 12(6):855-866. doi:10.1177/104973230201200611
- Baldick, C. (2001). *The concise Oxford dictionary of literary terms* (2nd ed.). Oxford University Press.
- Bassnett, S. (2014). *Translation*. Routledge.
- Bassnett, S., & Trivedi, H. (2012). *Postcolonial translation: Theory and practice*. Routledge.
- Bastian, D. E., Mitchell, J., & Mitchell, J. K. (2004). *Handbook of native American mythology*. Abc-clio.
- Bird Grinnel, G (2020). The Wolf Man. In Bird Grinnel, G (1st ed). *Blackfeet Indian Stories* (pp. 3-5). Outlook Verlag GmbH.  
<https://books.google.com.co/books?id=OMnxDwAAQBAJ&pg=PA3&lpg=PA3&dq=The+man+thought+that+if+he+moved+away+from+the+big+camp+and+lived+alone+where+there+were+no+other+people+perhaps+he+might+teach+these+women+to+become+good;+so+he+moved+his+lodge+far+off+on+the+prairie+and+camped+at+the+foot+of+a+high+butte.&source=bl&ots=MC0ysVWEUR&sig=ACfU3U3Yduzoj99tbetX1fn6jXjhKs0xZQ&hl=en&sa=X&ved=2ahUKEwjEIWV5ZTwAhUIRzABHaTUALAQ6AEwAXoECAEQAw#v=onepage&q=The%20man%20thought%20that%20if%20he%20moved%20away%20from%20the%20big%20camp%20and%20lived%20alone%20where%20there%20were%20no%20other%20people%20perhaps%20he%20might%20teach%20these%20women%20to%20become%20good%20so%20he%20moved%20his%20lodge%20far%20off%20on%20the%20prairie%20and%20camped%20at%20the%20foot%20of%20a%20high%20butte.&f=false>
- Bohórquez, L. A. C. (2008). Concepción sagrada de la naturaleza en la mítica muisca. *Franciscanum. Revista de las ciencias del espíritu*, 50(149), 151-176

- Caduto, M. J., & Bruchac, J. (1997) How the Butterflies Came to Be. In: Caduto, M. J. and Bruchac, J. (2nd ed). *Keepers of the Animals: Native American Stories and Wildlife Activities for Children* (p. 83). Fulcrum Publishing.  
<https://books.google.com.co/books?id=P9vF9jzTV4EC&lpg=PA95&dq=one%20day%2C%20his%20other%20served%20him%20a%20meal%20of%20salmon.%20he%20looked%20at%20it%20with%20disgust.%20%22this%20is%20moldy%22%20he%20said%2C%20though%20the%20meat%20was%20good.%20he%20threw%20it%20upon%20the%20ground.&pg=PA83#v=onepage&q&f=false>
- Caduto, M. J., & Bruchac, J. (1997) Salmon Boy. In Caduto, M. J. and Bruchac, J. (2nd ed). *Keepers of the Animals: Native American Stories and Wildlife Activities for Children* (pp. 95-07). Fulcrum Publishing.  
<https://books.google.com.co/books?id=P9vF9jzTV4EC&pg=PA95&lpg=PA95&dq=one+day,+his+other+served+him+a+meal+of+salmon.+he+looked+at+it+with+disgust.+%22this+is+moldy%22+he+said,+though+the+meat+was+good.+he+threw+it+upon+the+ground.&source=bl&ots=nQt2xB-YZ9&sig=ACfU3U1o-pxHkBvK8YpvIAyPIVGOq3rIwQ&hl=en&sa=X&ved=2ahUKEwjZv6iC7pTwAhVTVTABHYWBCSkQ6AEwBHoECBQQAaw#v=onepage&q=one%20day%2C%20his%20other%20served%20him%20a%20meal%20of%20salmon.%20he%20looked%20at%20it%20with%20disgust.%20%22this%20is%20moldy%22%20he%20said%2C%20though%20the%20meat%20was%20good.%20he%20threw%20it%20upon%20the%20ground.&f=false>
- Cohen, L., Manion, L., & Morrison, K. (2007). *Research Methods in Education* (6th ed.). Routledge. London and New York.
- Colombian Ministry of Culture. (2019). *Lenguas Nativas y Criollas de Colombia*.  
<https://mincultura.gov.co/areas/poblaciones/APP-de-lenguas-nativas/Paginas/default.aspx>
- Conley, Aurora. (n.d.) *How the Birch Tree Got It's Burns*. Using Native American Legends to Teach Mathematics.  
<http://www.uwosh.edu/coehs/cmagproject/ethnomath/legend/legend10.htm>
- Correa, F. R. (2005). Sociedad y naturaleza en la mitología muisca. *Tabula Rasa*, (3), 197-222.
- Diago, O. L. S., & Villamar, A. A. (2015). Cosmovisiones y naturalezas en tres culturas indígenas de Colombia. *Etnobiología*, 13(2), 5-20.
- Enciclovida. (n.d.). Lagartija cornuda texana. In: *Enciclovida*.  
<https://enciclovida.mx/especies/26720>
- Encyclopaedia Britannica. (n.d.). Ojibwa people. In: *Encyclopaedia Britannica* Encyclopaedia Britannica Inc. <https://www.britannica.com/topic/Ojibwa>

- Erdoes, Richard & Ortiz, Alfonso (1984). The Meeting of the Wild Animals. In Richard Erdoes and Alfonso Ortiz (1st ed). *American Indian Myths and Legends*. (pp. 413-415). Pantheon Fairy Tale & Folklore Library.  
<https://www.gusd.net/cms/lib/CA01000648/Centricity/Domain/2027/AmericanIndianMythsAndLegends.pdf>
- Erdoes, Richard & Ortiz, Alfonso (1984). The Snake Brothers. In Richard Erdoes and Alfonso Ortiz (1st ed) *American Indian Myths and Legends*. (pp. 404-407). Pantheon Fairy Tale & Folklore Library.  
<https://books.google.com.co/books?id=4YPqAQAAQBAJ&pg=PA404&lpg=PA404&dq=For+a+long+time+people+have+been+saying+that+somewhere+near+Soldier%27s+Creek+a+giant+rattlesnake+has+its+den.+It+is+supposed+to+be+a+full+twelve+feet+long,+and+very+old.+Nobody+has+seen+it+for+years,+but+some+people+have+smelled+it+and+heard+its+giant+rattles.+It+smells+something+powerful,+they+say.&source=bl&ots=B0GIsb95jt&sig=ACfU3U1Wl6a5rJhh2F9Kxye8g5Hevxbt1A&hl=en&sa=X&ved=2ahUKEwjGmazf6ZTwAhUOQjABHR4mAaIQ6AEwAHoECAEQAw#v=onepage&q=For%20a%20long%20time%20people%20have%20been%20saying%20that%20somewhere%20near%20Soldier's%20Creek%20a%20giant%20rattlesnake%20has%20its%20den.%20It%20is%20supposed%20to%20be%20a%20full%20twelve%20feet%20long%2C%20and%20very%20old.%20Nobody%20has%20seen%20it%20for%20years%2C%20but%20some%20people%20have%20smelled%20it%20and%20heard%20its%20giant%20rattles.%20It%20smells%20something%20powerful%2C%20they%20say.&f=false>
- First People. (n.d.). *Ababinili and the Humans*. First People. [https://www.firstpeople.us/FP-Html-Legends/Ababinili And The Humans-Chickasaw.html](https://www.firstpeople.us/FP-Html-Legends/Ababinili%20And%20The%20Humans-Chickasaw.html)
- First People (n.d.). *Blackfoot Creation Story*. First People. <https://www.firstpeople.us/FP-Html-Legends/Blackfoot-Creation-Story-Blackfoot.html>
- First People. (n.d.). *Gluskabe Changes Maple Syrup*. First people. <https://www.firstpeople.us/FP-Html-Legends/GluskabeChangesMapleSyrup-Abenaki.html>
- Gahr, T. L. (2013). *An Exploration of Ktunaxa creation stories*. Indigenous Corporate Training Inc.
- Glengow Museum. (n.d.). *Our World*.  
[https://www.glenbow.org/blackfoot/EN/html/our\\_world.htm#top](https://www.glenbow.org/blackfoot/EN/html/our_world.htm#top)
- Giuliano, M. (2016). Kant's Idea of a World Republic. In: *Kant and Law*, pp. 369-378.
- Honko, L. (1984). The Problem of Defining Myth. *Sacred Narrative: Readings in the Theory of Myth*. University of California Press.
- Hurtado Albir, A. (2001). *Traducción y traductología: Introducción a la Traductología* (5ta ed.). Cátedra.

- Hurtado Albir, A., & Molina, L. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta: Journal des Traducteurs/Meta: Translators' Journal*, 47(4), 498-512.
- Indians.org (n.d.). *The Water Famine*. Indians.org. <http://www.indians.org/welker/waterfam.htm>
- International Labour Office, Geneva. (2017). *Indigenous peoples and climate change: from victims to change agents through decent work*.
- Johnson, Basil (1976). The Primacy of Plants. In Basil Johnson (1st ed) *Ojibway Heritage* (pp. 43-45). University of Nebraska Press. Lincoln and London.  
[https://books.google.com.co/books?id=sfxSdP3di\\_YC&lpg=PA44&dq=roses%20were%20the%20most%20numerous%20and%20brilliantly%20colored%20of%20all%20the%20flowers.%20such%20were%20their%20numbers%20and%20such%20were%20the%20variety%20and%20richness%20of%20their%20shades%20that%20they%20were%20common.%20no%20one%20paid%20much%20attention%20to%20them%20their%20beauty%20went%20unnoticed%20their%20glory%20unsung.&pg=PA43#v=onepage&q=roses%20were%20the%20most%20numerous%20and%20brilliantly%20colored%20of%20all%20the%20flowers.%20such%20were%20their%20numbers%20and%20such%20were%20the%20variety%20and%20richness%20of%20their%20shades%20that%20they%20were%20common.%20no%20one%20paid%20much%20attention%20to%20them;%20their%20beauty%20went%20unnoticed,%20their%20glory%20unsung.&f=false](https://books.google.com.co/books?id=sfxSdP3di_YC&lpg=PA44&dq=roses%20were%20the%20most%20numerous%20and%20brilliantly%20colored%20of%20all%20the%20flowers.%20such%20were%20their%20numbers%20and%20such%20were%20the%20variety%20and%20richness%20of%20their%20shades%20that%20they%20were%20common.%20no%20one%20paid%20much%20attention%20to%20them%20their%20beauty%20went%20unnoticed%20their%20glory%20unsung.&pg=PA43#v=onepage&q=roses%20were%20the%20most%20numerous%20and%20brilliantly%20colored%20of%20all%20the%20flowers.%20such%20were%20their%20numbers%20and%20such%20were%20the%20variety%20and%20richness%20of%20their%20shades%20that%20they%20were%20common.%20no%20one%20paid%20much%20attention%20to%20them;%20their%20beauty%20went%20unnoticed,%20their%20glory%20unsung.&f=false)
- Jurewicz, M. (2016). *Symbol in translation. Glottodidactica. An International Journal of Applied Linguistics*, 43(2), 135-146.
- Lake-Thom, R. (1997). *Spirits of the earth: A guide to Native American nature symbols, stories, and ceremonies*. Penguin.
- Lewis, D. R. (1995). Native Americans and the environment: a survey of twentieth-century issues. *American Indian Quarterly*, 19(3), 423-450.
- Luhar, S. (2014). *Literary Canon Studies: An Introduction* (1st ed.). N S Patel Arts College, Anand.
- McNeel, J. (2017). *10 Things You Should Know about the Blackfeet Nation*. Indian Country Media Network. <https://indiancountrytoday.com/archive/10-things-you-should-know-about-the-blackfeet-nation>
- Mullins, G. W. (2017). Beaver Medicine. In G. W. Mullins (1st ed). *Animal Tales of the Native American Indians Vol 2*.  
<https://books.google.com.co/books?id=wyRLDwAAQBAJ&lpg=PT46&dq=so%20akaiyan%20accepted%20the%20invitation%20and%20enter%20the%20lodge%20where%20the%20great%20beaver%20attended%20by%20his%20wife%20and%20family%20received%20him&pg=PT45#v=onepage&q=so%20akaiyan%20accepted%20the>

[e%20invitation%20and%20enter%20the%20lodge.%20where%20the%20great%20beaver.%20attended%20by%20his%20wife%20and%20family.%20received%20him&f=false](#)

Mullins, G. W. (2017). How the Buffalo were Released on Earth. In G. W. Mullins (1st ed). *The Native American Story Book Volume Four Stories of the American Indians for Children*. [https://books.google.com.co/books?id=r8RKDwAAQBAJ&lpg=PT25&dq=After%20four%20days%20Coyote%20summoned%20the%20people%20to%20another%20council,%20and%20asked%20them%20to%20offer%20suggestions%20for%20releasing%20the%20buffalo.%20%22There%20is%20no%20way,%22%20said%20one%20man.%20%22To%20release%20the%20buffalo%20we%20must%20go%20into%20Humpback's%20house,%20and%20he%20is%20too%20powerful%20a%20being%20for%20us%20to%20do%20that.%22&pg=PT23#v=onepage&q=After%20four%20days%20Coyote%20summoned%20the%20people%20to%20another%20council,%20and%20asked%20them%20to%20offer%20suggestions%20for%20releasing%20the%20buffalo.%20%22There%20is%20no%20way,%22%20said%20one%20man.%20%22To%20release%20the%20buffalo%20we%20must%20go%20into%20Humpback's%20house,%20and%20he%20is%20too%20powerful%20a%20being%20for%20us%20to%20do%20that.%22&f=false](https://books.google.com.co/books?id=r8RKDwAAQBAJ&lpg=PT25&dq=After%20four%20days%20Coyote%20summoned%20the%20people%20to%20another%20council%2C%20and%20asked%20them%20to%20offer%20suggestions%20for%20releasing%20the%20buffalo.%20%22There%20is%20no%20way%2C%22%20said%20one%20man.%20%22To%20release%20the%20buffalo%20we%20must%20go%20into%20Humpback%27s%20house%2C%20and%20he%20is%20too%20powerful%20a%20being%20for%20us%20to%20do%20that.%22&pg=PT23#v=onepage&q=After%20four%20days%20Coyote%20summoned%20the%20people%20to%20another%20council,%20and%20asked%20them%20to%20offer%20suggestions%20for%20releasing%20the%20buffalo.%20%22There%20is%20no%20way,%22%20said%20one%20man.%20%22To%20release%20the%20buffalo%20we%20must%20go%20into%20Humpback's%20house,%20and%20he%20is%20too%20powerful%20a%20being%20for%20us%20to%20do%20that.%22&f=false)

Mullins, G. W. (2017). The First fire. In James Mooney (1st ed). *Spirit Quest Native American Indian Legends Stories and Fables*. <https://books.google.com.co/books?id=ux5JDwAAQBAJ&lpg=PT25&dq=Tsitl-ka-ta&pg=PT38#v=onepage&q=Tsitl-ka-ta&f=false>

Mullins, G. W. (2017). The Origin of Corn. In James Mooney (1st ed). *Spirit Quest Native American Indian Legends Stories and Fables*. <https://books.google.com.co/books?id=ux5JDwAAQBAJ&lpg=PT25&dq=Tsitl-ka-ta&pg=PT24#v=onepage&q=Tsitl-ka-ta&f=false>

Munday, J. (2016). *Introducing Translation Studies. Theories and Applications* (4th ed.). Routledge. London and New York.

National Science Foundation. (2002). *An Overview of Quantitative and Qualitative Data Collection Methods*. [https://www.nsf.gov/pubs/2002/nsf02057/nsf02057\\_4.pdf](https://www.nsf.gov/pubs/2002/nsf02057/nsf02057_4.pdf)

Nussbaum, M. C. (2005) *El cultivo de la humanidad. Una defensa clásica de la reforma en la educación liberal* (J. Pailaya, Trad.). Barcelona: Paidós.

Nussbaum, M. C. (2020). *La tradición cosmopolita: un noble e imperfecto ideal* (A. Santos, Trad., 1ra ed.). Ediciones Paidós.

Ojibwe People's Dictionary. (n.d.). ishkode. In: *Ojibwe People's Dictionary*. <https://ojibwe.lib.umn.edu/main-entry/ishkode-ni>



- Ordudari, M. (2008). How to face challenging symbols: translating symbols from Persian to English. *Translation Journal*, 12(4), 1.
- Özyön, A. (2014). Source text-oriented approach to translation process. *International Journal of Languages Education*, 1(3).
- Pearson, Sharon E. (2019). Wild Rice: An Ojibwe Legend. In Heather Cardinal and Becky Maki (1st ed). *Faithful Celebrations: Making Time for God with the Saints* (pp. 119-121). Church Publishing.  
[https://books.google.com.co/books?id=RrKbDwAAQBAJ&pg=PA119&lpg=PA119&dq=By+that+time,+he+was+very+tired,+so+he+lay+down+to+rest+and+fell+asleep.+Way+naboozhoo+awoke+late+in+the+night+when+the+moon+was+high+in+the+sky.+He+walked+along+the+edge+of+the+river+and+saw+what+looked+like+dancers+in+the+water.+Waynaboozhoo+thought+he+saw+the+feathers+of+the+headdresses+worn+by+Ojibwa+men.+He+walked+a+little+closer+and+asked+if+he+could+dance+along.+He+danced+and+danced+until+he+grew+tired.+He+lay+down+and+fell+asleep+again.+The+next+morning+when+he+awoke+everything+was+calm.+Waynaboozhoo+remembered+the+dancers+but+thought+it+all+had+been+a+dream.+Then+he+looked+out+at+the+tassels+waving+above+the+water.+He+waded+out+and+found+long+seeds+that+hung+from+these+tassels.&source=bl&ots=k\\_4eS14yO&sig=ACfU3U0tlxR1ZRBz6bhU2k1IIgr4WGSCnA&hl=en&sa=X&ved=2ahUKEwis1vzU8JTWAhW6QjABHco1Av0Q6AEwAAnoECBAQAw#v=onepage&q=By%20that%20time%2C%20he%20was%20very%20tired%2C%20so%20he%20lay%20down%20to%20rest%20and%20fell%20asleep.%20Waynaboozhoo%20awoke%20late%20in%20the%20night%20when%20the%20moon%20was%20high%20in%20the%20sky.%20He%20walked%20along%20the%20edge%20of%20the%20river%20and%20saw%20what%20looked%20like%20dancers%20in%20the%20water.%20Waynaboozhoo%20thought%20he%20saw%20the%20feathers%20of%20the%20headdresses%20worn%20by%20Ojibwa%20men.%20He%20walked%20a%20little%20closer%20and%20asked%20if%20he%20could%20dance%20along.%20He%20danced%20and%20danced%20until%20he%20grew%20tired.%20He%20lay%20down%20and%20fell%20asleep%20again.%20The%20next%20morning%20when%20he%20awoke%20everything%20was%20calm.%20Waynaboozhoo%20remembered%20the%20dancers%20but%20thought%20it%20all%20had%20been%20a%20dream.%20Then%20he%20looked%20out%20at%20the%20tassels%20waving%20above%20the%20water.%20He%20waded%20out%20and%20found%20long%20seeds%20that%20hung%20from%20these%20tassels.&f=false](https://books.google.com.co/books?id=RrKbDwAAQBAJ&pg=PA119&lpg=PA119&dq=By+that+time,+he+was+very+tired,+so+he+lay+down+to+rest+and+fell+asleep.+Way+naboozhoo+awoke+late+in+the+night+when+the+moon+was+high+in+the+sky.+He+walked+along+the+edge+of+the+river+and+saw+what+looked+like+dancers+in+the+water.+Waynaboozhoo+thought+he+saw+the+feathers+of+the+headdresses+worn+by+Ojibwa+men.+He+walked+a+little+closer+and+asked+if+he+could+dance+along.+He+danced+and+danced+until+he+grew+tired.+He+lay+down+and+fell+asleep+again.+The+next+morning+when+he+awoke+everything+was+calm.+Waynaboozhoo+remembered+the+dancers+but+thought+it+all+had+been+a+dream.+Then+he+looked+out+at+the+tassels+waving+above+the+water.+He+waded+out+and+found+long+seeds+that+hung+from+these+tassels.&source=bl&ots=k_4eS14yO&sig=ACfU3U0tlxR1ZRBz6bhU2k1IIgr4WGSCnA&hl=en&sa=X&ved=2ahUKEwis1vzU8JTWAhW6QjABHco1Av0Q6AEwAAnoECBAQAw#v=onepage&q=By%20that%20time%2C%20he%20was%20very%20tired%2C%20so%20he%20lay%20down%20to%20rest%20and%20fell%20asleep.%20Waynaboozhoo%20awoke%20late%20in%20the%20night%20when%20the%20moon%20was%20high%20in%20the%20sky.%20He%20walked%20along%20the%20edge%20of%20the%20river%20and%20saw%20what%20looked%20like%20dancers%20in%20the%20water.%20Waynaboozhoo%20thought%20he%20saw%20the%20feathers%20of%20the%20headdresses%20worn%20by%20Ojibwa%20men.%20He%20walked%20a%20little%20closer%20and%20asked%20if%20he%20could%20dance%20along.%20He%20danced%20and%20danced%20until%20he%20grew%20tired.%20He%20lay%20down%20and%20fell%20asleep%20again.%20The%20next%20morning%20when%20he%20awoke%20everything%20was%20calm.%20Waynaboozhoo%20remembered%20the%20dancers%20but%20thought%20it%20all%20had%20been%20a%20dream.%20Then%20he%20looked%20out%20at%20the%20tassels%20waving%20above%20the%20water.%20He%20waded%20out%20and%20found%20long%20seeds%20that%20hung%20from%20these%20tassels.&f=false)
- Pierotti, R. (1997). Communities as both Ecological and Social Entities in Native American Thought. *Winds of Change*, 12(4), 94-97.
- Robinson, D. (2014). *Translation and empire*. Routledge.
- Salaya, C. C., & Morales, E. (2017). Interpretación y Representación de las Onomatopeyas en el Lenguaje Oral y Escrito al Momento de Traducción. *Perspectivas Docentes*, 28(65).



Schlosser, S. E. (n.d.). *Rainbow Crow*. American Folklore.

[https://americanfolklore.net/folklore/2010/09/rainbow\\_crow.html](https://americanfolklore.net/folklore/2010/09/rainbow_crow.html)

Sepie, A. J. (2017). More than stories, more than myths: Animal/human/nature(s) in traditional ecological worldviews. *Humanities*, 6(4), 78.

Silko, L. M. (1981). *Language and literature from a Pueblo Indian perspective*. na.

Skinner, Charles M. (2007). Horned Toad and Giants. In Charles M. Skinner (1st ed) *Myths and Legends of America: Strange Tales from our Country's History* (pp. 236-240). Fireship Press.

<https://books.google.com.co/books?id=0WGHdWAAQBAJ&pg=PA236&lpg=PA236&dq=As+he+was+walking+down+the+mesa+he+saw+a+lizard,+of+the+kind+commonly+known+as+a+horned+toad,+lying+under+a+rock+in+pain.+He+rolled+the+stone+away+and+was+passing+on,+when+a+voice,+that+seemed+to+come+out+of+the+earth,+but+that+really+came+from+the+toad,+asked+him+if+he+wished+to+destroy+the+giants.+He+desired+nothing+so+much.+%E2%80%9CThen+take+my+horned+crest+for+a+helmet.+%E2%80%9D+Lolomi+%E2%80%94+that+was+the+name+of+him+%E2%80%94+did+as+he+was+bid,+and+found#v=onepage&q=As%20he%20was%20walking%20down%20the%20mesa%20he%20saw%20a%20lizard%2C%20of%20the%20kind%20commonly%20known%20as%20a%20horned%20toad%2C%20lying%20under%20a%20rock%20in%20pain.%20He%20rolled%20the%20stone%20away%20and%20was%20passing%20on%2C%20when%20a%20voice%2C%20that%20seemed%20to%20come%20out%20of%20the%20earth%2C%20but%20that%20really%20came%20from%20the%20toad%2C%20asked%20him%20if%20he%20wished%20to%20destroy%20the%20giants.%20He%20desired%20nothing%20so%20much.%20%E2%80%9CThen%20take%20my%20horned%20crest%20for%20a%20helmet.%E2%80%9D%20Lolomi%20%E2%80%94%20that%20was%20the%20name%20of%20him%20%E2%80%94%20did%20as%20he%20was%20bid%2C%20and%20found&f=false>

Snell-Hornby, M. (2006). The turns of Translation Studies. In: *Handbook of Translation Studies*, (Y. Gambier & L. Van Doorslaer, Vol. 1), pp. 266-369. John Benjamins Publishing.

Sokolovsky, Y. V. (2010). On the linguistic definition of translation. *Journal of Siberian Federal University. Humanities & Social Sciences*, 3(2), 285-292.

Sola Morales, S. (2013). Myth and the construction of meaning in mediated culture. *KOME: An International Journal of Pure Communication Inquiry*, 1(2), 33-43.

Stebbins, R. A. (2001). *Exploratory Research in the Social Sciences*. Qualitative Research Methods Series (Vol. 48). Sage Publications.

Toro, A. A. (2018). Traducción y difusión nacional e internacional de la poesía raizal multilingüe: un estudio de la obra de tres poetas sanandresanos-as: Ofelia Bent Robinson, Alciano Williams Jessie y Juan Ramírez Dawkins. *Mutatis Mutandis: Revista Latinoamericana de Traducción*, 11(2), 323-355.

- Varese, S. (2018). Los fundamentos éticos de las cosmologías indígenas. *Amérique Latine Histoire et Mémoire. Les Cahiers ALHIM. Les Cahiers ALHIM*, (36).
- Villada, C. C. (2017). Imágenes-agenciamientos y conceptos-acontecimientos en la traducción nativa. *Cuadernos de Filosofía Latinoamericana*, 38(116), 193-210.
- Weiser, Kathy. (2020). *Medicine According to Cherokee Legend*. Legends of America.  
<https://www.legendsofamerica.com/na-cherokeemedicine/>

## Annexes

**Annex A. Matrix of a Corpus of 20 Myths and Legends from the Native People of North America Related to the Care of Nature**

| Nº | Name of the text and link to where it can be found     | North American tribes | Classification | Main idea   | Concept Tracking   | Relationship with nature  |
|----|--|-----------------------|----------------|---|--|---|
| 1  | <a href="#">Gluskabe changes maple syrup</a>           | Abenaki               | Legend         | The creator decides to change the way people obtain maple syrup to make it more complicated in order to punish them for being lazy.   | <b>Community:</b> the creator decides to punish the people for being lazy and not doing their duty on the village. <b>Agency:</b> the people reflect on their actions and learn to appreciate the maple syrup.     | The importance of being grateful towards the animals who provide people with food.  |
| 2  | <a href="#">How the buffalo were released on earth</a> | Apache                | Legend         | A powerful being named Humpback owned all the buffalo and kept them from the rest of the world, so Coyote decides to trick Humpback's son to enter the house and release the buffalo himself.                           | <b>Cosmopolitics:</b> Coyote helps release the buffalo to serve their purpose to live out in the world.  | Release of a species to scatter over all the earth.   |
| 3  | <a href="#">The Wolf Man</a>                           | Blackfoot             | Legend         | A man who was almost killed by his wives, was given another opportunity to live by the wolves that rescue him and made him part of their wolf pack.   | <b>Cosmopolitics:</b> the wolves helped the man to get out of the hole as he was dying inside of it, they make him their brother and he became loyal to them.  | The man-wolf helped the wolves by dealing with the snares and tramps so that these would not hurt his brothers.                   |
| 4  | <a href="#">Blackfoot creation story</a>               | Blackfoot             | Legend         | An old man (the creator) makes the land, animals and people on the country, and teaches people how to live in it. When he has to leave, he promises to always take care of the people, and that someday he will return. | <b>Cosmopolitics:</b> the old man teaches the people how they can survive by feeding from the animals, but also the importance of obeying the spirit power, which is also represented by an animal; <b>agency:</b> | Although animals provide humans with flesh to nourish, they cannot pass the barriers and should always be thankful to the animals |

|   |   |             |        |   |  |   |
|---|---|-------------|--------|---|--|---|
|   |   |             |        |   | human and non-human actors were involved in a conversation.  |   |
| 5 | <a href="#">Beaver Medicine</a>             | Blackfoot   | Legend | Akaiyan, who was abandoned in a little island by his older brother Nopatsis, met a family of beavers that welcomed him to their community. These animals kept him warm and taught him their knowledge about 'medicine' so that he could heal inside and forgive his brother for what he had done.         | <b>Agency:</b> Akaiyan returns to his native village to teach what his fellow beavers had taught them (representing an intercultural dialogue between animals and humans).   | Aikayan saw the beavers as equals, neither less nor superiors. He did not take advantage of them, in the sense that he did not kill them to survive; instead he decided to become part of their family and learn from them. |
| 6 | <a href="#">The snake brothers (p. 422)</a> | Brule Sioux | Myth   | The spirit of a buffalo told the hunters to take only the meat of the animal and leave its other body parts intact but only one out of the three followed the instruction so the other three men were punished and became snakes. Once turned into this animal, they became the guards of their community | <b>Cosmopolitics:</b> the youngest of the hunters believed in the voice of the spirit as it was giving its flesh to nourish his people, he knew the buffalo's value; and <b>community:</b> once the three men became snakes, they took care of their former community because they still share common interest | The animals helped the man during his journey to find his way, by guiding them to the thunder and giving him food. They also view the thunder as the only enemy from which they cannot escape.                              |
| 7 | <a href="#">The first fire</a>              | Cherokee    | Legend | The thunders send lighting and put the first fire on earth into the bottom of a hollow tree in an island. The animals take turns to try to get the fire to their land and get it after a few failed attempts.   | <b>Community:</b> the animals were working towards the same goal.  | The thunders sent first fire to the land to help the animals be less cold.  |

|    |  |           |        |  |   |   |
|----|--|-----------|--------|--|---|---|
| 8  | <a href="#"><u>Medicine according to Cherokee Legend</u></a> | Cherokee  | Legend | Both plants and animals ensured the survival of humans but once this specie started killing other species without consent, their providers felt betrayed and ended up dividing. Animals cursed humans with devastating diseases if one of them were to be killed and thanks were not given for the sacrifice while plant people stand by human side due to compassion, promising to be the cure for any disease impose by the animals. | <b>Cosmopolitics:</b> plants helped humans even when these two did not belong to the same specie; <b>community:</b> animals and plants had a common interest (protecting the humans); and <b>agency:</b> human and non-human actors were involved in a conversation.      | Humans cannot be without animals and plants as these provide them with food to survive.                                     |
| 9  | <a href="#"><u>Ababinili and the Humans</u></a>              | Chickasaw | Legend | The Moon, Sun, Wind, Thunder, Fire, Rainbow came to visit Ababinili to ask him if they could be the father of humans. Ababinili rejected all their proposals and instead, he told them what their task was.  | <b>Cosmopolitics:</b> the way in which the relation between the different natural phenomena and humans is described.  | The animals that can be also interpreted as humans were struggling with weather conditions and the sorted out a solution.   |
| 10 | <a href="#"><u>Salmon Boy</u></a>                            | Haida     | Legend | Salmon people took with them a boy who had no respect for salmon. They taught to him all the knowledge he was lacking, starting on why he should show gratitude and making especial emphasis on why he must return all the bones to the water once he was done eating.   | <b>Cosmopolitics:</b> teaching respectfulness to appreciate salmon people's value; and <b>agency:</b> the boy reflects upon his past actions and teaches his native community what he learnt with the salmon people so that they do not make the same mistakes as he did. | All species need to be considered and treated equally as these constitute an important part of the environment, we live in. |
| 11 | <a href="#"><u>Horned Toad and Giants</u></a>                | Hopi      | Legend | Lolomi, the young brave whose single thought was how to defeat the giants and save his people, decides to trust the horned toad that offers him its horned crest to deal with the giants and not die in the attempt. Instead of going alone, he accepts the company.   | <b>Agency:</b> understanding of the coexistence between humans and non-humans; and <b>cosmopolitics:</b> Lolomi respects the horned toad as he become aware of its value  | Lolomi accepts the horned toad as part of his environment by acknowledging its existence.                                   |

|    |   |                  |        |  |  |   |
|----|---|------------------|--------|--|--|---|
| 12 | <a href="#">The origin of corn</a>                | Jicarilla Apache | Legend | A man leaves his tribe with his turkey companion to live alone. After traveling through the river for a while, they land and clear the space. The turkey advises the man to prepare a bigger field for planting seeds. | <b>Cosmopolitics:</b> the men appreciate the ideas and gestures from his turkey companion while taking care of him.  | People learn their relationship with animals in both physical and spiritual ways.                           |
| 13 | <a href="#">Rainbow Crow</a>                      | Lenni Lenape     | Myth   | It was very cold. Snow fell constantly, and ice was formed. Animals got together to decide which one of them would contact the Creator to ask them to find a solution to stop the snow so they can survive.            | <b>Agency:</b> animals were in the middle of a crisis due to the weather conditions, and they started looking for a solution.  | The characteristics of the plants reflected in the interaction that occurs in the nature.                   |
| 14 | <a href="#">Wild Rice</a>                         | Ojibwa           | Legend | Waynaboozhoo wanted to put a stop to the suffering of people due to the low amount of food that they had in winter. That's why he went to look for food and found a new way of collecting it.                          | <b>Agency:</b> Waynaboozhoo noticed the problem in the community and looked for a solution.<br><b>Community:</b> After Waynaboozhoo brought the idea to the community they started working together. | The importance of taking care of plants since these are part of the cycle of life of many life expressions. |
| 15 | <a href="#">How the Birch Tree Got It's Burns</a> | Ojibwa           | Legend | The legend tells the reason why the birch tree now has burn marks on its bark. It is evident the conversation between Waynaboozhoo and the trees and how the actions they do bring its consequence.                    | <b>Cosmopolitics:</b> it illustrates the way in which plants coexist with others and the possible consequences that might happen.  | The legend refers to plants that were necessary in order to feed the community of Apaches.                  |
| 16 | <a href="#">The Primacy of Plants</a>             | Ojibwa           | Legend | Roses were brilliant and abundant, but no one notice about these characteristics after cycles of scarcity begin to attack and these plants disappeared, resulting in a devastated situation for animals and humans.    | <b>Agency:</b> humans and animals took part in a conversation about the extinction of roses and what they should do about it.  | The importance and role of the maple tree as a gift from the creator.                                       |

|    |   |            |        |  |   |   |
|----|---|------------|--------|--|---|---|
| 17 | <a href="#"><u>How the butterflies came to be</u></a>           | Papago     | Legend | Elder brother becomes sad when he realizes that flowers and children will eventually grow weak and die, so he creates butterflies to make the hearts of the children dance and his own heart glad again.   | <b>Cosmopolitics:</b> Elder brother creates a new creature to bring joy to the people and himself.  | Besides the relationship between humans and animals being purely for the need of survival, there is also an emotional relationship.         |
| 18 | <a href="#"><u>The Water Famine</u></a>                         | Penobscot  | Legend | This legend describes the origin of fish, turtles and frogs. A Monster frog forbade the use of water and some people died from thirst. Gluskabe came to help them.   | <b>Cosmopolitics:</b> there is an intention to provide everyone with water equally.   | Interaction of humans with the bird and the consequences of that contact.   |
| 19 | <a href="#"><u>When Raven was Killed</u></a>                    | Athabaskan | Legend | As a consequence of the murder of the Raven, water was gone, the river was dry, and the lake was empty. When people noticed that they brought him back to life and water appeared again.   | <b>Community:</b> people worked together to bring the Raven back to life.<br><b>Cosmopolitics:</b> mention of the coexistence of humans and animals.  | The direct relation of Moon, Sun, Wind, Thunder, Fire and Rainbow with humans.  |
| 20 | <a href="#"><u>The meeting of the wild animals (p. 431)</u></a> | Tsimshian  | Legend | A grizzly bear decides to hold a meeting for large and small animals to stop people from excessively hunting them. Large animals' solution is to ask for the coldest winter, but a porcupine warn these animals by saying that cold winter will only end up killing all of them. | <b>Cosmopolitics:</b> the porcupine promotes consciousness of other species; <b>agency:</b> animals reunited to reach an agreement according to what (ethically) worked best for all of them. | The man benefits from plants and animals throughout his journey, and then gives back to the earth by planting and taking care of the crops. |

## Annex B. Source Texts and Annotated Translations

The 20 myths and legends, which conform our corpus, are grouped according to the name of the North American Native Tribe they belong to, these are alphabetically arranged as follows: Abenaki, Apache, Blackfoot, Brule Sioux, Cherokee, Chickasaw, Haida, Hopi, Jicarilla Apache, Lenni Lenape, Ojibwa, Papago, Penobscot, Tahltan, and Tsimshian. Source texts are followed by its corresponding annotated translation.

## **Myths and Legends from the Abenaki Tribe**

### ***Gluskabe Changes Maple Syrup***

Long ago, the Creator made and gave many gifts to man to help him during his life. The Creator made the lives of the Abenaki People very good, with plenty of food to gather, grow, and hunt. The Maple tree at that time was one of these very wonderful and special gifts from the Creator. The sap was as thick and sweet as honey. All you had to do was to break the end off of a branch and the syrup would flow out.

In these days Gluskabe would go from native village to village to keep an eye on the People for the Creator. One day Gluskabe came to an abandoned village. The village was in disrepair, the fields were over-grown, and the fires had gone cold. He wondered what had happened to the People.

He looked around and around, until he heard a strange sound. As he went towards the sound he could tell that it was the sound of many people moaning. The moaning did not sound like people in pain but more like the sound of contentment. As he got closer he saw a large stand of beautiful maple trees. As he got closer still he saw that all the people were lying on their backs under the trees with the end of a branch broken off and dripping maple syrup into their mouths.

The maple syrup had fattened them up so much and made them so lazy that they could barely move. Gluskabe told them to get up and go back to their village to re-kindle the fires and to repair the village. But the people did not listen. They told him that they were content to lie there and to enjoy the maple syrup.

When Gluskabe reported this to the Creator, it was decided that it was again time that man needed another lesson to understand the Creator's ways. The Creator instructed Gluskabe to fill the maple



trees with water. So Gluskabe made a large bucket from birch bark and went to the river to get water. He added water, and added more water until the sap was that like water. Some say he added a measure of water for each day between moons, or nearly 30 times what it was as thick syrup. After a while the People began to get up because the sap was no longer so thick and sweet.

They asked Gluskabe "where has our sweet drink gone?" He told them that this is the way it will be from now on. Gluskabe told them that if they wanted the syrup again that they would have to work hard to get it. The sap would flow sweet only once a year before the new year of spring.

The People were shown that making syrup would take much work. Birch bark buckets would need to be made to collect the sap. Wood would be needed to be gathered to make fires to heat rocks, and the rocks would be needed to be put into the sap to boil the water out to make the thick sweet syrup that they once were so fond of. He also told them that they could get the sap for only a short time each year so that they would remember the error of their ways.

And so it is still to this day, each spring the Abenaki people remember Gluskabe's lesson in honoring Creator's gifts and work hard to gather the maple syrup they love so much. Nialach!

### ***Gluskabe Cambia el Jarabe de Arce***

Hace mucho tiempo, el Creador hizo y dio muchos regalos a los humanos para ayudarles durante su vida. El Creador hizo que la vida del Pueblo Abenaki fuera muy buena, con abundancia de comida para recolectar, cultivar, y cazar. El árbol de Arce en ese tiempo era uno de estos regalos muy maravillosos y especiales del Creador. La savia era tan espesa y dulce como la miel. Todo lo que había que hacer era romper el extremo de una rama y el jarabe fluiría.

En esos días, *Gluskabe*<sup>12</sup> viajaba de aldea en aldea para vigilar al Pueblo en nombre del Creador.

Un día Gluskabe llegó a una aldea abandonada. La aldea estaba en decadencia, los campos estaban descuidados y los fuegos se habían enfriado. Se preguntó qué había pasado con el Pueblo.

Miró y miró a su alrededor, hasta que escuchó un sonido extraño. Mientras se dirigía hacia el sonido pudo ver que era el sonido de muchas personas sollozando. El sollozo no sonaba como personas en dolor sino más como el sonido de satisfacción. Mientras se acercaba más vio un gran grupo de hermosos árboles de arce. Al acercarse aún más vio que todas las personas estaban acostadas sobre sus espaldas bajo los árboles con el extremo de una rama rota y goteando jarabe de arce de sus bocas.

El jarabe de arce los había engordado tanto y los había vuelto tan perezosos que apenas podían moverse. Gluskabe les ordenó levantarse y volver a la aldea para reavivar los fuegos y reparar la aldea. Pero las personas no escucharon. Le dijeron que estaban satisfechos con estar allí acostados y disfrutar el jarabe de arce.

Cuando Gluskabe reportó esto al Creador, se decidió que era nuevamente tiempo en el que los humanos necesitaban otra lección para entender las maneras de obrar del Creador. El Creador dió instrucciones a Gluskabe de rellenar los árboles de arce con agua. Así que Gluskabe hizo una cubeta grande de una corteza de abedul y fue al río a buscar agua. Agregó agua, y agregó más, hasta que la savia se pareció al agua. Algunos dicen que agregó una medida de agua por cada día entre las lunas, o cerca de 30 veces lo que era tan espeso como el jarabe. Después de un tiempo el Pueblo empezó a levantarse porque la savia ya no era tan espesa y dulce.

Le preguntaron a Gluskabe: «¿A dónde ha ido nuestra dulce bebida?» Él les dijo que esa era la

---

<sup>12</sup> El benevolente héroe cultural de la mitología Abenaki.

forma en la que sería de ahora en adelante. Gluskabe les dijo que si querían el jarabe de nuevo tendrían que trabajar duro para conseguirlo. La savia fluiría dulce solo una vez al año antes del nuevo año de la primavera.

El Pueblo se dio cuenta de que la producción de jarabe tomaría mucho trabajo. Habría que hacer cubetas de corteza de abedul para recoger la savia. Habría que recolectar madera para hacer fogatas y calentar las piedras, y las piedras tendrían que introducirse en la savia para hervir el agua para hacer el espeso y dulce jarabe al que una vez le tuvieron tanto cariño. También les dijo que solo podrían obtener la savia por poco tiempo cada año para que recordaran su error.

Y así es hasta el día de hoy, cada primavera el Pueblo Abenaki recuerda la lección de Gluskabe en honor a los regalos del Creador y trabajan duro para recolectar el jarabe de arce que tanto aman. ¡Nialach!<sup>13</sup>

### **Notas de traducción:**

1. En la mitología Abenaki Gluskabe no representa una deidad como tal, sino un ente con poderes sobrenaturales, los cuales usa para ayudar a las personas a vivir una vida más fácil mediante la enseñanza de diferentes artes de la civilización y la protección del pueblo. Sin embargo, a pesar de ser considerado un héroe cultural, Gluskabe también es conocido por tener una afición por el engaño y las bromas.
2. De esta leyenda se resalta la importancia del respeto a la naturaleza y los recursos que son otorgados por El Creador, ya que se observa que cuando el pueblo se aprovecha y hace mal uso de estos, sufren las consecuencias.

---

<sup>13</sup> “Amén” en la lengua Abenaki.

3. Decidimos conservar el término «nialach» en el texto como una representación de la lengua de la tribu, ya que el texto fuente también lo conservó.

## **Myths and Legends from the Apache Tribe**

### ***How the Buffalo were Released on Earth***

In the first days a powerful being named Humpback owned all the buffalo. He kept them in a corral in the mountains north of San Juan, where he lived with his young son. Not one buffalo would Humpback release for the people on earth, nor would he share any meat with those who lived near him.

Coyote decided that something should be done to release the buffalo from Humpback's corral. He called the people to a council. "Humpback will not give us any buffalo," Coyote said. "Let us all go over to his corral and make a plan to release them."

They camped in the mountains near Humpback's place, and after dark they made a careful inspection of his buffalo enclosure. The stone walls were too high to climb, and the only entrance was through the back door of Humpback's house.

After four days Coyote summoned the people to another council, and asked them to offer suggestions for releasing the buffalo. "There is no way," said one man. "To release the buffalo we must go into Humpback's house, and he is too powerful a being for us to do that."

"I have a plan," Coyote said. "For four days we have secretly watched Humpback and his young son go about their daily activities. Have you not observed that the boy does not own a pet of any kind?"

The people did not understand what this had to do with releasing the buffalo, but they knew that Coyote was a great schemer and they waited for him to explain. "I shall change myself into a

killdeer," Coyote said. "In the morning when Humpback's son goes down to the spring to get water, he will find a killdeer with a broken wing. He will want this bird for a pet and will take it back into the house. Once I am in the house I can fly into the corral, and the cries of a killdeer will frighten the buffalo into a stampede. They will come charging out through Humpback's house and be released upon the earth."

The people thought this was a good plan, and the next Morning when Humpback's son came down the path to the spring he found a killdeer with a crippled wing. As Coyote had foreseen, the boy picked up the bird and carried it into the house.

"Look here," the boy cried. "This is a very good bird!"

"It is good for nothing!" Humpback shouted. "All the birds and animals and people are rascals and schemers." Above his fierce nose Humpback wore a blue mask, and through its slits his eyes glittered. His basket headdress was shaped like a cloud and was painted black with a zig-zag streak of yellow to represent lightning. Buffalo horns protruded from the sides.

"It is a very good bird," the boy repeated.

"Take it back where you found it!" roared Humpback, and his frightened son did as he was told.

As soon as the killdeer was released it returned to where the people were camped and changed back to Coyote. "I have failed," he said, "but that makes no difference. I will try again in the morning. Perhaps a small animal will be better than a bird."

The next morning when Humpback's son went to the spring, he found a small dog there, lapping at the water. The boy picked up the dog at once and hurried back into the house. "Look here!" he cried. "What a nice pet I have."

"How foolish you are, boy!" Humpback growled. "A dog is good for nothing. I'll kill it with my club."

The boy held tight to the dog, and started to run away crying.

"Oh, very well," Humpback said. "But first let me test that animal to make certain it is a dog. All animals in the world are schemers." He took a coal of fire from the hearth and brought it closer and closer to the dog's eyes until it gave three rapid barks. "It is a real dog," Humpback declared. "You may keep it in the buffalo corral, but not in the house."

This of course was exactly what Coyote wanted. As soon as darkness fell and Humpback and his son went to sleep, Coyote opened the back door of the house. Then he ran among the buffalo, barking as loud as he could. The buffalo were badly frightened because they had never before heard a dog bark. When Coyote ran nipping at their heels, they stampeded toward Humpback's house and entered the rear door. The pounding of their hooves awakened Humpback, and although he jumped out of bed and tried to stop them, the buffalo smashed down his front door and escaped. After the last of the shaggy animals had galloped away, Humpback's son could not find his small dog. "Where is my pet?" he cried. "Where is my little dog?"

"That was no dog," Humpback said sadly. "That was Coyote the Trickster. He has turned loose all our buffalo."

Thus, it was that the buffalo were released to scatter over all the earth.

### *Así fue como los búfalos fueron liberados en la tierra*

En los primeros días un poderoso ser llamado Jorobado era dueño de todos los búfalos. Los guardaba en un corral en las montañas al norte de San Juan, donde vivía con su joven hijo. No había un solo búfalo que Jorobado soltara para la gente de la tierra, ni carne que compartiera con los que vivían cerca de él.

Coyote<sup>14</sup> decidió que había que hacer algo para liberar los búfalos del corral de Jorobado. Convocó al pueblo a un consejo. «Jorobado no nos dará ningún búfalo», dijo Coyote. «Vayamos todos a su corral y hagamos un plan para liberarlos».

Acamparon en las montañas cercanas al lugar de Jorobado, y al anochecer hicieron una cuidadosa inspección de su establo de búfalos. Los muros de piedra eran demasiado altos como para escalarlos, y la única entrada era por la puerta trasera de la casa.

Después de cuatro días Coyote convocó a la gente a otro consejo, y les pidió que propusieran sugerencias para liberar a los búfalos. «No hay manera», dijo un hombre. «Para liberar a los búfalos debemos entrar en la casa de Jorobado, y él es un ser demasiado poderoso para que podamos hacerlo».

«Tengo un plan», dijo Coyote. «Durante cuatro días hemos observado en secreto a Jorobado y a su joven hijo realizar sus actividades diarias. ¿No han observado que el muchacho no tiene ningún tipo de mascota?»

La gente no entendía qué tenía que ver esto con la liberación de los búfalos, pero sabían que Coyote era un gran conspirador y esperaron a que les explicara. «Me transformaré en un chorlo gritón<sup>15</sup>», dijo Coyote. «Por la mañana, cuando el hijo de Jorobado baje al manantial por agua, me encontrará con el ala rota. Querrá este pájaro como mascota y se lo llevará a la casa. Una vez que esté en la casa, podré volar hasta el corral, y el sonido de un chorlo gritón asustará a los búfalos y los harán salir en estampida. Saldrán cargando a través de la casa de Jorobado y serán liberados sobre la tierra»

---

<sup>14</sup> Espíritu embustero antropomórfico con características del animal del mismo nombre.

<sup>15</sup> Ave proveniente de Norteamérica que emite ruidosos y agudos sonidos al volar.

La gente pensó que este era un buen plan, y a la mañana siguiente cuando el hijo de Jorobado bajó por el sendero hacia el manantial, encontró un chorlo gritón con un ala herida. Tal y como había previsto Coyote, el muchacho tomó el pájaro y lo llevó a la casa.

«Mira», gritó el muchacho. «¡Este es un muy buen pájaro!»

«¡No sirve para nada!» gritó Jorobado. «Todos los pájaros, los animales y las personas son unos bribones y unos conspiradores». Sobre su feroz nariz, Jorobado llevaba una máscara azul, y a través de sus ranuras le brillaban los ojos. Su tocado de cestas tenía forma de nube y estaba pintado de negro con una raya amarilla en zigzag para representar un rayo. Unos cuernos de búfalo sobresalían a los lados.

«Es un muy buen pájaro», repitió el niño.

«¡Devuélvelo al lugar donde lo encontraste!», rugió Jorobado, y su asustado hijo hizo lo que se le dijo.

Tan pronto como el chorlo gritón fue liberado, regresó a donde la gente estaba acampada y se cambió de nuevo a Coyote. «He fracasado», dijo, «pero eso no cambia nada. Lo intentaré de nuevo por la mañana. Tal vez un animal pequeño sea mejor que un pájaro».

A la mañana siguiente, cuando el hijo de Jorobado fue al manantial, encontró un pequeño perro allí tomando agua. El muchacho alzó al perro de una vez y se apresuró de vuelta a la casa. «¡Mira!», dijo. «Qué linda mascota tengo».

«¡Qué tonto eres, muchacho!» gruñó Jorobado. «Un perro no es bueno para nada. Lo mataré con mi garrote».

El muchacho se aferró al perro, y empezó a huir llorando.

«Oh, muy bien», dijo Jorobado. «Pero primero déjame comprobar que este animal es realmente un perro. Todos los animales del mundo son conspiradores». Tomó un carbón de fuego de la hoguera



y lo acercó cada vez más a los ojos del perro hasta que ladró tres veces. «Es un perro de verdad», declaró Jorobado. «Puedes tenerlo en el corral de los búfalos, pero no en la casa».

Esto, por supuesto, era exactamente lo que Coyote quería. Tan pronto como cayó la noche y Jorobado y su hijo se fueron a dormir, Coyote abrió la puerta trasera de la casa. Luego corrió entre los búfalos, ladrando tan fuerte como pudo. Los búfalos estaban terriblemente asustados porque nunca habían escuchado ladrar a un perro. Cuando Coyote corrió mordisqueando sus talones, salieron en estampida hacia la casa de Jorobado y entraron por la puerta trasera. El golpeteo de sus pezuñas despertó a Jorobado, y aunque saltó de la cama y trató de detenerlos, los búfalos aplastaron la puerta de la entrada y escaparon.

Después de que el último de los animales peludos hubiera galopado lejos, el hijo de Jorobado no pudo encontrar a su pequeño perro. «¿Dónde está mi mascota?», lloró. «¿Dónde está mi perrito?» «Ese no era un perro», Jorobado dijo tristemente. «Ese era Coyote el embaucador. Ha liberado a todos nuestros búfalos».

Entonces fue así como los búfalos fueron liberados para dispersarse por toda la tierra.

### **Notas de traducción:**

1. Coyote es uno de los personajes principales de la mitología de diversas culturas nativas norteamericanas, aunque conocido de distintas maneras por cada una de ellas. Para los Apaches Coyote representa un espíritu embustero y que le gusta hacer bromas, pero también un héroe cultural que usa su inteligencia y agilidad para ayudar a la tribu.
2. Para la tribu Apache el búfalo representa abundancia, ya que otorgaba al pueblo todo lo que ellos necesitaban para sobrevivir ya que aprovechaban cada parte del animal para generar alimento, vestimenta y vivienda. De esta manera, la liberación de los búfalos se

entiende como una liberación de abundancia para el pueblo, por lo que la tribu está agradecida con Coyote.

3. En esta historia, se menciona al ave *killdeer*, que recibe su nombre por el fuerte sonido *kil-dii* que hace al volar. En español, a este animal se le conoce popularmente como «chorlitejo colirrojo» o «chorlo gritón». Para esta traducción, decidimos optar por la segunda opción ya que va más acorde a su papel en la leyenda.

## **Myths and Legends from the Blackfoot Tribe**

### ***The Wolf-Man***

There was once a man who had two bad wives. They had no shame. The man thought if he moved away where there were no other people, he might teach these women to become good, so he moved his lodge away off on the prairie. Near where they camped was a high butte, and every evening about sundown, the man would go up on top of it, and look all over the country to see where the buffalo were feeding, and if any enemies were approaching. There was a buffalo skull on the hill, which he used to sit on.

"This is very lonesome," said one woman to the other, one day. "We have no one to talk with nor to visit."

"Let us kill our husband," said the other. "Then we will go back to our relations and have a good time."

Early in the morning, the man went out to hunt, and as soon as he was out of sight, his wives went up on top of the butte. There they dug a deep pit, and covered it over with light sticks, grass, and dirt, and placed the buffalo skull on top.

In the afternoon they saw their husband coming home, loaded down with meat he had killed. So they hurried to cook for him. After eating, he went up on the butte and sat down on the skull. The slender sticks gave way, and he fell into the pit. His wives were watching him, and when they saw him disappear, they took down the lodge, packed everything on the dog travois, and moved off, going toward the main camp. When they got near it, so that the people could hear them, they began to cry and mourn.

"Why is this?" they were asked. "Why are you mourning? Where is your husband?"

"He is dead," they replied. "Five days ago he went out to hunt, and he never came back." And they cried and mourned again.

When the man fell into the pit, he was hurt. After a while he tried to get out, but he was so badly bruised he could not climb up. A wolf, travelling along, came to the pit and saw him, and pitied him. Ah-h-w-o-o-o-o! Ah-h-w-o-o-o-o! he howled, and when the other wolves heard him they all came running to see what was the matter. There came also many coyotes, badgers, and kit-foxes.

"In this hole," said the wolf, "is my find. Here is a fallen-in man. Let us dig him out, and we will have him for our brother."

They all thought the wolf spoke well, and began to dig. In a little while they had a hole close to the man. Then the wolf who found him said, "Hold on; I want to speak a few words to you." All the animals listening, he continued, "We will all have this man for our brother, but I found him, so I think he ought to live with us big wolves." All the others said that this was well; so the wolf went into the hole, and tearing down the rest of the dirt, dragged the almost dead man out. They gave him a kidney to eat, and when he was able to walk a little, the big wolves took him to their home. Here there was a very old blind wolf, who had powerful medicine. He cured the man, and made his head and hands look like those of a wolf. The rest of his body was not changed.

In those days the people used to make holes in the pis'kun walls and set snares, and when wolves and other animals came to steal meat, they were caught by the neck. One night the wolves all went down to the pis'kun to steal meat, and when they got close to it, the man-wolf said: "Stand here a little while. I will go down and fix the places, so you will not be caught." He went on and sprung all the snares; then he went back and called the wolves and others, the coyotes, badgers, and foxes, and they all went in the pis'kun and feasted, and took meat to carry home.

In the morning the people were surprised to find the meat gone, and their nooses all drawn out. They wondered how it could have been done. For many nights the nooses were drawn and the meat stolen; but once, when the wolves went there to steal, they found only the meat of a scabby bull, and the man-wolf was angry, and cried out: "Bad-you-give-us-o-o-o! Bad-you-give-us-o-o-o-o!"

The people heard him, and said: "It is a man-wolf who has done all this. We will catch him." So they put pemmican and nice back fat in the pis'kun, and many hid close by. After dark the wolves came again, and when the man-wolf saw the good food, he ran to it and began eating. Then the people all rushed in and caught him with ropes and took him to a lodge. When they got inside to the light of the fire, they knew at once who it was. They said, "This is the man who was lost."

"No," said the man, "I was not lost. My wives tried to kill me. They dug a deep hole, and I fell into it, and I was hurt so badly that I could not get out; but the wolves took pity on me and helped me, or I would have died there."

When the people heard this, they were angry, and they told the man to do something.

"You say well," he replied. "I give those women to the I-kun-uh'-kah-tsi; they know what to do."

After that night the two women were never seen again.

*El Hombre Lobo*

Hace mucho tiempo había un hombre que tenía dos esposas<sup>16</sup>. Ellas no eran buenas mujeres; no se ocupaban de su hogar ni se esmeraban por mantener todo agradable. Si el hombre traía una gran cantidad de pieles de búfalo, ellas no las curtían adecuadamente, y a menudo, cuando él llegaba a casa en la noche, hambriento y cansado después de cazar, no había comida, debido a que ellas se encontraban por fuera de la cabaña, visitando a sus parientes y pasando un buen rato.

El hombre pensó que si se alejaban del gran campamento y vivían solos donde no hubiera otras personas, quizá él podría enseñarles a ser buenas mujeres; así que trasladó la cabaña a un lugar alejado de la pradera y se asentaron al pie de una colina alta.

Cada tarde, al caer el día, el hombre solía subir a la cima de esta colina y se sentaba allí a mirar todo el territorio para ver donde se alimentaban los búfalos y si había algún enemigo cerca. En la cima de la colina, había un cráneo de un búfalo, en el cual solía sentarse.

Un día una de las mujeres le dijo a la otra, «es muy solitario aquí; no tenemos a nadie con quien hablar o a quien visitar».

«Matemos a nuestro esposo», dijo la otra mujer, «así podremos regresar con nuestros parientes y pasar un buen rato».

Temprano, a la mañana siguiente, el hombre salió a cazar, y tan pronto como se perdió de vista, sus esposas subieron a la cima de la colina donde él solía sentarse. Allí, cavaron un hoyo profundo y lo cubrieron con palitos, hierba y tierra, de modo que se pareciera al resto del suelo cercano, y ubicaron el cráneo del búfalo sobre los palitos que cubrían el hoyo.

Por la tarde, mientras esperaban el regreso de su esposo, lo vieron llegar a la colina cargado de

---

<sup>16</sup> Dentro de la tribu Blackfoot se considera que un hombre de gran importancia debe tener dos o más esposas como símbolo de su riqueza e ingenio.

carne producto de la caza. Cuando dejó su cargamento fuera de la cabaña, ellas se apresuraron a cocinarle algo. Después de comer, subió a la cima de la colina y se sentó en el cráneo. Los finos palitos se rompieron y él cayó en el hoyo. Sus esposas lo estaban mirando, y cuando lo vieron desaparecer, desmontaron la cabaña, tomaron a sus perros y se encaminaron hacia el campamento principal. A medida que ellas se acercaban, para que las personas pudieran escucharlas, comenzaron a llorar y a lamentarse.

Rápidamente, algunas personas salieron a su encuentro y les preguntaron: «¿Qué pasa? ¿por qué están llorando?»

«Ah», ellas respondieron, «él está muerto. Hace cinco días salió a cazar y nunca regresó. ¿Qué vamos a hacer? Hemos perdido a quien nos cuidaba»; lloraron y se lamentaron nuevamente.

Ahora bien, cuando el hombre cayó en el hoyo se lastimó, debido a que este era profundo. Al cabo de un rato intentó salir, pero estaba tan malherido que no pudo hacerlo. Se sentó allí y esperó, pensando que ahí seguramente moriría de hambre.

Pero un lobo que estaba viajando por la pradera subió a la colina, se acercó al hoyo y, al mirar adentro, vio al hombre y se compadeció de él.

«¡A-u-u-u-ú! ¡A-u-u-u-ú!» aulló el lobo, y cuando los otros lobos lo oyeron, todos llegaron corriendo a ver qué pasaba. Tras los lobos, llegaron también varios coyotes, tejones y zorros kit. No sabían lo que había pasado, pero pensaron que tal vez habría comida ahí.

A los demás el lobo les dijo: «Ahí en el hoyo está lo que he encontrado. Ahí hay un hombre que se ha caído. Desenterrémoslo y se convertirá en nuestro hermano».

A todos los lobos les pareció bien lo hablado, comenzaron a excavar, y en poco tiempo habían cavado un hueco cerca del hoyo.

Luego, el lobo que había encontrado al hombre dijo: «Aguarden; esperen un poco; quiero decir

unas palabras». Todos los animales se detuvieron y se dirigieron a escucharlo, entonces el lobo dijo: «Todos tomaremos a este hombre como hermano, pero yo lo encontré, y por ello creo que debe vivir con nosotros, los lobos grandes». Todos los demás pensaron que eso estaba bien, y el lobo que había encontrado al hombre bajó por el hueco que habían cavado, y derribando el resto de la tierra, sacó al pobre hombre, que se encontraba moribundo, debido a que no había comido ni bebido nada desde que se había caído en el hoyo. Le dieron al hombre un riñón para que comiera, y cuando pudo caminar, los grandes lobos lo llevaron a su madriguera. Ahí había un lobo viejo y ciego que tenía un gran poder con el cual podía hacer cosas maravillosas. Él curó al hombre e hizo que tanto su cabeza como sus manos parecieran las de un lobo. El resto de su cuerpo no cambió. En aquella época, las personas solían hacer agujeros en las paredes de las vallas que rodeaban el recinto al que conducían a los búfalos. Usaban estos agujeros para poner trampas, y cuando los lobos o algún otro animal se colaba por estos para entrar al corral y alimentarse de la carne, los atrapaban por el cuello y los mataban, y las pieles de estos animales eran usadas para vestirse. Una noche, todos los lobos bajaron al corral por carne, y una vez se acercaron a este, el hombre lobo les dijo a sus hermanos: «Deténganse, esperen aquí un rato mientras bajo y arreglo el lugar para que no los atrapen». Bajó al corral y deshizo todas las trampas, y luego volvió para llamar a los lobos y a los demás —coyotes, tejones y zorros kit—, todos entraron al corral y se dieron un festín, tomaron carne para llevarle a sus familias. Por la mañana la gente descubrió que la carne había desaparecido y que todas sus trampas habían sido deshechas, se sorprendieron y preguntaron cómo podía haber sucedido esto. Durante muchas noches tiraron de las sogas y se llevaron la carne, pero en una ocasión, cuando los lobos fueron a comer, sólo encontraron la carne de un toro flaco y enfermo. Entonces el hombre lobo se enfadó y exclamó como un lobo: «¡Mala-comida-la- que-nos-han-dado-u-u-u-ú! ¡Mala-comida-la- que-nos-han-dado-u-u-u-ú!».

Tras oír esto, las personas se dijeron unos a otros: «Ah, es un hombre lobo el que ha hecho todo esto. Debemos atraparlo». Así que bajaron al *piskun* [corral o recinto] con *pemmican*<sup>17</sup> y buena grasa de lomo y lo colocaron allí, y muchos de ellos se escondieron cerca. Al anochecer, los lobos vinieron, como era de costumbre, y cuando el hombre lobo vio la buena comida, corrió hacia esta y se puso a comer. Entonces las personas se abalanzaron sobre él por todos lados y lo atraparon con unas cuerdas, lo ataron y lo llevaron a una cabaña, cuando lo llevaron dentro cerca de la luz del fuego, enseguida supieron quién era. Dijeron: «Pero, este es el hombre que se había perdido». «No», dijo el hombre, «yo no estaba perdido. Mis esposas intentaron matarme. Ellas cavaron un hoyo profundo y me caí en este, y estaba tan malherido que no logré salir, pero los lobos se apiadaron de mí y me ayudaron, de otra forma habría muerto allí».

Al oír esto, las personas se enfurecieron y le dijeron al hombre que él debería hacer algo para castigar a las mujeres.

«Lo que han dicho es cierto», contestó él; «entrego esas dos mujeres a la sociedad castigadora<sup>18</sup>. Ellos sabrán qué hacer».

Después de aquella noche, las dos mujeres nunca más fueron vistas.

### Notas de traducción

1. Mediante este relato, se visibiliza el vínculo entre humano y lobo puesto que, para los Blackfoot, los lobos fueron los primeros seres en la tierra que se apiadaron de los humanos,

---

<sup>17</sup> Comida importante para los Blackfoot. Es una mezcla de carne de búfalo cortada a elección y, ocasionalmente, con cerezas silvestres ya trituradas como acompañamiento.

<sup>18</sup> La forma original de este término es I-kun-uh'-kah-tsi, proviene de la lengua siksiká y significa coterráneo. Esto indica que las mismas personas que conforman la tribu son las encargadas de castigar mediante latigazos verbales, boicots y violencia física a aquellos de su misma tribu que han obrado mal.



enseñándoles sobre el arte de la caza y proveyéndoles con comida. En el texto, esto se evidencia cuando el lobo en vez de dejar morir al hombre prefiere ayudarlo y hacerlo parte de su manada: «“Ahí en el hoyo está lo que he encontrado. Ahí hay un hombre que se ha caído. Desenterrémoslo y se convertirá en nuestro hermano”».

2. El símbolo del hombre lobo representa protección y amistad. Estas dos se reflejan en el texto respecto al (1) acto de compasión de los lobos frente al humano: «... el lobo que había encontrado al hombre bajó por el hueco que habían cavado, y derribando el resto de la tierra, sacó al pobre hombre»; y (2) en la correspondencia del humano frente a los lobos: «... el hombre lobo les dijo a sus hermanos: “Deténganse, esperen aquí un rato mientras bajo y arreglo el lugar para que no los atrapen”».
3. La conjunción *and* —siendo «y» su equivalente en español— era usada con regularidad en el texto fuente y al ser traducida, hacía que se perdiera el mensaje que se quería transmitir al texto meta. Por esta razón, decidimos hacer uso de la técnica de omisión para darle continuidad al mensaje.
4. Para la traducción de la palabra *hole* se consideraron dos términos; a pesar de que estos son sinónimos, cada uno tiene una función específica dentro del texto:
  - El primer término es «hoyo» y sugiere una cavidad circular hecha en la tierra la cual es profunda y tiene entrada, pero no salida; esto se evidencia cuando las esposas del personaje principal están planeando deshacerse de él y para ello deciden cavar un hoyo que no tenga salida.
  - El segundo término es «hueco» y hace referencia a una abertura. De esta manera, tiene sentido que el lobo sea capaz de descender por el hueco hasta el hoyo donde se encontraba el hombre y regresar nuevamente a la superficie; los lobos al excavar

habían perforado el hoyo y logrado hacer una apertura que les permitía entrar y salir.

### ***Blackfoot Creation Story***

Old Man came from the south, making the mountains, the prairies, and the forests as he passed along, making the birds and the animals also. He traveled northward making things as he went, putting red paint in the ground here and there --arranging the world as we see it today.

He made the Milk River and crossed it; being tired, he went up on a little hill and lay down to rest. As he lay on his back, stretched out on the grass with his arms extended, he marked his figure with stones. You can see those rocks today, they show the shape of his body, legs, arms and hair.

Going on north after he had rested, he stumbled over a knoll and fell down on his knees. He said aloud, "You are a bad thing to make me stumble so." Then he raised up two large buttes there and named them the Knees. They are called the Knees to this day. He went on farther north, and with some of the rocks he carried with him he built the Sweet Grass Hills.

Old Man covered the plains with grass for the animals to feed on. He marked off a piece of ground and in it made all kinds of roots and berries to grow: camas, carrots, turnips, bitterroot, sarvisberries, bull-berries, cherries, plums, and rosebuds. He planted trees, and he put all kinds of animals on the ground.

When he created the bighorn sheep with its big head and horns, he made it out on the prairie. But it did not travel easily on the prairie; it was awkward and could not go fast. So Old Man took it by its horns, led it up into the mountain, and turned it loose. There the bighorn skipped about among the rocks and went up fearful places with ease. So Old Man said to it, "This is the kind of place that suits you; this is what you are fitted for, the rocks, and the mountains."

While he was in the mountains, he made the antelope out of dirt and turned it loose to see how it would do. It ran so fast that it fell over some rocks and hurt itself. Seeing that the mountains were not the place for it, Old Man took the antelope down to the prairie and turned it loose. When he saw it running away fast and gracefully, he said, "This is what you are suited to, the broad prairie." One day Old Man decided that he would make a woman and a child. So he formed them both of clay, the woman and the child, her son.

After he had molded the clay in human shape, he said to it, "You must be people." And then he covered it up and went away. The next morning he went to the place, took off the covering, looked at the images, and said "Arise and walk." They did so. They walked down to the river with their maker, and then he told them that his name was Napi, Old Man.

This is how we came to be people. It is he who made us.

The first people were poor and naked, and they did not know how to do anything for themselves. Old Man showed them the roots and berries and said "You can eat these." Then he pointed to certain trees, "When the bark of these trees is young and tender, it is good. Then you can peel it off and eat it."

He told the people that the animals also should be their food. "These are your herds," he said. "All these little animals that live on the ground -- squirrels, rabbits, skunks, beavers, are good to eat. You need not fear to eat their flesh. All the birds that fly, these too, I have made for you, so that you can eat of their flesh."

Old Man took the first people over the prairies and through the forests, then the swamps to show them the different plants he had created. He told them what herbs were good for sicknesses, saying often, "The root of this herb or the leaf of this herb, if gathered in a certain month of the year, is good for certain sickness."

In that way the people learned the power of all herbs.

Then he showed them how to make weapons with which to kill the animals for their food. First, he went out and cut some sarvisberry shoots, brought them in, and peeled the bark off them. He took one of the larger shoots, flattened it, tied a string to it, and thus made a bow. Then he caught one of the birds he had made, took feathers from its wing, split them, and tied them to a shaft of wood.

At first he tied four feathers along the shaft, and with this bow sent the arrow toward its mark. But he found that it did not fly well. When he used only three feathers, it went straight to the mark. Then he went out and began to break sharp pieces off the stones. When he tied them at the ends of his arrows, he found that the black flint stones, and some white flint, made the best arrow points. When the people had learned to make bow and arrows, Old Man taught them how to shoot animals and birds. Because it is not healthful to eat animals' flesh raw, he showed the first people how to make fire. He gathered soft, dry rotten driftwood and made a punk of it. Then he found a piece of hard wood and drilled a hole in it with an arrow point. He gave the first man a pointed piece of hard wood and showed him how to roll it between his hands until sparks came out and the punk caught fire. Then he showed the people how to cook the meat of the animals they had killed and how to eat it.

He told them to get a certain kind of stone that was on the land, while he found a harder stone. With the hard stone he had them hollow out the softer one and so make a kettle. Thus, they made their dishes.

Old Man told the first people how to get spirit power: "Go away by yourself and go to sleep. Something will come to you in your dream that will help you. It may be some animal. Whatever this animal tells you in your sleep, you must do. Obey it. Be guided by it. If later you want help, if

you are traveling alone and cry aloud for help, your prayer will be answered. It may be by an eagle, perhaps by a buffalo, perhaps by a bear. Whatever animal hears your prayer you must listen to it."

That was how the first people got along in the world, by the power given to them in their dreams.

After this, Old Man kept on traveling north. Many of the animals that he had created followed him.

They understood when he spoke to them, and they were his servants. When he got to the north point of the Porcupine Mountains, he made some more mud images of people, blew his breath upon them, and they became people, men and women. They asked him, "What are we to eat?"

By way of answer, Old Man made many images of clay in the form of buffalo. Then he blew breath upon them and they stood up. When he made signs to them, they started to run. Then he said to the people, "Those animals--buffalo--are your food."

"But how can we kill them?" the people asked.

"I will show you," he answered.

He took them to a cliff and told them to build rock piles: "Now hide behind these piles of rocks," he said. "I will lead the buffalo this way. When they are opposite you, rise up."

After telling them what to do, he started toward the herd of buffalo. When he called the animals, they started to run toward him, and they followed him until they were inside the piles of rock. Then Old Man dropped back. As the people rose up, the buffalo ran in a straight line and jumped over the cliff.

"Go down and take the flesh of those animals," said Old Man.

The people tried to tear the limbs apart, but they could not. Old Man went to the edge of the cliff, broke off some pieces with sharp edges, and told the people to cut the flesh with these rocks. They obeyed him. When they had skinned the buffalo, they set up some poles and put the hides on them. Thus they made a shelter to sleep under.

After Old Man had taught the people all these things, he started off again, traveling north until he came to where the Bow and Elbow Rivers meet. There he made some more people and taught them the same things. From there he went farther north. When he had gone almost to the Red Deer River, he was so tired that he lay down on a hill. The form of his body can be seen there yet, on the top of the hill where he rested.

When he awoke from his sleep, he traveled farther north until he came to a high hill. He climbed to the top of it and there he sat down to rest. As he gazed over the country, he was greatly pleased by it. Looking at the steep hill below him, he said to himself, "This is a fine place for sliding. I will have some fun." And he began to slide down the hill. The marks where he slid are to be seen yet, and the place is known to all the Blackfeet tribes as "Old Man's Sliding Ground."

Old Man can never die. Long ago he left the Blackfeet and went away toward the west, disappearing in the mountains. Before he started, he said to the people, "I will always take care of you, and some day I will return."

Even today some people think that he spoke the truth and that when he comes back he will bring with him the buffalo, which they believe the white men have hidden. Others remember that before he left them he said that when he returned he would find them a different people. They would be living in a different world, he said, from that which he had created for them and had taught them to live in.

### ***Historia de la Creación de los Blackfoot***

Anciano<sup>19</sup> vino del sur, haciendo las montañas, las praderas y los bosques a su paso, haciendo

---

<sup>19</sup> El creador para la tribu pies negros, también llamado N'api.

también los pájaros y los animales. Viajó hacia el norte haciendo cosas a medida que avanzaba, poniendo pintura roja en el suelo aquí y allá —organizando el mundo como lo vemos hoy.

Hizo el río Milk<sup>20</sup> y lo cruzó; cansado, subió a una pequeña colina y se acostó a descansar. Mientras estaba tumbado sobre su espalda, estirado en la hierba con los brazos extendidos, marcó su figura con piedras. Hoy se pueden ver esas piedras, que muestran la forma de su cuerpo, piernas, brazos y pelo.

Siguiendo hacia el norte después de haber descansado, tropezó con un montículo y cayó de rodillas. Dijo en voz alta: «Eres una cosa mala por hacerme tropezar así». Entonces levantó allí dos grandes colinas y las llamó las Rodillas. Hasta el día de hoy se llaman así. Siguió más al norte, y con algunas de las rocas que llevaba consigo construyó las Colinas de Hierba Dulce.

Anciano cubrió las llanuras con hierba para que los animales se alimentaran. Marcó un trozo de tierra y en él hizo crecer toda clase de raíces y bayas: camassias, zanahorias, nabos, raíces amargas, zarzamoras, arándanos silvestres, cerezas, ciruelas y capullos de rosa. Plantó árboles y puso toda clase de animales en la tierra.

Cuando creó el carnero, con su gran cabeza y sus cuernos, lo hizo en la pradera. Pero no se desplazaba fácilmente por la pradera; era torpe y no podía ir rápido. Así que Anciano lo tomó por los cuernos, lo llevó a la montaña y lo soltó. Allí el carnero brincó entre las rocas y subió con facilidad por lugares temibles. Entonces Anciano le dijo: «Este es el tipo de lugar que te conviene; esto es para lo que estás hecho, las rocas y las montañas».

Mientras estaba en las montañas, hizo el antílope con tierra y lo soltó para ver lo que haría. El antílope corrió tan rápido que cayó sobre unas rocas y se lastimó. Viendo que las montañas no eran

---

<sup>20</sup> Río norteamericano que actualmente fluye a través de Montana (Estados Unidos) y Alberta (Canadá).

el lugar adecuado para él, Anciano bajó el antílope a la pradera y lo soltó. Cuando lo vio huir deprisa y con gracia, le dijo: «Esto es lo que te corresponde, la amplia pradera».

Un día Anciano decidió que haría una mujer y un niño. Así que los formó a ambos de arcilla, a la mujer y al niño, su hijo.

Después de haber moldeado la arcilla con forma humana, le dijo: «Ustedes deben ser personas».

Luego los cubrió y se fue. A la mañana siguiente fue al lugar, quitó la cubierta, miró las imágenes y dijo: «Levántate y anda». Así lo hicieron. Caminaron hasta el río con su creador, y entonces éste les dijo que su nombre era Napi, Anciano.

Así es como llegamos a ser personas. Es él quien nos hizo.

Las primeras personas eran pobres y estaban desnudas, y no sabían hacer nada por sí mismas.

Anciano les mostró las raíces y las bayas y les dijo: «Pueden comer éstas». Luego señaló ciertos árboles: «Cuando la corteza de estos árboles sea joven y tierna, será buena. Entonces pueden pelarla y comerla».

Le dijo a la gente que los animales también debían ser su alimento. «Estos son sus rebaños», dijo. «Todos estos animalitos que viven en el suelo —ardillas, conejos, zorrillos, castores, son dignos de comer. No deben temer comer su carne. Todas las aves que vuelan, también las he hecho para ustedes, para que puedan comer de su carne».

Anciano llevó a las primeras personas por las praderas y a través de los bosques, y luego por los pantanos para mostrarles las diferentes plantas que había creado. Les dijo qué hierbas eran buenas para las enfermedades, diciendo a menudo: «La raíz de esta hierba o la hoja de esta hierba, si se recolecta en un determinado mes del año, es buena para cierta enfermedad».

De ese modo, el pueblo aprendió el poder de todas las hierbas.

Después les enseñó cómo hacer las armas con las que podrían matar a los animales para



alimentarse. Primero, salió y cortó algunos brotes de zarzamora, los trajo y les quitó la corteza. Tomó uno de los brotes más grandes, lo aplanó, le ató una cuerda y así hizo un arco. Luego atrapó uno de los pájaros que había hecho, le quitó las plumas del ala, las partió y las ató a un astil de madera.

Al principio ató cuatro plumas a lo largo del astil, y con este arco envió la flecha hacia su objetivo. Pero descubrió que no volaba bien. Cuando utilizó sólo tres plumas, la flecha fue directa al blanco. Entonces salió y empezó a romper trozos afilados de las piedras. Cuando los ató a las puntas de sus flechas, descubrió que las piedras de sílex negro, y algunas de sílex blanco, hacían las mejores puntas de flecha.

Cuando la gente había aprendido a hacer arcos y flechas, Anciano les enseñó a disparar a los animales y a los pájaros. Como no es saludable comer la carne de los animales cruda, enseñó a las primeras personas a hacer fuego. Recogió madera podrida, blanda y seca, e hizo con ella un fogón. Luego encontró un trozo de madera dura y le hizo un agujero con la punta de una flecha. Le dio al primer hombre un trozo puntiagudo de madera dura y le enseñó a hacerlo rodar entre las manos hasta que salieran chispas y el fogón se encendiera. Luego les enseñó a cocinar la carne de los animales que habían matado y a comerla.

Les dijo que cogieran un tipo de piedra que había en la tierra, mientras él encontraba una piedra más dura. Con esta piedra dura les hizo ahuecar la más blanda para hacer un caldero. Así hicieron sus platos.

Anciano les dijo a las primeras personas cómo obtener el poder de los espíritus: «Vayan solos y duerman. Algo vendrá a ustedes en su sueño que los ayudará. Puede ser un animal. Todo lo que este animal les diga en su sueño, deben hacerlo. Obedezcan. Déjense guiar por él. Si más tarde quieren ayuda, si están viajando solos y claman en voz alta por ayuda, su oración será respondida.

Puede ser por un águila, quizás por un búfalo, quizás por un oso. Sea cual sea el animal que escuche tu plegaria, deben escucharlo».

Así fue como las primeras personas se desarrollaron en el mundo, por el poder que les daban sus sueños.

Después de esto, Anciano siguió viajando hacia el norte. Muchos de los animales que había creado lo siguieron. Entendían cuando les hablaba, y eran sus sirvientes. Cuando llegó a la punta norte de los Montes Puercoespines, hizo más imágenes de barro de personas, sopló su aliento sobre ellas y se convirtieron en personas, hombres y mujeres. Le preguntaron: «¿Qué vamos a comer?»

Como respuesta, Anciano hizo muchas imágenes de barro en forma de búfalo. Luego les sopló su aliento y se levantaron. Cuando les hizo señales, empezaron a correr. Entonces dijo a la gente: «Esos animales —búfalos— son su alimento».

«Pero ¿cómo podemos matarlos?» preguntaron.

«Les enseñaré», respondió.

Los llevó a un acantilado y les dijo que construyeran pilas de rocas: «Ahora escóndanse detrás de estos montones de rocas», dijo. «Yo guiaré a los búfalos por aquí. Cuando estén frente a ustedes, levántense».

Después de decirles lo que debían hacer, se dirigió hacia la manada de búfalos. Cuando llamó a los animales, éstos empezaron a correr hacia él, y le siguieron hasta que estuvieron dentro de los montones de roca. Entonces Anciano retrocedió. Cuando la gente se levantó, los búfalos corrieron en línea recta y saltaron por el acantilado.

«Bajen y tomen la carne de esos animales», dijo Anciano.

La gente trató de desgarrar las extremidades, pero no pudieron. Anciano se acercó al borde del acantilado, rompió algunos trozos con bordes afilados y les dijo que cortaran la carne con esas

piedras. Ellos obedecieron. Después de desollar al búfalo, levantaron unos palos y pusieron las pieles sobre ellos. Así hicieron un refugio para dormir.

Después de que Anciano hubiera enseñado a la gente todas estas cosas, emprendió de nuevo la marcha, viajando hacia el norte hasta llegar a donde se unen los ríos Arco y Codo. Allí hizo más gente y les enseñó las mismas cosas. Desde allí se dirigió más al norte. Cuando llegó casi al río Ciervo Rojo, estaba tan cansado que se acostó en una colina. La forma de su cuerpo aún puede verse allí, en la cima de la colina donde descansó.

Cuando despertó de su sueño, viajó más al norte hasta llegar a una colina alta. Subió a su cima y allí se sentó a descansar. Al contemplar el paisaje, se sintió enormemente complacido. Mirando la empinada colina que tenía debajo, se dijo a sí mismo: «Este es un buen lugar para deslizarse. Voy a divertirme». Y comenzó a deslizarse por la colina. Las marcas donde se deslizó aún pueden ser vistas, y el lugar es conocido por todas las tribus de los Pies Negros como «El Terreno de Deslizamiento de Anciano».

Anciano no puede morir nunca. Hace mucho tiempo dejó a los Pies Negros y se alejó hacia el oeste, desapareciendo en las montañas. Antes de partir, dijo a la gente: «Siempre cuidaré de ustedes, y algún día volveré».

Incluso hoy en día, algunas personas creen que dijo la verdad y que cuando vuelva traerá consigo los búfalos, que creen, fueron escondidos por los blancos. Otros recuerdan que antes de dejarlos dijo que cuando volviera los encontraría como un pueblo diferente. Dijo que vivirían en un mundo diferente al que él había creado para ellos y en el que les había enseñado a vivir.

#### **Notas de traducción:**

1. En este relato se representa una de las distintas historias en las que el Anciano (N'api) crea el territorio y la tribu de los pies negros. Aunque esta historia puede variar dependiendo de

la nación, todas concuerdan en que su creador no es una figura humana ni tiene género (a pesar de ser llamado Anciano), sino que se considera una personificación de la luz y por lo tanto, el inicio del día y de la vida. Asimismo, el Anciano es considerado eternamente parte de las formas de vida de la tierra.

2. La caza de búfalos que el Anciano les enseña a la tribu en este relato es considerada una de las prácticas más importantes para la tribu, especialmente durante el verano cuando se celebraba la caza junto con un festín y bailes tradicionales.

### ***Beaver Medicine***

Two brothers lived together in the old time. The elder, who was named Nopatsis, was married to a woman who was evil, and who hated his younger brother, Akaiyan. Daily the wife pestered her husband to be rid of Akaiyan, but he would not agree to part with his only brother, for they had been together through long years of privation, indeed, since their parents had left them together as little helpless orphans, and they were all in all to each other. So the wife of Nopatsis had to resort to a ruse well known to women whose hearts are evil. One day when her husband returned from the chase he found her lamenting with torn clothes and disordered appearance. She told him that Akaiyan had treated her brutally. The lie entered into the heart of Nopatsis and made it heavy, so that in time he conceived a hatred of his innocent brother, and debated with himself how he should rid himself of Akaiyan.

Summer arrived, and with it the molting season when the wild water-fowl shed their feathers, with which the Indians fletch their arrows. Near Nopatsis's lodge there was a great lake, to which these birds came in large numbers, and to this place the brothers went to collect feathers with which to

plume their darts. They built a raft to enable them to reach an island in the middle of the lake, making it of logs bound securely with buffalo-hide.

Shoving off, they sailed to the little island, along the shores of which they walked, looking for suitable feathers. They parted in the search, and after some time Akaiyan, who had wandered far along the beach, suddenly looked up to see his brother on the raft sailing toward the mainland. He called loudly to him to return, but Nopatsis replied that he deserved to perish there because of the brutal manner in which he had treated his sister-in-law.

Akaiyan solemnly swore that he had not injured her in any way, but Nopatsis only jeered at him, and rowed away. Soon he was lost to sight, and Akaiyan sat down and wept bitterly. He prayed earnestly to the nature spirits and to the sun and moon, after which he felt greatly uplifted. Then he improvised a shelter of branches, and made a bed of feathers of the most comfortable description. He lived well on the ducks and geese which frequented the island, and made a warm robe against the winter season from their skins. He was careful also to preserve many of the tame birds for his winter food.

One day he encountered the lodge of a beaver, and while he looked at it curiously he became aware of the presence of a little beaver. "My father desires that you enter his dwelling," said the animal. So Akaiyan accepted the invitation and entered the lodge, where the Great Beaver, attended by his wife and family, received him. He was, indeed, the chief of all the beavers, and white with the snows of countless winters. Akaiyan told the Beaver how cruelly he had been treated, and the wise animal consoled him, and invited him to spend the winter in his lodge, where he would learn many wonderful and useful things. Akaiyan gratefully accepted the invitation, and when the beavers closed up their lodge for the winter he remained with them. They kept him warm by placing their

thick, soft tails on his body, and taught him the secret of the healing art, the use of tobacco, and various ceremonial dances, songs, and prayers belonging to the great mystery of 'medicine'.

The summer returned, and on parting, the Beaver asked Akaiyan to choose a gift. He chose the Beaver's youngest child, with whom he had contracted a strong friendship; but the father prized his little one greatly, and would not at first permit him to go. At length, however, Great Beaver gave way to Akaiyan's entreaties and allowed him to take Little Beaver with him, counseling him to construct a sacred Beaver Bundle when he arrived at his native village.

In due time Nopatsis came to the island on his raft, and, making sure that his brother was dead, began to search for his remains. But while he searched, Akaiyan caught up Little Beaver in his arms and, shoving off on the raft, made for the mainland, spotted by Nopatsis. When Akaiyan arrived at his native village he told his story to the chief, gathered a Beaver Bundle, and commenced to teach the people the mystery of 'medicine', with its accompanying songs and dances. Then he invited the chiefs of the animal tribes to contribute their knowledge to the Beaver Medicine, which many of them did. Having accomplished his task of instruction, which occupied him all the winter, Akaiyan returned to the island with Little Beaver, who had been of immense service to him in teaching the people the 'medicine' songs and dances.

He returned Little Beaver to his parents, and received in exchange for him a pipe, being also instructed in its accompanying songs and ceremonial dances. On the island he found the bones of his vengeful brother, who had met with the fate he had intended for the innocent Akaiyan. Every spring, Akaiyan visited the beavers, and as regularly he received something to add to the Beaver Medicine Bundle, until it reached the great size it now has. And he married and founded a race of medicine-men who have handed down the traditions and ceremonies of the Beaver Medicine to the present day.

*La Medicina del Castor*

En los viejos tiempos, dos hermanos vivían juntos. El mayor, llamado Nopatsis, estaba casado con una mujer que era malvada y que odiaba a su hermano menor, Akaiyan. A diario, la esposa le insistía a su marido para que se deshiciera de Akaiyan pero él no estaba de acuerdo con separarse de su único hermano, debido a que ellos habían pasado juntos varios años de privaciones, en efecto, desde que su padres los habían dejado juntos como unos huérfanos pequeños e indefensos y ellos eran todo el uno para el otro. Así que la esposa de Nopatsis tuvo que recurrir a una artimaña bien conocida por las mujeres de corazón perverso. Un día, cuando su esposo regresó de cazar, la encontró lamentándose con la ropa desgarrada y su apariencia desordenada. Ella le dijo que Akaiyan la había maltratado cruelmente. La mentira entró al corazón de Nopatsis y lo hizo pesado, de modo que con el tiempo concibió un odio hacia su hermano inocente, y debatió consigo mismo cómo debería deshacerse de Akaiyan.

Llegó el verano, y con este la temporada de muda cuando las salvajes aves acuáticas mudan sus plumas, con las cuales los indios adornan sus flechas. Cerca a la cabaña de Nopatsis había un gran lago, al que acudían estas aves en gran número, y a este mismo lugar fueron los hermanos a recoger plumas con las cuales adornar sus dardos. Construyeron una balsa para poder llegar a una isla en medio del lago, haciéndola con troncos atados firmemente con cuero de búfalo.

Tras zarpar, navegaron hacia la pequeña isla, por cuyas orillas caminaron en busca de plumas adecuadas. Se separaron en la búsqueda, y después de un tiempo, Akaiyan, quien había recorrido la playa, de repente levantó la vista para ver a su hermano navegando en la balsa hacia tierra firme. Akaiyan lo llamó tan fuerte como pudo para que volviera, pero Nopatsis le respondió que él merecía morir ahí por la manera tan brutal en que había tratado a su cuñada.

Akaiyan juró solemnemente que él no la había lastimado de ninguna manera, pero Nopatsis lo abucheó y se alejó remando. Pronto, se había perdido de vista, y Akaiyan se sentó y lloró amargamente. Rezó de manera sincera a los espíritus de la naturaleza y al sol y a la luna, tras lo cual se sintió muy animado. Entonces, improvisó un refugio de ramas, e hizo una cama de plumas de lo más cómoda. Se alimentaba bien de los patos y gansos que frecuentaban la isla, y con sus pieles hacía túnicas cálidas para la temporada de invierno. Él también tuvo la precaución de conservar muchas de las dóciles aves para alimentarse en invierno.

Un día encontró la madriguera de un castor, y mientras la miraba con curiosidad se dio cuenta de la presencia de un pequeño castor. «Mi padre desea que entres a su morada», dijo el animal. Así que Akaiyan aceptó la invitación y entró a la madriguera, donde el Gran Castor, acompañado de su esposa y familia, lo recibió. Él era, en efecto, el jefe de todos los castores, y estaba blanco por la nieve de incontables inviernos. Akaiyan le contó al Castor sobre la manera tan cruel que lo habían tratado, y el sabio animal lo consoló, y lo invitó a pasar el invierno en la madriguera, donde aprendería muchas cosas maravillosas y útiles. Akaiyan aceptó agradecido la invitación, y cuando los castores cerraron su madriguera por el invierno, él se quedó con ellos. Los castores lo mantuvieron caliente al colocar sus gruesas y suaves colas sobre su cuerpo, y le enseñaron el secreto del arte de curar, el uso del tabaco y varias danzas ceremoniales, canciones y oraciones pertenecientes al gran misterio de la «medicina».

Regresó el verano, y al despedirse, el Castor le pidió a Akaiyan que eligiera un regalo. Eligió al hijo menor del Castor, con el que había entablado una gran amistad; pero el padre apreciaba mucho a su pequeño, y al principio no le permitió ir. Sin embargo, al final el Gran Castor cedió ante las súplicas de Akaiyan y le permitió llevarse al Pequeño Castor con él, aconsejándole que construyera un Fardo sagrado de Castor cuando llegara a su pueblo natal.



En su momento, Nopatsis llegó a la isla en su balsa y, asegurándose de que su hermano estaba muerto, comenzó a buscar sus restos. Pero mientras buscaba, Akaiyan tomó al Pequeño Castor en sus brazos y, empujando la balsa, se dirigió a tierra firme, avistado por Nopatsis. Cuando Akaiyan llegó a su aldea natal, contó su historia al jefe, reunió un Fardo de Castor y comenzó a enseñar a la gente el misterio de la «medicina», con sus canciones y danzas correspondientes. Luego invitó a los jefes de las tribus de animales a que aportaran sus conocimientos a la Medicina del Castor, y muchos de ellos lo hicieron. Habiendo completado su tarea de instrucción, la cual lo ocupó todo el invierno, Akaiyan regresó a la isla con el Pequeño Castor, quien le había sido de gran ayuda para enseñar a la gente los cantos y bailes «medicinales».

Le regresó el Pequeño Castor a sus padres, y a cambio recibió una pipa, siendo también instruido en sus canciones y danzas ceremoniales. En la isla encontró los huesos de su vengativo hermano, quien había corrido la misma suerte que él había previsto para el inocente Akaiyan. Cada primavera, Akaiyan visitaba a los castores, y con la misma regularidad recibía algo para añadir al Fardo de Medicina de Castor, hasta que alcanzó el gran tamaño que tiene ahora. Y se casó y fundó una raza de curanderos que han transmitido las tradiciones y ceremonias de la Medicina del Castor hasta nuestros días.

### **Notas de traducción**

1. Para el pueblo Blackfoot, los castores son un símbolo de vida. Esto se demuestra a través de la construcción de presas por parte de este animal la cual da paso al florecimiento de la vida silvestre y vegetal, permitiendo que tanto la caza como la recolección de plantas medicinales fuese más sencilla. De hecho, este pueblo tiene la concepción de que el agua limpia y fresca que los estanques almacenan son capaces de hacer crecer plantas con las cuales se puede curar cualquier mal.

2. El término *medicine-men* no fue traducido como «médico» porque antiguamente se les conocía a estas personas como «curanderos», palabra que se ajusta a los tiempos en los que surgió esta leyenda.

## **Myths and Legends from the Brule Sioux Tribe**

### ***The Snake Brothers***

For a long time people have been saying that somewhere near Soldier's Creek a giant rattlesnake has its den. It is supposed to be a full twelve feet long, and very old. Nobody has seen it for years, but some people have smelled it and heard its giant rattles. It smells something powerful, they say. We Sioux think of rattlesnakes as our cousins. They always give warning before they strike, as if they wanted to say: "Uncle, don't step on me; then we'll get along."

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

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

The youngest brother said: "Let's do as the voice told us." But the other three didn't want to bother. "That was a foolish voice," they said, "maybe no voice at all--maybe we only imagined it. We'll take the skin home, and it will make a fine winter robe." The youngest brother had to argue long and hard--finally had to take the skin and offer to fight them for it--before they let him do what the voice had directed.

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

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

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

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

But only the youngest brother came to look; the others tried but could not. "Something's the matter with my legs too," cried the second-oldest, whose feet had stuck together so he could not force them apart. "And look at mine!" cried the third brother. His legs were not only joined together but rounded, like a snake's tail. "I think we are being punished," said the oldest brother, "for not having obeyed that voice!"

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

"Don't worry, *misunkala*, younger brother," said the other three. "Though we are snakes, we remain your brothers. We will always look after our village and our people. You see that hill over there? It has a big hole--the entrance to the home of the snakes. We will go in there, but whenever you need help, stand outside and call us. Come to us in a little while; alone at first, the second time with all the people. Now we must leave you." They could not say more, because their heads were changing into snakes' heads and they could only hiss.

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

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

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

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

At once the big head of a giant rattlesnake thrust out of the hole. Its tongue flickered in and out as if in greeting. The young man knew that this was his eldest brother. Then two more big snakes' heads appeared, and he could sense that these were his second and third brothers. They crawled up to him, putting their heads on his arms and shoulders, hissing at him and looking at him with their yellow eyes.

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

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

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

It was as he had said. In war he struck quickly, with the speed of a rattlesnake. His enemies were afraid of him. He counted many coups on them and returned unharmed with a crowd of Pahani horses. The people were happy, and he told them: "Now we must give thanks to my elder brothers."

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

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

### *Los Hermanos Serpiente*

Por mucho tiempo se ha dicho que en algún lugar cerca de la bahía, una gigante serpiente de cascabel tiene su guarida. Se piensa que mide unos 365.76 cm de largo y es muy vieja. Nadie la ha visto durante años, pero algunas personas han oído sus gigantescos cascabeles y han olido su esencia, que según dicen se asemeja a algo poderoso.

Nosotros, los Sioux<sup>21</sup>, consideramos a las serpientes de cascabel como nuestros primos. Siempre nos avisan antes de atacar, es como si nos quisieran decir: «Tío, no me pises; así nos llevaremos bien».

Hace mucho tiempo, incluso antes del más antiguo de nuestros inviernos, había cuatro hermanos, todos ellos jóvenes y buenos cazadores, que salieron en busca de búfalos. No llevaban mucho tiempo cazando cuando vieron a un solitario búfalo y lo mataron con sus flechas.

Al mismo tiempo, escucharon una voz, la voz del búfalo hablando como humano: «Tomen la carne para alimentarse, pero dejen la piel, la cabeza, las pezuñas y la cola juntas, cada parte en su sitio. Asegúrense de hacerlo». El hermano menor dijo: «Hagamos lo que la voz nos indicó».

Pero los otros tres no quisieron molestarse en hacerlo. «Esa era una voz tonta», dijeron ellos, «tal vez no era ninguna voz, solo lo imaginamos. Nos llevaremos la piel a casa, y será una buena túnica

---

<sup>21</sup> Este nombre se deriva de la palabra *Nadowessioux* perteneciente a la lengua Chippeway y significa serpiente. Los Sioux son un grupo de indios nómadas nativos de Norteamérica, conformados por siete naciones dentro de las cuales se encuentran los Brule Sioux.

de invierno». El hermano menor tuvo que discutir por un largo y duro tiempo —al final tuvo que tomar la piel y ofrecerse a luchar con ellos por ésta— antes de que le dejaran hacer lo que la voz había indicado.

Mientras los otros tres se daban un festín de la joroba del búfalo y se acostaban a descansar, el hermano menor fue a la cima de una colina y extendió la piel, el cráneo, las pezuñas y la cola, tal como les había mencionado la voz. Hizo una oración al búfalo, que dio su carne para que la gente pudiera vivir.

Mientras rezaba, todas las partes del búfalo se unieron ante sus ojos y volvieron a cobrar vida, formando de nuevo un animal completo. Era un búfalo bueno y fuerte, que bramó con fuerza y luego se alejó lentamente hasta desaparecer en las colinas. El hermano menor observó al búfalo hasta donde sus ojos le permitieron seguirlo. Sólo entonces se unió a los demás alrededor del fuego. Él comió un poco de lo que sus hermanos habían dejado. Pero ellos habían tomado la mejor parte —la lengua y la grasa de la espalda— y se burlaron de él por haberlo perdido. Ellos dijeron: «Ahora subiremos a la colina para recuperar la piel, te guste o no». Pero la piel y las otras partes habían desaparecido, y no quisieron creerle al hermano menor cuando les contó lo que había pasado. «Estás tratando de engañarnos», dijeron. «Lo has enterrado todo en alguna parte».

Después de eso, los cuatro hermanos se acostaron a dormir. En medio de la noche, el mayor se despertó diciendo: «¿Qué es ese sonido que oigo cada vez que me muevo?» Era un sonido de sonajero que provenía de sus pies. Miró hacia abajo y, a la tenue luz del fuego que se extinguía, vio que le habían salido cascabeles en los pies. Llamó a los demás: «¡Ayuda! Me ha pasado algo en los pies».

Pero sólo el hermano menor se acercó a mirar; los demás lo intentaron, pero no pudieron. «A mí también me pasa algo en las piernas», gritó el segundo hermano, cuyos pies se habían pegado de

tal manera que no podía separarlos. «¡Y mira las mías!», gritó el tercer hermano. Sus piernas no sólo estaban unidas, sino redondeadas, como la cola de una serpiente. «Creo que nos están castigando», dijo el hermano mayor, «por no haber obedecido esa voz».

Mientras hablaban, sus caderas también cambiaban. «Ahora sé que estamos siendo castigados», dijo el segundo hermano. «Nos han convertido en serpientes». «¡Mi cuerpo ya está cubierto de escamas!», gritó el tercer hermano. Para entonces, el cambio se había desplazado hasta sus cuellos. «No te preocupes, Misunkala<sup>22</sup>, hermano menor», dijeron los otros tres. «Aunque seamos serpientes, seguimos siendo tus hermanos. Siempre cuidaremos de nuestro pueblo y de nuestra gente. ¿Ves esa colina de ahí? Tiene un gran agujero: la entrada al hogar de las serpientes. Entraremos allí, pero cuando necesites ayuda, párate afuera y llámanos. Ven a vernos dentro de poco tiempo: al principio solo, la segunda vez con toda la gente. Ahora debemos dejarte». No pudieron decir nada más, porque sus cabezas se estaban transformando en cabezas de serpiente que sólo podían sisear.

«Hermanos mayores», dijo el más joven mientras lloraba, «era su destino convertirse en serpientes. Creo que esto estaba destinado a pasarles, que el Gran Espíritu lo planeó así. Volveré como me han indicado, primero solo y luego con el resto del pueblo. Adiós».

Vio que a sus hermanos les costaba arrastrarse como serpientes; aún tenían que aprender a hacerlo. Aunque eran tan grandes y pesados como las personas, los arrastró uno a uno hasta el agujero de la ladera. Cuando estuvieron en la entrada de su hogar de serpientes, empezaron a serpentear. El hermano menor los vio entrar y desaparecer, uno tras otro. Oyó el cascabeleo, y luego el sonido de sus cascabeles se hizo más y más tenue hasta que por fin se detuvo. Se secó las lágrimas y

---

<sup>22</sup> Nombre cuyo significado en la lengua Siouan es hermano menor.



recogió la carne de búfalo para llevársela a la gente. Después de todo, eso era lo que había venido a hacer.

Cuando llegó a las cabañas donde se encontraba su gente, les dijo: «Me ven regresar solo. Mis tres hermanos mayores se han ido, pero no lloren por ellos. Todavía están vivos, aunque se han convertido en serpientes, como quiso el Gran Espíritu. Ahora viven dentro de la colina que es el hogar de las serpientes, y allí se encontrarán con ellos algún día».

Cuatro días después, el hermano menor se preparó para ir con un aviso de guerra contra los Pahani en lo que sería un asalto para llevarse a sus caballos. Se pintó la cara de negro para la guerra. Luego cogió su mejor poni y se dirigió a la colina donde había dejado a sus hermanos. Ante el agujero del pie de la colina, llamó: «Hermanos mayores, he venido solo, como me lo habían dicho, y necesito su ayuda».

Al instante, la gran cabeza de una serpiente de cascabel gigante salió del agujero. Su lengua entró y salió como un saludo. El joven supo que se trataba de su hermano mayor. Entonces aparecieron otras dos grandes cabezas de serpiente, y él pudo intuir que se trataba de su segundo y tercer hermano. Se arrastraron hasta él, poniendo sus cabezas en sus brazos y hombros, siseando y mirándole con sus ojos amarillos.

«Hermanos, necesito su ayuda», dijo él. «Le daré un golpe de estado a los Pahani».

Muchas más serpientes salieron del agujero y armaron un poderoso estruendo que hizo temblar la tierra. Una de las grandes serpientes, el hermano mayor, volvió a meterse en el agujero y reapareció empujando un fardo de medicinas.

«Hermano mayor», dijo el menor, «sé que me traes la medicina de la serpiente. Me dará velocidad y me permitirá salir de las malas situaciones. Hará que el enemigo me tema. Me hará golpear rápidamente con un arma mortal. Gracias, hermanos míos».

Era como él había dicho. En la guerra atacaba rápidamente, con la velocidad de una serpiente de cascabel. Sus enemigos le temían. Les dio muchos golpes y regresó ileso con una multitud de caballos Pahani. El pueblo se alegró, y él les dijo: «Ahora debemos dar las gracias a mis hermanos mayores».

Así que todo el pueblo fue con él a la colina que era el hogar de las serpientes. Allí llamó a sus hermanos mayores para que se mostraran, y éstos aparecieron con muchos silbidos y cascabeles. El pueblo les hizo ofrendas de tabaco y buena carne roja, y los hermanos serpientes se sintieron satisfechos. Desde entonces, protegieron al pueblo con una poderosa medicina de serpiente cada vez que tenían que ir a la guerra.

Y desde entonces, el pueblo tuvo éxito en todo lo que emprendió. Si los hermanos cascabel no han muerto todavía, siguen ayudándonos hoy en día. Por eso nunca matamos a las serpientes de cascabel.

### **Notas de traducción**

1. Esta leyenda relata el origen de la relación entre el pueblo Sioux y las serpientes cascabel, la cual comenzó cuando los tres hermanos se transformaron en serpientes por desobedecer a la naturaleza. Esta transformación puede tomarse al principio como un castigo, pero en realidad es una fortuna para el pueblo, pues estas criaturas terminan siendo su aliado más fiel; así lo demostraron los hermanos serpientes al otorgarle a Misunkala capacidades inhumanas que lo guiaron hacia la victoria en el campo de batalla. Tras esto, a modo de agradecimiento, los Sioux no volvieron a cazar o herir a ninguna de las serpientes cascabel para mostrar el respeto que tienen hacia estas tal cual podemos evidenciar al inicio de la leyenda: «Nosotros, los Sioux, consideramos a las serpientes de cascabel como nuestros primos. Siempre nos avisan antes de atacar, ... ».

2. Usamos la técnica de adaptación en la conversión de unidades. La unidad estándar usada en inglés es *feet long*, traducido como «pies de longitud», mientras que en español estamos más familiarizados con la unidad «centímetros de largo».

## **Myths and Legends from the Cherokee Tribe**

### ***The First Fire***

In the beginning, there was no fire and the world was cold. Then the Thunders, who lived up in Galun'lati, sent their lightning and put fire into the bottom of a hollow sycamore tree which grew on an island. The animals knew it was there because they could see the smoke coming out at the top, but they could not get to it on account of the water, so they held a council to decide what to do. This was a long, long time ago.

Every animal was anxious to go after the fire. Raven offered. He was large and strong, so he was sent first. He flew high and far across the water and lighted on the sycamore tree. There he perched, wondering what to do next. Then he looked at himself. The heat had scorched his feathers black. Raven was so frightened he flew back across the water without any fire.

Then, little Wa-hu-hu, the Screech Owl, offered to go. He flew high and far across the water and perched upon a hollow tree.

As he sat there looking into the hollow tree, wondering what to do, a blast of hot air came up and hurt his eyes. Screech Owl was frightened. He flew back as best he could because he could hardly see. That is why his eyes are red even to this day.

Then Hooting Owl and the Horned Owl went, but by the time they reached the hollow tree, the fire was blazing so fiercely that the smoke nearly blinded them. The ashes carried up by the breeze made white rings around their eyes.

So they had to come home without fire. Therefore they have white rings around their eyes.

None of the rest of the birds would go to the fire. Then Uk-su-hi, the racer snake, said he would go through the water and bring back fire. He swam to the island and crawled through the grass to the tree. Then he went into the tree by a small hole at the bottom. But the heat and smoke were dreadful. The ground at the bottom of the tree was covered with hot ashes. The racer darted back and forth trying to get off the ashes, and at last, managed to escape through the same hole by which he had entered. But his body had been burned black. Therefore he is now the black racer. And that is why the black racer darts around and doubles on his track as if trying to escape.

Then great Blacksnake, "The Climber," offered to go for fire. He was much larger than the black racer. Blacksnake swam over to the island and climbed up the tree on the outside, as the blacksnake always does, but when he put his head down into the hole the smoke-choked him so that he fell into the burning stump. Before he could climb out, he, too, was burned black.

So the birds, and the animals, and the snakes held another council. The world was still very cold. There was no fire. But all the birds, and the snakes, and all the four-footed animals refused to go for fire. They were all afraid of the burning sycamore.

Then Water Spider said she would go. This is not the water spider that looks like a mosquito, but the other one — the one with black downy hair and red stripes on her body. She could run on top of the water, or dive to the bottom.

The animals said, "How can you bring back fire?"

But Water Spider spun a thread from her body and wove it into a tusti bowl which she fastened on her back. Then she swam over to the island and through the grass to the fire. Water Spider put one little coal of fire into her bowl and then swam back with it.

That is how fire came to the world. And that is why Water Spider has a tusti bowl on her back.

### ***El Primer Fuego***

En el principio, no había fuego y el mundo era frío. Entonces los Truenos, que vivían en *Galun'lati*<sup>23</sup>, enviaron sus rayos y prendieron fuego en el fondo de un sicomoro hueco que crecía en una isla. Los animales sabían que estaba allí porque podían ver el humo saliendo de la parte superior, pero no podían llegar a él a causa del agua, así que convocaron un consejo para decidir qué hacer. Esto fue hace mucho, mucho tiempo.

Todos los animales estaban ansiosos por ir tras el fuego. Cuervo se ofreció. Era grande y fuerte, así que fue el primero en ser enviado. Voló alto y lejos a través del agua y se detuvo en el sicomoro. Allí se posó, preguntándose qué hacer a continuación. Entonces se miró a sí mismo. El calor le había chamuscado las plumas. Cuervo estaba tan aterrado que regresó volando sobre el agua sin el fuego.

Entonces, la pequeña Wa-hu-hu<sup>24</sup>, la Lechuza, se ofreció a ir. Voló alto y lejos a través del agua y se posó en un árbol hueco.

Mientras se sentaba a mirar dentro del árbol hueco, preguntándose qué hacer, una ráfaga de aire caliente se elevó e hirió sus ojos. Lechuza se espantó. Voló hacia atrás tan bien como pudo porque apenas podía ver. Es por eso que sus ojos están rojos aún hoy en día.

Entonces, Búho Ululador y Búho Cornudo partieron, pero cuando llegaron al árbol hueco, el fuego ardía tan intensamente que el humo casi los cegó. Las cenizas arrastradas por la brisa les formaron anillos blancos alrededor de los ojos.

---

<sup>23</sup> Palabra de la lengua Cherokee para referirse al espíritu del mundo.

<sup>24</sup> Nombre Cherokee para la lechuza.

Así que tuvieron que volver a casa sin fuego. Por eso tienen anillos blancos alrededor de los ojos. Ninguno de los demás pájaros quiso ir al fuego. Entonces Uk-su-hi<sup>25</sup>, la serpiente corredora, dijo que atravesaría el agua y traería el fuego. Nadó hasta la isla y se arrastró por entre la hierba hasta el árbol. Entonces entró en el árbol por un pequeño agujero en la base. Pero el calor y el humo eran espantosos. El suelo en la base del árbol estaba cubierto de cenizas calientes. La serpiente se movía de un lado a otro tratando de librarse de las cenizas y, por fin, logró escapar por el mismo agujero por el que había entrado. Pero su cuerpo se había carbonizado. Por lo tanto, ahora se llama corredor negro. Y por eso el corredor negro da vueltas y vueltas en su pista como si tratara de escapar.

Después, el gran Blacksnake, «El Escalador», se ofreció a ir por el fuego. Era mucho más grande que el corredor negro. El Escalador nadó hasta la isla y se trepó el árbol desde afuera, como siempre hace el escalador, pero cuando bajó la cabeza al agujero, el humo lo ahogó y cayó en el tronco ardiendo. Antes de que pudiera salir, él también se quemó.

Así que los pájaros, y los animales, y las serpientes convocaron otro consejo. El mundo aún era muy frío. No había fuego. Pero todos los pájaros, las serpientes, y los animales cuadrúpedos se negaron a ir por el fuego. Temían al sicomoro ardiente.

Entonces Araña de Agua dijo que ella iría. Esta no es la araña de agua que parece un mosquito, sino la otra —aquella con pelusa negra y rayas rojas en su cuerpo. Podía correr sobre el agua, o sumergirse hasta el fondo.

Los animales dijeron, «¿Cómo puedes traer el fuego?»

Pero Araña de Agua usó su hilo para tejer un tazón tusti<sup>26</sup>, el cual aseguró a su espalda. Después

---

<sup>25</sup> Nombre Cherokee para la serpiente corredora.

<sup>26</sup> Cámara de aire a base de seda y de forma acampanada que la araña de agua crea en su espalda para poder respirar y sobrevivir bajo el agua, ya que respira por medio de pulmones como las demás.

nadó hacia la isla y atravesó los campos hasta el fuego. Araña de Agua puso un pequeño carbón de fuego dentro de su cámara y nadó de vuelta con él.

Así fue como el fuego vino al mundo. Y es por eso que la Araña de Agua tiene un tazón tusti en su espalda.

### **Notas de traducción:**

1. La leyenda del primer fuego es de gran importancia para la tribu Cherokee ya que este es un elemento primordial para algunas de las siete ceremonias que conforman el ciclo religioso que se celebra entre marzo y noviembre según las fases lunares.
2. En este relato encontramos algunos nombres Cherokee usados para representar a los animales. Decidimos conservar el nombre original de aquellos animales que representaban a un animal en específico y su importancia en la tribu (como es el caso de Wa-hu-hu y Blacksnake). Sin embargo, en el texto fuente se refieren a estos animales con pronombres masculinos, pero al hacer la traducción a su equivalente (lechuza y serpientes), cambiamos los pronombres por femeninos para que concuerden con el español.

### ***Medicine According to Cherokee Legend***

The Old Ones say that at one time all of Creation spoke the same language. The plants could communicate with the finned ones, the four-leggeds could speak with the trees, the stones could talk with the wind, and even the most dependent, most pitiful part of creation, the two-leggeds, or as we have come to call ourselves, the humans, could also speak with the other parts of creation. All existed in harmony. The plant, the animal, and the elements of the Four Directions (all existence) all knew that if the two-leggeds were to survive, they would need help. The animals gave of themselves, willingly sacrificing, so that the humans could have food. They knew that their

skins were much better suited to survival than that of the humans, so they allowed their skins to be taken and used for clothing and shelter. The Finned ones, The Fliers, and the Crawlers also allowed themselves to be used by the humans, to insure their survival. The Plant people, the Standing people (trees), and the Stone People (rocks) freely gave of themselves so that the humans had what they needed for food, clothing, and shelter. An agreement was forged that the two-leggeds would ask permission for these gifts, give thanks for the sacrifice, and take no more than they needed. And so, it was good. But then, the two-leggeds started growing in numbers, and began to feel themselves more important than the rest of creation. They began to believe that the Web of Life revolved around them, ignoring the fact that they were just one small part of the Circle. The two-leggeds began to kill without asking for permission. They began to take more than they needed. They ceased to give thanks. All parts of the agreement were broken. The great Animal Councils banded together to determine what they should do to right these wrongs. They needed to protect themselves from destruction and eradication. And so, it was decreed by the council, if one of their clan was killed by the two-leggeds and thanks was not given for the sacrifice, the Chief Animal Spirit would afflict the disrespectful killer with a devastating disease. The plants were distressed and said to the animals, "They wrong us, too. They dig us up, trample us, burn us out, and don't even listen when we try to tell them what we can do to help them. Yet, we feel compassion for the two-leggeds. Man struggles to realize his place in the web of creation and he cannot learn if he is wiped out by disease. Man needs our help, so for every disease you animals bring to them, we, the Plant People will give them a cure. All the two-leggeds have to do is "listen' when we talk to them."



Los Antepasados dicen que en un tiempo todas las Creaciones hablaban el mismo idioma. Las plantas podían comunicarse con los aletados, los cuadrúpedos podían hablar con los árboles, las piedras podían conversar con el viento e incluso los más dependientes, la parte más lamentable de la creación, los bípedos, o cómo hemos llegado a llamarnos a nosotros mismos, los humanos, también podíamos hablar con otras partes de la creación. Todos vivían en armonía. Las plantas, los animales y los elementos de las Cuatro Direcciones<sup>27</sup> (todo lo existente), sabían que si los bípedos fueran a sobrevivir, necesitarían ayuda.

Los animales se entregaron a sí mismos, sacrificándose voluntariamente, para que los humanos pudieran tener alimentos. Ellos sabían que sus pieles eran mucho más adecuadas para la supervivencia que la de los humanos, por lo que permitieron que sus pieles fueran tomadas y usadas para vestimenta y refugio. Los animales Aletados, Aéreos y Rastreros también permitieron ser usados por los humanos, para asegurar su supervivencia.

La gente Planta, la gente de Pie (árboles) y la gente Piedra (rocas) se entregaron libremente para que los humanos tuvieran lo que necesitaban para su alimentación, vestimenta y refugio. Se forjó un acuerdo para que los bípedos pidieran permiso por estos regalos, dieran las gracias por el sacrificio y no tomaran más de lo que necesitaban. Y así, estuvo bien.

Pero entonces, los bípedos comenzaron a crecer en número, y empezaron a sentirse más importantes que el resto de la creación. Ellos empezaron a creer que la Red de la Vida<sup>28</sup> giraba en

---

<sup>27</sup> Las Cuatro Direcciones denotan los puntos cardinales y los elementos indican los cuatro elementos de la naturaleza. A cada uno de los puntos cardinales les corresponde uno de los cuatro elementos, siendo así: al norte el agua, al sur el fuego, al este el aire y al oeste la tierra.

<sup>28</sup> La Red de la Vida se entiende de distintas formas en el español debido a que es un término ampliamente usado en diferentes áreas del conocimiento. Sin embargo, en esta leyenda representa la cadena alimenticia.

torno a ellos, ignorando el hecho de que solo eran una pequeña parte del Círculo<sup>29</sup>. Los bípedos empezaron a matar sin pedir permiso. Empezaron a tomar más de lo que necesitaban. Dejaron de agradecer. Se rompieron todas las partes del acuerdo.

Los grandes Consejos de Animales se reunieron para determinar lo que debían hacer para corregir estos errores. Ellos necesitaban protegerse a sí mismos de la destrucción y erradicación. Y así, el consejo decretó que, si uno de su clan era asesinado por los bípedos y no se agradecía por el sacrificio, el Espíritu Animal Jefe condenaría al irrespetuoso asesino con una enfermedad devastadora.

Las plantas estaban afligidas y les dijeron a los animales: «Ellos también nos perjudican a nosotras. Nos desentierran, nos pisotean, nos queman y ni siquiera nos escuchan cuando intentamos decirles lo que podemos hacer para ayudarles. Sin embargo, sentimos compasión por los bípedos. Los humanos luchan por comprender su lugar en la red de la creación y no pueden darse cuenta si son aniquilados por la enfermedad. Los humanos necesitan nuestra ayuda, así que por cada enfermedad que ustedes los animales les traigan a ellos, nosotros, la Gente Planta les daremos una cura. Todo lo que los bípedos deben hacer es “escuchar” cuando les hablemos».

### **Notas de traducción**

1. Los Cherokees forjaron una relación estrecha con la naturaleza al ser un símbolo de vida que los proveía con recursos naturales suficientes para suplir las necesidades básicas de su diario vivir; incluso llegaron a ver a la naturaleza como algo similar a una deidad, dándoles voces para que fuera posible la comunicación entre ambas partes lo cual constituyó la

---

<sup>29</sup> Las comunidades indígenas suelen asociarlo con ciclos (las estaciones o el ciclo de la vida), pero para ellos generalmente representa a los cuatro elementos de la naturaleza.

creencia de que si no fuera por este entendimiento mutuo con la naturaleza, ellos no hubiesen podido sobrevivir tal como se muestra en la leyenda.

2. Usamos el término «humanos» en vez de «hombre» para la traducción de la palabra inglesa *man* la cual se encuentra presente en el texto fuente. Esta elección se hizo con la finalidad de incluir a todos los géneros dentro de un mismo término el cual fuera considerado neutral.

### **Myths and Legends from the Chickasaw Tribe**

#### ***Ababinili and the Humans***

The Moon, Sun, Wind, Rainbow, Thunder, Fire and Water came to visit with Ababinili along with one human. Thunder asked Ababinili if he would make the people of the world his children. Ababinili told him, "No, they can't be your children, but they can be your grandchildren. If anything arises which is heavy on the people of the world, you can be their sinker for those things."

The Sun asked the same question and Ababinili answered this way, "No, they can't be your children, but they can be your friends and grandchildren. You can be only for the purpose of giving them light to lead them through this life."

Then the Moon asked if they could be his children. Ababinili said to him, "No, I can't do that but they can be your nephews and friends."

Fire then asked if the people of the world could be made his children, and Ababinili replied saying, "No, the people of this world can't be your children, but they can be your grandchildren. While they are growing up, you can keep them warm and cook their foods so they can eat well."

Now Wind asked Ababinili if she could have the humans as her children, but again, Ababinili said, "No, they can't be your children, but they can be your grandchildren so you can remove the unclean air and all kinds of diseases."

Next, Rainbow asked for the people of the earth to be hers. Ababinili replied saying, "No, they can't be your children, but you can prevent floods and rainy weather when it's not needed. You can honor yourself that way."

Then Water asked if he could be father to all the people of the earth. "No, the people of the earth can't be your children. What you can do is wash them clean so they can live long and healthy lives. We will name you Misha Sapohkne, for this reason."

Ababinili then said to all of them, "I have told you all how to guide yourselves and what to do. You must remember that these children are my children." This is what the old ones used to tell us.

### ***Ababinili y los Humanos***

La Luna, el Sol, el Viento, el Arco Iris, el Trueno, el Fuego y el Agua vinieron a visitar a *Ababinili*<sup>30</sup> junto con un humano. El Trueno le preguntó a Ababinili si podía convertir a las personas del mundo en sus hijos. Ababinili le dijo: «No, no pueden ser tus hijos, pero pueden ser tus nietos. Si surge algo que agobie a las personas del mundo, tú puedes ser su plomada para esas cosas».

El Sol hizo la misma pregunta y Ababinili respondió así: «No, no pueden ser tus hijos, pero sí tus amigos y nietos. Solo puedes serlo con el fin de darles luz para guiarlos por esta vida».

Entonces la Luna le preguntó si podían ser sus hijos. Ababinili le dijo: «No, no puedo hacerlo, pero pueden ser tus sobrinos y amigos».

El fuego entonces preguntó si las personas del mundo podrían convertirse en sus hijos, y Ababinili respondió diciendo: «No, las personas de este mundo no pueden ser tus hijos, pero pueden ser tus

---

<sup>30</sup> Ababinili es el único creador de la luz y toda la vida animal y vegetal, según los Chickasaw.

nietos. Mientras crecen, puedes mantenerlos cálidos y cocinar sus alimentos para que puedan comer bien».

Ahora el Viento preguntó a Ababinili si podía tener a los humanos como sus hijos, pero de nuevo, Ababinili dijo: «No, no pueden ser tus hijos, pero pueden ser tus nietos para que puedas eliminar el aire impuro y todo tipo de enfermedades».

Luego, el Arco Iris pidió que las personas de la tierra fueran suyas. Ababinili respondió diciendo: «No, no pueden ser tus hijos, pero puedes evitar las inundaciones y las tormentas cuando no sean necesarias. Puedes honrarte haciéndolo de esa manera».

Entonces el Agua le preguntó si podía ser el padre de todas las personas de la tierra. «No, las personas de la tierra no pueden ser tus hijos. Lo que sí puedes hacer es limpiarlos para que tengan una vida larga y saludable. Te llamaremos Misha Sapohkne, por esta razón».

Ababinili entonces les dijo a todos: «Les he dicho cómo guiarse y qué hacer. Recuerden que estos hijos son mis hijos». Esto es lo que los ancianos solían contarnos.

### **Notas de traducción**

1. En esta leyenda se cuenta la visita de los diferentes fenómenos naturales a Ababinili con una petición especial: que se convirtieran en los padres de los humanos. Ababinili se afirma como padre de los humanos y les otorga otros títulos a los fenómenos naturales, como el de abuelos, tíos o amigos. El hecho de que Ababinili identifique a estos fenómenos naturales como abuelos y a él como padre, hace ver que estos han estado antes de él y, por ende, de los humanos también. Adicionalmente, se le da a cada uno una misión específica relacionada a los humanos.

2. Los Chickasaw relatan las tareas que se les concede a cada uno de los fenómenos naturales envueltos en la reunión. Se evidencia la tarea de protección de la naturaleza a los humanos, seres que necesitan del cuidado de esta.
3. Al final del primer párrafo se hace una comparación entre el trueno y la plomada. Una plomada es una herramienta usada en la pesca con el objetivo de marcar la línea vertical y darle estabilidad al hilo de la caña de pescar para que la corriente no lo lleve libremente. Ababinili, al decir que el trueno será la plomada, le está encargando una función similar a la de esta con relación a los humanos.
4. Aunque el agua es considerada como un sustantivo femenino en español, en el texto fuente, el agua es mencionada como el padre de los humanos. Decidimos traducirlo de esta forma, en género masculino y no como madre, con el objetivo de mantener la extranjería del término usado en el texto fuente.
5. En inglés es posible reconocer el género de los personajes gracias al uso de los *subject pronouns*, *possessive pronouns* and *possessive adjectives* que hacen esta distinción. En español no siempre es necesario añadir estos elementos, por lo que no están presentes en la traducción y no se evidencia el género de los fenómenos naturales.

## **Myths and Legends from the Haida Tribe**

### ***Salmon Boy***

Long ago, among the Haida people, there was a boy who showed no respect for the salmon. Though the salmon meant life for the people, he was not respectful of the one his people called Swimmer. His parents told him to show gratitude and behave properly, but he did not listen. When fishing, he would step on the bodies of the salmon that were caught and after eating he carelessly threw

the bones of the fish into the bushes. Others warned him that the spirits of the salmon were not pleased by such bad behavior, but he did not listen.

One day, his mother served him a meal of salmon. He looked at it with disgust. "This is moldy" he said, though the meat was good. He threw it upon the ground. Then, he went down to the river to swim with the other children. However, as he was swimming, a current caught him and pulled him away from the others. It swept him into the deepest water and he could not swim strongly enough to escape from it. He sank into the river and drowned.

There, deep in the river, the Salmon People took him with them. They were returning back to the ocean without using their bodies. They had left their bodies behind for the humans and the animal people to use as food. The boy went with them, for now, he belonged to the salmon.

When they reached their home, in the ocean, they looked just like human beings. Their village there in the ocean looked much like his own home and he could hear the sound of children playing in the stream which flowed behind the village. Now the Salmon People began to teach the boy. He was hungry and they told him to go to the stream and catch one their children, who were salmon swimming in the stream. However, he was told, he must be respectful and after eating return all of the bones and everything he did not intend to eat to the water. Then, he was told, the children would be able to come back to life. But, if he didn't return the bones, to the water, salmon child would not come back.

He did as he was told, but one day after he had eaten, when it came time for the children to come up to the village, from the stream, he heard one of them crying. He went to see what was wrong. The child was limping because one of its feet was gone. Then, the boy realized he had not thrown all of the fins back into the stream. he quickly found the one fin he had missed, and threw it in and the child was healed.

After he had spent the winter with the Salmon People, it again was spring and time for them to return to the rivers. The boy swam with them, for he belonged to the Salmon People now. When they swam past his old village, his own mother caught him in her net. When she pulled him from the water, even though he was in the shape of a salmon, she saw the copper necklace he was wearing. It was the same necklace she had given her son.

She carried Salmon Boy carefully back home. She spoke to him and held him and gradually he began to shed his salmon skin; First, his head emerged. Then, after eight days, he shed all of the skin and was a human again.

Salmon Boy taught the people all of the things he had learned. He was a healer now and helped them when they were sick.

"I can't stay with you long," he said, "you must remember what I teach you."

He remained with the people until the time came when the old salmon who had gone upstream and not been caught by the humans or the animal people came drifting back down toward the stream. As Salmon Boy stood by the water, he saw a huge old salmon floating down toward him. It was so worn by its journey that he could see through its sides. He recognized it as his own soul and he thrust his spear into it. As soon as he did so, he died.

Then the people of the village did as he told them to do. They placed his body into the river. It circled four times and then sank, going back to his home in the ocean, back to the Salmon People.

### ***El Chico Salmón***

Hace tiempo, entre el pueblo de Haida<sup>31</sup>, había un chico que no mostraba respeto por el salmón.

---

<sup>31</sup> Tribu Nativo Americana situada en el archipiélago Haida Gwaii que para ellos simboliza «la isla del pueblo». Esta relación entre pueblo y locación les ha permitido a los Haida conservar sus costumbres tales como: la



Aunque el salmón significaba vida para el pueblo, él no era respetuoso con aquel que su pueblo denominaba el Nadador. Sus padres le dijeron que se mostrara agradecido y que se comportara correctamente, pero él no les hizo caso. Cuando pescaba, pisaba los cuerpos de los salmones capturados y, después de comer, arrojaba descuidadamente las espinas de los peces a los arbustos. Otros le advertían que a los espíritus de los salmones no les gustaba ese mal comportamiento, pero él no les hizo caso.

Un día, su madre le sirvió salmón. Él lo miró con asco. «Esto está mohoso», dijo, aunque la carne era buena y la tiró al suelo. Luego, bajó al río a nadar con los demás niños. Sin embargo, mientras nadaba, una corriente lo atrapó y lo alejó de los demás. Lo arrastró hasta lo más profundo del río y no pudo nadar con la suficiente fuerza como para escapar de esta. Él terminó hundiéndose y se ahogó.

Allí, en las profundidades del río, la Gente Salmón se lo llevó con ellos. Estaban regresando al océano sin sus cuerpos. Los habían dejado para que los humanos y los animales los utilizaran como alimento. El chico se fue con ellos, pues ahora pertenecía a los salmones.

Cuando llegaron a su casa, en el océano, parecían seres humanos. Su aldea le recordó mucho a su propia casa y pudo oír el sonido de los niños jugando en el arroyo que corría detrás de la aldea. En ese momento la Gente Salmón comenzó a enseñarle al chico. Él tenía hambre y ellos le dijeron que fuera al arroyo y tomara a uno de sus hijos, que eran salmones nadando en el arroyo. Sin embargo, se le dijo que debía ser respetuoso y que después de comer, debía regresar al agua todas las espinas y todo lo que no pensaba comerse. Entonces, se le explicó que los niños podrían volver a la vida. Pero, si no regresaban las espinas al agua, los niños no volverían.

---

pesca de salmones y bacalao; la caza de diversos animales, incluyendo los osos grizzly; y la recogida de bayas, raíces y algas.

Él hizo lo que le dijeron, pero un día después de comer, cuando llegó la hora de que los niños subieran a la aldea, desde el arroyo, se escuchó a uno de ellos llorando. El chico fue a ver qué pasaba. El niño cojeaba porque uno de sus pies había desaparecido. Entonces, se dio cuenta de que no había tirado todas las aletas al arroyo. Rápidamente encontró la única aleta que se le había escapado, la tiró y el niño se curó.

Después de haber pasado el invierno con la Gente Salmón, llegó de nuevo la primavera y la hora de regresar a los ríos. El chico nadó con ellos, pues ahora pertenecía a la Gente Salmón. Cuando pasaron nadando por delante de su antiguo pueblo, su propia madre lo atrapó en su red. Cuando lo sacó del agua, ella vio el collar de cobre que él llevaba a pesar de su forma de salmón. Este era el mismo collar que le había regalado a su hijo.

Llevó al Chico Salmón con cuidado de vuelta a casa. Le habló y lo abrazó, y poco a poco empezó a desprenderse de su piel de salmón. Luego, al cabo de ocho días, se despojó de toda la piel y volvió a ser un humano.

El Chico Salmón le enseñó a la gente todo lo que había aprendido. Se convirtió en un curandero y les ayudaba cuando estaban enfermos.

«No puedo quedarme mucho tiempo con ustedes», dijo, «deben recordar lo que les enseñé».

Permaneció con su pueblo hasta que llegó el momento donde los viejos salmones que habían ido río arriba y no habían sido capturados por los humanos o los animales bajaron a la deriva hacia el arroyo. Cuando el Chico Salmón se encontraba junto al agua, vio un enorme salmón viejo que bajaba flotando hacia él. Estaba tan desgastado por su viaje que él podía ver a través de sus lados. Lo reconoció como su propia alma y le clavó su lanza. Tan pronto como lo hizo, murió.

Entonces la gente del pueblo hizo lo que él les dijo. Colocaron su cuerpo en el río. Este dio cuatro vueltas y luego se hundió, regresando a su hogar en el océano, de vuelta con su Gente Salmón.

**Notas de traducción**

1. Para los Haida, el salmón simboliza abundancia, prosperidad y renovación; le tienen un gran respeto debido a que esta ha sido su principal fuente de alimento a lo largo de los años. Tal como nos relata la leyenda, los Haida creían que los salmones eran seres humanos inmortales que vivían en aldeas situadas en las profundidades del océano. En primavera, estos se disfrazaban de salmón para ofrecerse como alimento a las distintas aldeas. Una vez los comían, debían regresar todas las espinas al agua para que así el alma resurgiera y retomara su puesto dentro de la Gente Salmón, creando así el ciclo de la vida.
2. De esta versión en español, se debe destacar la traducción del término *boy*. Usualmente, este término es traducido al español como «niño» pero en esta ocasión, optamos por traducirlo como «chico» debido a que esta palabra toma en cuenta tanto niños como jóvenes, siendo el equivalente ideal al desconocer la edad del «Chico Salmón».

**Myths and Legends from the Hopi Tribe*****Horned Toad and Giants***

The Moquis have a legend that, long ago, when the principal mesa that they occupy was higher than it is now, and when they owned all the country from the mountains to the great river, giants came out of the west and troubled them, going so far as to dine on Moquis. It was hard to get away, for the monsters could see all over the country from the tops of the mesas. The king of the tribe offered the handsomest woman in his country and a thousand horses to any man who would deliver his people from these giants. This king was eaten like the rest, and the citizens declined to elect another, because they were beginning to lose faith in kings. Still, there was one young brave whose single thought was how to defeat the giants and save his people.

As he was walking down the mesa he saw a lizard, of the kind commonly known as a horned toad, lying under a rock in pain. He rolled the stone away and was passing on, when a voice, that seemed to come out of the earth, but that really came from the toad, asked him if he wished to destroy the giants. He desired nothing so much. "Then take my horned crest for a helmet."

Lolomi—that was the name of him—did as he was bid, and found that in a moment the crest had swelled and covered his head so thickly that no club could break through it.

"Now take my breastplate," continued the toad. And though it would not have covered the Indian's thumb-nail, when he put it on it so increased in bulk that it corseleted his body and no arrow could pierce it.

"Now take the scales from my eyes," commanded the toad, and when he had done so Lolomi felt as light as a feather.

"Go up and wait. When you see a giant, go toward him, looking in his eyes, and he will walk backward. Walk around him until he has his back to a precipice, then advance. He will back away until he reaches the edge of the mesa, when he will fall off and be killed."

Lolomi obeyed these instructions, for presently a giant loomed in the distance and came striding across the plains half a mile at a step. As he drew near he flung a spear, but it glanced from the Indian's armor like hail from a rock. Then an arrow followed, and was turned. At this the giant lost courage, for he fancied that Lolomi was a spirit. Fearing a blow if he turned, he kept his face toward Lolomi, who manoeuvred so skilfully that when he had the giant's back to the edge of a cliff he sprang at him, and the giant, with a yell of alarm, fell and broke his bones on the rocks below. So Lolomi killed many giants, because they all walked back before him, and after they had fallen the people heaped rocks on their bodies. To this day the place is known as "the giants' fall." Then the tribe made Lolomi king and gave him the most beautiful damsel for a wife. As he was

the best king they ever had, they treasured his memory after he was dead, and used his name as a term of greeting, so that "Lolomi" is a word of welcome, and will be until the giants come again.

### *El Lagarto Cornudo y los Gigantes*

Cuenta la leyenda Hopi<sup>32</sup> que hace mucho tiempo, cuando la meseta principal que hoy habitan era más alta de lo que es ahora y ellos eran los dueños de todo el territorio, desde las montañas hasta el gran río, los gigantes salieron del oeste y les trajeron problemas, llegando al punto de cenar a los Hopis. Era difícil alejarse, debido a que los monstruos podían ver todo el territorio desde la cima de las mesetas. El rey de la tribu ofrecía a la mujer más bella en su territorio y a mil caballos a aquel hombre que pudiese librar a su pueblo de los gigantes. Pero este rey fue devorado como los anteriores, y los ciudadanos se negaron a elegir a otro porque empezaban a perder la fe en los reyes. Aun así, había un joven valiente cuyo único pensamiento era el de cómo derrotar a los gigantes y así salvar a su pueblo.

Mientras descendía por la meseta vió a un lagarto, de la especie comúnmente conocida como lagarto cornudo, situada bajo una piedra y adolorida. Él hizo rodar la piedra y continuó su camino, cuando una voz que parecía provenir del suelo pero que en realidad pertenecía al lagarto, le preguntó si él quería destruir a los gigantes. Él no deseaba nada más que eso. «Entonces toma mi cresta cornuda como un casco».

*Lolomi*<sup>33</sup> —ese era su nombre— hizo lo que se le pidió, y se dio cuenta de que en dado momento

---

<sup>32</sup> Tribu Nativo Americana anteriormente conocida como Moki en inglés y Moquis en español. Se caracterizan por ser personas profundamente religiosas que se rigen por la ética de la paz y buenas acciones.

<sup>33</sup> Nombre entendido como paz en la lengua Hopi (acogimiento y calidez por parte de la naturaleza hacia ellos).

la cresta se había agrandado y cubría su cabeza de manera tan compacta que ninguna estaca podía atravesarla.

«Ahora, toma mi coraza», dijo seguidamente el lagarto. Y aunque no alcanzaba ni a cubrir la uña del pulgar, una vez puesta aumentó tanto en tamaño que cobijó su cuerpo y ninguna flecha podía atravesarla.

«Ahora, toma las escamas de mis ojos», le ordenó el lagarto y tan pronto como Lolomi lo hizo, se sintió ligero como una pluma.

«Sube y espera. Cuando veas a un gigante, dirígete hacia él, mirándolo a los ojos, y retrocederá. Camina a su alrededor hasta que su espalda quede junto a un precipicio, luego, avanza. Retrocederá hasta llegar al borde de la meseta donde se caerá y morirá».

Lolomi siguió estas instrucciones, en seguida, un gigante se vislumbró en la distancia y se acercó a zancadas a través de las llanuras casi que a media milla por paso. Tan pronto como se acercó le arrojó una lanza, pero esta rebotó en la armadura del Indio —como un granizo en una piedra. Entonces, le siguió una flecha que se dobló. Ante esto, el gigante perdió su valentía, debido a que supuso que Lolomi era un espíritu. Temiendo ser golpeado si se volteaba, mantuvo su cara en dirección a Lolomi, quien se movió tan hábilmente que cuando tuvo al gigante de espaldas al borde del acantilado se abalanzó sobre él. Y el gigante, con un grito alarmante, se cayó y se quebró los huesos con las piedras de abajo. Así que Lolomi mató a muchos gigantes porque todos retrocedieron ante él, y después de que habían caído, las personas amontonaron piedras sobre sus cuerpos. A día de hoy, este lugar es conocido como «La Caída de los Gigantes». Entonces, la tribu nombró rey a Lolomi y tomó como esposa a la más bella de las damas. Al ser el mejor rey que habían tenido, atesoraron su memoria incluso después de su muerte, y usaron su nombre como un saludo, de modo que «Lolomi» es un término usado para dar la bienvenida, y lo será hasta que los

gigantes regresen.

### **Notas de traducción**

1. Una dificultad al traducir esta leyenda fue el uso de los términos *lizard*, que significa «lagartija», y *toad*, que significa «sapo». La palabra «lagartija» podría usarse para cubrir estos dos términos, debido a que en la leyenda se menciona un caparazón, que poseen estos reptiles. Sin embargo, la lagartija es una especie de lagarto pequeño e inofensivo y en el relato se habla sobre un animal que puede deshacerse de un ser que lo triplica en tamaño. Consecuentemente, optamos por usar la palabra «lagarto» debido a que este posee todas las características listadas en la leyenda como son las escamas en los ojos y la cresta cornuda.

### **Myths and Legends from the Jicarilla Apache Tribe**

#### ***The Origin of Corn***

An Apache who was an inveterate gambler had a small tame turkey, which followed its master about everywhere. One day the Turkey told him that the people were tired of supporting him, as he gambled until he lost everything that they gave him.

They had decided to give him one more stock of supplies, and if he made away with that he should be killed.

Knowing that he could not resist the temptation to gamble if he had any property in his possession, he decided to leave the tribe before their wrath should overtake him. The next day he began to chop down a tree from which to build a boat.

The Woodpecker, Tsitl-ka-ta, commanded him not to cut the tree; the woodpeckers must do that for him. They also cut out the inside of the trunk, so that he could get into the cylinder, after which

the spider sealed him in by making a web over each end. The woodpeckers carried the log, thus prepared, to the Rio Grande River, and threw it in. The faithful Turkey followed along the shore.

In the whirlpool above San Juan the log left the main current, and spun round and round until the Turkey pushed it on into the channel again. Farther down the river the log caught in the rocks in an upright position above a fall, but the Turkey again started it on its journey. At the pueblo of Isleta, the boys hauled out the log with others for fuel. The Turkey' rescued the log and placed it in the water, and again, at another pueblo far down the river, the log was returned to the stream.

Far to the southward the log drifted out of the channel into a grove of cottonwoods. The man came out of the log and found a large quantity of duck feathers lying about. That night he had no blanket in which to sleep, so he covered himself with duck feathers. He killed a duck, and with the sinews of its legs made a bowstring.

After he landed, the Turkey soon overtook him, and they remained there for four days. During this time the man cleared a small space and leveled it.

"Why do you clear this place?" said the Turkey. "if you wish to plant something you must make a larger field."

Then the Turkey ran toward the east, and the field was extended in that direction: toward the south, the west, and the north he ran, until the field was large enough. Then he ran into the field from the east side, and the black corn lay behind him; from the south side, and the blue corn appeared; from the west, and the yellow corn was made; from the north, and the seeds of every kind of cereal and vegetable lay upon the ground.

The Turkey told the man to plant all these seeds in rows. In four days the growing plants appeared. The Turkey helped his master tend the crops, and in four more days everything was ripe. Then the man took an ear of corn and roasted it, and found it good.



*El origen del maíz*

Un Apache que era un jugador empedernido tenía un pequeño pavo domesticado, que seguía a su maestro a todas partes. Un día el Pavo le dijo que la tribu estaba cansada de mantenerlo, ya que él apostaba hasta que perdía todo lo que ellos le daban.

Ellos habían decidido darle una reserva más de provisiones, y si él se salía con la suya debería ser ejecutado.

Sabiendo que no podría resistir la tentación de apostar si tenía cualquier bien en su posesión, decidió irse antes de que la ira de la tribu lo alcanzara. Al día siguiente empezó a talar un árbol del cual construiría un bote.

El Pájaro Carpintero, *Tsitl-ka-ta*<sup>34</sup>, le ordenó no talar el árbol; ya que los pájaros carpinteros lo harían por él. Después de que cortaran también el interior del tronco para que él pudiera entrar en el cilindro, la araña lo selló haciendo una telaraña sobre cada extremo. Los pájaros carpinteros llevaron el tronco, así preparado, al Rio Grande y allí lo arrojaron. El fiel Pavo lo siguió por la orilla.

En el remolino del río San Juan el tronco dejó la corriente principal, y dio vueltas y vueltas hasta que el Pavo lo empujó de nuevo al canal. Más abajo en el río el tronco se atascó en las rocas en posición vertical sobre una cascada, pero el Pavo lo condujo nuevamente a su recorrido. En el pueblo de Isleta, los muchachos sacaron el tronco para usarlo como leña<sup>35</sup>. El Pavo rescató el

---

<sup>34</sup> Nombre Apache.

<sup>35</sup> Esto se debe a que en ese tiempo predominaba la maderada como técnica de transporte de leña en la que se usaba la corriente del río para transportar los troncos hasta el lugar donde iban a ser utilizados.

tronco y lo situó en el agua, y de nuevo, en otro pueblo más abajo del río, el tronco fue retornado a la corriente.

Más lejos hacia el sur, el tronco se desvió del canal hacia un cultivo de algodón. El hombre salió del tronco y encontró una gran cantidad de plumas de pato tendidas por doquier. Esa noche no tenía una manta para dormir, así que se cubrió a sí mismo con plumas de pato. Mató a un pato, y con los tendones de sus patas hizo una cuerda.

Después de desembarcar, el Pavo pronto lo alcanzó, y permanecieron allí por cuatro días. Durante este tiempo el hombre despejó un pequeño espacio y lo niveló.

«¿Por qué despejas este lugar?» dijo el Pavo. «Si deseas plantar algo debes despejar un terreno más grande».

Entonces el Pavo corrió hacia el este, y el terreno fue extendido en esa dirección: corrió hacia el sur, el oeste, y el norte, hasta que el terreno fue lo suficientemente grande. Entonces corrió hacia el terreno desde el lado este, y tras él quedó el maíz negro; desde el lado sur, y apareció el maíz azul; desde el oeste, y fue creado el maíz amarillo; desde el norte, se extendieron por el suelo y las semillas de todo tipo de cereales y vegetales.

El Pavo le dijo al hombre que plantara todas estas semillas en hileras. En cuatro días los retoños aparecieron. El Pavo ayudó a su amo a cuidar los cultivos, y en cuatro días más todo se maduró.

Entonces el hombre tomó una mazorca y la asó, y le gustó.

#### **Notas de traducción:**

1. En esta leyenda se puede identificar algunos tipos de relación que tenían las personas de la tribu con los animales. Por ejemplo, en su relación con el Pavo el hombre es considerado como el amo y el animal está a su servicio, siéndole siempre fiel. Además, cuando el hombre se encuentra con los pájaros carpinteros, aunque no es su amo, estos le ayudan en

su objetivo. Sin embargo, llegado el momento y bajo circunstancias de supervivencia, el hombre mata a un pato para hacer herramientas y usar sus plumas como abrigo. De estas distintas relaciones observamos cómo la tribu se relaciona con distintos animales dependiendo de las situaciones, tomando únicamente aquello que realmente necesitan.

2. En el texto fuente encontramos referencia a la técnica de *log driving* que era utilizada en la época para transportar la madera que sería utilizada como leña. En su respectivo pie de nota, esta técnica fue traducida como *maderada*, que representa la misma técnica de transporte de leña usada por los españoles.

### **Myths and Legends from the Lenni Lenape Tribe**

#### ***Rainbow Crow***

It was so cold. Snow fell constantly, and ice formed over all the waters. The animals had never seen snow before. At first, it was a novelty, something to play in. But the cold increased tenfold, and they began to worry. The little animals were being buried in the snow drifts and the larger animals could hardly walk because the snow was so deep. Soon, all would perish if something were not done.

"We must send a messenger to Kijiamuh Ka'ong, the Creator Who Creates By Thinking What Will Be," said Wise Owl. "We must ask him to think the world warm again so that Spirit Snow will leave us in peace."

The animals were pleased with this plan. They began to debate among themselves, trying to decide who to send up to the Creator. Wise Owl could not see well during the daylight, so he could not go. Coyote was easily distracted and like playing tricks, so he could not be trusted. Turtle was steady and stable, but he crawled too slowly. Finally, Rainbow Crow, the most beautiful of all the

birds with shimmering feathers of rainbow hues and an enchanting singing voice, was chosen to go to Kijiamuh Ka'ong.

It was an arduous journey, three days up and up into the heavens, passed the trees and clouds, beyond the sun and the moon, and even above all the stars. He was buffeted by winds and had no place to rest, but he carried bravely on until he reached Heaven. When Rainbow Crow reached the Holy Place, he called out to the Creator, but received no answer. The Creator was too busy thinking up what would be to notice even the most beautiful of birds. So Rainbow Crow began to sing his most beautiful song.

The Creator was drawn from his thoughts by the lovely sound, and came to see which bird was making it. He greeted Rainbow Crow kindly and asked what gift he could give the noble bird in exchange for his song. Rainbow Crow asked the Creator to un-think the snow, so that the animals of Earth would not be buried and freeze to death. But the Creator told Rainbow Crow that the snow and the ice had spirits of their own and could not be destroyed.

"What shall we do then?" asked the Rainbow Crow. "We will all freeze or smother under the snow."

"You will not freeze," the Creator reassured him, "For I will think of Fire, something that will warm all creatures during the cold times."

The Creator stuck a stick into the blazing hot sun. The end blazed with a bright, glowing fire which burned brightly and gave off heat. "This is Fire," he told Rainbow Crow, handing him the cool end of the stick. "You must hurry to Earth as fast as you can fly before the stick burns up."

Rainbow Crow nodded his thanks to the Creator and flew as fast as he could go. It was a three-day trip to Heaven, and he was worried that the Fire would burn out before he reached the Earth. The stick was large and heavy, but the fire kept Rainbow Crow warm as he descended from Heaven

down to the bright path of the stars. Then the Fire grew hot as it came closer to Rainbow Crows feathers. As he flew passed the Sun, his tail caught on fire, turning the shimmering beautiful feathers black. By the time he flew passed the Moon, his whole body was black with soot from the hot Fire. When he plunged into the Sky and flew through the clouds, the smoke got into his throat, strangling his beautiful singing voice.

By the time Rainbow Crow landed among the freezing-cold animals of Earth, he was black as tar and could only Caw instead of sing. He delivered the fire to the animals, and they melted the snow and warmed themselves, rescuing the littlest animals from the snow drifts where they lay buried. It was a time of rejoicing, for Tindeh - Fire - had come to Earth. But Rainbow Crow sat apart, saddened by his dull, ugly feathers and his rasping voice. Then he felt the touch of wind on his face. He looked up and saw the Creator Who Creates By Thinking What Will Be walking toward him.

"Do not be sad, Rainbow Crow," the Creator said. "All animals will honor you for the sacrifice you made for them. And when the people come, they will not hunt you, for I have made your flesh taste of smoke so that it is no good to eat and your black feathers and hoarse voice will prevent man from putting you into a cage to sing for him. You will be free."

Then the Creator pointed to Rainbow Crow's black feathers. Before his eyes, Rainbow Crow saw the dull feathers become shiny and inside each one, he could see all the colors of the rainbow.

"This will remind everyone who sees you of the service you have been to your people," he said, "and the sacrifice you made that saved them all."

And so shall it ever be.

*Cuervo Arco Iris*

Hacía mucho frío. La nieve caía sin cesar y el hielo se formaba sobre las aguas. Los animales nunca antes habían visto la nieve. Al principio, era algo nuevo, algo en donde jugar. Pero el frío se multiplicó por diez y empezaron a preocuparse. Los animales pequeños estaban quedándose enterrados en los montones de nieve y los más grandes apenas podían caminar porque la nieve era muy profunda. Pronto, todos perecerían si no se hacía algo.

«Debemos enviar un mensajero a Kijiamuh Ka'ong<sup>36</sup>, el Creador que Crea al Pensar lo que Será», dijo el Búho Sabio. «Debemos pedirle que piense que el mundo vuelva a ser cálido para que Espíritu Nieve nos deje en paz».

Los animales estaban contentos con este plan. Comenzaron a debatir entre ellos, tratando de decidir a quién enviar al Creador. Búho Sabio no podía ver bien durante el día, así que no podía ir. Coyote se distraía fácilmente y le gustaba hacer trampa, así que no era confiable. Tortuga era firme y estable, pero se arrastraba con demasiada lentitud. Finalmente, Cuervo Arco Iris, el más bello de todos los pájaros con plumas brillantes de tonalidades de arco iris y una encantadora voz al cantar, fue elegido para ir donde Kijiamuh Ka'ong.

Fue un viaje arduo, tres días subiendo y subiendo hacia los cielos, pasó los árboles y las nubes, más allá del sol y la luna, e incluso por encima de todas las estrellas. Fue sacudido por los vientos y no tuvo lugar para descansar, pero siguió adelante con valentía hasta que llegó al Cielo. Cuando Cuervo Arco Iris llegó al Lugar Sagrado, llamó al Creador, pero no recibió respuesta alguna. El Creador estaba tan ocupado pensando en lo que sería, como para fijarse incluso en el más bello de los pájaros. Entonces, Cuervo Arco Iris comenzó a cantar su más hermosa canción.

El Creador salió de sus pensamientos gracias al encantador sonido, y salió a ver qué pájaro lo

---

<sup>36</sup> Kijiamuh Ka'ong: también conocido como Kishelemukong, es el dios creador para la comunidad Lenni Lenape.

estaba haciendo. Saludó amablemente a Cuervo Arco Iris y le preguntó qué regalo podía darle al noble pájaro a cambio de su canción. Cuervo Arco Iris pidió al Creador que dejara de pensar en la nieve, para que así los animales de la Tierra no quedaran enterrados y murieran congelados. Pero el Creador le dijo a Cuervo Arco Iris que la nieve y el hielo tenían espíritus propios y no podían ser destruidos.

«¿Qué haremos entonces?» preguntó Cuervo Arco Iris. «Nos congelaremos o nos ahogaremos bajo la nieve».

«No se congelarán», le aseguró el Creador, «pensaré en el Fuego, algo que calentará a todas las criaturas durante el tiempo frío».

El Creador clavó una vara en el ardiente sol. El extremo ardió con un brillante y resplandeciente fuego que ardía con fuerza y emanaba calor. «Esto es el Fuego», le dijo a Cuervo Arco Iris, entregándole el extremo frío de la vara. «Debes apresurarte a la Tierra tan rápido como puedas volar antes de que la vara se queme completamente».

Cuervo Arco Iris agradeció al Creador asintiendo y voló tan rápido como pudo. Era un recorrido de tres días al Cielo, y le preocupaba que el Fuego desapareciera antes de llegar a la Tierra. La vara era grande y pesada, pero el fuego mantuvo caliente a Cuervo Arco Iris mientras descendía del Cielo hasta el brillante camino de las estrellas. Entonces el Fuego aumentó su calor al acercarse a las plumas de Cuervo Arco Iris. Cuando pasó volando por el Sol, su cola se incendió, volviendo negras las hermosas plumas brillantes. Cuando pasó volando por la Luna, todo su cuerpo estaba negro con hollín por el Fuego caliente. Cuando se sumergió en el firmamento y voló a través de las nubes, el humo entró en su garganta, estrangulando su hermosa voz.

Cuando Cuervo Arco Iris aterrizó entre los animales congelados de la Tierra, estaba negro como la brea y solo podía graznar en lugar de cantar. Llevó el Fuego a los animales, y derritieron la nieve

y se calentaron, rescatando a los animales más pequeños de los montones de nieve donde yacían enterrados.

Fue un momento de júbilo, debido a que Tindeh —el Fuego— había llegado a la Tierra. Pero, Cuervo Arco Iris se sentó aparte, entristecido por sus opacas y feas plumas y su ronca voz. Entonces sintió el roce del viento en su cara. Miró hacia arriba y vio al Creador que Crea al Pensar lo que Será dirigiéndose a él.

«No estés triste, Cuervo Arco Iris», le dijo el Creador. «Todos los animales te honrarán por el sacrificio que hiciste por ellos. Y cuando las personas vengan, no te cazarán, porque he hecho que tu carne sepa a humo para que no sea buena para comer y tus plumas negras y tu voz ronca impedirán que las personas te encierren en una jaula para que cantes para ellas. Serás libre».

Después el Creador señaló las plumas negras de Cuervo Arco Iris. Ante sus ojos, Cuervo Arco Iris vio a las plumas opacas volverse brillantes y dentro de cada una, podía ver todos los colores del arco iris. «Esto le recordará a todos los que te vean, el servicio que has prestado a tu pueblo», dijo, «y el sacrificio que hiciste que los salvó a todos».

Y así será siempre.

### **Notas de traducción**

1. El relato se centra en el viaje de Cuervo Arco Iris al Cielo, donde se encuentra el Creador. En este recorrido Cuervo sale con sus plumas coloridas en busca de calor para el resto de las especies en la tierra y regresa con sus alas negras debido al sacrificio hecho de traer el fuego enviado por Kijiamuh Ka'ong.
2. El nombre propio de creador Kijiamuh Ka'ong se mantiene.
3. Se mantuvieron las mayúsculas de la frase «el Creador que Crea al Pensar lo que Será», debido a que este hace referencia al dios creador de una creencia.



4. Tomamos la decisión de usar mayúscula inicial y omitir el artículo definido en los nombres de los animales al dirigirse a ellos como personajes del relato.
5. En el texto fuente aparecen las palabras *heaven* and *sky*, que generalmente se traducen como cielo al español. En este caso, decidimos elegir dos palabras diferentes en español para distinguirlas: *Heaven* se tradujo como Cielo, refiriéndose al lugar sagrado donde habita el creador y *sky* como firmamento, este siendo la parte de la atmósfera que rodea la tierra.

### **Myths and Legends from the Ojibwa Tribe**

#### ***Wild Rice***

Waynaboozhoo was worried about what his people would eat during the long winter months. For several winters there had been very little food and the people had suffered. Waynaboozhoo wanted to put a stop to the suffering, so he went into the woods and fasted for four days in a wigwam.

On the fourth day he started on a long walk, and as he walked, he thought about how to keep his people from starving. He continued walking until he came to the edge of a river. By that time, he was very tired, so he lay down to rest and fell asleep. Waynaboozhoo awoke late in the night when the moon was high in the sky.

He walked along the edge of the river and saw what looked like dancers in the water. Waynaboozhoo thought he saw the feathers of the headdresses worn by Ojibwa men. He walked a little closer and asked if he could dance along. He danced and danced until he grew tired. He lay down and fell asleep again.

The next morning when he awoke everything was calm. Waynaboozhoo remembered the dancers but thought it all had been a dream. Then he looked out at the tassels waving above the water. He waded out and found long seeds that hung from these tassels.

He gathered some of these seeds in the palm of his hand and carried them with him back to his wigwam. There he continued fasting. Once again he grew tired and fell asleep, and as he slept, he had a vision. In the vision he learned that he had gathered wild rice and that it was to be eaten. He tasted the rice and found that it was good. Waynaboozhoo returned to the village and told his people about the rice. Together, they harvested enough to provide food for the long winter.

### *Arroz Salvaje*

A Waynaboozhoo<sup>37</sup> le preocupaba lo que su pueblo comería durante los largos meses de invierno. Durante varios inviernos había habido muy poca comida y la gente había sufrido. Waynaboozhoo quería que el sufrimiento cesara, así que fue al bosque y ayunó durante cuatro días en una wigwam<sup>38</sup>.

Al cuarto día empezó una larga caminata y, mientras caminaba, pensaba en cómo evitar que su pueblo muriera de hambre. Siguió caminando hasta que llegó a la orilla de un río. En ese momento, estaba muy cansado, así que se acostó a descansar y se quedó dormido. Waynaboozhoo se despertó tarde en la noche, cuando la luna estaba en lo alto del cielo.

Caminó por la orilla del río y vio lo que parecían bailarines en el agua. A Waynaboozhoo le pareció ver las plumas de los tocados que llevan los Ojibwa. Se acercó un poco más y preguntó si podía

---

<sup>37</sup> Waynaboozhoo: También conocido como Nanabozho, tiene el rol de héroe y ser intelectual de los Ojibwa.

<sup>38</sup> Wigwam: choza en la lengua Ojibwa.

bailar con ellos. Bailó y bailó hasta que se cansó. Se acostó y volvió a quedarse dormido.

A la mañana siguiente cuando se despertó todo estaba en calma. Waynaboozhoo recordaba a los bailarines, pero pensaba que todo había sido un sueño. Entonces vio las borlas ondeando encima del agua. Caminó por el agua y encontró unas largas semillas que colgaban de esas borlas.

Recogió algunas de estas semillas en la palma de su mano y las llevó a su wigwam. Allí siguió ayunando. Una vez más se cansó y se durmió, y mientras dormía tuvo una visión. En la visión vio que había recogido arroz salvaje y que se debía comer. Probó el arroz y notó que estaba sabroso. Waynaboozhoo regresó al pueblo y le habló a su gente del arroz. Juntos, cosecharon lo suficiente para alimentarse durante el largo invierno.

#### **Notas de traducción:**

1. El tocado de los pueblos indígenas de Norte América se conoce por ser un símbolo de fuerza y valentía. La importancia de los tocados viene debido a su uso por parte de los miembros más poderosos e influyentes de la tribu. En el caso de esta leyenda, *Waynaboozhoo* confunde la planta del arroz salvaje, el cual crece en el agua, con los tocados que menciona.
2. Se mantuvo el nombre propio de *Waynaboozhoo*.
3. Se mantuvo la palabra *wigwam* del texto fuente, la cual es propia de la lengua Ojibwa y su significado es choza.
4. El arroz salvaje ha sido parte esencial dentro de la dieta que llevan los Ojibwa. Este alimento sigue siendo cultivado y defendido por este pueblo indígena.

#### ***How the Birch Tree Got Its Burns***

The Ojibwe people always had stories to tell that had a moral. A main character who was always used was Waynaboozhoo. But it is told that you cannot tell a Waynaboozhoo story in the spring, summer, or fall, only when there is snow on the ground or it is said that a frog will be in your bed. You can put down cedar and ask to tell the story and nothing will happen to you or your bed. This is what I am told. Now this is the story about how the birch bark got its burns. Often stories have different morals or different explanations so this one may be somewhat different from others that you have heard.

It was wintertime and Waynaboozhoo's grandmother called him to her. "Waynaboozhoo, omaa bi izhaan!" she called. "Come here. It is cold and we have no fire for warmth or to cook and prepare our food. I ask of you to go to find the fire, ishkodence, that Thunderbird has in the west."

"Grandmother," Waynaboozhoo replied. "I will go and look for the great ishkodence for you." He disguised himself as a waboos, a little rabbit, and headed off to the west looking for the fire.

When Waynaboozhoo finally reached Thunderbird's home, he asked, "Please share the warmth inside your home. I am cold and lost. I will only stay a little while, for I must be on my way."

The Thunderbird agreed and allowed Waynaboozhoo to enter his home. Inside, Waynaboozhoo saw the fire and waited until Thunderbird looked away. Then, Waynaboozhoo quickly rolled in the fire and took off running toward his home with the fire on his back!

Thunderbird flew behind Waynaboozhoo throwing lightning flashes at him! Waynaboozhoo grew tired and yelled for someone to help him. "Widoka! Widoka washin! Help me!" he cried.

Then omaaî mitig, the birch tree, spoke. "Come, hide beside me my brother. I will protect you."

The little waboos hid beneath the tree while Thunderbird flashed and thundered, angry that Waynaboozhoo had stolen the fire. The lightning bolts missed Waynaboozhoo every time but they

hit omaaî mitig. Dark burn marks scarred the white bark of the tree. That is why the birch tree now has burn marks on its bark.

*Así Fue Como Aparecieron las Quemaduras del Abedul*

Era invierno y la abuela de Waynaboozhoo<sup>39</sup> lo llamó. «¡Waynaboozhoo, omaa bi izhaan<sup>40</sup>!», dijo. «Ven aquí. Hace frío y no tenemos fuego para calentarnos ni para cocinar y preparar nuestra comida. Te pido que vayas a buscar el fuego, ishkodence<sup>41</sup>, que el Ave del Trueno tiene en el oeste».

«Abuela», respondió Waynaboozhoo. «Iré a buscar al gran ishkodence por ti». Se disfrazó de waboos<sup>42</sup>, un pequeño conejo, y se dirigió al oeste en busca del fuego.

Cuando por fin Waynaboozhoo llegó a la casa del Ave del Trueno, le pidió: «Por favor, comparte el calor de tu casa. Tengo frío y estoy perdido. Solo me quedará un ratico, pues debo seguir mi camino».

El Ave del Trueno aceptó y permitió que Waynaboozhoo entrara en su casa. Dentro de la casa, Waynaboozhoo vio el fuego y esperó hasta que el Ave del Trueno mirara hacia otro lado. Luego, Waynaboozhoo rodó rápidamente en el fuego y salió corriendo hacia su casa con el fuego en su espalda.

El Ave del Trueno voló detrás de Waynaboozhoo lanzándole rayos. Waynaboozhoo se cansó y

---

<sup>39</sup> Waynaboozhoo: También conocido como Nanabozho, tiene el rol de héroe y ser intelectual de los Ojibwa.

<sup>40</sup> omaa bi izhaan: Ven aquí en la lengua Ojibwa.

<sup>41</sup> Ishkodence: Fuego en la lengua Ojibwa.

<sup>42</sup> Waboos: conejo en la lengua Ojibwa.

gritó para que alguien lo ayudara. «¡Widoka<sup>43</sup>! ¡Widoka washin! ¡Ayúdenme!», gritó.

Entonces omaaî mitig<sup>44</sup>, el abedul, habló. «Ven, escóndete a mi lado hermano mío. Yo te protegeré». Los pequeños waboos se escondieron bajo el árbol mientras el Ave del Trueno lanzaba rayos y truenos, enfadada porque Waynaboozhoo había robado el fuego. Los rayos no alcanzaron a Waynaboozhoo en todas las ocasiones, pero sí a omaaî mitig. Las marcas oscuras de las quemaduras marcaron la corteza blanca del árbol. Por eso el abedul tiene ahora marcas de quemaduras en su corteza.

### Notas de traducción

1. Similar a lo que ocurre con Gluskabe para los Penobscot, *Waynaboozhoo* (Nanabozho) es el personaje heroico de los Ojibwa que se encarga de ayudar a que los habitantes no caigan en peligro.
2. Se mantuvo el nombre propio de *Waynaboozhoo*,
3. Se mantuvieron las palabras *omaa bi izhaan*, *Ishkodence*, *Waboos*, *Widokaw* and *omaaî mitig* del texto fuente, propias de la lengua Ojibwa. Al momento de buscar estas palabras en el diccionario Ojibwa, su deletreo varía, pero debido a que en el texto fuente se menciona la palabra en Ojibwa y después en inglés, pudimos confirmar la veracidad del significado de estas palabras.

### *The Primacy of Plants*

---

<sup>43</sup> Widokaw: ayuda en la lengua Ojibwa.

<sup>44</sup> omaaî mitig: árbol abedul en lengua Ojibwa.

Roses were once the most numerous and brilliantly colored of all the flowers. Such were their numbers and such were the variety and richness of their shades that they were common. No one paid much attention to them; their beauty went unnoticed, their glory unsung.

Even when their numbers declined and their colors faded, no one appeared to care. Cycles of scarcity and plenty had occurred. There was no cause for alarm. There is degeneration and regeneration. Plenty always follows scarcity.

But year after year roses became fewer in number. As the numbers and richness of the flowers diminished, the fatness of the rabbits increased. Only the bear, and the bee, and the hummingbird were aware that something was wrong.

The Anishnabeg felt that something was not quite right but they couldn't explain it. They only knew that the bear was thinner and that the bear's flesh was less sweet than formerly. The bears found smaller quantities of honey and what they found was less delectable. The bees and hummingbirds found fewer roses. The Anishnabeg were bewildered; the bears blamed the bees; the bees were alarmed. But no one could do anything.

Eventually, one summer there were no roses. Bees hungered; humming-birds grew thin; the bears raged. In later years, that summer was known as the Summer of the Disappearance of the Rose. At last, everyone was alarmed. In desperation, a great meeting was called. Everyone was invited.

There were many days of discussion before the meeting decided to dispatch all the swift to search the world for a single rose; and, if they found one, to bring it back. Months went by before a humming-bird chanced to discover a solitary rose growing and clinging to a mountainside in a far off land.

The humming-bird lifted the faint and pallid rose from its bed and brought it back. On arrival, medicine men and women immediately tended the rose and in a few days restored the rose to life.

When he was well enough the rose was able to give an account of the destruction of the roses.

In a voice quivering with weakness, the rose said, "The rabbits ate all the roses."

The assembly raised an angry uproar. At the word, the bears and wolves and lynxes seized the rabbits by the ears and cuffed them around. During the assault the rabbits' ears were stretched and their mouths were split open. The outraged animals might have killed all the rabbits that day had not the rose interceded on their behalf saying, "Had you cared and watched us, we might have survived. But you were unconcerned. Our destruction was partly your fault. Leave the rabbits be."

Reluctantly the angry animals released the rabbits. While the rabbits wounds eventually healed, they did not lose their scars which remained as marks of their intemperance. Nor did the roses ever attain their former brilliance or abundance. Instead the roses received from Nanabush thorns to protect them from the avarice of the hungry and the intemperate.

Nanabush, in endowing the roses with thorns, warned the assembly, "You can take the life of plants; but you cannot give them life."

### ***La Primacía de la Plantas***

Las rosas fueron antes las más numerosas y coloridas de todas las flores. Tal era la cantidad, variedad y riqueza de sus matices que se consideraban comunes. Nadie les prestaba mucha atención; su belleza pasaba desapercibida, su gloria era desconocida.

Incluso cuando disminuyeron en número y se desvanecieron sus colores, a nadie pareció importarle. Ya se habían producido ciclos de escasez y abundancia. Sabiendo esto, no había razón para alarmarse. A la escasez siempre le sigue la abundancia.



Pero año tras año había menos rosas. A medida que disminuía la cantidad y riqueza de estas flores, aumentaba la barriga de los conejos. Sólo el oso, y la abeja y el colibrí se dieron cuenta de que algo andaba mal.

Los *Anishinaabeg*<sup>45</sup> sentían que algo no estaba bien, pero no podían explicarlo. Sólo sabían que el oso estaba más delgado y que su carne era menos dulce que antes. Los osos no encontraban grandes cantidades de miel y lo poco que encontraban no era delicioso. Las abejas y los colibríes encontraron pocas rosas. Los Anishinaabeg estaban desconcertados; los osos culpaban a las abejas; las abejas estaban alarmadas. Pero nadie pudo hacer nada.

Finalmente, llegó un verano donde no hubo más rosas. Las abejas estaban hambrientas, los colibríes adelgazaron y los osos se enfurecieron. En años siguientes, a este verano se le conoció como el Verano de la Desaparición de la Rosa. Al final, a todo el mundo le inquietó la situación. Desesperados, convocaron una gran junta a la cual todos estaban invitados.

Pasaron varios días de discusiones antes de que la junta decidiera enviar a todos los vencejos a buscar por el mundo una sola rosa; y, si la encontraban, debían traerla de vuelta. Pasaron meses hasta que un colibrí descubrió por casualidad una rosa solitaria que crecía y se aferraba a la ladera de una montaña en una tierra lejana.

El colibrí levantó la débil y pálida rosa de su lecho y la llevó de regreso. A su llegada, los curanderos atendieron inmediatamente a la rosa y en pocos días le devolvieron la vida. Cuando se recuperó, la rosa pudo dar cuenta del estrago que habían sufrido las rosas.

Con una voz temblorosa y débil, la rosa dijo: «Los conejos se comieron todas las rosas». La

---

<sup>45</sup> Forma plural de la palabra Anishinaabe proveniente de la lengua Ojibwa. Este término hace referencia a las primeras tribus indígenas que vivían en Canadá y Estados Unidos, en esta ocasión, más específicamente al pueblo Ojibwa.

asamblea se escandalizó enfurecida. Ante la palabra, los osos, lobos y lince agarraron a los conejos por las orejas y los sacudieron. Durante el asalto, las orejas de los conejos se estiraron y sus bocas se abrieron. Los animales, que estaban indignados, podrían haber matado a todos los conejos ese día si la rosa no hubiera intercedido por ellos diciendo: «Si se hubieran preocupado y nos hubieran vigilado, podríamos haber sobrevivido. Pero fueron indiferentes. Nuestra escasez fue en parte culpa suya. Dejen en paz a los conejos».

A regañadientes, los furiosos animales liberaron a los conejos. Aunque las heridas de los conejos eventualmente se curaron, no perdieron sus cicatrices, las cuales quedaron como marcas de su exceso. Las rosas tampoco volvieron a alcanzar su antiguo brillo o abundancia. En cambio, recibieron de *Nanabush*<sup>46</sup>, espinas para protegerse de la avaricia de los hambrientos y los desmedidos.

Mientras Nanabush dotaba de espinas a las rosas, advirtió a la asamblea: «Pueden quitarle la vida a las plantas, pero no pueden regresársela».

### Notas de traducción

1. Para el pueblo Ojibwa las plantas crean vida y también proveen a todos los seres vivos con esta, puesto que les ofrecen alimentos para sobrevivir y remedios para curar los males que les afectan. Mediante este relato podemos comprobar que la desaparición de una planta tal como una rosa puede ser una situación devastadora para todo el ecosistema, pues, aunque no lo parezca dependemos de las plantas las cuales nos recuerdan la esencia de la vida.
2. En el fragmento « ... Sabiendo esto, no había razón para alarmarse ...» usamos la técnica de ampliación lingüística al añadir el conector textual «sabiendo esto». Esta adición, la

---

<sup>46</sup> También conocido como Nanabozho, es un espíritu que protege y crea la vida.

hicimos con el fin de mejorar la estructura del párrafo y que este fuera claro para el lector.

## **Myths and Legends from the Papago Tribe**

### ***How the Butterflies Came to Be***

Long ago, not long after Earth-Maker shaped the world out of dirt and sweat he scraped from his skin, Iitoi, our Elder Brother, was walking about. It was just after the time of year when the rains come. There were flowers blooming all around him as he walked. The leaves of the trees were green and bright. He came to a village and there he saw the children playing. It made his heart good to see the children happy and playing. Then he became sad. He thought of how those children would grow old and weaken and die. That was the way it was made to be. The red and yellow and white and blue of the flowers would fade. The leaves would fall from the trees. The days would grow short and the nights would be cold.

A wind brushed past Elder Brother, making some fallen yellow leaves dance in the sunlight. Then an idea came to him.

“I will make something,” Elder Brother said. “It will make the hearts of the children dance and it will make my own heart glad again.”

Then Iioti took a bag and placed the bright-colored flowers and the fallen leaves. He placed yellow pollen and white cornmeal and green pine needles in that bag and caught some of the shining gold of the sunlight and placed it in there, as well. There were birds singing around him and he took some of their songs and put them into that bag, too.

“Come here,” Elder Brother called to the children, “come here. I have something here for you.”

The children came to him and he handed them his bag.

“Open this,” he said.

The children opened Elder Brother's bag and out of it flew the first butterflies. Their wings were bright as sunlight and held all of the colors of the flowers and the leaves, the cornmeal, the pollen and the green pine needles. They were red and gold and black and yellow, blue and green and white. They looked like flowers, dancing in the wind. They flew about the heads of the children and the children laughed. As those first butterflies flew, they sang and the children listened.

But as the children listened to the singing butterflies, the songbirds came to Elder Brother.

"Itoi," the songbirds said, "those songs were given to us. It is fine that you have given these new creatures all the brightest colors, but it is not right that they should also have our songs."

"Ah," Elder Brother said, "you speak truly. The songs belong to you and not to the butterflies."

So it is to this day. Though they dance as they fly, the butterflies are silent. But still, when the children see them, brightly dancing in the wind, their hearts are glad. That is how Elder Brother meant it to be.

### *Así Fue Como Surgieron las Mariposas*

Hace mucho tiempo, no mucho después de que el Creador de la Tierra diera forma al mundo a partir de la suciedad y el sudor raspado de su piel, Itoi<sup>47</sup>, nuestro Hermano Mayor, estaba caminando por doquier. Era justo después de la época del año en la que llegan las lluvias. Florecían las flores a su alrededor mientras caminaba. Las hojas de los árboles eran verdes y brillantes. Llegó a una aldea y allí vio a los niños jugando. Ver a los niños felices y jugando le hizo bien a su corazón. Luego se entristeció. Pensó en cómo esos niños envejecerían, debilitarían y morirían. Esa es la manera en la que se hizo. El rojo y el amarillo y el blanco y el azul de las flores se

---

<sup>47</sup> Protector de la tribu.

desvanecería. Las hojas caerían de los árboles. Los días se harían cortos y las noches frías.

Un viento rozó a Hermano Mayor, haciendo que algunas hojas amarillas caídas bailaran en la luz del sol. Entonces se le ocurrió una idea.

«Haré algo», dijo Hermano Mayor. «Hará que los corazones de los niños bailen y hará que mi propio corazón esté alegre de nuevo».

Entonces Iioti tomó una bolsa y colocó las flores de colores brillantes y las hojas caídas. Colocó polen amarillo y harina de maíz blanca y agujas de pino verde en esa bolsa y atrapó un poco del brillo dorado de la luz del sol y lo colocó allí dentro, también. Había pájaros cantando a su alrededor y tomó algunos de sus cantos y los puso también dentro de esa bolsa.

«Vengan aquí», dijo Hermano Mayor a los niños, «vengan aquí. Tengo algo para ustedes».

Los niños se acercaron a él y les entregó su bolsa.

«Abran esto», dijo.

Los niños abrieron la bolsa de Hermano Mayor y de ésta salieron volando las primeras mariposas. Sus alas eran brillantes como la luz del sol y contenían todos los colores de las flores y las hojas, la harina de maíz, el polen y las agujas de pino verde. Éstas eran rojas y doradas y negras y amarillas, azules y verdes y blancas. Se veían como flores, bailando en el viento. Volaron alrededor de las cabezas de los niños y los niños rieron. Mientras esas primeras mariposas volaban, cantaron y los niños escucharon.

Pero mientras los niños escuchaban los cantos de las mariposas, los pájaros cantores se acercaron a Hermano Mayor.

«Iioti», dijeron los pájaros cantores, «esos cantos nos fueron dadas a nosotros. Está bien que hayas dado a estas nuevas criaturas todos los colores más brillantes, pero no está bien que también deban tener nuestros cantos».

«Ah», dijo Hermano Mayor, «hablas con la verdad. Los cantos les pertenecen a ustedes y no a las mariposas».

Así es hasta el día de hoy. Aunque bailan mientras vuelan, las mariposas son silenciosas. Pero aún así, cuando los niños las ven, bailando brillantemente en el viento, sus corazones se alegran. Así es como Hermano Mayor quiso que fuera.

### **Notas de traducción:**

1. Este relato resalta uno de los aportes a la naturaleza por parte de Itoi, conocido formalmente como el protector de la tribu. Nacido del choque de la tierra con el cielo cuando el Creador de la tierra creó el mundo por primera vez, es considerado como el hermano mayor de la tribu ya que, aunque no es el creador supremo, le ayudó a formar y poblar el mundo.
2. Actualmente esta tribu prefiere usar el nombre Tohono O'odham, que significa «gente del desierto», y rechazan el nombre de «Papago» al ser este un nombre originalmente otorgado a ellos por los colonizadores europeos (derivado de la pronunciación española de «papabiotam» que en su lengua significa «comedor de frijol»).

### **Myths and Legends from the Penobscot Tribe**

#### ***The Water Famine***

From this legend we learn of the origin of fish, frogs, and turtles. A long, long time ago, Indians settled up the river. A Monster frog forbade these Indians the use of water. Some died from thirst. Their Spirit Chief, Gluskabe, came to help them. He saw how sickly his people seemed. He asked them, "What is your trouble?"

"The Monster is killing us with thirst. He forbids us water."

"I will make him give you water," Gluskabe replied. The people went with their Chief to see the Monster frog. The Chief said to the Monster, "Why do you abuse our grandchildren? You will be sorry for this treatment of our good people. I will give them water, so all will have an equal share of the water. The benefits should be shared."

Gluskabe suddenly grabbed the Monster frog and broke his back. From thenceforth, all bullfrogs are broken-backed. Even then the Monster did not give up the water. So Gluskabe took an axe and cut down a large yellow birch tree, so that when it fell down, the yellow birch tree killed the Monster frog.

That is how the Penobscot River originated. The water flowed from the Monster frog. All the branches of the yellow birch tree became rivers, and all emptied into the main Penobscot River.

Now, all of the Penobscot Indians were so thirsty, some even near death, that they jumped into the river to enjoy the water inside and outside. Some of them turned into fish; some turned into frogs; some turned into turtles. A few human Penobscots survived. That is the reason they inhabit the whole length of the Penobscot River. This is how they took their family names from all kinds of fish, turtles, and other sea creatures.

### ***La Escasez de Agua***

De esta leyenda aprendemos sobre el origen de los peces, las ranas, y las tortugas. Hace mucho, mucho tiempo, los indígenas resolvieron el problema del río. Una rana Monstruo impedía que los indígenas usaran el agua. Algunos murieron de sed. Su Jefe Espiritual, Gluskabe<sup>48</sup>, vino a

---

<sup>48</sup> Gluskabe: figura heroica para la comunidad de los Penobscot, quien los defiende del peligro.

ayudarlos. Vio la forma en que estaban enfermas las personas de su pueblo. Les preguntó: «¿Cuál es su problema?»

«El Monstruo nos está matando de sed. No nos deja usar el agua».

«Haré que les dé agua», respondió Gluskabe. Las personas fueron con su Jefe a ver a la rana Monstruo. El Jefe le dijo al Monstruo: «¿Por qué abusas de nuestros nietos? Te arrepentirás de tratar así a nuestra buena gente. Les daré agua, y así todos tendrán una parte igual. Los beneficios deben ser compartidos».

De repente, Gluskabe tomó a la rana Monstruo y le rompió el lomo. Desde entonces, todas las ranas toro tienen el lomo roto. Incluso después de esto el Monstruo no renunció al agua. Entonces Gluskabe tomó un hacha y cortó un gran abedul amarillo, que, al caer, mató a la rana Monstruo.

Así es como se originó el río Penobscot. El agua fluyó de la rana Monstruo. Todas las ramas del abedul amarillo se convirtieron en ríos, y desembocaron en el río principal Penobscot.

En ese momento, todos los indígenas Penobscot estaban tan sedientos, algunos incluso al borde de la muerte, que saltaron al río para disfrutar del agua, dentro y fuera de ella. Algunos se convirtieron en peces; algunos en ranas; y algunos otros en tortugas. Unos pocos humanos Penobscot sobrevivieron. Esa es la razón por la cual habitan en todo lo largo del río Penobscot. Así es como tomaron sus apellidos de todo tipo de peces, tortugas, y otras criaturas acuáticas.

### **Notas de traducción**

1. Esta leyenda relata la historia de la forma en que Gluskabe, conocido por sus actos heroicos y con su característica habilidad de salvar a los demás, les devuelve el agua a los miembros de la comunidad Penobscot que había sido arrebatada por el Monstruo rana. Como consecuencia a este acto, se originó el río Penobscot y animales como los peces, las ranas y las tortugas fueron creadas.



2. Los humanos al entrar en contacto con el agua del río Penobscot, se convirtieron en peces, ranas y tortugas. Como se menciona en el texto, las personas disfrutaban del agua dentro y fuera esta, lo cual fue elemento fundamental para la creación de cada una de las especies.
3. El nombre propio de Gluskabe se mantuvo.

### **Myths and Legends from the Tahltnan Tribe**

#### ***When Raven when Killed***

Raven had played so many tricks on mankind for so long that one day a great chief decided to kill him. The chief invited Raven to visit him and when the black bird wasn't watching, he quickly threw him into a large skin bag which he tied tightly shut so that the troublesome bird would not escape.

Then, with the large bag over his shoulder, the man began to climb a very high and steep mountain which was close by the village. It was very dark inside of the skin bag so Raven could not see anything. He asked the man what he was doing, but the chief ignored him.

As the chief climbed higher and higher, Raven spoke out again.

"Where are you taking me?" he asked.

The chief just kept on climbing.

"I can tell that you are climbing a mountain," insisted Raven. "Why are you carrying me there? What are you going to do to me?"

The man ignored him still and continued to climb.

Raven warned the chief that he would be sorry if he killed him, saying that bad things would befall his people.

When the chief was on top of the mountain he threw the bag with the Raven over the side. As it fell, it struck the side of the steep cliff and ripped open. Raven was torn to pieces by the jagged rocks as he crashed to the ground far below. The chief had killed Raven!

When the chief returned to his village, he showed the people the pieces of Raven so that they knew what he had done. All of the men called him a great chief for killing the mischievous trickster. For several days the villagers were happy and they celebrated.

Finally, though, some people started to notice that all of the water was gone. They went to the river, but it was dry. They went to a lake, but it was empty. There was no water to be found! Then the people began to get thirsty. They knew that they could not live long without water.

The people asked why the water had vanished and a shaman told them that it was gone because the chief had killed the Raven. Now the villagers were not happy that Raven was dead and they wanted him back before everyone died.

The shaman told the chief that he had to put Raven back together. The chief took all of the pieces of the dead bird and put them together again. When he was finished Raven came back to life! He jumped up and started to fly away, but he first asked the chief why he had brought him back to life.

"All of the water has gone," the chief replied, "and only you can return it."

Raven flew up higher and then spoke to the man, "Look around you, there is water everywhere."

The chief turned and saw that the lake was full and that the river ran deep and fast again. As Raven disappeared in the distance, the chief promised never to try to kill Raven again.

Because of his powers and role in their heritage, Natives do not kill ravens.

*Cuando Mataron a Cuervo*

Cuervo había engañado a la humanidad durante tanto tiempo que un día un gran jefe decidió matarlo. El jefe invitó a Cuervo a visitarlo y cuando el pájaro negro no estaba mirando, lo metió rápidamente en una gran bolsa de piel la cual ató fuertemente para que el molesto pájaro no se escapara.

Entonces, con la gran bolsa al hombro, el hombre comenzó a subir una montaña muy alta y empinada que estaba cerca al pueblo. Dentro de la bolsa de piel estaba muy oscuro, por lo que Cuervo no podía ver nada. Le preguntó al hombre qué estaba haciendo, pero el jefe lo ignoró.

Mientras el jefe subía cada vez más alto, Cuervo habló de nuevo.

«¿Adónde me llevas?» preguntó.

El jefe siguió subiendo.

«Sé que estás subiendo una montaña», insistió Cuervo. «¿Por qué me llevas allí? ¿Qué me vas a hacer?»

El hombre seguía ignorándolo y continuó subiendo.

Cuervo le advirtió al jefe que se arrepentiría si lo mataba, diciendo que le ocurrirían cosas malas a su pueblo.

Cuando el jefe estaba en la cima de la montaña arrojó la bolsa con Cuervo dentro por la ladera. Al caer, golpeó la ladera del empinado precipicio y se abrió. Las rocas dentadas hicieron pedazos a Cuervo cuando se estrelló contra el suelo mucho más abajo. ¡El jefe había matado a Cuervo!

Cuando el jefe regresó a su pueblo, les mostró a las personas los trozos de Cuervo para que supieran lo que había hecho. Todos lo llamaron gran jefe por haber matado al travieso embaucador. Durante varios días las personas estaban felices y celebraban.

Sin embargo, finalmente, algunas personas empezaron a notar que toda el agua había desaparecido. Fueron al río, pero estaba seco. Fueron a un lago, pero estaba vacío. ¡No había agua! Entonces las personas empezaron a sentirse sedientas. Sabían que no podrían vivir mucho tiempo sin agua.

Las personas preguntaron por qué había desaparecido el agua y un chamán les dijo que había sido porque el jefe había matado a Cuervo. Ahora los habitantes no estaban contentos de que Cuervo estuviera muerto y querían que regresara antes de que todos murieran.

El chamán le dijo al jefe que tenía que volver a unir a Cuervo. El jefe recogió todos los trozos del ave muerta y los volvió a unir. ¡Cuando terminó, Cuervo volvió a la vida! Dio un salto y empezó a volar, pero primero le preguntó al jefe por qué lo había revivido.

«Toda el agua ha desaparecido», respondió el jefe, «y solo tú puedes devolverla».

Cuervo voló más alto y luego le dijo al hombre, «Mira a tu alrededor, hay agua por todas partes».

El jefe se dio vuelta y vio que el lago estaba lleno y que el río volvió a ser profundo y rápido.

Mientras Cuervo desaparecía en la distancia, el jefe prometió no volver a intentar matar a un cuervo.

Debido a sus poderes y al rol en su patrimonio, los nativos no matan a los cuervos.

### Notas de traducción

1. Este mito menciona uno de los personajes más reconocidos entre los nativos Tahltan: Cuervo. Narra la historia del asesinato de Cuervo por parte del jefe, que trajo consigo la escasez de agua en el pueblo, la cual solo se pudo recuperar gracias a que Cuervo volvió a la vida.
2. *Raven* mantiene su nombre propio *Cuervo* en mayúscula debido a que es un personaje reconocido de la tribu Tahltan y no solo el nombre genérico del animal. El personaje Cuervo dentro de la cultura de los Tahltan, hace referencia a un ser

conocido por ser astuto y engañar a los demás. Sin embargo, es reconocido por su aporte a la sobrevivencia de los miembros de la tribu.

3. Se tradujo *all the men* como *todos*, en vez de *todos los hombres*. Se hizo de esta forma debido a que la palabra *todos* en español continúa incluyendo a todas las personas, y no solo a los hombres.

### **Myths and Legends from the Tsimshian Tribe**

#### ***The Meeting of the Wild Animals***

A long time ago, when the Tsimshian lived on the upper Skeena River in Prairie Town, they were the cleverest and the strongest of all humans. They were good hunters and caught many animals. They went hunting the whole year round, and all the animals feared for their survival.

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

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

Then the chief speaker, Grizzly Bear, rose. "Friends," he said to the small animals and the insects, "you know very well how the people hunt us on mountains and hills, even pursuing us into our

dens. Therefore, my brothers, we large animals have agreed to ask Him Who Made Us to give our earth cold winters, colder than ever, so that the people who hunt us cannot come into our dens and kill us and you! Large animals, is this so?"

The Panther said, "I fully support this wise counsel," and all the large animals agreed. Grizzly Bear turned to the small animals and said, "We want to know what you think of this matter." The small animals did not reply at first. After they had been silent for a while, Porcupine rose and said, "Friends, let me say a word or two in response. Your strategy is very good for you, because you have plenty of warm fur for the most severe cold. But look at these little insects. They have no fur at all to warm them in winter. Moreover, how can insects and small animals obtain food if winters are colder? Therefore I say this: don't ask for more cold." Then he sat down.

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

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

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

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

Then Porcupine spoke again in his wisdom: "In winter we will have ice and snow. In spring we will have showers, and the plants will become green. In summer we will have warmer weather, and all the fishes will go up the rivers. In the fall the leaves will drop, it will rain, and the rivers and brooks will overflow. Then all animals, large and small, and those that creep on the ground, will go into their dens and hide for six months. And after they had all agreed to what Porcupine had proposed, they happily returned to their homes.

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

### *El Consejo de los Animales Salvajes*

Hace mucho tiempo, cuando los Tsimshian<sup>49</sup> vivían en la parte alta del río Skeena, en Prairie Town, eran los más inteligentes y fuertes de todos los humanos. Eran buenos cazadores y capturaban muchos animales. Iban de caza todo el año y todos los animales temían por su supervivencia.

Oso Grizzly invitó a todos los animales grandes a su casa. «Nos ha llegado una terrible desgracia con estos cazadores, que nos persiguen hasta en nuestras guaridas», dijo. «Sugiero que pidamos a

---

<sup>49</sup> Es un nombre que suele aplicarse ampliamente a los pueblos indígenas de la costa noroeste del Pacífico.

El Creador que nos dé más frío en invierno para que mantenga a los cazadores en sus propios hogares y fuera de nuestras guaridas». Todos los animales grandes estuvieron de acuerdo, y Lobo dijo: «Invitemos a todos los animales pequeños: Puercoespín, Castor, Mapache, Marta Americana, Visón, e incluso a los realmente pequeños, como Ratón y los insectos, para que se unan a nosotros y aumenten nuestra fuerza».

Al día siguiente, los animales grandes se reunieron en una amplia pradera y convocaron a todos los animales pequeños, incluso a los insectos. La multitud se sentó, los animales pequeños en un lado de la llanura, los grandes en el otro. Vinieron Pantera y Oso Negro, Lobo, el Ciervo, Venado y Glotón.

Entonces se levantó quien llevaba la vocería, Oso Grizzly. «Amigos», dijo a los animales pequeños y a los insectos, «saben muy bien cómo la gente nos caza en las montañas y en las colinas, persiguiéndonos incluso hasta nuestras guaridas. Por eso, hermanos míos, los animales grandes nos hemos puesto de acuerdo para pedirle a El Creador que envíe a nuestra tierra inviernos fríos, más fríos que nunca, ¡para que la gente que nos caza no pueda venir a nuestras guaridas a matarnos ni a ustedes ni a nosotros! Animales Grandes, ¿no es así?»

Pantera dijo: «Yo apoyo plenamente este sabio consejo», y todos los animales grandes estuvieron de acuerdo. Oso Grizzly se dirigió a los animales pequeños y dijo: «Queremos saber qué piensan ustedes de este asunto». Los animales pequeños no respondieron en un principio. Después de haber guardado silencio durante un rato, Puercoespín se levantó y dijo: «Amigos, permítanme decir una o dos palabras en respuesta. Su estrategia es muy buena para ustedes, porque todos cuentan con un gran pelaje cálido para el frío más severo. Pero miren a estos pequeños insectos. No tienen pelaje para calentarse en invierno. Además, ¿cómo pueden los insectos y los animales pequeños obtener alimento si los inviernos son más fríos? Por eso digo esto: no pidan más frío». Luego se sentó.



Oso Grizzly se levantó de nuevo. «No hay que hacer caso a lo que dice Puercoespín», dijo a los animales grandes. «¿Están todos de acuerdo, no, en que debemos pedir el frío más severo de la tierra?». Los animales grandes respondieron: «Sí, lo estamos. No nos importan los argumentos de Puercoespín».

«¡Ahora, escuchen una vez más! Sólo les haré una pregunta», dijo Puercoespín. «Si hace mucho frío, las raíces de todas las bayas silvestres se congelarán y morirán, y todas las plantas de la pradera se marchitarán. ¿Cómo conseguirán comida? Los animales grandes siempre andan por las montañas buscando algo que comer. Cuando su petición traiga más heladas de invierno, morirán de hambre en primavera o en verano. Pero nosotros sobreviviremos, porque vivimos de la corteza de los árboles, los animales más pequeños se alimentan de la savia de los árboles, y los insectos más pequeños encuentran su comida en la tierra».

Después de hablar, Puercoespín se metió el pulgar en la boca, se lo mordió y dijo: «¡Maldita sea!» y lanzó el pulgar fuera de la boca para mostrar a los animales grandes lo valiente que era. Se sentó de nuevo, lleno de rabia. Por eso la mano del puercoespín sólo tiene cuatro dedos, sin pulgar.

Los animales grandes se quedaron sin palabras ante la sabiduría de Puercoespín. Finalmente, Oso Grizzly admitió: «Es cierto lo que has dicho». Y los animales grandes eligieron a Puercoespín como el más sabio y como el primero entre los animales pequeños. Juntos, todos los animales estuvieron de acuerdo en que el frío en invierno debía ser como ahora. Y acordaron seis meses para el invierno y seis meses para el verano.

Entonces Puercoespín volvió a hablar usando su sabiduría: «En invierno tendremos hielo y nieve. En primavera tendremos lluvias, y las plantas volverán a ser verdes. En verano tendremos un clima más cálido, y todos los peces subirán a los ríos. En otoño caerán las hojas, lloverá y los ríos y arroyos se desbordarán. Entonces todos los animales, grandes y pequeños, y los que se arrastran

por el suelo, se meterán en sus guaridas y se esconderán durante seis meses». Y después de que todos estuvieran de acuerdo con lo que Puercoespín había propuesto, volvieron felices a sus casas. Por eso los animales salvajes, grandes y pequeños, se refugian en sus guaridas en invierno. Sólo Puercoespín no se esconde, sino que va a visitar a sus vecinos. Puercoespín también se dirigió a los animales que lo habían despreciado en la reunión y los mató a golpes con las púas de su cola. Por eso todos los animales tienen miedo a Puercoespín hasta el día de hoy.

### **Notas de Traducción**

1. En este relato encontramos que no solamente los humanos tenían formas de comunicarse con El Creador, sino que los animales también podían hacerlo.
2. Tomamos la decisión de usar mayúscula inicial y omitir el artículo definido en los nombres de los animales al dirigirse a ellos como personajes del relato.