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*Rendering 20th century Peruvian Folklore for a 21st century Reader:
ES>EN Translation and Analysis of Peruvian Folktales and Mythology*

By

Angela Walsh, B.A.

A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Science
In
Spanish

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*Rendering a 20th century Peruvian Worldview for a 21st century Audience:
ES>EN Translation and Analysis of Peruvian Folktales and Mythology*

Angela Walsh

This thesis has been examined and approved by the following members of the student's committee.

Kimberly Contag, Ph.D., Professor

Adriana Gordillo, Ph.D., Professor

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This thesis is dedicated to Jane Keenan,
for teaching me passion for the Spanish language,
as well as being an invaluable resource
throughout my education.

Also, in dedication to Kimberly Contag,
for her guidance and encouragement
throughout my time in the graduate program.

Abstract

In the 1940s José María Arguedas and Francisco Izquierdo Ríos collected oral tradition stories from three separate geographical areas of Peru. The publication of these legends, myths and Peruvian tales (*Mitos, leyendas y cuentos peruanos* 1947) and its function as an historical record of cultural and national identity led Arguedas to national acclaim. However, these mythological and folk tales, legends and myths have had little attention outside of Peru and few tales have been translated into English. The thesis begins with an introduction to the challenges of translating folklore and cultural artifacts, the nature and function of tales like these from 20th century Peru, followed by a review of the translation challenges and preferred techniques for my translation of a representative sample of the stories. The translations rely on a semantic, communicative translation method. Each translation is followed by a brief analysis of the cultural and linguistic elements that connect the story to its language and culture. Analysis yielded metaphysical, cosmological, sociological, and pedagogical functions in these stories that conveyed messages to a 20th-century Peruvian audience and helps the 21st-century readers of the translated tales in English to understand the unique world view of these stories gathered from an oral tradition. These folk tales, myths and legends contain unique cultural information about indigenous ideologies, culturally sanctioned behavior, warnings, origin stories, etc. The analysis of these stories is new and insightful since many of the technologies to connect geographical spaces and icons with the story and

characters were not easily available until the 21st century to connect historical, geographical and cultural icons that bring renewed life and meaning into the myths, legends and stories.

“Rendering 20th Century Peruvian Folklore for a 21st century Reader: ES>EN Translation and Analysis of Peruvian Folktales and Mythology” was completed by Angela Walsh at Minnesota State University, Mankato in 2020 to comply with the requirements of the Master of Science degree in Spanish.

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Introduction

Translating folklore is no simple task. When I began this investigation into *Mitos, leyendas y cuentos peruanos* (1947) by José María Arguedas and Francisco Izquierdo Ríos in the Spring of 2019, it was not clear to me exactly how challenging the translation of Peruvian myths, legends and short stories would be. A year later, it is clear that the translation project is one that has infused my understanding of the multicultural elements that underlie these myths, legends and stories, revealing elements of original indigenous values, ideas and knowledge as well as other elements of their culture embedded in the language of the 1947 publication. My translation involves elements of the third target culture, English-speaking North Americans. My research project about myths, legends and short-stories and the translation practices necessary to render a translation into English is, necessarily, multifaceted. For this reason, I have divided the project into sections that help to address the diverse areas of research and practice that describe the interface of a method that draws from anthropology and sociology (the function of folklore and methods of analysis) as well as theories and practices of translation. This multifaceted approach allows for highlighting the importance of folklore in the historical Peruvian context, exploration of cultural, linguistic and historical resources that improve and deepen the understanding of the source text and exploration of how to translate these socio-historical literary contexts through exploration and application of best practices for translation.

Folklore has many functions in society, ranging from moral lectures to upholding social structure (Bascom, 346). Folkloric tales (myths, legends, and short stories) provide more than just a form of entertainment to readers and listeners. This is why, when conducting a study of any culture it is important to take their folklore into account, as these cultural products provide a unique opportunity to experience the world through the perspective of Peruvian culture, embedded with their values and attitudes. Oral stories and literature transmit the underlying beliefs and customs that are upheld. The stories I analyze and translate in this thesis were originally oral stories collected by teachers through a survey, Arguedas and Izquierdo Ríos then compiled and translated the stories in a second language, Spanish. While it is also possible to identify aspects of a society's identity embedded within a translated text (oral or written), some of the storytelling techniques and cultural notions may be lost in translation or transformed into cultural knowledge that may be closer to the reader's culture than the cultures of the source text or its first translation. In translation studies, foreignism – *extranjerismo* – or use of source text words from the original language in the translated text to preserve a cultural and linguistic connect or accepted loan words from the source language is contrasted with creating translated text that is invisible, stand alone reading experience that uses only the language of translation to convey the essence of the source text without an foreignisms (*domesticación* or domestication). As an introduction to my translation of these Peruvian myths, legends, and tales from indigenous and

mestizo communities, I take a look at the historical impact that José María Arguedas and Francisco Izquierdo Ríos' collection of these tales had in terms of cultural history. (Antoine Berman, *The Experience of the Foreign: Culture and Translation in Romantic Germany* 1992 and hybridized practices of foreignism explained in Venuti's *The Translator's Invisibility* 1995 or his collection of essays in *Translation Changes Everything*, 2013.)

Peru is home to many different cultural groups that cannot be reduced to a single identity. Maj-Lis Follér points to 65 different ethno-linguistic groups in the Amazonian region alone. (60) The reason I selected the Peruvian context for translation is that while accounts of Peruvian mythology exist in many places throughout Peru, this thesis is focused on the folkloric stories told by indigenous speakers and written down after being collected through a 1945-1946 questionnaire, yielding some of the resulting texts that were then published by José María Arguedas and Francisco Izquierdo Ríos as *Mitos, leyendas y cuentos peruanos* in 1947.

My interest in analyzing and translating these particular texts is both personal and professional. I have a personal connection to Peru through volunteer projects and research work done there, and I was fascinated by the idea of translating stories, legends and myths from this publication because, as a Masters student in a translation course, it became clear that I learned best by approaching what I read through close reading analysis and translation.

To develop the background for analysis, however, I needed to prepare myself for working with these translated cultural artifacts. Since the purpose of this thesis is twofold; first, to analyze the function of myths, legends and short stories that originated in the sierra, jungle, and coastal areas of Peru with the purpose of bringing these stories to a modern English reader through translation. I needed to address how I was going to deal with culture through translation.

There is a preservational stance in writing this thesis. In both the literary and anthropological contexts, it is important to document and to preserve Peruvian culture through translation. Particularly, with indigenous works whose languages are under threat in recent years, translations can become lifeboats for moving cultural notions and cultural values or norms or geographical concepts from one population (historical or contemporary) to another. Translation of these myths, legends and short stories can provide an opportunity for English readers to experience the world with the beliefs and values of Peruvian society as portrayed in fictional contexts from communities throughout today's national borders.

The original compilation of stories by Arguedas and Izquierdo Ríos is a good choice for this project, since according to the compiler's introduction, they relied on translation and editorial methodologies that would preserve the characteristics of the original language and culture that produced the story, even though their purpose was to publish these literary cultural artifacts in Spanish. Arguedas (et al.) is also an appropriate text because the stories are

representative of the different areas of Peru, given that the unique geography of the country created isolated areas of development. While it was not feasible to translate the entire volume for this research endeavor, I have selected representative stories from the coastal, mountain and jungle areas to create a litmus test for translation into English. My method was not simply to translate the content but to seek out the cultural and historical importance of the stories and to provide a backdrop for foundation for what is communicated by the stories while also analyzing why that message is difficult, but possible, to convey through translation into a third language, English.

To avoid translating in a vacuum, I have relied also on other Andean mythological compilations from this time period including: *Mitos, leyendas y tradiciones de Lambayeque* (1938) by D. Leon Bandandiaran, *Cuentos y leyendas del Perú* (1940) by Arturo Jiménez Borja, *Fábulas quechuas (Tarma Pap Pachahuarainin)* (1946) by Adolfo Vienrich. Of these, *Mitos, leyendas y cuentos peruanos* (1947) provides the most complete view of Peruvian mythology without focusing on only one geographical region or on stories in only one of Peru's many indigenous languages. Likewise, it seems to provide a more complete representation since other publications on the mythology primarily focused on the Andean regions of Peru, operating under the belief that there was less culture present on the coast.

According to the authors of the 1947 compilation, this collection provides a representative sample of myths, legends and short stories from the coast,

mountain and jungle areas of Peru and is representative of many cultures since the original stories were collected from multiple language groups. Unfortunately, Arguedas and Izquierdo Ríos did not indicate which translated stories were collected from which specific language groups, although some clearly mark their cultural origin through geographical landmarks, for example.

José María Arguedas and Francisco Izquierdo Ríos used a questionnaire that was distributed by the Artistic Education Department of the Ministry of Education in Lima. The resulting collection yielded more than 120 different myths, legends and short stories that were compiled and translated from the three separate geographic areas of Peru. Following the publication of *Mitos, leyendas y cuentos peruanos* in Spanish in 1947, Arguedas was named the General Curator of Folklore in the Folklore and Popular Arts (Benza Solari 138).

The purposeful preservation through translation into Spanish, orchestrated originally by Arguedas and Izquierdo Ríos, is imitated here – to a certain extent and with strict adherence to translation methodologies of the 21st century with the hope of bringing these orally transmitted stories to the non-Spanish speaking, American readers. Interest in Peruvian culture can be preserved to some extent through analysis of cultural and linguistic elements so that the translation may reflect the unique societies these stories represent. By reaching toward a more thorough understanding of the cultures present in literary and cultural products of Peru, analysis of these stories – even though they are represented in the Spanish language and later translated into English for an American reading

public – readers can experience what they could not before; the knowledge taught within these cultures through myths, legends and short stories and learn of the potential functions of these cultural artifacts in these unique societies.

This thesis has multiple parts. After an explanation of the methodologies used to render second language translations of the tales, I review the scholarly literature that informed my analysis and translation of the myths, legends, and short stories. This section is fundamental in demonstrating what it takes to develop an understanding of the content and message of the original translation in context as well as other information pertaining to analysis of folklore. The exploration of the cultural underpinnings and geographical, social, or even ideological baggage of folkloric tales is critically important to understanding the individual work's cultural connections. Cultural and linguistic research into the culture of the original text or translated text as well as cultural and linguistic research into the cultural expectations of the expected reading audience are key to any attempt to translate any work. Finally, I include my translations of these stories and try to render them accurately in English.

Methodology

This research required a development of a wide base of knowledge in many different camps. My research began with multiple visits to Peru to gain a firsthand understanding of the Peruvian way(s) of life and to experience the types of community relations that would eventually become the focus of my thesis. Primarily this time was spent in the cities and nearby regions surrounding Cusco and Lima and involved living with local families, eating local foods, experiencing the traditions and customs of the area and gathering materials for the research involved in this thesis. During the time spent in Peru, I assembled a sizeable collection of resources that I sought related to the study of mythology in the region. Once I was able to look over the materials I had collected, I was able to focus my studies on the work done by Arguedas and Izquierdo Ríos and build my knowledge base of cultural elements from there.

Before I could attempt a translation, however, I needed to investigate theories and practice to find what might work best for this particular historical and cultural project. I conducted research into translation styles and tools, Andean mythology, anthropological theory regarding mythology, Arguedas and Izquierdo and their respective histories and styles of work as well as Peruvian and Andean history. My translations are informed by the ideas about cultural transmission and translation followed by the Literature Review section that puts translation into context. The project concludes with representative samples of translation and a

conclusion that highlights the challenges, successes, and failures of translating cultural artifacts into a third language.

Throughout this thesis, the reader will commonly see the term “Quechua” employed to refer to the entire family of Quechua languages. There are many subdivisions of Quechua, which linguists such as Alfredo Torero and Willem Adelaar classified into a Quechua language tree, all stemming from Proto-Quechua, which is then broken down to Quechua I and Quechua II, which are further divided into geographical subdivisions, such as Central Quechua I, which includes Ancash and Wanka Quechua.

Methods of Translation and Translation Practice

The work for this thesis began with some experimentation of a *dry run* translation of some of the texts, where the translation was attempted without much outside research. This proved to be an ineffective way to translate the stories accurately, so I began an investigation into the culture, background and geography that surrounded the development of these stories. In that same time frame, I practiced translation to refine my skills as a translator, read about translation theories and practice, and reviewed the processes by which I would create a framework for translation that would be effective.

First, I did a reading of *Mitos, leyendas y cuentos peruanos*, carefully reading multiple times to ensure a solid understanding of the messages being represented and themes that persist throughout the stories. Since the stories are

over 60 years old, it was necessary for me to research historical expression and cultural usage of language and to investigate historical concepts and word usage. Through this it started to seem possible to select myths, legends and short stories that would best represent the collection in a translation for American readers.

The translation process used here also follows the phases of decoding, transcoding, and recoding put forth by As-Safi in his 1996 work, "Toward an Objective Assessment of Literary/Belletristic Translation." The first step is decoding, in which there is a thorough examination of the source text (ST) as it was transcribed by Arguedas and Izquierdo Rios. The goal is to develop a stylistic and thematic understanding of the text. Particular attention is paid to the emotions experienced by the reader while reading, the text's purpose, message, and other literary components. In this step, any additional research that needs to be done in order to understand the text in the source culture is conducted. This may include searching and reviewing maps, images of land formations, depictions of mythical creatures, etc.

The second step is the phase of Transcoding. Here is where the first attempt is made to move the message from the source language (SL) to the target language (TL) while preserving as much of the text's original integrity and stylistic elements as possible. (As-Safi, *Objective Assessment* 52) This is a beginning point for the translation, where the translator begins recording

equivalent phrases in the target language. This phase uses the information and identified elements from phase one.

In the recoding phase, the completed parts of translation are edited and rewritten, this time focusing on the linguistic elements of the new text and as well as doing an examination for both semantic and aesthetic elements that needed to be carried over from the original text. This is where the rough draft of the translation is refined and polished. The editing process following the translation is long, including a cross referencing of the source text (ST) and target text (TT) to identify problems with the translation. The text was then set aside for a short period of time and returned to later so it could be read with a fresh mindset. It is also important to note that the emotions experienced by the reading of the new text must be comparable to the emotions and reactions while reading the original text.

Another issue translators face is how to deal with “foreignisms,” or untranslatable words or phrases that do not have an equivalent in English. There are multiple options for incorporating these words into the translation which are explained in *Los caminos de la lengua: estudios en homenaje a Enrique Alcaraz Varó* (José Luis Cifuentes Honrubia et al.). First, the argument is that an author should only use the “raw foreignism” if an equivalent term in the TL does not exist (714). According to translation theoreticians like Ana Belén Fernández Guerra in *Los caminos de la lengua* there are three options: the translation can include the original term without any translation into the TL, a short explanation of the term in

parenthesis immediately following the term, or third, the translator can choose using a similar word and explain the differences between it and the foreignism in a footnote. (714-715)

There were multiple different occasions in which it was necessary to deal with foreignisms in the texts I translated. Each individual case required a decision and, in many, I chose to use Quechua words or words that are particular to Peru or the Andean region. This is true especially in cases where Arguedas and Izquierdo Ríos elected to keep the original Quechua word or dialogue in the Spanish text, I did the same with my translation, whenever possible. Take, for example, the legend “Huatuscalla and Ccaser”. Halfway through the legend, Ccaser speaks to Huatuscalla in Quechua, with the Spanish translation immediately following in parenthesis. For this translation, the same structure has been retained. The English version includes the original Quechua utterance, this time followed by a translation into English in parenthesis. There are multiple reasons for choosing to do this. First, certain phrases and dialogues have been kept in Quechua by the original translators into Spanish to preserve the exact structure of the utterance or phrase without straying too far from what was collected originally. Secondly, often times the words left in Quechua explain the title of the story and the same connection would not be made without the Quechua word. For example, in the story “Atoghuarco” (See my translation on page 72), the narrator states that the people called the animal “atog” (also spelled atuq), which translates to “fox” in English. Throughout the story, the

reader makes the connection between the name “atog” and the name of the location where it took place, “Atoghuarco”. This connection would be lost in translation if the Quechua word were translated into either English or Spanish.

Another case of how I dealt with foreignisms during the translation process included the translation of words which are unique to Peru or the Andean region and that do not have an English translation. For example, in the legend “The Achiqueé,” the word “lliclla” appears. In this case, the Spanish word is left in the text with a glossary entry explaining its significance in English. The explanation was not placed immediately following in parenthesis for reasons of fluidity and conciseness. All words I left in Spanish from the Spanish translation were highlighted in boldface and included in the Glossary in the Appendix. If the Spanish word was included in the *Merriam Webster* dictionary, then it has been left untranslated. For example, in the story with the translated title of “The Evil Bird,” “sobre todo los de las chacras” was translated to “above all, those from the chacras” instead of “above all, those from the small farms.” The word “chacra” has been left untranslated because it appears in the *Merriam Webster* English dictionary. As a foreignism, there is no better word in Spanish or English to exactly describe what the contextual and cultural significance of a chacra is. A chacra is not only a small garden or farm, but one located on the outskirts of a city. Its purpose is to produce food for the inhabitants and is located on an *ejido* (agricultural commons) in Latin America. If the word “chacra” had been translated

to “small farm”, the legend would have lost some of the ties to its original culture, as Chacra is a loanword from the Quechua word *chakra* (“chacra”).

The translations completed for this thesis are unusual, perhaps, since they are by nature a translation of a translation. Since the original language texts were omitted from *Mitos, leyendas y cuentos peruanos*, the reader is only provided with the author’s translated and edited Spanish version of what perhaps was an indigenous text or a text that may have used both Spanish and Indigenous words. As many of the stories within the book contain Quechua dialogue or phrases, it could be argued that they were likely collected in Quechua. Therefore, there is some distance between these translations and the original text given that may be undergoing a third translation as I moved these texts to English. Since the original indigenous text is not present, my translations treat Spanish as the source language, even though technically, it might not be in all cases.

It is also important to acknowledge that my translations were completed geographically and temporally far from where they originated. These stories were published in Spanish more than seventy years ago and are being translated in both a different time and location than their original publication and for a very different audience. Inevitably, the translation to English in the 21st century may recoup some of this distance since I had access to different technologies that could pinpoint geographical formations that the original compilers may not have seen, for example. This is another unknown. In today’s digital environment, translators and historical or cultural investigators can research geographical

locations or cultural and historical markers that may improve the connections to the source text. Where the stories depict geographical formations, it may or may not be possible for the translator to see each location virtually.

Another limitation of my efforts to connect cultural and historical markers is also thwarted by the passing of time, the unknown identity of specific communities and other unknown social factors. Although these stories were recorded in 1947, it is not possible to pinpoint their exact date or point of origin and therefore greater distancing from the original source text may be inevitable since my translations focus on communicating to a non-Spanish-speaking audience who is, perhaps, unfamiliar with either the Spanish-speaking or the Quechua-speaking communities of Peru.

Throughout these translations, an attempt was made to be as invisible as possible and allowing the work to stand on its own, even while I tried to maintain the Quechua foreignisms in the source text as I moved from Spanish to English. These translations were done in a manner that remains as close as possible to the original text, without compromising comprehensibility to a reader of English. Despite this effort, some liberties needed to be taken in order to make the subject matter comprehensible to readers who have not been to Peru, or who do not know the culture well. This has been done through small interjections on my part that explain phenomena with which the target audience may be unfamiliar, thereby creating the best interpretation of the work without the use of the original text word or phrase in Spanish.

Francis R. Jones and Allan Turner (2004) argue in “Archaisation, Modernisation and Reference in the Translation of Older Texts” that no translation is completely transparent, and that “any translation refers not only to the source text but also to the diachronic context of its recreation in a receptor language” (8). With this statement, Jones explains that any translation recreates an *original* text in the target language. The “diachronic context of its recreation” refers to the development and evolution of the language over time. He identifies the two options translators are confronted with when working on an older text: archaization and modernization. Archaization involves “highlighting the historicity [historical authenticity] of the text by using non-modern language and retaining all non-modern text-world content.” Conversely, modernization involves “highlighting the modern-day relevance of the text by using modern language and even on occasion introducing modern text-world content” (Jones 1).

These two tactics function on a spectrum that runs from hyperarchaization to violent modernization. In the case of hyperarchaization, the translator uses linguistic forms that are even older than contemporaries might have used with the original text. With violent modernization, the translator places extra emphasis on the text’s relevance to a specific modern-day time-period, which stresses the text’s relevance to the current world, at the expense of its historicity (Jones 5-7). This thesis employs what Jones labeled in his research as a “middle way”, or something between the bipolar opposites of archaization and modernization (Jones 4). There are multiple steps between the two. As a translator, I found

superficial archaization to be most useful technique, as it involved the addition of some lexical or syntactic archaic markers into an otherwise relatively modern text. The superficial archaization method allows a translator to create a text that is more easily comprehended by the contemporary reader today while still communicating with dignity the cultural worldview of the original text.

Before doing the translations, investigations were done into the historical backdrop that these myths, legends, and short stories are set in as well as distinctions between the three types of folklore.

Literature Review

This literature review focused on research that can serve as a backdrop for the function of folkloric tales, myths and legends in mid-20th century Peru and their translatability into English or decoding of myths, legends and tales for the purpose of translation into English. To this end, I begin with research into the Peruvian collection itself and the impact these tales have as a key to decoding culture in Peru followed by a discussion of “functionalism” and translatability.

Arguedas and Izquierdo Ríos’ collection of tales is divided into three geographically titled sections: the coast, the mountains, and the jungle, each of which is further broken down into collections of myths, tales, and short stories. Arguedas and Izquierdo Ríos justify this delineation of the stories by commenting on the geographic factors that have encouraged separate development of culture in these areas (Arguedas, *Mitos* 18). I summarize the distinctions suggested below.

Historically, the western coastal desert areas of Peru were quickly dominated by westerners and, despite the total control of Castilians, many rural laborers continued to remain faithful to many of the fundamental characteristics of ancient culture. Of the three areas, the coastal region has been studied the least. The popular belief that the coastal populations were empty of traditions delayed folk research in this region. Arguedas argued the importance of this section of the book since little other research about coastal areas was available at the time of writing. The legends collected from this area were primarily

gathered from two schools, Miguel Grau National School in New Magdalena and the Private School of Our Lady of Lourdes in Piura (Arguedas, *Mitos* 22). Materials collected from the Miguel Grau National School were written by students as they remembered them from their hometowns and the materials from Our Lady of Lourdes were compiled by teachers and students who cited their sources. The 1940 Peruvian census (which was the closest census to the publication of *Mitos, leyendas y cuentos peruanos*), stated that only 25.02% of the population lived in the coastal region at the time of collection (Arca Parro 8). Interestingly enough, that percentage has more than doubled in the last seven decades.

The sierra region, or Andean region in the center of the country, is made up of the central highlands dominated by the Andean mountain range and its foothills. This region was insulated from western penetration by the mountain ranges which allowed native cultures to thrive unlike their coastal counterparts. In 1940, 63.51% of the population lived in this region (Arca Parro 8). The number of inhabitants in the sierra has since declined.

Meanwhile the wet jungle areas of the Amazonian Basin on the Eastern side of Peru, delineated the edge of the Inca empire, as they did not penetrate the jungle. In 1940, only 11.47% of people lived in the jungle area (Arca Parro 9). This percentage has remained relatively stable.

It is important to affirm that Peru is not comprised solely of Spanish-speakers. Peru has arisen from the clash of two entirely different worlds, the

Spanish, or white colonizer, and the Indian, or native inhabitant of the area. Long before the conquistadors and their soldiers came to South America, the Inca, Chavín, and other societies thrived in the area now called Peru and many different languages were spoken, although the primary language groups were Quechua and Aymara.

It is also important to note that in 1940 the population of Peru was 45.86% indigenous and 52.89% White and Mestizo (Arca Parro 14). Nearly half the country was comprised of indigenous Quechua and Aymara, who were concentrated in the highland and rural areas. While the stories included here were gathered from all areas of Peru, we cannot be certain to what extent the original stories were told in one language or another or translated from indigenous languages to Spanish. For this reason, the texts I have translated rely on Spanish (with some indigenous terminology, phrases, and dialogs) as the source text.

It is important to note that throughout this thesis, when using the word Indian, I am referring to the indigenous peoples of Peru and Latin American. I chose to use this word to avoid confusion with Arguedas and Izquierdo Ríos' work, as it was the word that was most commonly used to refer to these groups of people at the time these works were published.

The Folklore and Popular Arts Section of the Artistic Education Directorate of the Ministry of Education assisted Arguedas and Izquierdo Ríos in the collection of these stories by distributing a thorough questionnaire to all the

professors and teachers of the Republic (Arguedas, *Mitos* 19). They found this to be the most effective manner of collecting myths, legends and stories that encapsulate the culture of the entirety of Peru, and not only the more urbanized locations (Arguedas, *Mitos* 19). Even the smallest shantytowns of the coastal valleys and the Indian **ayllus** (familial groups that worked land together) of more inhospitable areas of the Andes had teachers who could submit samples.

Enrique Ballón Aguirre criticizes the manner in which these stories were collected in his book *Tradición oral peruana: literaturas ancestrales y populares, Volume 1* as “the majority of [teachers], have serious prejudices relative to the popular culture...” (257 My translation). He also claims that scholars cannot trust this level of work to people who must sacrifice their time and willingness in return for little reward (257).

While Aguirre presents valid arguments, there was neither a more time-efficient or cost-efficient manner of collecting this amount of material from such a large geographical area at the time. *Mitos, leyendas y cuentos peruanos* had to rely on voluntary work from the country’s teachers in order to ensure that all areas of the country were represented regardless of distance from the publishing city, without sending individual researchers to each location to collect the material.

In spite of questions about the manner of collection, the amount of material collected from the survey regarding myths, legends and short stories

was quite large and is historically significant. For this reason, I selected it as a source text even though it represents only a portion of what was collected.

In order to create a scholarly work which depicted all areas of Peru. Additional material was collected through the questionnaire and published much later by the Ministry of Education and the House of Peruvian Literature as *Voces nuestras: Cuentos, mitos y leyendas del Perú* in 2012. Nécker Salazar Mejía underscored that what was published by Arguedas and Izquierdo Ríos “lays the foundation of a true encyclopedia of oral literature and constitutes an indispensable text for the investigation of traditional storytelling” (Salazar Mejía 225, my translation).

Mitos, leyendas y cuentos peruanos contains a prologue written by Arguedas entitled “Algunas consideraciones acerca del contenido y la finalidad de este libro” (“Some considerations about the content and finality of this book”) which includes notes about the collection, the preservation of culture, the purity or the close proximity to the culture of the original story and translation into Spanish of the original stories collected. Arguedas claimed that the stories included have been preserved with extraordinary *purity* since it was the teachers and students from these diverse cultures who collected them directly (Arguedas, *Mitos* 13).

As far as the distinction between myth, legend, and short story, this thesis follows the same delineation that Arguedas and Izquierdo Ríos chose as outlined in the Prologue by Arguedas. Delineation between these kinds of tales is always

somewhat difficult, even in the times of the Incas, there has been an intermingling of myth, legend, poetry, and folktale in Andean literature and storytelling (Mitchell 16). Arguedas and others have attempted to describe major distinctions between these types of tales and demonstrate that some elements are more evident with some tales than others.

Though the lines between tales may blur at times, it is important to understand some basic distinctions for myth, legend, and short story. To do this, it is important to first understand the definition of the broader term “folklore”. This thesis relies on definitions put forth by José María Arguedas in his paper *¿Qué es el folklore?* According to Arguedas and Izquierdo Ríos, folklore is broader than the tales told orally or in writing and includes other art form like song and dance, for example.

“...el folklore para tales científicos modernos estudia únicamente los cantos, las leyendas, los cuentos, las danzas y la música que se transmiten mediante la palabra, de oído a oído, de generación en generación, y no gracias al aprendizaje en escuela, colegios y universidades” (Arguedas, *¿Qué es el folklore?* 7).

Arguedas argued that folklore is comprised of the legends, stories, dances and music that are handed down orally and through demonstration, from listener to listener, spectator to spectator, reader to reader, and from generation to generation. Given this description, legends and stories are simply one part of a culture’s folklore that is transmitted. This is evidence that Arguedas considered

mythology, including the myths themselves, to be a subset of the much larger group of folklore and had specific characteristic elements.

For Arguedas, myths could be considered origin stories. Arguedas' definition of myth is, "un relato, un cuento que intenta explicar el origen del mundo en su conjunto de los que llamamos universo. O bien de algunos aspectos del universo, por ejemplo, el origen del hombre o la creación de las montañas" (Arguedas, *¿Qué es el folklore?* 8). According to Arguedas, myths were often used to answer important questions about how things began and occurred, such as the origin of the universe and man, or the creation of natural phenomena.

While Arguedas claims that legends are included as part of folklore, he did not offer characteristics of what a legend is or how it could be defined differently than myth in *¿Qué es el folklore?* For this reason, I rely on Timothy R. Tangherlini, a professor of folklore, literature and cultural studies from the University of California, Berkeley, who published in 1990 a survey of legend theory, is of assistance for a definition of legend.

"Legend, typically a short (mono-) episodic, traditional, highly ecotypified historicized narrative performed in a conversational mode, reflecting on a psychological level a symbolic representation of folk belief and collective experiences and serving as a reaffirmation of commonly held values of the group to whose tradition it belongs" (385).

In other words, legends reinforce the beliefs and values of the group it belongs to. By stating that the legends are ecotypified, Tangherlini employs the ecological terminology to explain that legends develop from the specific environmental conditions imposed upon the group and he defines legend as being performed in a conversational mode. John H. McDowell, a folklore professor from Indiana University Bloomington explains that a conversational mode did not necessarily mean taking turns at speaking as though it were a back-and-forth conversation, but that it most likely referred to the substance of the conversation, as proverbs and personal experiences often can be considered conversational (121).

This definition of legend works well with Arguedas' more general definition of folklore, as he claimed is the "conocimiento tradicional (y no científico) de las cosas y el ser humano" (Arguedas, *¿Qué es el folklore?* 7). It is the traditional or shared popular knowledge as experienced by the community and not the scientific knowledge of what human beings understand about themselves and their surroundings. Both definitions reaffirm that legends, and the broader term folklore, are the common knowledge and beliefs about a particular world view held by a group of people and shared through oral and written communication. Legends were generally transmitted orally from person to person, and generation to generation. They generally consisted of a narrative featuring human actions – perceived or believed by both the tellers and the listeners – to have taken place within human history. Legends capture human values and possess certain

identifying qualities such as geographic locations and specific details that give the tale a lifelikeness that may not be characteristic of myths.

We can contrast these characteristics of legends with attempts to define the folkloric short story or tale. Arguedas proposed that the most important characteristic of a short story was its ability to accurately describe the social reality of a people, including their concerns, the characteristics they considered valuable – positive or negative – and which actions would bring communities success or misfortune. Arguedas highlighted the importance of the inclusion of cultural characteristics in these folkloric tales, and the important characteristic of describing the external appearance of each human community, their costumes, utensils, even the shape of their houses (*¿Que es el folklore?* 6). He suggests that, for this reason, a short story makes it possible for future generations to learn things about their culture, especially those characteristic elements that may not otherwise be included in a myth or a legend.

In *Decoding Andean Mythology* Margarita B. Marín-Dale posits that there has to be some flexibility between myth, legend and short story or tale and that many Andean texts can fit in one or more categories. These are flexible terms as opposed to rigid distinctions and they can even overlap. Marín-Dale argues that “it is nearly impossible to discern the differences among myth, legend and folktale in Andean mythology” (7). For this reason, I have organized and labeled the translations in this thesis by the group (myth, legend, short story) that they were given by Arguedas and Izquierdo Ríos.

When selecting the representative stories to be translated for this thesis, I paid attention to common themes and forms in order to pick ones those that most accurately reflected the content of the book as a whole. In “Seres imaginarios y motivos de la literatura oral en mitos, leyendas y cuentos peruanos de José María Arguedas y Francisco Izquierdo Ríos” Nécker Salazar Mejía discussed the themes and mythological creatures depicted in *Mitos, leyendas y cuentos peruanos*. He identified seven important themes that run through the work. The first of these themes is an origin theme. These origin stories explain the formation of geographical characteristics as well as the appearance of humans on Earth. They represent a type of self-identification for the originating culture. Often, these stories also deal with moral character or character flaws as the characters in these tales are transformed into islands, lakes, mountains, and rocks, sometimes as a punishment from a higher power or supernatural element. One can easily identify this theme in “The Islands of Pachacamac” (See my translation on page 49), where a mother and her child who are fleeing from a repulsive bird are transformed into islands when they are thrown into the sea. It is also possible to see the origin of humans explained in “The Appearance of the Human Race Upon the Earth” (See my translation on page 59).

His second and third themes are quite similar and focus on the conversion of human beings into birds or insects, often as a form of punishment. In these stories, people are punished by a superior or divine force for rebellion against authority or for a moral breakdown by being transformed into other physical

features such as stones, rocks, mountains, and lakes (See my translations of “The Islands of Pachacamac” and “The Ayamaman” on pages 49 and 106).

Salazar Mejía also counted the appearance of Andean characters or creatures throughout the myths as a common theme. His examples included the amaru, the Achiqueé, the pishtacos and the Chullachaqui, legendary or mythical beings that appear in the stories in this thesis and are regarded as well-known figures through the folklore of the Peru.

Another prominent theme in the stories is the “La madre de la naturaleza” as Salazar Mejía wrote, or Mother Nature, though *she* is often interpreted as an enchanted animal that can be found in a lake, mountain, or river. She appears as “Mothers” of other things, such as a particular lake, or an illness (“The Mother of Smallpox” on page 101).

Salazar Mejía’s discussed ghosts, spirits and fantastical creatures that appear throughout the book as a separate theme, including shamans with magical powers and river spirits that reveal the force of nature and the mystery of sacred, enchanted places. He does not identify the role of animism – that all things have a spirit – as a theme but animism should not be unexpected in indigenous cultural artifacts as explained by scholars like Marín-Dale (below). Unlike animal characters who appear in fables and are used to educate humans on (im)moral human behavior, these are closely tied to the belief that each animal and plant has a soul and a unique spirit just as individual and important as any human.

Salazar Mejía did discuss fabulous animals – animals who are similar to those who have appeared throughout literary history in fables – that can talk and think and feel emotions and are often the main characters of these stories. He discussed the importance of the fox in Andean mythology and how it is often characterized by its cunning though it is also punished for its arrogance just as writers have used fables to critique and educate in the past.

In *Decoding Andean Mythology*, Margarita B. Marín-Dale studies collections of tales and details own experiences with Andean literature. Her work focuses closely on the indigenous cultural ideologies as she decodes Andean mythology. Similar to Salazar Mejía, Marín-Dale divided her book into sections based on similar themes that appear in the stories before discussing them. Some of the themes she included that did not appear in Salazar Mejía's analysis, for example, are the theme of Andean animism, the theme of **pachacuti** (the Andean word for the idea of a new world cyclically emerging from the destruction of an old world), and the theme of the origin of culture.

Andean animism is the name that Marín-Dale gave to the belief system and worldview that recognizes all things have a spirit. Even geographical formations, such as lakes and mountains have a soul. Many native Andean peoples believe that their environment is alive around them and that it has a consciousness, spirit, and life-giving energy. This role of animism can be seen clearly in “Huatuscalla and Ccaser” where two mountains are given voices and

personalities and help one another to fend off the humans who are hurting them (See my translation on page 68).

The Andean term *pachacuti* refers to the phenomenon of *externo retorno* or the notion that the world and its inhabitants are created and destroyed in a cyclical fashion and emerges each time from the total destruction of the last world (“The Appearance of the Human Race Upon the Earth” on page 59).

The final theme included in Marín-Dale’s work that is pertinent to this work is the origin of culture. These are stories which explain particular habits or the origin of a specific tribe or town or explains the attributes they have due to a mythological origin.

Approaches to the Function of Myth, Legend and Folkloric tales

Allegorical, Romantic and Comparative techniques, Functionalist, Structuralist and Formalist perspectives have all been used by scholars to identify the function of folkloric tales, myths, and legends in society. For this project, I have selected to focus on the functionalist approach to understanding the impact of these stories on their communities.

Considerable research has already been done around the world to determine the function of different kinds of mythology in society and I have selected the work of William R. Bascom and Joseph Campbell as the centerpiece for developing a sense of how the stories I translated might be used or how they

were interpreted by Peruvian readers both in the culture that informed the tale as well as in the cultures that were external to the tale's origin.

In "Four Functions of Folklore", Bascom identifies the four main functions of folklore aside from amusement, which he states is not a complete answer. He cites Bronislaw Malinowski, a well-known anthropologist whose work from the Trobriand islands helped popularize fieldwork in anthropology. With support from Malinowski's *Crime and Custom in Savage Society*, Bascom identifies escape, validation, education and social conformity as the four main functions of mythology.

Folklore allows its reading or listening audience to escape from frustrations, hardships, inequalities and repressions imposed by society as well as to escape the "conditions of geographical environment and from his own biological limitations [as a human]" (Bascom, 343). This may allow man to explore taboo-related themes or repressed sexual ideas, on the one hand, or simply find an escape from everyday tasks, on the other.

The second function proposed by Bascom is providing a way to validate culture. This included justifying rituals or institutions to the people who heard or read the myths and legends. Malinowski argued that "[Myth] expresses, enhances, and codifies belief; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man" (Malinowski, *Crime and Custom* 19). He described myth as an active force for the guidance of faith and moral wisdom (Malinowski, *Magic Science* 101). In other

words, people learn societal expectations and norms from the myths they hear. He also proposed that passing on myth “strengthens tradition and endows it with a greater value and prestige by tracing it back to a higher, better, more supernatural reality of initial events” (Malinowski, *Crime and Custom* 91-92). This would have been especially common in the telling of or writing of Peruvian mythology, where animals and physical features of the landscape are linked to a higher power in their creation through animism.

The third identified function is the role that mythology and folklore play in education, particularly for non-literate societies or communities. This role may have been particularly important to the function of mythology in Peru, as most of the indigenous communities represented by these stories, myths and legends were non-literate since Quechua is still largely regarded as an exclusively oral language (Hornberger, *Language Ideology* 225). A. H. Gayton suggested in, “Perspectives in Folklore,” that likewise, children listening to myths and tales gain traditional knowledge and attitudes as much as a sixth-grade child in a modern classroom. (149) The role of educating non-readers about their own communities, belief system and values were effective since the oral stories were memorable and easy to pass on to others.

The final function of folklore identified by Bascom is social control, which he claimed has often been overlooked in the analysis of folklore. He suggested that the stories maintain conformity to accepted patterns of behavior and apply social pressure and control (346). By advising against certain behaviors and

promoting others, these stories provided examples of acceptable, good, or dangerous behavior.

Joseph Campbell also identified four functions of folklore, in *The Power of Myth*, he organized these functions into the mystical (metaphysical), cosmological, sociological, and pedagogical functions. The mystical (metaphysical) function works to awaken a sense of wonder or awe with the world around the reader or audience of the folktale (38). The cosmological function is concerned with “showing them what the shape of the universe is but showing it in such a way that the mystery again comes through” (95). This includes stories that explain the physical phenomena that affect the lives of the people, such as the change of seasons and life cycles. His argument or definition is similar to the validation of culture that Bascom describes above. The sociological function supports and validates a certain social order. These informal and traditional stories of how society functions help to promote ethical laws and establish perspectives on taboos or norms for that society (identified also in Bascom’s function of social order). Campbell’s final function is pedagogical and serves as a guide the audience or listener. This is a traditional and historical function of myth and legend and has been researched extensively throughout history. This didactic function is similar to the focus on education as described by Bascom.

The primary difference between Bascom and Campbell’s functions, then, are in their first identified functions. Bascom highlights offering an escape to the

listeners and the storyteller (entertainment as function), while Campbell discusses awakening a sense of awe for one's surroundings (learning and appreciation of the natural way of things or enjoyment). These differ slightly in that Bascom's escapism emphasizes finding a way out from the repression of society, including sexual taboos, while Campbell discusses opening a sense of mystery about life.

Bascom and Campbells' identified functions are discussed in the context of the translated stories in the Analysis chapter, but first it is important to discuss the style of translation that was done in this thesis as well as justify the importance of that decision.

Literature Review on Methods and Techniques of Translation

There are a variety of scholars who have worked with translation of works associated with an oral tradition that have informed my work with the translation of Peruvian storytelling. I provide below an overview of the types of approaches these scholars have used with other cultures and languages.

In her anthology of American Indian Poetry, Margot Astrov lists two requirements of a translator with respect to translation of documents that are collected orally and rendered through translation. There needs to be "linguistic fidelity to the original", which means avoiding adding modern themes or beliefs to the work that are lacking in the original, or other additional motifs that are not present that instead reflect 21st century society rather than the societies from

which the stories originated. She also highlights that a translation must communicate the “cultural matrix” of the original and thus my translation should accurately represent the reality of the cultures present in Peru (Astrov 5).

Dennis Tedlock analyzed the translation of Zúñi oral literature in an article titled “On the Translation of Style in Oral Narrative” and noted that prominent problems with translations that include the insertion of cultural preconceived notions or personal observations or attitudes by translators. In this case, he addresses themes associated with monotheism which were not present in the Zúñi culture, modern utterances that did not make sense in the source language, the insertion of explanatory material within the text, and moralistic passages where the narrator explicitly explains the moral of the story to the audience (Tedlock 114-117). In order to avoid replicating these mistakes, some precautions have been taken in my own translations. I conducted research on the societies that produced the stories and focused specifically on pertinent beliefs and customs from those cultures to avoid the addition of 21st century motifs and preconceived notions. The addition of slang or utterances particular to contemporary society have been avoided. In cases where it was necessary, I added explanatory material in the analysis or glossary to avoid disrupting the translation. Finally, I have provided minimal additional explanations that are not present in the original Spanish text and encased them in parenthesis.

I looked to the work conducted by S. J. Neethling (1997) and Molly Bill (1982) to help me understand the challenges of translating oral narratives. They

posit that common difficulties in translating native oral texts into English include issues of fidelity to the original text as well as recreating artistic qualities in the source text and a “naturalness” in the English translation. The tension between the fidelity to the original and the artistic quality in the rendering is always present for a translator who is tackling texts like these. It is the job of the translator to find a balance between the art and fidelity in creating an original translation in a new cultural setting and language.

Neethling argued that even if the translation is done under the principle of dynamic equivalence (the act of choosing the translation which is closest to the original language on a natural basis), the translator “cannot help but sacrifice, in some measure, closeness to the original for a sense of ‘literariness’” (130).

Likewise, Swann and Krupat (1997) claimed that it is not possible to create “any ultimately and absolutely correct or fully adequate way of translating from an oral performance to the page of the text.” For this reason, there will undoubtedly be some elements of the translation that are more distant from the source text than others. Since I treated Spanish (with some Quechua words) as the source language, my translations will necessarily be yet further removed from the indigenous source culture and, possibly, adulterated significantly by the translation or adaption and selection by Arguedas and Izquierdo Ríos. While I made an effort to preserve the faithfulness to the original text, there will undoubtedly be some areas that are more distant than others.

As for the translation itself, my goal was to move the text from its source language (the Spanish printing of the text put forth by Arguedas and Izquierdo Ríos) to English in the most accurate way. In this case, of course, accuracy does not imply a word for word translation of the text or a literal translation of the text. Each attempt at translation requires an attempt to create a new text that conveys the meaning while preserving aesthetic qualities of the original. This means interpretation of allegorical elements, metaphors, linguistic anomalies and finding appropriate close equivalents that can be conveyed for a reader in a second culture and second historical and linguistic context.

It is important to remind readers that the myths, legends and stories included in *Mitos, leyendas y cuentos peruanos* were all, at one point, strictly oral performances from around Peru, which were not reproduced exactly in a text translation for publication. Not only does a textual translation of the material remove any pauses, crescendos, tonal contours, and other audible characteristics from the retelling of the story, it also loses a great deal of precision. The stories assembled by Arguedas and Izquierdo Ríos were primarily collected in Spanish and/or Quechua, however, for those that were collected in Quechua, Arguedas and Izquierdo Ríos do not provide a source text, only their translated and edited version. Despite Arguedas comments in the introduction to the book where he states that some editing was used to prepare the stories for publication, it is impossible to know the extent of his reworking or the variation from the original source text.

Arguedas overriding concern in his writing and translation was to “find a means of transposing the characteristics of Quechua speech into Spanish so the Indian’s quiet dignity, usually lost in translation, could show through...” (Kelley 77-78). In other words, he worked to create translations that a Spanish speaker could read and still understand. He identified unique cultural and linguistic elements of the original Quechua texts to represent and preserve some of their cultural content by using foreignisms.

Arguedas devoted his writings and his professional activities almost entirely to a utopian project of building a national culture in Peru. While he focused primarily on the preservation of Quechua traditions, values and cosmovision (Landreau 1), his work is considered one of the most important national culture projects in Peru. His target readers were the Spanish-speaking population, but, as an anthropologist, Arguedas believed that Quechua speakers and their cultures should be at the center of Peruvian national culture. His collection, transcription and interpretation of Quechua “oral literature” provided “a unique knowledge to which the methods of ethnology do not grant access. This is why Arguedas emphasized the transcription and translation of Quechua songs, stories, legends and myths...” (Landreau 194).

As a translator, I cannot ignore the appreciation Arguedas had for his Quechua compatriots. Born in Andahuaylas, Peru in 1911, Arguedas lived in two Quechua homes between the ages of 7 and 11, where he gained a fluency in both Spanish and Quechua while living amongst the servants. He spent his life

attempting to convey to the world “what he felt the downtrodden and scorned Quechua to be truly like, and to illustrate the love, hate, and tenderness he had learned along with a sense of union with nature” (Kelley 77). As early as his first works, published in 1931, it was clear that Arguedas’ primary concern was finding a way to transpose the characteristics of Quechua speech into Spanish so that the Indians’ quiet dignity – which was usually lost in translation – would be apparent and appreciated (Kelley 77-78).

Arguedas’ style of writing, or his “special method of discovery” involved creating a literary space where what was “Quechua” and what was “mestizo” or “Spanish” could meet and mingle, where these styles and worldviews could interact and interanimate one another (Landreau 15). His intent was to preserve as much of the original spirit of the text as possible. Arguedas also argued that the Peruvian Spanish had absorbed and had been transformed by Quechua through continuous contact, and that it was possible to retain the mythological power of Quechua in a Peruvian Spanish translation (Landreau 133).

Arguedas retained as much cultural, semantic, and aesthetic elements in his translation as he could. While my effort was to imitate his method, in doing another translation of these texts, from Spanish to English, the texts are necessarily removed further from their original spoken form and may obscure significantly some of the indigenous elements and other “foreign” elements that Arguedas may have fought to maintain.

So, then, what is a *functional* definition of translation that attempts to preserve cultural elements while still maintaining as little visibility in a translation as possible? Traditional translation theory defines translation as the linguistic transformation of a text from a source language into a target language, whose goal is, "the transformation of a text originally in one language into an equivalent text in a different language retaining, as far as possible, the content of the message and the formal features and functional roles of the original text" (Bell xv). It emphasizes that translation is not merely the conversion of text from one language to another, but the act of finding a manner in which it is possible to accurately bring the content of the text, its underlying message and its aesthetic characteristics to a reader of another language.

To explain why my approach employs a semantic, communicative translation style I need to identify the differences between semantic, word-for-word, faithful, communicative and free translation, and identify why these other forms of translation would not be as effective in producing an accurate translation in my work with Arguedas' text.

In *A Textbook of Translation*, Peter Newmark identifies eight different methods of translation. He defines word-for-word translation as one which preserves word-order of the original text and is a translation of each word by their most common meanings, out of context. A translation of this type can be inaccurate, of course, since many words in Spanish are influenced by the cultural and linguistic context. Just as machine translations make significant mistakes

today, word-for-word translations simply render a nearly unreadable text that is not connected to either culture, time period, or unique linguistic context. This would not effectively retain the content of the message being translated. Clearly this is considered to be a poor translation technique and generally not advised.

While translation theoreticians and studies are rather new in the United States, translation practitioners like Étienne Dolet provided as early as 1540 a short outline of translation principles which emphasized an understanding of the text (its linguistic and cultural elements) prior to attempting a translation. He provided five principles, the third of which stresses that the translator needs to avoid word-for-word translations (As-Safi, *Translation Theories* 23).

Peter Newmark defined a faithful translation as an “attempt to reproduce the precise contextual meaning of the original within the constraints of the TL (target language) grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’ in the translation” (Newmark, *Approaches* 46). While a “faithful” translation would move the context and message more accurately into a legible English version than a word-for-word translation. The better option is to also make an effort to preserve some of the “aesthetic value” of the original piece, which includes the beautiful and natural sounds of the source language text and compromising on ‘meaning’ where appropriate so that no assonance, word-play or repetition occurs in the finished version of the translation.

Peter Newmark's definition of semantic translation was quite similar to that of faithful translation but adds the aesthetic value of a piece. (Newmark, *Approaches* 46) This type of translation would preserve what Arguedas' worked so hard to preserve and translate into Spanish. In essence, Newmark suggested that a translator work to move the "soul" of the piece to the target rendition and through application to my work, bring forward the cultural and linguistic elements that were brought into the Spanish version from the original Quechua.

Newmark also mentioned adaption and free translation, neither of which would preserve any of the elements that Arguedas wanted to preserve from the original text. Both adaption and free translation hinge on what the temporary translator would recognize as "cliff notes" of the source text, which is rendered artistically and, at times, inspirationally into another artistic creation. While these "translations" can be much more "readable", they did not make sense for my thesis. If I were a storyteller or a writer who did not read Spanish, this might have been a way to create a new text using notes by a native speaker.

Finally, Newmark discussed communicative translation which attempts to render the exact contextual meaning of the original in such a way that both content and language are readily accepted and comprehensible to reader.

Newmark identified the difference between semantic and communicative translation in this quote from his 1981 publication, *Approaches to Translation*,

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic

translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (Newmark, *Approaches* 39)

He highlighted the importance of preserving the effect on readers in the translation. He also emphasized that there is a continuum existing between semantic and communicative translation. Any translation, or any part of any translation, can be more or less communicative or semantic (Newmark, *About Translation*). Newmark's ideas were important for the translations I completed as my purpose was to be primarily communicative and I wanted the text to have a similar impact or effect on the reader since these were tales, legends and myths and their impact is an important part of their purpose in the source communities.

While my translation attempts were set to preserve semantic and syntactic characteristics, the ideal objective would also focus on the creation of a new text that invoked the same effect on the reader.

Given these considerations, there will undoubtedly be some degree of separation between the source text and the translation that I propose. It was impossible to preserve accurately *all* of the original characteristics of Quechua after translation into a third language.

To bring the art and science of translation to bear on my own work, I turn to Eugene A. Nida, a linguist who helped found the modern discipline of translation studies with his 1966 publication "Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible

Translating.” Nida identified two general classes of translation procedures, technical procedures. These are the technical procedures and the organizational procedures of translation.

Technical procedures are characterized by an analysis of the source and target languages, a thorough study of the source language before making attempts to translate it, and finally making judgments on semantic and syntactic approximations while organizational procedures include constant reevaluations of the translation attempt being made and contrasting them with other available translations of the text. I paid close attention to the technical procedure since other translations of most of these stories do not exist.

With few exceptions, the stories I translated for this thesis have not been translated before. I did find a few translations of Arguedas’ text in the book by Margarita B. Marín-Dale and was able to compare the techniques we each used, what we included or did not include, and so on. The stories that I have translated which I have titled “The Islands of Pachacamac”, “The Appearance of the First Human Beings on Earth”, “The Pishtacos” and “Atoghuarco” all appear in Margarita B. Marín-Dale’s *Decoding Andean Mythology*, though under her own translated titles. These texts have been translated from the same source texts published in *Mitos, leyendas y cuentos peruanos*. A comparison between the translations done for this thesis and Marín-Dale’s translations show relatively few differences. There are a few vocabulary differences, which is to be expected with any translation, but word order remains relatively the same. There are some

cases in which Marín-Dale removed Arguedas in-text explanation of a Quechua word and instead placed it in the analysis following the story. This seemed to make it more difficult for the translated story to stand alone without the analysis, so, in my translations the explanations of Quechua words provided by Arguedas have been left intact in my translations. To my knowledge, there are no other translations of the Arguedas and Izquierdo Ríos text into English.

Translations and Analyses

This section contains my translations of each myth, legend and Peruvian tale followed by the source text as published in *Mitos, leyendas y cuentos peruanos*. The chosen myths, legends and short stories are representative of the section of the book they come from and were chosen due to common themes that are represented throughout the text. Each section is also titled to the region of Peru that the tales represent.

Each translation is also followed by an analysis of the themes and their importance. I include the analysis a discussion on how I made appropriate choices for the translation that preserved cultural and linguistic information, that was essential to the source text and in creating an accurate translation. To complete the analysis, I suggest how each tale may have “functioned” or may have been received or used to convey cultural knowledge or notions in the original Peruvian context.

To facilitate a connection to preserved Quechua words, I have boldfaced these words in the English translation. There is a glossary of these words on page 129.

The Coast

Legends

Translated Text: The Bad Bird (*Lima*)

Just like in ancient times, the people of this land, especially the **chacra** farmers, have a superstitious belief in the evil bird. They say that the bird

announces a person's death while singing from the rooftop of the house where that individual is going to die.

That is why they call it the "bad bird". The creature has a hideous appearance with its black feathers and large, bulging eyes. It brings fear to all who see it. The bad bird rarely shows itself to people and lives hidden amongst the leaves in the meadows and, often, in the most beautiful trees.

Original Text: El pájaro malo (*Lima*)

Igual que en los tiempos antiguos, los habitantes de este lugar, sobre todo los de las chacras, tienen la superstición del pájaro malo. Dicen que anuncia la muerte de cualquier individuo, cantando sobre el techo de la casa del que va a morir.

Y es por eso que lo denominan así: "pájaro malo". Este animal tiene un aspecto horrible: plumaje negro, ojos grandes y saltones; causa miedo al verlo. Rara vez sale a la población; vive en el campo, generalmente en los árboles más hermosos, y casi escondido entre las hojas.

Analysis

This legend describes a bird with a peculiar ability to sense when a person was about to die and sat upon their roofs warning of their imminent death. The legend does not give a name to the bird, which instead causes a general sense of fear towards strange creatures like this one. Although we

cannot know for sure what bird the original storyteller was speaking of, the book *When Rains Became Floods: A Child Soldier's Story* by Lurgio Gavilá Sánchez and a former Peruvian child soldier, discusses the belief in the *pichiw*, which he defines as a “bird that foretells bad luck; according to peasant belief it announces death” (Glossary). As with many other Peruvian legends, this text attributes a spiritual power or capability to a certain animal, symbolizing the connection to nature and the power that nature holds for a specific mindset rooted in popular and indigenous Peruvian cultures. This theme of connection with nature also has a function within the society it originally came from.

A translation challenge that I faced in this legend is the distinction between ‘bad’ and ‘evil’, which could both be signified by the word ‘*malo*’ in Spanish. In the end I decided that the ‘bad’ bird was a more authentic translation, as death was not equivalent to evil in Peruvian thought, but rather, the beginning of a new cycle via *pachacuti*.

The cultural connection that Joseph Campbell discussed as the metaphysical function whereby a story creates a sense of awe for the world (38), helps us understand the potential function of this legendary tale. The legend urges people to be wary of unfamiliar creatures who can herald death. Some animals may know more than the human, and that animals have a power that cannot be entirely understood by humans. The legend might teach readers or listeners to the original oral text that some creatures may have an

uncanny ability to recognize the inevitable, something the traditional attitude of someone from the village might recognize as possible but fear as they recognize the power of nature is far more mysterious and greater than their own perception.

Translated Text: The Islands of Pachacamac (*Lima*)

The legend about the origin of the islands of Pachacamac goes like this: there were two **curacas** that hated one another. Both had children. The son of one *curaca* fell in love with the daughter of the other *curaca*. The father of the young girl, realizing her affections, locked her away in his palace, so that she could not see the son of the other *curaca*. So, the son turned himself into a beautiful bird in order to penetrate the castle walls.

One day while the daughter was in the garden with her maids, the bird appeared. Seeing how beautiful he was, the girl decided to capture him. When she realized she could not do it alone, she called her maids over to assist her. Together they were able to capture it. The girl locked the bird in a cage and put it in her room. A few days passed and the bird transformed into the son of the *curaca*; he returned to his true form.

After many months, the *curaca* realized that his daughter was with child, and so he asked her how that could be. She replied that one night she dreamed that the bird in her room had turned itself into a man. Upon realizing that his

daughter was the victim of a ruse, the *curaca* ordered that she be killed. The daughter fled, but when she turned to look over her shoulder, she was surprised to see the same bird was following her but this time the bird's appearance was hideous. So no one could reach her, the young mother threw herself, along with her child, into the sea below. As they fell into the water, the child was transformed into a small island, and the woman into a large island.

This is how the islands of Pachacamac were formed.

Original Text: Las islas de Pachacamac (*Lima*)

La leyenda sobre el origen de las islas de Pachacamac dice así. Había dos curacas que se odiaban, cada uno de ellos tenía sus hijos. El hijo de un curaca se enamoró de la hija del otro curaca. El padre de la joven, al darse cuenta de estos amores, la encerró en su palacio, para que no la pudiera ver el hijo del otro curaca. Este, para poder penetrar al castillo, se convirtió en un pájaro hermoso.

Un día cuando ella estaba en su jardín con sus doncellas, se presentó el pájaro; la niña al verlo tan hermoso lo quiso aprisionar; y viendo que no podía, llamó a sus doncellas para que la ayudasen. Y así pudieron cogerlo. La niña encerró al pájaro en una jaula y los puso en su cuarto. Pasaron pocos días y el pájaro se convirtió en el hijo del curaca; volvió a su verdadero ser.

El padre, después de muchos meses, se da cuenta de que su hija iba a tener un bebé; entonces le pregunta cómo había sido esto; y ella le contesta que

un día soñó que el pájaro que tenía en su cuarto se había convertido en gente. El padre, al darse cuenta de que su hija fue víctima de un ardid, manda que la maten; ella huye, pero al voltear la cara, ve con gran sorpresa que la está persiguiendo el mismo pájaro, pero en forma repugnante. Entonces, para no ser alcanzada, se arroja al mar junto con su hijo. Al caer al mar, el hijo se convirtió en una isla pequeña y ella en una isla grande.

Y así es como se formaron las islas de Pachacamac.

Analysis

The first message conveyed through this legend to listeners and readers is the importance of listening to and obeying one's parents. All of the problems throughout the story could have been avoided if the daughter and son had listened to their parents and avoided one another. Thus, the story conveys the importance of listening to wiser and older members of society, particularly one's parents. It also paints the *curaca* as the all-powerful member of a particular society, having a great power and influence. *Curacas* were leaders from conquered tribes or *ayllus* who often allowed to continue leading their people as long as they remained loyal to the Inca. The *curaca* was also tasked with arranging marriages for all the adult males over 25 who had not yet taken a wife. Forbidden love such as the one demonstrated in this legend remains a popular theme in literature today and throughout history.

While this story might seem to be heavily against premarital sexual relations and uniting rivals against a parent's wishes, the reader must remember that the indigenous societies may not have held the same strict rules about monogamy as Christianity and the legend might be as much about natural justice (preservation of the mother and child in nature) over human injustice. Scholars have written about Incan perceptions of premarital relations. The commoners of the Inca empire who engaged in premarital sexual relations were often socially sanctioned (Price 310). Spanish conquistador Pedro Pizarro noted that sexual relations were very open in Inca society, though the Inca elite were occasionally, but not always, held to stricter standards (Pizarro 408-409). So, it is possible that this theme has been present since the story's initial telling, but it is also possible that the conflicting cultural attitudes towards premarital sexual relations also changed through retelling of the story. When Spaniards conquered Peru, they were appalled by native attitudes towards sex. Jesuit José de Acosta wrote in 1590 that, "virginity, which is viewed with esteem and honor by all men, is deprecated by those barbarians as something vile" (Acosta 603). This is just one of the possible European influences upon these tales from Peru.

Regardless of where the legend originated or which cultures it developed from, I can only rely on the words as presented by Arguedas and Izquierdo Ríos; it still carries a heavy theme of forbidden love and the price paid for duping a parent. This story offers what William R. Bascom called an

“attempt to escape in fantasy from repressions imposed upon him by society, whether these repressions be sexual or otherwise...” (343), perhaps, while the legend, overall, highlights the lasting beauty of islands that were “born” by the untimely death of a young lover and her child. No one is entirely free from societal constraints about whom to choose as a mate. The legend offers an exploration of a universal archetype but is unique in terms of how it functions as a legend that explains a geographical site.

William R. Bascom highlighted a hierarchy of control and power as a function of folktales. Joseph Campbell called this the sociological function of folklore. Folktales support and validate a certain hierarchy. Campbell also discussed the cosmological function for societies that use legends and other forms of folklore to explain the shape of the universe or to offer an explanation for the physical phenomena that surround and affect people’s lives in a particular culture.

Nécker Salazar Mejía explained that the conversion of human beings into birds, in folktales was often as a form of punishment and it is one of the recurring themes throughout the work published by Arguedas and Izquierdo Ríos. In this legend, the initial conversion into a bird is not a punishment for the young man, rather something that the son seems to be able to do at will. However, he is caught and trapped. His mysterious powers allow the man to shift shapes. So, when the young mother is fleeing, she sees an ugly version of the bird following her, whom does the bird represent? Here the bird’s

appearance is to the impending tragedy that awaits her. Has he has been transformed from the beautiful bird into something hideous, as punishment for those crimes?

Another theme by Salazar Mejía that is represented in this legend is the conversion of characters into physical features of the landscape. At the end of the tale, after the mother and her child are transformed into islands and landmarks. Salazar Mejía suggested that, “In the stories, the origin [of these formations] is linked to the flight of a character who seeks to get away from a danger or in order to not be caught in a chase” (228, my translation). That is exactly what happens as the daughter and her child are running from the *curaca*'s men who have orders to kill them.

Margarita B. Marín-Dale published a translation of this legend in *Decoding Andean Mythology*. A comparison of the two translations yields some notable differences. Marín-Dale excluded the introductory line at the beginning of the legend (“The legend about the origin of the islands of Pachacamac goes like this.”) I have chosen to include this line in my translation as I have strictly translated the material and have chosen not to omit sections in order to keep the translations as close to the original as possible. Marín-Dale also denotes a few areas in brackets where she has added her own description, such as “Long ago” and describing the bird as “unusual”. I chose to avoid additions such as these in order to, once again,

preserve the fidelity to the original and avoid adding any unnecessary modern-day ideas or alterations

The Mountains

Myths

Translated Text: The Origin of the Word *Wanka* (*Junín*)

In ancient times the provinces of Jauja and Huancayo were covered by the waters of the Mantaro river. Having nowhere to drain, the water covered the entire valley, forming an immense lake. It is said that in this enormous lake there was a large rock that the neighboring people called Wanka and it was only visible during the first hours after daybreak. It is said that upon this rock appeared an esteemed old man with feline whiskers who was accompanied by two mysterious figures. The rock is located in what is now the Huamanmarca Square in the city of Huancayo.

Due to a well-known geographical event, the Chupuro ravine opened wide, the water drained away, and the plain dried up. However, due to the high altitude, the Paka lake in Jauja, the Ñawinpuquio lake in Ahuac, and the Llulluchas lake in Huayucachi, all remained. Legend tells us that in the very same place where that rock once stood, the Cathedral of the Most Holy Trinity in Huancayo was built, and then later destroyed and in its place the Tourist Hotel stands. The Wanka Indians from ten leagues around have come to celebrate this

deity with much fanfare and formality on their feast day. It was a celebration attended by the greatest and noblest members of society at the time.

Original Text: El origen de la palabra *wanka* (Junín)

Las provincias de Jauja y Huancayo fueron en remotos tiempos cubiertas por las aguas del río Mantaro, que no teniendo por dónde desaguar, cubrió todo el valle, formando un inmenso lago. Dícese que en este enorme lago existía una peña de grandes dimensiones, a la que llamaban los vecinos habitantes Wanka, y que solo era visible en las primeras horas de la aurora. Sobre la piedra aparecía un venerable anciano con barbas de felino, acompañado de dos misteriosos personajes. El peñón estaba ubicado en la hoy plaza de Huamanmarca, de la ciudad de Huancayo.

Por un fenómeno físico bien conocido, las aguas del lago abrieron su cauce por la quebrada llamada Chupuro, y la llanura quedó desecada; pero, por efecto de la altura, quedaron las lagunas de Paka en Jauja; de Ñawinpuquio en Ahuac; de Llulluchas en Huayucachi. Y cuenta la leyenda que en el mismo sitio donde existió el peñón se edificó la iglesia de la Santísima Trinidad de Huancayo, que fue destruida, ocupando actualmente su lugar el Hotel de Turistas. La fiesta de esta divinidad se celebraba con gran pompa y solemnidad por todos los indios wankas, diez leguas a la redonda, fiesta a la que asistía lo más grande y noble de la sociedad de ese tiempo.

Analysis:

This myth explains the origin and legend of a rock called Wanka in a large lake covering what is now known as the Mantaro Valley in central Peru. The description of the draining of the lakes and drying up of the valleys remind readers of the historical creation and emptying of many flood plains around the world. What is interesting beyond the explanation of a mysterious geological transformation – that is known by modern man – is the connection to the cat-man and other mysterious characters who inhabited the lake. The additional information helps the contemporary reader identify the mysterious place as the narrator highlights the spot where the town's Tourist Hotel now stands. Readers also must marvel at the reason for Wanka Indians to come from all around to celebrate their feast day and honor the legendary characters who transformed the great lake and its geological formations.

A question about the man with feline whiskers who stood atop the rock in the story may be able to be linked to the role of the puma in Inca mythology as the cat continues to loom large in indigenous lore and ideology. It is also likely that the two mysterious figures beside him are the spirit amarus whose purpose is related to the origin story in "The Appearance of the Human Race Upon the Earth."

The Wanka (also spelled Huanca/Wanca) people occupied the highlands of ancient central Peru in the area of Lake Junín and the Mantaro river valley. They spoke Wanka Quechua, a dialect of Central Quechua I.

Wanka society existed several hundred years prior to the Spanish invasion of 1532 and their population at the time exceeded two hundred thousand (D'Altroy 80-81). In 1460, the Wanka region was incorporated into the Inca empire. Hector Burgos Stone adds controversy to any discussion of the function of the story as he suggests that the Quechua word "wanka" can mean rock, as well as statue, song, priest, lever, and sage (131).

This myth can also be classified as having a cosmological function as it was possible for narrators to explain the physical geological formations or events to younger generations. The mythological character of the story is also a way of creating memorable vibrance and purpose to the story about the world around them.

Bascom refers to stories like these as one purpose of folktales. They validate culture and justify rituals (344). This myth validates Wanka culture by tying the culture to specific areas and natural phenomena that are important to the occupants who live there. By retelling the celebration of their feast day and their pertinent – albeit mysterious – connection to the spirit world, adds another level of reverence and validation to their celebration. The use of specific vocabulary encourages them to be among the 'great and noble' members of their society and history who honor "Wanka" on the feast day.

In the next tale, also set in the Mantaro valley, we learn more about this important site as it relates to a creation story.

Translated Text: The Appearance of the Human Race Upon the Earth (*Junín*)

In ancient times, what we know as the Jauja (Mantaro) valley was covered by the waters of a great lake and in its center stood the Wanka rock, the resting spot of the amaru. The amaru was a horrible monster with the head of a llama, two small wings and the body of a frog which tapered into a long serpent's tail. One day, the *tulunmaya* ("rainbow") gave birth to another, darker amaru so the first would have a companion. The new amaru would never grow to reach the size of the first one, who, due to his age, had turned a whitish color. The two monsters fought for control of the lake and although the rock in the center was quite large, it was no longer large enough to accommodate both amarus. During one of their frequent fights, their violence led the amarus high into the air and the wind from their wings agitated the surface of the lake. In this fight, the larger amaru lost a large chunk of his tail as he ferociously attacked the younger.

Irritated by the fighting, the god Tikse cast a storm upon them and bolts of lightning killed both amarus. Their lifeless, dismembered bodies fell with torrential, flooding rains into the already choppy waters of the lake below and pushed the water level right over the shores, breaking through and draining to the south.

When the water drained away and the new valley was revealed, the first humans, Mama ("Mother") and Taita ("Father"), left hurriedly from Warina, or Wari-puquio (which comes from the words *wari*, "unholy hiding place that

protects the sacred”, and *puquio* “natural spring”). Until then, the humans had remained hidden and underground for fear of the amarus.

Today, the general belief among the Wanka Indians is that an Amaru serpent is hiding in a cave and has grown to an immense size. It uses the storm winds to climb to the heavens but is always destroyed by the lightning bolts that emerge from between the clouds. They say the presence of a black or white amaru in the sky predicts good or bad fortune for the year to come.

Original Text: La aparición de los seres humanos sobre la Tierra (*Junín*)

En tiempos remotos, el actual valle de Jauja o del Mantaro estaba cubierto por las aguas de un gran lago en cuyo centro sobresalía un peñón llamado Wanka, sitio de reposo del amaru, monstruo horrible con cabeza de llama, dos pequeñas alas y cuerpo de batracio que terminaba en una gran cola de serpiente. Más tarde, el tulunmaya (“arco iris”) engendró en el lago otro amaru para compañero del primero y de color más oscuro; este último nunca llegó a alcanzar el tamaño del primero, que por su madurez había adquirido un color blanquizco. Los dos monstruos se disputaban la primacía sobre el lago, cuyo peñón, aunque de grandes dimensiones, no alcanzaba ya a dar cabida para su reposo a los dos juntos. En estas frecuentes luchas, por cuya violencia se elevaban a grandes alturas en el espacio sobre trombas de agua, agitando el

lago, el amaru grande perdió un gran pedazo de su cola al atacar furioso al menor.

Irritado, el dios Tikse descargó sobre ellos una tempestad, cuyos rayos mataron a ambos, que cayeron deshechos con diluvial lluvia sobre el ya agitado lago, aumentando su volumen hasta romper sus bordes y vaciarse por el sur.

Cuando así hùbose formado el valle, salieron lanzados del Warina o Wari-puquio (que proviene de las palabras *wari*, “escondrijo no profanado que guarda alguna cosa o ser sagrado”; y *puquio* “manantial”) los dos primeros seres humanos, llamados Mama y Taita, que hasta entonces habían permanecido por mucho tiempo bajo tierra por temor a los amarus.

Hoy, es creencia general entre los wankas, que el amaru es la serpiente que, escondida en alguna cueva, ha crecido hasta hacerse inmensa, y aprovechando los vientos que se forman durante las tempestades intenta escalar al cielo, pero destrozado por los rayos entre las nubes, y según sea blanca o negra la figura del amaru en el cielo presagia buen o mal año.

Analysis:

It is common for the myths, legends and short stories collected from the area of Junín to be structured with an explanation at the end of the tale that emphasizes the importance of the story and its relevance to the original intended listener. This myth provides the listener with information that is important to the Wanka people as it provides a unique origin story.

This is a traditional example of what would be considered an origin story, as it explains the origin of the Wanka people and their appearance on Earth, after the reign of the amaru. This is one of many origin stories represented in the collection by Arguedas and Izquierdo Ríos and is by no means considered the only accepted version of the beginning of the human race or the Wanka people. It is unique in that this tale provides the reader with the origin of a place name (*Wari-puquio*). The myth explains the combination of the Quechua words *wari* and *puquio*. Historically, the Wari were a south-central Andean civilization that existed from approximately 500 to 1000 A.D. The Wari civilization collapsed and disappeared prior to Spanish contact. Like the Inca civilization, the Wari did not develop a system of writing so other documentation of their civilization does not exist (Alcock 70).

The importance of the oral history is telling, nonetheless, as it marks a beginning with an actual historical geological event (severe flooding of the plain) that the Wari tied to the beginning of their civilization, to the nature of the gods and the connection between water and land, the power of lightening to kill and initiate the birth into light of their people. Sabine Maccormack links this kind of story to the Andean concept of *pachacuti*, which is an event characterized as “the termination and reversal of an established order whether past, present or future” (961). She contrasts this idea with the Christian concept of the Last Judgement. Margarita B. Marín-Dale explained further by describing this origin story and its connection to destruction and

new birth as “the inversion of time-space within a cyclical framework of destruction and creation” (91). Marín-Dale’s definition emphasizes that a *pachacuti* event would not necessarily be the end of the world, but only the world as it had been known so that life – hidden beneath – may be reborn into light, into a new era or time.

“The Appearance of the Human Race Upon the Earth” myth also features Salazar Mejía’s theme of fantastical creatures. The amaru is one of the most well-known mythical creatures to emerge from Andean myths, legends and tales. The amaru is described as being a huge serpent (or dragon) associated with water and the “sudden, violent overturning of established order” (Steele 95). Modern depictions of the creature are often similar to the description given by the myth collected by Arguedas and Izquierdo Ríos, as a creature with the head of a llama, wings, frog legs and a long serpent’s tail – horrible, yes, but magical and functional, too, in its cunning representation of land walkers, flying creatures, amphibians and reptiles. In some myths, the creature is depicted as having two heads (Sommer 101). One of the earliest documented appearances of amaru was in the *Huarocharí Manuscript*, penned by Francisco de Avila around 1598. It is a document that described myths, religious beliefs, and traditions of the Indians of the Huarocharí Province of Peru. This excerpt demonstrates that the amaru was a shapeshifter and was first a frightening beast who later was turned to stone.

Este, luego, hizo salir una inmensa serpiente de dos cabezas, llamada Amaru: “Ha de espantar a Pariacaca”, dijo. Pariacaca, viendo a la gran serpiente, hizo un bastón de oro y con él punzó en el centro del lomo a la bestia. El Amaru se enfrió y se convirtió en piedra. Este Amaru helado se puede ver claramente, hasta ahora, en el camino que va por Caquiyoca, en las alturas (Avila 57).

A large snake with two heads emerged. It was called Amaru. “It’s going to scare off Pariacaca,” Huallallo said. When Pariacaca saw the enormous serpent, [he] fashioned a golden staff and used it to puncture the beast through the center of its back. The Amaru became frigid and was transformed into icy stone. You can still see the frozen Amaru clearly if you take the road that goes right by Caquiyoca up in the highlands. (my translation)

In this excerpt from the *Huarocharí Manuscript*, the demonic mountain deity Huallallo Carhuinco is able to control an Amaru and send it forth against his enemy, Pariacaca. The frigid Andes thus become home to the frightening amaru.

Gary Urton speculates that the creatures depicted on the Tello Obelisk, which was created around 850 B.C., are also amarus (Urton 220). He and others attribute the amaru to much earlier societies. Nevertheless, the amaru remains a prevalent image in Andean folklore stories in the 20th century.

Some also say that when the next cycle of *pachacuti* takes place and our current world ends, the hills and mountains will split open and amarus will burst out, initiating a new cycle of life (Steele 97).

The worldview and belief systems captured in part by the oral story tellers are also connected to animism. Marín-Dale discusses the concept of Andean animism and how indigenous people believe that the landscape around them is truly alive and has a spirit of its own as well as life-giving energy (Marín-Dale 20). That is why it is common to read stories, myths and legends that depict physical features of the landscape as being alive or having a spirit. In “The Appearance of the Human Race Upon the Earth” the rainbow is described as being alive and having the capability of creating or giving birth to the second amaru. In this way, the rainbow – an important symbol of sunlight and rain – is given the same capability to give birth as a human. This is a small example of Andean animism which will be studied further in the legend of “Huatuscalla and Ccaser” (My translation on page 66).

My translation of these myths was challenging because they are connected so closely to cultural myths and to geological formation with which I am unfamiliar. I had numerous decisions to make throughout the translation, which can be demonstrated with an example. The first and most prominent issue I confronted was how to translate – and whether or not to translate – Quechua words like *tulunmaya*, *taita*, *wari*, etc. I relied on discussions by scholars about these decisions as a translator which would determine a

course of relying on foreignization or domestication. For the purpose of keeping my translations as close to the original as possible, I chose to include Quechua words in any place where Arguedas and Izquierdo Ríos had chosen to do so, followed immediately by a translation or explanation in English. In the original context as well as the translation, these Quechua words serve the purpose of explaining a name or title. For example, in other versions of this story, the characters were referred to as Mama and Taita without the explanation that these names meant “Mother” and “Father” in Quechua (Marín-Dale 100). Including the original Quechua word plus an explanation of these and other names would allow the reader to similar connections that a reader of Spanish, unfamiliar with Quechua, would understand. In addition, this choice would imitate the experience of those listeners who heard and passed the story along throughout history to listeners who were unfamiliar with these locations, cultural and geological icons.

Margarita B. Marín-Dale provided a translation of “The Appearance of the First Human Beings on Earth” story in *Decoding Andean Mythology*. When I compared the differences between her translation and my translation, I noted that while Marín-Dale included the Quechua words used by Arguedas and Izquierdo Ríos as well, she did not provide an explanation for most of the words, such as *Mama*, *Taita* and *Wari-puquio*. Her targeted reading audience may have been one that was familiar with these indigenous words. Certainly, many of these words are commonly used even today and are well-known

throughout Quechua-speaking countries like Ecuador, Peru and Bolivia. This may not be the case for the scholars who need the additional information to make the connections through these cultural codes.

There were also some vocabulary differences between our translations. This is expected in comparing any translations, but I noticed that some occasions that the translations differed in “tempest” instead of “storm”, “diluvial” versus “torrential” and so on. Marín-Dale had selected words that would be the most literal translation but may be unusual enough that a native English-speaker would not know them.

“The Appearance of the Human Race Upon the Earth” can be interpreted as having both a metaphysical and cosmological function. As with many stories, “The Appearance of the Human Race Upon the Earth” creates a sense of wonderment and awe towards human life and the existence of human beings. The myth also draws upon a larger-than-life mythological creature to create a sense of grandeur and links indigenous people directly to their surroundings by naming existing geological landmarks. Myths bind native people to the land they live on through the explanation that they emerged from it.

Legends

Myths and legends are not distinguished easily and the lines between them blur at times. Myths explain the origin of existing things through stories of gods and fabulous creatures while legends provide a narrative through a conversational mode that reflects the collective beliefs and commonly held values. The original legend of Huatuscalla and Ccaser continues to grow and evolve as the story below explains a vengeful collapse by a mountain in 1945.

Translated Text: Huatuscalla and Ccaser (*Ayacucho*)

Huatuscalla and Ccaser are two mountains that can be found twenty kilometers from the city of Huanta. Huatuscalla is a relatively tall hill, that people say is impossible to climb. If, with great bravery, some succeed, they will find it impossible to return by the path by which they came, for it will have disappeared and instead will surround them with shards of glass and thorns. A road that might have united Huanta with the San José district should have run alongside the mountain's slope, but the work of the engineers was continuously thwarted. With a lot of hard work, they would build a stretch of road but the next day they found that the hill had collapsed and destroyed the entire road.

People say that one night they heard Huatuscalla speak to Ccaser (the hill that was in front of the other) and say: "Help me, I don't know what to do, their excavations are about to hit my heart."

Ccaser (answering): "*Tiyaylla tiyay.*" ("Go ahead and collapse on them.")

Huatuscalla (the next day): “I cannot go on. They have already damaged me so badly, and if they break my heart, they will rob me of all my treasures.”

Ccaser: “Do not be foolish, do not let them rob you of your riches. Send them to me, and I will guard them for you.”

So, at midnight, a door in each hill opened opposite the other. Then, a very long bridge was laid uniting both doors. Mysterious guards dressed in red appeared and moved all the riches on mules and llamas from Huatuscalla to Ccaser. When they had finished the work, the bridge disappeared and the doors closed. Since that day, Huatuscalla has been left in a rage, and he awaits his day of revenge. That is why the hill partially collapsed in November of 1945 and obstructed the flow of the Mantaro River.

Original Text: Huatuscalla y Ccaser (*Ayacucho*)

Huatuscalla y Ccaser son dos cerros que se encuentran a veinte kilómetros de la ciudad de Huanta. Huatuscalla es un cerro bastante alto, a cuya cima dicen que la gente no puede llegar, y si con gran osadía alguno lo logra, le es ya imposible volver, porque desaparece el camino por donde llegó, y todo en su derredor se cubre de espinas y vidrios. Por este cerro debía pasar la carretera que uniría Huanta con el distrito de San José, pero la obra de los ingenieros se vio obstaculizada, porque con mucho trabajo hacían un trecho de carretera y al día siguiente encontraban que el cerro se había derrumbado, y destruía toda la carretera. A este respecto los vecinos dicen que una noche

oyeron que Huatuscalla le habló a Ccaser (cerro que queda frente al primer) y le decía: “Aconséjame, no sé qué hacer, porque con sus excavaciones ya me están por herir el corazón.”

Ccaser (contestando): “Tiyaylla tiyay” (“Desplómate nada más, derrúmbate nada más”).

Huatuscalla (al día siguiente): “Ya no puedo más, ya me han herido mucho y si me rompen el corazón me robarán todos mis tesoros”.

Ccaser: “No seas tonto, no te dejes robar tus riquezas, mándemelas que yo te las guardaré”.

Efectivamente, a las doce de la noche, se abrió una puerta en cada cerro, y las puertas quedaron frente a frente; luego se tendió un puente larguísimo uniendo ambas puertas; entonces aparecieron misteriosos soldados vestidos de rojo que trasladaron todas las riquezas de Huatuscalla a Ccaser, en burros y llamas. Y cuando hubieron concluido el trabajo, desapareció el puente; se cerraron las puertas. Desde aquel día Huatuscalla ha quedado con cólera, y espera el día de vengarse, y por eso se derrumbó en parte, en el mes de noviembre del año 1945, obstruyendo el curso del río Mantaro.

Analysis:

This is the most obvious case of Andean animism depicted in myths, legends and short stories translated in this thesis. This promotes the idea that the inanimate world around us is alive and has a spirit. Paul R. Steele refers to this

idea as the 'animate cosmos'. He explains that in the worldview of the indigenous Andeans, all material things have "an animating or vital force" (Steele 24). He said that even the bones of the dead are believed to be alive and able to interact with the world of the living (Steele 24).

The mountains in this legend have the ability to think independently, speak, feel emotions and act with vengeance. The notion of animism even today is an element of the cultural heritage of indigenous people living in the Andes, in the coastal lands or in the Amazon jungle. In the legends from the Andes, mountains may be inhabited by powerful lords who act as guardian deities to the people. They watch over and discuss human morality and behavior (Steele 213). Mountains might also celebrate, have parties and play instruments, as well as cause death, illness, and tragedy (Marín-Dale 21).

It is no surprise that the legends and tales translated here make a connection between the people who have transmitted the tales and widespread veneration of *Pacha Mama*, the Andean Mother Earth who sustains all life. The idea of *Pacha Mama* relies on the communal understanding of all species and ecosystems (Humphreys 3). This belief is grounded in the notion that all beings and spirits impact one another and must respect each other if there is to be coexistence and survival.

Since the mountains were seen as deities, storytellers created a justification for the collapse of Huatuscalla and for why it had punished them by collapsing on their road. Those who the mountain by carving into it in order to

build their road were destructive and its eventual collapse in 1945 was a result of their foolish need to excavate and clear a road.

Given the ideology of animism and a worldview regarding the living spirit in all things, it was necessary for me to help guide the reading audience about this notion concerning the importance of respecting the earth-spirit. This legend serves as not only an explanation of an event, but a warning against abusing nature. In an oral tradition, the listening audience needed to understand that angering the mountain deities would result in dangerous consequences for all. This legend has a pedagogical function as it promotes appropriate action by teaching the importance of respecting the earth.

The next legend is also a warning about inappropriate behavior as a beautiful girl is transformed when pursued by a reckless outsider.

Translated Text: Atoghuarco (Pasco)

Atoghuarco is a very dangerous place. There, the road turns twice, both entering and leaving the wooden bridge that crosses the river. The bridge gives a glimpse of the mighty Huallaga river that runs tumultuously between high, jagged rocks. If the traveler lifts his gaze to one of these rocks, at the very top he will see the petrified figure of a fox hanging by the neck, as if a miraculous sculptor had carved it out of hard stone.

If the traveler asks about the origin of this figure, they will tell him this story.

One day, a strange being arrived at the little town of shepherds. He was white, blond, and tall: a gringo.

Nobody knew where the gringo came from, although they knew he was stealing chickens and the tenderest little lambs to eat, and they knew he lived in one of the nearby caves. Terror spread among the people, and they gave him the name Atog ("fox"). There was a most beautiful girl among the shepherd girls and she was called Mariacha. She was young, joyful and beautiful, but she also was the one who was most afraid of Atog when he chased them.

One afternoon, having just returned from grazing her flock, Mariacha was walking on a narrow path, and when she least expected it, she encountered the gringo. Filled with fear, she ran aimlessly. When she saw that the gringo continued to pursue her, she panicked and detoured from the path until she found the abyss. When she looked behind her, she saw that Atog was covered in sweat and his expression was strained with effort but he rejoiced in seeing that his prey was cornered and that there was no escape. Mariacha fell to her hands, and without thinking about it a moment longer, she let out a terrible cry that could be confused with the whistle of the wind. Then she threw herself into the abyss at the precise moment the gringo was about to grab her. The Atog lost his balance and slipped over the edge of the abyss and fell after her but he was caught by the neck on brambles that grew there. As time passed, he felt himself transform into a petrified fox, while in the river below, the multicolored garments of Mariacha, the most beautiful shepherd girl in the village, flowed.

Original Text: *Atoghuarco (Pasco)*

Atoghuarco es un sitio peligroso, donde la carretera hace un doble recodo, al entrar y salir del puente de madera tendido sobre el río, que es un anticipo del caudaloso Huallaga que corre tumultuoso entre las rocas altísimas, cortadas a pico. Si el viajero levanta la vista hacia una de estas rocas verá, en lo más alto de ella, la figura perfecta de un zorro colgado del cuello, como si un escultor milagroso la hubiera tallado en la dura piedra.

Si pregunta por el origen de esta figura le contarán esta historia.

Un día llegó al pueblecito de pastores un ser extraño, blanco, rubio, grande, un gringo.

Nadie supo de dónde venía, sabían sí que se dedicaba a robar gallinas y los más tiernos carneritos para alimentarse y que vivía en una cueva cercana. El terror cundió entre los pobladores y lo llamaban Atog (“zorro”). Entre las mozas pastoras la más linda era la Mariacha: joven, alegre y bonita, siendo también la que más temía al Atog que las perseguía.

Una tarde, de vuelta del pastoreo, en una senda estrecha, cuando menos se lo imaginaba, se topó de improviso con el gringo. Llena de miedo, echó a correr sin rumbo; y al ver que el gringo la seguía, loca de terror, se desvió del camino, hasta dar con el abismo. Miró hacia atrás; el Atog sudoroso, con las facciones alteradas por el esfuerzo, y gozoso al ver a su presa acorralada, se alegraba; no habría escapatoria; ella iba a caer en sus manos; y la pastora no lo

pensó más, con un grito terrible, que se confundió con el silbido del viento, se dejó caer al abismo en el momento preciso en que el gringo la iba a agarrar. Este también perdió el equilibrio y resbaló hacia el abismo, quedando colgado del cuello en las zarzas que allí crecían. Conforme pasaba el tiempo se sentía transformarse en un zorro que lentamente se petrificaba, mientras abajo, en el río, flotaban las multicolores prendas de vestir de la Mariacha, la moza más linda entre las pastoras del pueblecito.

Analysis:

This legend provides an example of the importance of leaving some of the original Quechua words to render an appropriate translation. Had I chosen to translate *Atog* directly to fox, a North American English reader would not make the connection between “fox” and “Atoghuarco”.

My research found other versions of this legend and other stories about Atoghuarco can be found online and it was of interest to me to see how they handled the translation. Margarita B. Marín-Dale translated the legend in *Decoding Andean Mythology*. In comparing her translation and my translation, there were some persistent differences like word choice and explanations of Quechua words. A particular translation problem that I encountered during this legend was the translation of “... que es un anticipo del caudaloso Huallaga...” when discussing the bridge. I chose to translate this as, “a glimpse of the mighty Huallaga river” while Marín-Dale used “this is a foretaste of the dangerous

Huallaga River.” *Anticipo* was a difficult word to find a correct translation of given the context in English. I addressed this problem by consulting with various dictionaries and online forums until deciding on “glimpse” as the best word to convey the approximate meaning of the original.

Perhaps the legend has evolved through time and the legend collected by Arguedas and Izquierdo Ríos which described the Atog as being white, blond, and tall, more specifically became *gringo*. The term “gringo” is referenced in Peru as early as the 1830s, in the accounts of the German Johann Jakob von Tschudi’s *Travels in Peru during the Years 1839-1842*, in which he recounts that the Peruvian women “prefer marrying a *Gringo* to a *Paisanito*” (122). While we cannot rely extensively on what the German Jakob argued as indigenous preference, given his personal background and privilege, one could speculate that this is a newer rendition as in the legend, he is described as a “strange being” rather than a human, alluding to the fact that he is not part of what the Indian considers to be of “his” world. The legend also suggest that no one knew where the *gringo* came from, seeing him both as an invader and a mysterious threat that they could not fully understand, both figuratively and literally, as they did not speak his language. The legend also described Atog as seeing Mariacha as his prey, which gives him an animalistic, predatory quality. The allusion may be metaphorical for a ruthless sexual predation or may create the fear mongering monster seen in the eyes of the young, beautiful girl. Like the wolf in Goldilocks, the young girl’s predator is cunning but she is not fooled.

The white man has a long history of mistreatment and abuse of the indigenous people of Peru, creating an atmosphere of fear and distrust towards him. Felipe Guaman Poma de Ayala was a Quechua nobleman who documented and denounced the treatment of the natives by the Spanish following the conquest. He penned *El primer nueva crónica y buen gobierno* (“The First New Chronicle and Good Government”) around 1615, a nearly 1,200-page, handwritten manuscript which was sent to King Philip III of Spain. It documented Andean history, the Inca empire and colonial society and government, as well as the injustices suffered by the native people at the hands of the Spanish. It contains hand drawn depictions of native magistrates being flogged, native women being brutalized by white men, including priests, and being forced to work (Guaman Poma de Ayala 578, 659, 661).

As the native population was decimated by a variety of factors including disease and Spanish mistreatment, the hacienda society rose at the turn of the 17th century (Lockhart 88-90). Hacendados paid workers partially in money and partially in grain harvested from the hacienda. Hacienda societies deprived the Indians of “an independent livelihood and thus ensured the hacendados of a stable and cheap labor force without resort to overt forms of compulsion” (Diffie 256).

This history of mistreatment has led to a great deal of mistrust towards the “gringo” in Peru, and a belief that he has come to take what is theirs, hence “stealing the chickens and the tenderest little lambs” that the people had raised.

As in this legend, indigenous women were also often targeted by the new white man and brutalized, as depicted by Guaman Poma de Ayala.

Like the white man, the fox in Andean literature is seen as being distrustful and a thief. Juan de Betanzos described that seeing one during a “fiesta” is considered an ill omen (77). Fox and gringo are used interchangeably throughout the legend, to indicate that they are the same being. In this legend, the unknown (the gringo) is related to something familiar to the audience, the fox. The legend emphasizes how they are the same in their deceitfulness and thievery.

This legend also features a prominent theme in Andean folklore, the petrification, or turning to stone of a character or villain. It is usually done as a form of punishment. Salazar Mejía discussed it as the transformation of a character into physical features such as stone, rock, mountain, or lake (228). I believe the petrification of a character should be viewed separately from the conversion of a character into a landmark, such as can be seen in “The Islands of Pachacamac.” The transformation of ancestors or people into stone is seen as early as the *Huarocharí Manuscript* and remains a common theme in the folklore today. Usually the power to do this is attributed to a deity or spirit who had existed in the “primordial time or when the founding ancestors were active on the earth” (Steele 235). However, in this legend it seen as more of a punishment, and the petrified fox remains as a reminder to the people not to trust the gringo and his deceitful ways.

The most important function of this legend is what Bascom described as the validation of culture. It justifies ritual, codifies belief, and safeguards morality (344). This story serves to instill distrust and fear towards the white man and equates him to a villain that has come to chase them down, steal their livestock and kill them. Legends like this one teach children, who may not have seen a white man before, that they should not be trusted and will bring only evil to their society. It encourages avoidance and separation between races and serves to vilify anything that the white man tries to bring or force upon them.

Translated Text: The Achiqueé (*Áncash*)

This was a small village. A little way from the center of the village lived a sick widow with her two small children. Work and suffering soon took the wretched mother to her grave. The orphans were left abandoned and without a roof over their head or bread to eat. One day they were wandering around hungry when a sparrow crossed their path, carrying a potato flower – a highly coveted and rare commodity in the area – in its beak. They thought that if they followed the bird, it would lead them somewhere that had potatoes. They went on their way, but the Achiqueé also lived in that village and she was a ragged, evil old woman. When she found out the children went out in search of potatoes, she decided to kill them and take all the potatoes for herself. She tricked them into her house and while the girl was outside splitting wood for cooking, Achiqueé grabbed her brother, who was just a young boy, with the intention of killing him.

The boy began to cry and his sister returned. When she saw what the old woman was trying to do, she threw a stone to distract her. The girl quickly grabbed her little brother and put him on her back, covering him with the **lliclla** she was wearing, and immediately fled the house.

Seeing that the evil harpy followed them, the girl began to run. The old woman was about to catch them when they encountered a buzzard, and the girl said to him: "*Tie wiscur alas llequic rurincho paquecallam.*" ("Mister buzzard, hide us beneath your wings.") So, he hid the two children.

Achiqueé arrived and asked the buzzard, "*Tie wiscur huambra laccuna manaccu ricarckaququi?*" ("Mister buzzard, have you seen a girl pass by here with a lump on her back?") The buzzard flapped at her face with his wing, bathing her face in blood.

Meanwhile, the girl took advantage of the opportunity to escape, thanking the buzzard with these words, "You will have good eyesight and you will never be short of food." (This is why the buzzard has such a keen eye that can spot prey even from great heights.)

The children continued running and again Achiqueé was about to catch them when they encountered a puma. The children asked the puma to defend them from the witch's pursuit, and he did. When Achiqueé asked the wild beast if he had seen the children, the puma swiped at her so hard that she was thrown to the ground.

The girl thanked him, saying, “Mister puma, you will be the most courageous animal.” The two continued their march with Achiqueé always in pursuit. Yet they were protected by other animals and, in gratitude, the children bestowed upon them certain qualities that the animals possess even today. Finally, the children found a skunk and asked his help, but he refused. Angry, the orphan girl told the skunk that he will have a horrible smell which will make him easy prey and he will be easily captured by hunters. That is why skunks have that horrible, ugly smell.

The children continued their journey and arrived at a **pampa** where there was heavy vegetation, but nowhere safe to hide from their attacker. They knelt down and asked heaven to help them, Saint Jerome threw down a rope and the children climbed up the rope to a potato farm above, where they continue living today.

When Achiqueé arrived on the pampa, and saw the children climbing the rope, she exclaimed, “Wise Jerome, let me climb up too.” Saint Jerome sent down an old rope and a rat to eat it. The old woman began to climb and when she noticed that the rat was gnawing at the rope, she said, “*Au manavaleck trompa, imaccta huscata micucurcuncki.*” (“You snout-nosed varmint, why are you eating my rope?”)

He answered, "*Infadameccu chagua nockacca rupa simita miccucurque.*" ("Don't bother me, old woman, this is my bread and butter.") He then continued gnawing the rope.

Seeing that she was about to fall, Achiqueé asked God to allow her to fall on the pampa so she would not be hurt. "*Pampallaman, pampallaman, pampallaman,*" she exclaimed but she saw she was going to fall on a rock so she cast a wicked curse. "*Cuerpo ramackaquishun, tuyuccuna jahuickashun allpacho, y yahuarni plantaccunatta ckoracunnata sxaquisencka!*" ("Let my body be scattered and let my bones be embedded in the ground and let my blood dry up all the plants and herbs!")

It was at that moment the Andes emerged. The legend says that the hills are made up of Achiqueé's bones, because there are rocks with hideous faces that remind onlookers of the nasty curse that harpy cast when she fell. The echo people hear when they yell in that area is the voice of Achiqueé, mimicking them. They also say that her blood splashed the valleys of the coast and the bases of certain hills, making them forever arid, thus creating the endless sands of the coast.

On moonlit nights, grandmothers from the land of Taricá repeat the story and tell it to the children who surround them. They say the privileged place where the children settled was Taricá. It is a place where people will never know hunger since there is an abundance of potatoes. They also say that people worship Saint

Jerome because it was he who helped the first inhabitants of that land (those children) by freeing them from hunger.

This story is rooted in my beautiful homeland, where everyone, young and old, believe that Achiqueé is an evil being who tries to torment them by any means necessary, whether it be with drought, or copious rains that spoil the seedlings.

They also call the bad and miserly people of that place Achiqueé, or members of Achiqueé's family.

Original Text: El Achiqueé (*Áncash*)

Este era un pueblo pequeño. Un poco alejada del centro vivía una viuda enferma, con sus dos hijitos; el trabajo y los sufrimientos llevaron pronto a la tumba a la desdichada madre. Quedaron los huerfanitos abandonados sin techo ni pan, y un día que vagaban acosados por el hambre, vieron cruzar por el espacio a un gorrión que llevaba en el pico la flor de la papa (producto muy codiciado y escaso en el lugar), entonces pensaron que, probablemente, siguiendo al pájaro llegarían al sitio donde había papas. Emprendieron la marcha; pero en el pueblo vivía también el Achiqueé, una vieja harapienta y muy mala, quien al saber que los niños iban en busca de papas, decidió matarlos y luego apoderarse de las papas. Con engaños los atrajo a su casa, y mientras la niña partía lena para cocinar, cogió a su hermanito, que era un niño de corta

edad, para darle muerte; como este comenzaba a llorar, regresó la chica, y al ver el fin que se proponía llevar a cabo la vieja le lanzó una piedra para distraer su atención; en seguida cargó a su hermanito; se lo puso en la espalda cubriéndolo con la lliclla que tenía puesta, e inmediatamente huyó de la casa.

Al ver que la arpia los seguía, la niña echó a correr. Y ya la vieja los iba a alcanzar, cuando llegaron junto a un gallinazo, y la niña dijo al gallinazo: “Tie wiscur alas llequic rurincho paquecallam” (“Tío gallinazo escóndenlos bajo tus alas”). Este los escondió. Llega el Achiqueé y le pregunta: ¿Tie wiscur huambra llaccuna manaccu ricarckauqui?” (“Tío gallinazo, ¿no has visto pasar una muchacha con un bulto a la espalda?”). El gallinazo por toda respuesta le da un aletazo en el rostro bañándose en sangre. Mientras tanto la niña aprovecha este tiempo para huir y le agradece al tío wiscur diciéndole: “Tendrás buena vista y nunca te faltará comida”. (Es esta la razón por la cual el gallinazo tiene una mirada tan penetrante que descubre su presa aun desde grandes alturas). Luego los niños siguieron corriendo. Y nuevamente los iba a alcanzar el Achiqueé, cuando se encuentran con un puma. Y los niños piden al puma que los defienda de la bruja que los persigue; este accede. Y cuando el Achiqueé preguntó a la fiera si ha visto a los niños, el puma le da un zarpazo tan tremendo que la arroja al suelo. La niña le agradece diciéndole: “Tío puma, serás el más valiente de los animales”. Luego continúan la marcha, siempre perseguidos por el Achiqueé. Y son protegidos por otros animales, a los cuales en agradecimiento les conceden ciertas cualidades que poseen hasta ahora. Por

último llegan donde el añaz (“zorrillo”) y le piden ayuda; más este los rechaza; entonces la huerfanita enojada le dice al añaz que tendrá un olor repugnante y debido a él será atrapado fácilmente por los cazadores. Y es por eso que los zorrillos tienen ese olor tan feo.

Y continuando su camino los niños llegaron a una pampa donde había abundante vegetación, pero ningún lugar seguro para esconderse de su perseguidora. Entonces se arrodillan y piden al cielo que los ayude; San Jerónimo les tira una cuerda y los niños suben al lugar buscando, que era una chacra de papas, donde los huérfanos de la leyenda son muy felices hasta ahora.

En cuanto al Achiqueé, llega también a la pampa, y al ver que los niños subían por la cuerda, exclama: “Taita Jerónimo, haz que suba yo también”. San Jerónimo le manda una cuerda vieja y un ratoncillo para que la vaya comiendo. La chagua (“vieja”) comienza el ascenso, y al advertir que el pericote está royendo la cuerda, le dice: “Au manavaleck trompa, imaccta huscata micucurcuncki” (“Oye trompudo inútil, ¿por qué comes mi sogá?”). Este le contesta: “Infadameccu chagua nockacca rupa simita miccucurque” (“No me fastidies vieja, yo estoy comiendo mi cemita quemada”). Y sigue royendo la sogá. El Achiqueé, al ver que se va a caer, pide a Dios que caiga solamente en la pampa para no hacerse daño: “Pampallaman, pampallaman, pampallaman”, exclama. Pero al ver que va a caer sobre una roca, lanza una maldición: “Cuerpo ramackaquishun, tuyuccuna jahuickashun allpacho, y yahuarni plantaccunatta

ckoracunnata sxaquisencka!” (“¡Que mi cuerpo se desparrame, que mis huesos se incrusten en la tierra y mi sangre seque las plantas y hierbas!”).

Desde ese momento aparecieron los Andes. Y cuenta la leyenda que los cerros que los forman son los huesos del Achiqueé, porque hay rocas con caras horrorosas que recuerdan el repugnante gesto maldiciente de la arpía al caer. El eco que se oye cuando se grita es la voz del Achiqueé que nos remeda. Y cuentan también que su sangre salpicó los valles de la costa y las faldas de ciertos cerros, haciéndolos desde entonces áridos, apareciendo así los interminables arenales de la costa.

En las noches de Luna, las abuelitas de mi tierra, Taricá, repiten la historia; y cuentan a los pequeños que las rodean, que el sitio privilegiado al que ascendieron los niños fue Taricá, donde no se conocerá nunca el hambre, pues abundan las papas. Y dicen también que el culto a San Jerónimo se debe a que fue él quien ayudó a los primeros pobladores de esa tierra (los niños) librándolos del hambre.

Este cuento está tan arraigado en mi bella tierra, que todos, grandes y chicos, creen que el Achiqueé es un ser maléfico que trata de mortificarlos por todos los medios, ya sea con la sequía o con lluvias muy abundantes que malogran las cementseras.

De allí también han dado en llamar Achiqueé o familia del Achiqueé a las personas malas y avaras del lugar.

Analysis:

The most notable characteristic of this source text is the considerable amount of Quechua and the importance of retaining Quechua in the translation. This presented a struggle for translation of this legend. The use of the indigenous language by all the animals and characters, including Achiqueé, connects this legend closer to the indigenous community by highlighting the evil curses in Quechua. As I do not speak any dialect of Quechua, it was difficult to render the same meaning through a translation into a third language even though the explanations in Spanish and Quechua dictionaries are of some help. Undoubtedly there are concepts in Quechua which are difficult to convey in a language that does not come from the same language family and with which I have no familiarity. It is even more difficult to attempt to translate these ideas and themes into a third language when I am only able to understand the second language.

The line which presented the most significant challenge was, “Oye trompudo inútil...” Insults and derogatory statements are often difficult to translate as they tend to reference existing regional sociocultural beliefs and stereotypes. *Trompudo* can be translated as thick-lipped, big-lipped or angry/mad. Some investigation with reverse context translation found it translated as “long-tongued” and “tube-lipped.” I decided on “snout-nosed” as it the closest English translation that would be immediately recognizable as an insult as well as accurately portraying the elongated snout of a rat.

There are other versions of this story and other tales about the Achiqueé cited in the video by Mayu, for example and most follow the same general plot where the children are pursued by the old harpy, Achiqueé, who attempts to kill them. They are sheltered and protected by various animals who help them escape until Saint Jerome rescues them and the Achiqueé falls to the earth (Mayu). Oral tales can often morph when new tellers perform the story and provide new elements. Nevertheless, what stands out in this tale is the relationship between vulnerable human children and animals in their midst. The animals protect the children in the absence of human adults. The legend encourages children to ask others in their environment for help.

Marín-Dale used the phrase “origin of culture” to describe themes that explain how a certain tribe or group comes to have the qualities they feature today. While this story does not explain much about the habits of a particular group – except the advice for children to seek help from others in nature – it does explain the habits of particular animals. It is not the purpose of a legend to guide an animal’s behavior as it would a human’s, but rather to explain the animal’s valuable qualities and useful behavior. The buzzard and puma each help the children on their journey and so the human children blessed them with useful qualities to help them in life. Impeccable eyesight, and great courage will help them defend themselves from natural and human predators. However, in order to explain a skunk’s foul smell, he is distinguished in the animal kingdom and credited with refusing to help humankind. In Andean society, the skunk is held in

similar standing as the fox but the myth suggests humans be wary and the smell helps to remind humans of their unwillingness to assist. In a myth from the *Huarocharí Manuscript*, a skunk is depicted as being married to the fox and the association may also highlight the importance of keeping your distance since they are cunning and not helpful (Guaman Poma de Ayala 29).

This legend also features fabulous animals, as discussed by Salazar Mejía (245). Animals that have the ability to think rationally and speak are a common theme in all Peruvian mythology and are at the center of fables, universally, in literature. This may also stem from the worldview of animism and Andean ideology where life exists in all things around them and must be respected and even feared for retribution.

It was interesting to learn that the “savior” in this legend is a Christian figure, Saint Jerome. In the Catholic Church, Saint Jerome is recognized as the patron saint of “translators, librarians and encyclopedists” and is an appropriate saint for a tale in which so much Quechua was used. In essence, the saint stands for transposition or translation and interpretation of knowledge for others and is, for this reason, the figure the storyteller chose to connect the indigenous worldview to a more western and Christian worldview. This is another way in which the European, Christian worldview came to infiltrate the indigenous societies in Peru.

Since the dialogue was in Quechua and the storyteller set the story in the town of Taricá, readers know that these children represented an indigenous

community which valued the worldview of animism, however, Christian figures and beliefs permeate the storytelling and make it appropriate for a broad reading audience of those who held either indigenous belief as well as Christian teachings about saints. Today, most Peruvian cities have a patron Saint and Saint Jerome happens to be the patron Saint of Taricá. He is thought to guide and protect the people of Taricá, just as he does in this story. His appearance in this legend reinforces the original listening audience's belief and faith in Saint Jerome and his ability to bridge two cultures to protect them.

The primary function of this legend is cosmological, as it offers explanations not only for the formation of the Andes as the Achiqueé's bones fall to earth, but the legend also offers explanations for the behavior and traits of certain animals and warnings for people. It gives the audience a fantastical explanation for the things around them that is interesting and full of very good storytelling techniques that keep the reader guessing what will happen next. Joseph Campbell described the cosmological function as "showing you what the shape of the universe is but showing it in such a way that the mystery again comes through" (8). Though there is more to this legend than the cosmological. This legend relates the world around the children to supernatural beginnings that explain the formation of the physical landscape in Peru but also the nature of creatures who may harm humans or who may provide succor.

*Stories***Translated Text:** The Pishtacos (*Lima*)

They say that long ago, during the beginning of the Republic, there were individuals who walked the outer edges of all the villages and towns, killing anyone who went out into the fields. They were especially keen to kill those who were large or who had a nice voice because, they say, those people's blood and fat were used to create bells. The better the person's voice, the louder the bell would ring, they said. That is why these bloodthirsty men, called "pishtacos", were greatly feared by the villagers.

Here is a story from the town of San Buenaventura that proves the existence of pishtacos and explains this belief.

Long ago, all the citizens of the community were very close. They completed all their work together, as if they were one big family. For example, when a person built his house, everyone pitched in. When one of them wanted to build a house, as was the custom, everyone, man and woman alike, went to help him. When only the roof was left – a roof to be made from straw – the builders agreed to go fetch the straw from the highlands. They left on the designated day, and since it was very far, they sat down to rest and eat their lunch at the halfway point. They had brought roasted corn, cheese, dried meat, roasted potatoes, and beans with them. While they were eating calmly, they were surprised by some strangers who tricked them with their kindness. The strangers offered them some of their food, which consisted only of pork rinds and pieces of roasted meat.

However, the pork rinds contained a sedative. The wives of those who had gone for straw realized the strangers were pishtacos and signaled to their husbands that they should not eat the meat. But the men did not give a second thought to the warnings from the women and they continued eating. After finishing their lunch, the strangers left, surely to await the results of their guile. Within just a few minutes, almost all the men had fallen into a profound sleep, so the women desperately hid them in caves and covered them with straw so the pishtacos would not see them. The women immediately returned to the village to warn the authorities and the rest of the villagers about what had happened.

When the villagers arrived armed with axes, knives, and machetes at the place where the men were hidden, they found two men were missing. Distraught by the disappearance of their peers and relatives, the villagers decided to go out in search of the pishtacos that had committed the crime. Two or three kilometers away, they finally arrived at a cave where, upon first glance, they discovered the bodies of the men that were missing. One was missing his head and was hung from his feet by hooks that were secured to the rocks of the cave. Beneath was a large saucepan, where the pishtacos collected blood from their stiff bodies. Filled with indignation and horror, they began to look for the culprits. A little way from the cave they found one of the pishtacos sleeping peacefully after his crime. One of the men approached the pishtaco cautiously and, with the axe he held in his hand, landed such a blow on the pishtaco's neck that his head rolled off to the side. Nonetheless, the headless body rose to its feet with an abrupt movement,

but it was not able to stay that way and fell back again, dead. Upon hearing the sound of the falling corpse, the other pishtacos fled without being seen. The men gathered the bodies of their family members and brought them to the village to be buried, leaving the body of the pishtaco where it fell to be eaten by the crows.

Disgruntled by what had happened, the pishtacos set off in search of other victims. They walked until they arrived at a shack where an old woman lived with her two grandchildren. The pishtacos had surrounded the hut and prepared to enter when they heard the old woman speaking words that they had never heard before, "*Janampa, janampa, chaita, chaita, uraypi, uraypi!*"

The fugitives believed that the old woman was either calling people to her aid or that she was a witch who could curse them, so they ran away and never came back. In reality, the old woman was teaching her grandchildren how to scrub their backs and had no idea what had taken place outside her house. She spoke to her grandchildren in Quechua saying, "Higher, higher. Lower, lower. There! There!" so that they would know where to scrub, and in this way, she saved them. Otherwise, their throats would have been slit by the pishtacos.

Original Text: Los pishtacos (*Lima*)

Cuentan que hace mucho tiempo, más o menos en los comienzos de la República, andaban por los alrededores de casi todas las poblaciones unos individuos que mataban a las personas que salían al campo, especialmente a

aquellas que eran gordas y tenían muy buena voz, porque decían que la sangre y la grasa de dichas personas servían en la fundición de las campanas; y dicen que cuanto mejor voz tenía la persona, más sonora salía la campana. Así es como estos hombres sanguinarios, llamados “pishtacos”, eran muy temidos por los pobladores.

Respecto a esta creencia hay en el pueblo de San Buenaventura un cuento con el que prueban la existencia de los tales pishtacos.

En esa época existía una muy estrecha unión o fraternidad entre los ciudadanos que formaban una comunidad, y eran como una sola familia para todos sus trabajos; de tal manera que, por ejemplo, cuando un individuo hacía su casa, todos lo ayudaban en la obra. Así llegó el día en que uno de ellos quiso hacer su casa y como era costumbre, todos, hombres y mujeres, fueron a ayudarlo. Cuando solo faltaba el techo, que se hacía de paja, acordaron ir un día a buscar la paja de las alturas; y salieron el día señalado, y como era lejos, a medio camino se sentaron a descansar y a almorzar su fiambre, que así se llama al almuerzo frío que llevan; para ese fiambre llevaban cancha (“maíz tostado”), queso, charqui, papas asadas, habas tostadas, etcétera. Cuando tranquilamente estaban comiendo, fueron sorprendidos por unos desconocidos que les fingieron una sincera amistad; entonces los desconocidos invitaron algo de su fiambre, que solo consistía de chicharrones, trozos de carne tostada; pero estos chicharrones contenían un narcótico. Las esposas de los que iban por paja, que se habían dado cuenta de que los individuos desconocidos eran los

pishtacos, hacían señas a sus esposos para que no comieran la carne, pero ellos no dieron importancia a las señas de las mujeres y siguieron comiendo. Terminado el almuerzo, se retiraron los individuos desconocidos, que seguramente se fueron a esconder, esperando el resultado de su astucia. A los pocos minutos ya casi todos los hombres caían en un profundo sueño; entonces las señoras, desesperadas, los llevaban como podían a esconderlos en cuevas, o los tapaban con paja, para que no los vieran los pishtacos; y seguidamente regresaron al pueblo a dar aviso a las autoridades y al resto de la gente que se había quedado allí. Cuando estos llegaron armados de hachas, cuchillos, machetes, etcétera, al lugar donde habían quedado escondidos los demás, faltaban dos hombres. Todos muy afligidos por la desaparición de sus compañeros y parientes, decidieron ir en busca de los pishtacos que habían cometido tal crimen. A unos dos o tres kilómetros de distancia, llegaron por fin a una cueva donde descubrieron a primera vista los cadáveres de los hombres que faltaban; estaban sin cabeza y colgados de los pies, de unos ganchos asegurados a las rocas que formaban la cueva. En la parte baja había un perol grande, donde se depositaba la sangre de los cuerpos yertos. Llenos de indignación y horror se pusieron a buscar a los bandidos; uno de ellos descubrió, a unos metros de la cueva, a uno de los pishtacos, que dormía tranquilo después de su obra... se acercó cuidadosamente a él, y con el hacha que llevaba en la mano, descargó tal golpe en el cuello del pishtaco que la cabeza salió rodando por un lado; sin embargo, la reacción fue tan rápida, que el cuerpo

sin cabeza, con un movimiento brusco, logró ponerse de pie, pero no pudo permanecer así y volvió a caer ya muerto. Los otros pishtacos, al oír los ruidos, huyeron sin ser vistos. Entonces los hombres recogieron los cadáveres de sus familiares y los llevaron al pueblo para darles sepultura, dejando en el mismo lugar el cuerpo del pishtaco para que se lo comieran los cuervos.

Los pishtacos huyeron; descontentos con lo que les había sucedido, se dirigieron en busca de otras personas; así andando, llegaron a una choza apartada en la cual vivía una viejecita con sus dos nietecitos. Los pishtacos habían rodeado ya la choza y se preparaban a entrar en ella, cuando oyeron que la viejecita pronunciaba palabras, que ellos nunca habían escuchado:

“¡Janampa, Janampa, chaita, chaita, uraypi, uraypi!”; y los bandidos creyendo que la viejecita llamaba a gente en su ayuda o que era una bruja que podía encantarlos, huyeron para no volver más. Pero en realidad la viejecita indicaba a sus nietos que se frotaran la espalda, e ignorante de todo lo que sucedía en el exterior, les decía en quechua: “¡Arriba, arriba; abajo, abajo! ¡A ese, a ese!”, para que ellos supieran qué sitio debían frotar; y de ese modo contribuyó a su salvación, porque, si no, hubiera sido degollada por los pishtacos.

Analysis:

Marín-Dale translated this text in *Decoding Andean Mythology* (241-3). Some of the primary differences between my translation and the translation done by Marín-Dale include a change of perspective and additions. In the very

beginning of the story, Marín-Dale uses a first-person pronoun, “in the beginnings of *our* republic...” and writes primarily in third person for the rest of the translation (“the townspeople”, “they said”, etc.) However, in the final paragraph, she once again switches the narration to first person (“As I said before...”) Neither of these sentences are in first-person in the original text. I avoided inserting a first-person perspective into their translations, especially since I did not wish to add something that was not in the source text.

The translation in *Decoding Andean Mythology* also featured many instances where the translator had interrupted the telling of the story by bracketing and inserting additions. The translation done for this thesis avoids inserting additional information or viewpoints as it focuses primarily on conveying a close reading of the message of the source text with the least amount of distortions or distractions as possible.

The pishtacos are one of the most widely known Andean supernatural beings as they have been featured even in modern American pop culture, including the American fantasy television show *Supernatural* which, in 2014, aired the episode “The Purge”, featuring pishtacos that Sam and Dean had to fight off (“The Purge”). Nécker Salazar Mejía identified the appearance of Andean creatures like the pishtacos as major characters throughout *Mitos, leyendas y cuentos peruanos* (242).

This particular story does not provide much of a description of the pishtacos appearance. Anthropology professor Anthony Oliver-Smith described

pishtacos as commonly being identified as either white or mestizo males, dressed in leather and felt and being known for wealth (363). They were also described as “nocturnal murderer[s] of Indians whose main objective was the extraction of fats from the bodies of victims” (Oliver-Smith 363). He also cites the origin of the pishtacos as being derived from practices of the conquering Spaniards in the 16th and 17th century as they were known for using human body fat in the treatment of wounds and disease (363).

The fear that is portrayed by the storytellers reveals elements of a historical past that is transformed into cunning, human monsters who prey on innocent and valuable members of the indigenous communities. But the belief “the mestizo will by subtle or forceful means always keep the Indian in a socially inferior or dependent position. The Indian is never included in any mestizo activity on an equal footing” (Oliver-Smith 364) ignites fear even beyond the mistreatment due to feelings of superiority toward Indian communities. Oliver-Smith explained that the pishtacos may have been envisioned to warn against the dangers that white men brought and also served to incite fear in any Indian who saw one. By spurring further distrust and distance in their relationship through storytelling, native peoples could attempt to combat or ward off the mistreatment they were suffering by envisioning the white man or the mestizo as some kind of evil being that only wanted to kill them.

The second half of the story focused on a woman who unknowingly protected her grandchildren by speaking to them in Quechua, a language that the

pishtacos had “never heard before.” There is persistent discrimination against speakers of Quechua in the Andean region but, in this case, the pishtaco’s monolingualism and unfamiliarity with their prey was the salvation of the family. Language and identity are also weapons of protection.

Marilyn Manley documented discrimination in Cuzco, Peru, where the Spanish-speaking elite regularly excluded and vocally demonstrated contempt towards the Quechua-speaking migrants to the cities (328). Nancy Hornberger and Serafín Coronel-Molina explain that many Quechua speakers feel “linguistic shame” and do not speak Quechua outside of their homes or their immediate communities. In fact, “Quechua speakers often find that they are actively discriminated against and made to feel ashamed if they cannot communicate in Spanish” (25). No doubt, centuries of forced repression of their native language and attempts to be converted to Spanish speakers have given way to these prejudices against indigenous language speakers. That is why the end of this story is so poignant.

This story refutes the commonly held beliefs about communicating in Quechua by positioning Quechua as a protecting force between the Indigenous people and the white or mestizo invaders Marín-Dale explains that “Andean stories are also acceptable venues for making social and political commentaries about the powerful external forces that impinge on Native Andean life. It is not uncommon for Andean stories to criticize white foreigners” (10). In the face of discrimination and pressure to conform to the Spanish-speaking population, this

story encourages indigenous people to continue speaking Quechua and to take pride in their heritage and language for its protective purpose. For this reason, this story can also be seen as a form of social protest as well as a victory of linguistic empowerment.

This story could be seen as having a mixed sociological/pedagogical function as it supports the social order and the divide between classes as well as teaches fear of lighter skinned invaders like the pishtacos. It portrays the pishtacos as an evil being that attacks innocent Indian villagers, encouraging more distance between the classes by pitting one directly against the other. Where the Indian must physically fight for his survival in order to not be turned into clanging bells atop Spanish mission churches. The tale gives children a tangible reason to fear the white man and puts this fear into terms a child can understand while leaving the indigenous listener with the satisfaction of knowing their language played a humorous trick on the invaders because they were foolish enough to try to victimize the family without understanding very simple terms in Quechua. The listeners would be laughing at the end of a very bloody and frightening tale.

The Jungle

Legends

Translated text: The Mother of Smallpox (*San Martín*)

Roughly sixty-five years ago, in Rioja, the terrifying smallpox epidemic developed and the people dropped like flies.

They said that the illness was due to a strange old woman, whose face was covered with furrows and wrinkles, and who wore the blouse and riding skirt of a highland Indian, a shawl of many colors, wooden clogs and a straw hat with a wide brim that hid her face. She was the mother of smallpox.

One evening, at dusk, two young sisters, Petronila and Manuela Ruiz, who were seven and nine years old, respectively, were returning from a house in the neighborhood when they used a small bridge to cross an irrigation canal in the road. The younger girl looked back and saw the mother of smallpox approaching them. She warned her sister and told her to run, but her sister disregarded the warning, saying that the woman would not hurt them. Within a few seconds, the old woman reached them, and after embracing the older sister, who had fallen a little farther behind, the old woman disappeared as if by magic.

The girls told their parents what had happened, but the parents did not give the incident a second thought. That night, the girl who was hugged by the old woman suffered a high fever and small lesions began to form on her skin. Delirious, the girl insisted the old woman was at her side, caring for her. At about

two o'clock in the morning, everyone in the house heard the sad cry of a woman in the garden. The sick girl's siblings could not find whoever was crying. The very same cry was heard in the garden of that house and in the gardens of other houses, wherever there were other smallpox patients.

Little Manuela died, despite the painstaking healing and care they lavished upon her. Seeing this, her siblings became determined to search for the mother of smallpox. They set off in the late hours of the night – armed with revolvers and shotguns – to search the gardens and orchards of the city with the intention of killing her. They were able to find the old woman on two occasions but when they were about to shoot, she disappeared in smoke.

After some time, the smallpox epidemic disappeared from Rioja. Some travelers, who came from Moyobamba – which was to the East – said they had found the old woman near their city too, but when she had seen them, she fled into the forest. Not long afterward, smallpox devastated the population of Moyobamba.

Original text: La madre de la viruela (San Martín)

Hace poco más o menos sesenta y cinco años que en Rioja se desarrolló, con carácter aterrador, la epidemia de la viruela; las gentes morían como moscas.

Decían que la enfermedad se debía a una anciana de singular aspecto, que tenía el rostro cubierto de surcos y huellas, que vestía blusa y pollerón de india serrana, un chal de colores, un sombrero de paja con ala ancha que casi le ocultaba el rostro y zapatos de madera, zuecos. Era la madre de la viruela.

Un día, a la caída de la tarde, dos niñas hermanas, Petronila y Manuela Ruiz, de siete y nueve años de edad respectivamente, regresaban de una casa del vecindario y al pasar por un pequeño puente que salvaba una acequia en la calle, la menor miró atrás y vio venir a la madre de la viruela, avisó a su hermana y la incitó a correr, pero esta no accedió, expresando que no les haría daño. En pocos segundos la vieja las alcanzó y luego de abrazar a la niña mayor, que se había quedado un poco atrás, desapareció como por encanto.

Las niñas contaron a sus padres lo que les había ocurrido, pero estos no le dieron importancia. Por la noche, la niña que fue abrazada por la anciana enfermó con fiebre alta; asimismo empezaron a brotarle los granos de la viruela; en delirios decía ella que la anciana estaba a su lado, cuidándola. Y a eso de las dos de la mañana, más o menos, oyeron todos los de la casa un llanto triste de mujer en la huerta. Los hermanos de la enferma trataron de descubrir a la que así lloraba, sin conseguirlo; sin embargo, el llanto continuaba en la huerta de esa casa y en las de otras donde había enfermos de viruela.

La niña Manuela murió, pese a la esmerada curación y cuidados que le prodigaron. Sus hermanos, ante este hecho, intensificaron la búsqueda de la madre de la viruela. Salían en altas horas de la noche, armados de revólveres y

escopetas, a las huertas y solares del pueblo para matarla. En dos ocasiones lograron ver a la vieja, pero, cuando iban a disparar, aquella desaparecía como humo.

Después de cierto tiempo desapareció la epidemia de la viruela de Rioja. Unos viajeros, que venían de Moyobamba, contaron haber encontrado, en las proximidades de dicha ciudad, a la vieja madre de la viruela, quien al verlos huyó al bosque. Luego la viruela arrasó también la población de Moyobamba.

Analysis:

The original story indicates the smallpox infection occurred roughly sixty-five years prior to its retelling. This would set the infection of jungle communities sometime in the 1880s.

The characterization of Mother of Smallpox as a highland Indian represents possible tensions between the indigenous groups of the mountains but, it is more likely that her characterization relies on facts of transmission. Highland Indian groups were infected by smallpox earlier by Spaniards than indigenous tribes of the interior or the jungle and unsuspecting, non-symptomatic carriers may have infected many. While the Inca empire extended to the edges of the Amazon, where colonists faced significant difficulty in penetrating the rainforest, painting the Mother of Smallpox as a dangerous but kind enemy may play with the historical role of transmission instead of representing any particular social divide between the indigenous groups. Certainly, to the indigenous groups

of the jungle, the colonists, the mestizos and the highland indigenous groups were all invaders to their territory.

In the thematic analysis of the stories collected by Arguedas and Izquierdo Ríos, Nécker Salazar Mejía described the importance of “La madre de la naturaleza...” (“Mother Nature”) He posited that most communities – whether in the Andes or the jungle – held a general belief in Mother Nature, who inhabited an enchanted animal (usually in the form of a bull, puma, lion, etc.) and resided in a lake, mountain or river (239).

This legend presents a different take on “La madre de...” (“The Mother of...”) by turning the magical mother nature into an origin story about how the smallpox epidemic came to their communities represented by an old woman, who carried the disease with her wherever she traveled. This type of story allowed communities to develop a sense of wariness about a concept that they did not understand (contagious disease) in familiar terms by attributing the disease to a woman who looked like they did but brought devastation to their communities. In this way, the legend is both magical and similar to an origin story but its function serves a historical purpose, by explaining the nature of how seemingly humble and unassuming an evil such as smallpox could walk into their community and leave again a trail of death.

Translated text: The Ayamaman (San Martín)

The sad cry of a few birds in the Amazon rainforest can be heard on dark and moonlit nights:

Ayamama Huishchurhuarca.

("My dear dead mother, they have abandoned us.")

They say that those birds were once two children: a little boy and a little girl. Their mother had died leaving them orphaned while they were still very small. Their father loved them dearly at first, but this changed completely when he brought home another woman. This woman made him a slave in his own house. He no longer cared for his children and the woman held a deep hatred for them and treated them scornfully. She made them work harder than their strength would allow. But things worsened even more when the woman had a child of her own. One day, after lunch, she said to her husband, "Listen. We are very poor. We are going to have more children and we cannot keep living like this. We should get rid of your two lazy kids. What are they good for? All they do is eat." At first the husband protested, but eventually he agreed to do everything his treacherous wife asked of him.

She added, "Early tomorrow morning you will take them far away, into the jungle and leave them there." The little boy, who in that moment could be found behind the kitchen, pressed his ear to the wall and heard the entire conversation.

But he did not say anything to his sister. That night he took two ears of corn from the grill, cut the kernels off, and filled his pockets.

The next day, at sunrise, that man took his children into the forest. After they had been walking for a while, and were very far from home, he told the children he needed to cut some wood, and told them wait there for a moment, but he never returned. The girl began to cry, but her brother consoled her and led her back to where they'd come from, finding the trail of corn kernels that he had laid out and that, fortunately, had not been eaten by the forest animals.

At dusk they arrived at the house. Their stepmother became infuriated and blamed her husband, telling them that he had not taken them far enough and that next time he had to take them much farther.

The next day, their father took them far into the jungle and left them behind a hill, once again tricking them into waiting for him to return.

The children were abandoned. Tigers and vipers passed by, looking at them, but did not harm them. Monkeys and macaws cried out and jumped from limb to limb, tossing them ripe fruit from the tree. The forest was an enchanted palace to the children. The forest, with its trees and animals, accepted them lovingly. There was something magical about it.

Night came and the children slept beneath a toquilla palm plant, whose leaves were like umbrellas. In their dreams they saw a beautiful woman, white like the moon, with long golden hair and transparent clothing. She cared for them

and told them not to be afraid. When dawn came, they started off through the forest without fear, and they wandered like this for many days. One night they slept beneath the protruding roots of a *renaco* tree and dreamed they were little birds eating the red fruit from the tree. In fact, to save them from their suffering, the spirit who had cared for them had transformed them into little birds. The children, seeing themselves now as birds, determined to go to their father's house. That very night, when the moon came out, they flew to the house and perched on the roof and sang their sad song as a duet:

Ayamama Huishchurhuarca.

("My dear dead mother, they have abandoned us.")

Their father who had gone insane with grief, was seated on the doorstep of the house. He stood up and said, like a madman, "Come back my beloved children."

But the little birds flew off into the forest.

Original text: El Ayamaman (*San Martín*)

Así cantan en las noches oscuras o de Luna unos pajarillos en la selva amazónica; más que canto es un lloro triste:

Ayamaman Huishchurhuarca.

("Madrecita muerta, nos han abandonado").

Cuentan que esos pájaros fueron dos niños: un varoncito y una mujercita. Su madre había muerto, dejándolos muy pequeños todavía. Su padre los quería mucho al principio, pero cambió por completo cuando llevó a otra mujer a su casa. Esta lo llegó a dominar hasta el extremo que parecía su esclavo. Ya no se preocupaba por sus hijos y aquella mujer tenía un odio feroz a los niños, los trataba con el mayor desprecio y los hacía trabajar más de los que podían resistir sus fuerzas. Pero las cosas empeoraron más cuando esa mujer tuvo un hijo. Entonces, en una ocasión, después de la comida dijo a su marido: "Oye, somos muy pobres, vamos a tener más hijos y no vamos a poder vivir así. Debemos deshacernos de estos tus dos hijos haraganes. ¿Para qué sirven? Solo para comer". El hombre, ante tamaña proposición, protestó; pero luego accedió como en todo lo que le pedía su pérfida mujer.

Esta le siguió diciendo: "Mañana muy temprano los llevarás lejos, bien adentro de la selva, y allí los dejarás". El varoncito, que en ese momento se encontraba detrás de la concina, junto a la pared, oyó toda la conversación. Pero no contó nada a su hermanita. Por la noche cogió de la barbacoa dos mazorcas de maíz, las desgranó y llenó sus bolsillos.

Al siguiente día, apenas amaneció, aquel hombre llevó a sus hijos al bosque. Cuando habían caminado ya bastante y se encontraban lejos, muy lejos, les dijo a los muchachos que él tenía que cortar un palo, que lo esperasen allí un momento, y no volvió más. La niña se puso a llorar, pero su hermano la consoló y la condujo al sitio por donde habían venido, encontrando los granos de

maíz que él fue regando y que, por fortuna, no habían sido comidos por los animales de la selva.

Al anochecer llegaron a su casa. Su madrastra se encolerizó y echó la culpa a su marido, diciéndole que no los había dejado lejos y que debía llevarlos mucho más lejos aún.

Al siguiente día, su padre los llevó hasta una gran distancia y los dejó detrás de un cerro, engañándoles que lo esperasen, que iba a regresar pronto.

Los chicos quedaron abandonados. Tigres, víboras, pasaban por su lado mirándolos, sin hacerles daño. Los monos, gritando y saltando, les arrojaban frutos maduros desde los árboles, lo mismo que los guacamayos. Los niños estaban en la selva como en un palacio encantado. Esta, con sus árboles y animales, los acogió amorosamente. Había algo de sobrenatural en ello.

Llegó la noche y los niños durmieron bajo una mata de bombonaje, cuyas hojas parecen paraguas. En sueños vieron que una linda mujer, blanca como la Luna, de larga cabellera color de oro y vestida con ropas transparentes, los cuidaba y les decía que no tuvieran miedo. Cuando rayó el día se pusieron a andar por la selva, sin ningún temor, y así vagaron por muchos días; hasta que una noche se durmieron bajo las aletas de un renaco y soñaron que eran pajarillos y que junto con otros pajarillos estaban comiendo los frutos rojos del árbol. En efecto el hada (32) que los cuidaba, para ahorrarles sufrimientos, los había transformado en pajarillos. Estos, al encontrarse en esa condición, lo

primero que pensaron fue ir a su casa. Y por la noche, cuando salía la Luna, llegaron a ella y, posándose en el techo, cantaron a coro, tristemente:

Ayamaman Huishchurhuarca.

(“Madrecita muerta, nos han abandonado”).

Su padre, que estaba sentado en el umbral de la casa, arrepentido ya de lo que había hecho, se levantó y, como un loco, les dijo: “Hijos de mi alma, venid...”.

Pero ellos volaron a la selva.

Analysis:

This legend carries a message that seems to be intended as warning for children as well as reassurance that nature will take care when a parent is irresponsible. The stepmother’s mistreatment of her stepchildren the father’s lack of character and abandonment are evil that is turned to natural beauty.

In this legend the personification of the jungle spirit in a beautiful woman that cares and protects for the children is not unique, historically speaking, and has precedence in the legends of Spanish writer Gustavo Adolfo Bécquer, for example, where spirits lurk in nature to attract the foolish. What is unique in this tale is the positive transformation of the children into birds who lose their ability to care about their human past and learn to live happily in the forest in another shape.

Necker Salazar Mejía also highlights the prevalence of characters being transformed into birds throughout the myths, legends, and short stories collected by Arguedas and Izquierdo Ríos (232). While he noted that in most of these cases, the transformation was a punishment, this story offers the transformation of the children as protection and salvation from the world around them and from parents that did not take care of them. The legend portrays the natural world as kind and non-judgmental while the human world is portrayed as cruel and dangerous.

This legend has a primarily metaphysical function as it inspires both admiration and a sense of reverence for the jungle in the audience. It gives the spiritual being of the jungle the ability to think and act in its best interests, as well as to act in order to reestablish harmony and to save others. Personifying the jungle allows this legend to attribute powers and individual characteristics to Mother Nature.

Translated text: The White Heron (*Loreto*)

Near one of the tributaries of the Ucayali river lived a humble couple that had a daughter and two sons. They called the daughter Blanca (“white”) because she was always dressed in white and was very hard working. That is why her mother loved her so much. She also had the unique ability to eat any type of fish, even the spiny ones.

Her brothers came to hate their sister a lot and, so much so, that without a moments' doubt, they decided her fate. The two went looking for a shaman who could turn her into a bird.

The shaman, under the cover of the darkness of night, turned the girl into a beautiful white heron, the same color as her dress and condemned her to live on the shores of lakes and rivers, eating only fish.

The Chama Indians of the Ucayali region have a lot of faith in this legend, so when a white heron passes over their huts and they hear its characteristic cry of *cau cau cau cau*, they force their children to swallow their spit immediately, so they don't choke on the fish they eat, even when they have to eat sardines and *chambiras*, which are the spiniest fish. They say that this is why our Indians from the Ucayali region eat fish so easily.

Original text: La garza blanca (*Loreto*)

En un afluente del río Ucayali vivía un modesto matrimonio que tenía una hija y dos hijos. Blanca, que así se llamaba la hijita, usaba siempre vestido blanco y era muy hacendosa; por eso su madre la quería mucho; además tenía la particularidad de comer cualquier pescado con mucha facilidad, por más espinoso que fuera este.

Sus hermanos llegaron a odiarla tanto, de tal manera que, de común acuerdo y sin el menor escrúpulo, decidieron su perdición; entre los dos buscaron un brujo a fin de que la convirtiese en ave.

En efecto, el brujo aprovechando una noche oscura, convirtió a la muchacha en una hermosa garza blanca – color de su vestido – y la condenó a vivir en las orillas de los lagos y ríos, alimentándose solo de peces.

Los indios chamas de la región del Ucayali tienen mucha fe en esta leyenda pues, cuando pasa una garza blanca por encima de sus chozas haciendo oír su característico grito de cau cau cau cau, obligan a los niños a tragar inmediatamente su saliva, a fin de que en lo sucesivo no se atoren al comer pescado, aun cuando por la noche tuvieran que comer sardinas o chambiras, que son los pescados más espinosos. Y dicen que esta es la razón por la que nuestros indios comen con gran facilidad el pescado.

Analysis:

The department of Ucayali in Peru is located in the Amazon Rainforest and the Ucayali River denotes the headwaters of the Amazon. Carol Ember discusses the Shipibo (sometimes spelled “Xipibo”) communities of Peru who live along the Ucayali river in eastern Peru. She explains that “Chama” is considered a derogatory term to refer to the group (807).

The *Mitos, leyendas y cuentos peruanos* section that includes stories from the jungle contains multiple stories like this one, that explain the origin

of a specific animal or bird while linking its origin to humans and their inability to be fair.

As seen through the analyses of “The Islands of Pachacamac” and “The Ayamaman”, the transformation of humans into birds is quite common in Peruvian mythology. In this legend, the transformation is not a punishment for the daughter but instead an act of malice by the girl’s brothers as a result of their jealousy.

Margarita B. Marín-Dale considered this tale a type of origin story. She stated that themes about the “origin of culture” explain “how [a community’s] own culture came into being” (Marín-Dale 168). This legend explains the peculiar ability of the community to eat any kind of fish as well as the customs associated with it by linking their origin to the transformation of a young girl. Marín-Dale’s “origin of culture” is similar to the function of folklore identified by William R. Bascom wherein myths and legends validate culture and justify the rituals they express (344). This legend gives a supernatural root to the Shipibo habit of swallowing their saliva when they see a heron and validates this particular habit by embedding it into a legend which audiences look to for social guidance.

*Short stories***Translated text:** The Burning Tree (*San Martín*)

In the forest there is a tree called hítil, that has the ability to burn anyone who touches it or who passes by without greeting it. Its trunk is covered in red spots, similar to the blisters or welts that appear on the skin of someone who has been burned.

The person who was burned by the tree is covered with welts, his face, ears, hands, and feet all began to swell and he has a high fever. Then he can only heal himself by bathing for a week in an infusion of **paico** and papaya. Although they say that he could cure himself immediately, by pretending to hang himself from the tree that burned him. As he performs the act, he must say to the tree, "I am hítil and you are (gives his name)." As soon as the weak rope with which he pretended to hang himself broke, he must run straight home without looking back.

Due to this, the people that walk in the jungle, when they discover the hítil, greet it respectfully, "Good morning (or good afternoon), Mister hítil." Then the tree is satisfied and the person can touch it or even cut it, without the danger of being burned.

Original text: El árbol que quema (*San Martín*)

En la selva hay un árbol llamado hítíl, que tiene la propiedad de quemar a la gente que lo toca o pasa cerca de él sin saludarlo. Su tallo está cubierto de granulaciones rojizas, semejantes a las ampollas o ronchas que produce en la piel una quemadura.

La persona quemada por este árbol se cubre de ronchas, se le hinchan la cara, las orejas, los pies y las manos, tiene fiebre alta y solo sana bañándose durante una semana con infusión de hojas de paico o de papayo. Aunque dicen que puede curarse inmediatamente, haciendo el simulacro de ahorcarse en el mismo árbol que lo quemó; a medida que va realizando el simulacro dirá al árbol: “Yo soy hítíl y tú (la dará su nombre)”; y correrá a su casa, sin mirar atrás, apenas se rompa la débil soga con la que fingió ahorcarse.

Por eso, la gente que anda en la selva, al descubrir al hítíl, lo saluda respetuosamente: “Buenos días (o buenas tardes), señor hítíl”. Y el árbol se queda contento, pudiendo la persona tocarlo, y hasta cortarlo, sin ningún peligro.

Analysis:

There is little information regarding the hítíl outside of various renditions of this story which warn of its power to burn people. Francisco Izquierdo Ríos' publication *Cuentos del Tío Doroteo* contains a similar short story, appropriately named “El Hítíl” (22). This story documents the hítíl being greeted by the main character, Antolín Picsha, in the same manner described

in “The Burning Tree.” It also explains the same ritual where the person must hang themselves from the tree and the rope will break allowing him to go free.

This story outlines the rituals and dangers associated with this particular tree. Stories of this type serve to guide human behavior away from dangers in their surroundings as well as reinforce the rituals that protect them. Despite the fact that the end of the story permits the person to touch and cut the tree, the story teaches listeners to identify the tree and its dangers, by describing the red spots on its trunk that look like blisters. Even though you cannot touch a *hítíl* tree, regardless of how you speak to it, this story is still useful to the listener because embedded within the ritual is the line “then he can only heal himself by bathing for a week in an infusion of *paico* and papaya.” The short story serves as an effective memory device for the listener or reader to recall the treatment against burns.

It also emphasizes the importance of respecting the powers and spirits of the forest. This story directs the people to respect the forest by greeting the tree formally each time they see it. The sense of respect communicated through this story coincides with the metaphysical function of inspiring awe in the world around the listener.

This also guides and informs human behavior, warning the people of the dangers of the tree through a memorable story. A story that teaches its audience how to live has a pedagogical function as it teaches listeners to

avoid touching the plant, that they must respect the forest around them, as well as the importance of good manners.

Translated text: The Chullachaqui (*Loreto*)

Two young boys built a canoe in the jungle, a half hour's walk from their **tambo**. One morning, after they finished building the boat, they were thinking about how to get it to the river when they heard a distant noise like a herd of monkeys closing in. One of the boys returned to the tambo for his shotgun to kill them with. A moment later, when the noise seemed to be getting closer, the other boy saw his brother returning with the shotgun on his shoulder, and he signaled for his brother to follow him.

Even though they had walked a long way through the jungle, the sound remained somewhere out in front of them. As they walked, the young boy noticed that the trees around them were very tall and strange and that he had never seen anything like them before.

Suddenly, he noticed that the footprints of his companion were unequal, his left foot was smaller than his right and he had nails like the claws of a tiger. The boy stopped dead in his tracks. The formidable creature, realizing that the boy was not following him, also stopped and looked back at him, smiling malevolently. His eyes glowed eerily. The young boy lifted his hand, made the sign of the cross and begged God to free him from such a horrible companion.

He closed his eyes and when he opened them, Chullachaqui was nowhere to be found. It had vanished.

A shotgun fired in the distance and the boy headed towards it. There he found his true brother, who had been searching for him for a long time. The young boy did not speak right for a few days after that, it was as though his tongue had been tied in a knot.

Original text: El Chullachaqui (*Loreto*)

Unos jóvenes fabricaban una canoa, en la selva, a media hora de camino de su tambo. Y una mañana, concluida la obra, cuando estaban pensando en la manera de llevarla al río, oyeron a lo lejos un rumor como de una gran manada de monos que se acercaba. Uno de ellos regresó al tambo por su escopeta para cazarlos. Después de un momento, cuando el rumor de los monos parecía estar más cerca, el otro vio llegar a su hermano con la escopeta al hombro, quien, de cierta distancia, le hizo señas para que lo siguiera. Iban caminando ya largo trecho por la selva y el rumor seguía produciéndose delante de ellos, a medida que avanzaban, cuando el joven reparó que los árboles que lo rodeaban eran muy grandes y raros y nunca los había visto por esos lugares.

De pronto, se dio cuenta de que los pies de su acompañante eran desiguales: el pie izquierdo más pequeño y con uñas a manera de garras de tigre. El joven se paró lleno de miedo. Aquel individuo fantástico, al notar que el joven no lo seguía, también se detuvo y lo miró, sonriendo malignamente; sus

ojos tenían un brillo horrible. El joven levantó la mano e hizo la señal de la cruz, implorando a Dios que lo librara de tan terrible compañía; cerró los ojos, y al abrirlos ya no encontró al Chullachaqui; había desaparecido.

Oyó a lo lejos tiros de escopeta y se orientó por ellos para regresar y encontró a su verdadero hermano, que lo estaba buscando desde hacía mucho rato. El joven no pudo hablar bien durante algunos días, tenía como atada la lengua.

Analysis:

This is a typical story about chullachaqui, an evil creature of the Amazon Rainforest. This story gives few details about the creature, but it is usually depicted as having differently sized feet (one of which is sometimes depicted as a hoof). It is also able to disguise itself as any human or animal and is responsible for leading hunters deep into the jungle until they get lost (Anderson 25).

In the Jungle section of *Mitos, leyendas y cuentos peruanos*, there are multiple tales about chullachaqui but this one has been chosen to be representative of the theme. The stories follow the same theme, hunters are lured into the forest by a mysterious creature who can transform itself to look like any living thing. The word *chullachaqui* comes from the Quechua *ch'ulla* (“unequal”) and *chaqui* (“feet”) (Shaev 865). This is a literal take on the creature’s one common characteristic throughout all of its appearances,

having mismatched or unequal feet. There are some varied perspectives about the true nature of chullachaqui. Shaev described chullachaqui as a “personification of evil” (865). Meanwhile, Jeremy Larochelle described the creature as a “guardian spirit of the forest” (199). His interpretation of the chullachaqui identifies it as a creature intent on punishing the greed of those who hunt or fish in excess. Shaev also noted that stories of chullachaqui encourage people not to go into the jungle alone (867).

In the same way that “The Pishtacos” illustrates a common Andean creature and the beliefs associated with it, this story does the same from a Jungle perspective. Stories about chullachaqui are well known in the area and this is just one example of many that perpetuate the existence of the creature and guide native beliefs and actions.

This story also illustrates the mixing of indigenous and governing faiths. A chullachaqui is a creature stemming from indigenous beliefs about the jungle, its power, and the creatures inside of it. However, when the boy in the story is confronted with chullachaqui, he immediately performs the sign of the cross and begins praying to God, noting the distinction between “a God” and the singular euro-centric notion of “God.” This type of mixing between the indigenous and conquering faiths is common even hundreds of years after the conquest, especially in the Amazon Rainforest where some communities of people remain isolated from the rest of the world.

By encouraging the indigenous people not to go into the jungle alone and warning them about the dangers there, this story can be considered pedagogical. It teaches the consequences of going off alone, which in reality include far more than just the mythical chullachaqui, but the story uses this “embodiment of evil” to personify all the dangers the jungle presents.

General Analysis

Throughout all the myths, legends and short stories translated, the reader will notice that there are very few characters which have names. Marín-Dale pointed out that in many Peruvian myths, legends and short stories, the characters seem to be nameless and simply referred to as “the boy”, “the girl”, “the skunk”, etc. She speculated that this is due to the importance placed upon the idea of community in native Peruvian societies. She placed emphasis on the difference between this communal society versus the very individualistic Western European tradition that is emulated in North America. She states that, “leaving the main characters nameless has the effect of minimizing individuality and individual differences and preserving the power of the collective in the story” (Marín-Dale 8). In this way, all of these myths, legends and short stories exercise some form of social control by encouraging communal thought and idea, where each person is accountable to the community rather than to an individual. This is consistent with the local community divisions into ayllus, which are similar to a family clan and is a traditional form of local government among Quechua and

Aymara people. In these societies each person is expected to contribute to the community and engage in collective labor and tribute.

Geographical changes between the coast, mountain and jungle areas of Peru brought the appearance of different animals, beliefs, and lifestyles. The Mountain myths, legends and short stories demonstrate the indigenous belief that the world around them is alive. The people there believe that the mountains are alive and have direct influence on each of their lives. The legends and short stories from the Amazon demonstrated a similar belief, that the Rainforest is alive and that it both protects them and is a danger to them. While the individual characters vary, the themes remain fairly consistent, including the animate cosmos (or Andean animism), local animals and mythological creatures. All three geographical areas provide myths, legends or short stories that provide explanations for the world and how it came into being, ranging from the origin of the human species to the formation of certain landmarks.

While each myth, legend and short story has a different lesson and function, I have been able to identify metaphysical, cosmological, sociological and pedagogical functions throughout. The most commonly identified functions in the selection of tales translated for this thesis are cosmological and pedagogical. Primarily the different texts provide explanations that fit within the Peruvian mindset about the world and its creation while simultaneously teaching traditional knowledge and lessons about beliefs, safety, and morality.

Conclusion

The myths, legends and short stories collected by Arguedas and Izquierdo Ríos provide important insights into the indigenous worldview and cultural or historical notions that storytellers wanted to share with future generations in Peru. The translation of these stories revealed important concerns about human behavior, valid historical fears about transmission of illness and shared community legends about the origin of their geological surroundings and community heritage. These stories became a national treasure for Peruvians who valued them as an important repository of knowledge about cultural identity and indigenous beliefs. The stories, albeit told as myths, legends and tales, created a window to how storytellers along the coast, in the Andes mountains and in the jungle lands of the Amazonian basin, recorded through traditions that they believed important enough to share with outsiders like Arguedas and Izquierdo Ríos. These tales – told, written and translated into Spanish in the late 1940s – are a precious historical record of these oral literary traditions and the cultures they represent. My purpose was to bring these fabulous tales into English for non-Spanish readers.

To be able to render accurate translations into I had to conduct basic research into mythology, human and literary history in Peru, local landmarks and geological formations. I also had to review translation techniques to determine the best way to attack and render translations by determining which method would preserve as much cultural and historical connects to the Peruvian stories and storytellers as possible. This research taught me how to approach translation

of folktales that belonged to a different culture and helped me to make informed decisions and create the most culturally-accurate translation into English possible while still making it readable for a non-Spanish speaking reading audience.

I learned a lot about the undertaking that is literary translation as well as all the steps involved to render a faithful, fluid – if not invisible – translation. I also learned about myself and my developing skills as a translator. I continued to refine those skills as I worked through the translations and developed better understanding of the process that works best for me to create these original translations.

My work done for the thesis accounts for only a small portion of the tales in *Mitos, leyendas y cuentos peruanos* and leaves the door open for future translation to be done regarding this publication.

How might my translation experience have been improved? In an ideal world, a translator of stories in a second and third language should partner with a scholar and translator who are familiar with the languages and cultures they are rendering into another language. In my case, connections to the Quechua language(s) and communities with Spanish cultural experts in Peruvian cultural history, would have improved the knowledge I would have been able to collect about these tales. Even though Arguedas was a well-known translator and worked to preserve as much of the indigenous values and aesthetics in these stories as possible, I had no choice here but to rely on his translation of the Quechua dialogues. Though potentially unrealistic, the ideal scenario would have

included a virtual or in-person visit to each location and establishment of connections between the oral stories, the highlighted geological formations, and other cultural experiences and observations to better depict how the landscape and setting shaped these tales and even how they could be told in English. In our digital world we are all connected. I made use of digital maps which allowed me to come closer to “being there” by virtually exploring some aspects of the Peruvian landscape but, ideally, a translator of culture should have their “feet on the ground.”

Translating tales that originate as spoken tales is also challenging because, ideally, these tales should sound natural in the language of translation. The translation should indeed imitate the tone and tension of the original story and use expressions to communicate – in an artistic way – the emotions and timing of the story without eroding the impact the translation has on the reader.

I have accomplished some of these goals with my initial translation of Peruvian myths, legends and stories. My purpose was to render translations of these stories for an English-speaking North American reading public – scholarly or just curious – and provide, as an accompaniment the necessary contextual and historical information that would improve comprehension of each story and highlight unique cultural elements. This research and initial experience with translation of the tales has helped develop my knowledge surrounding what scholars already know about Peruvian mythology and has opened doors for me for future translation and research in this area or as a springboard for others.

The primary function of my analysis of these stories (in addition to providing contextual information) was to demonstrate that translation also depends on the methods and techniques of literary criticism and socio-anthropology to identify potential functions of myths, legends, and short stories like the ones collected by Arguedas and Izquierdo Ríos. By relying on studies done by Joseph Campbell and William R. Bascom, I was able to determine that each story served a different potential function for its storyteller and that function ranged from providing explanations of the universe or a geological formation or causes of illness or resurgence of humanity, to name a few, to moral lectures upholding social order and even the positive, mystical power of nature. These functions straddled the metaphysical, the cosmological, the sociological and the pedagogical elements in these stories.

The translation project itself was valid: it produced both a model for approaching this kind of translation and allowed me to experiment and develop my abilities in the creation of original translations to share with non-Spanish speakers. Perhaps, the most important aspect of translation for me was to develop practical strategies and techniques of translation that have improved my ability to conduct research in Spanish and English on folklore which is of great interest to me, to write knowledgeably about scholars who have set the standards for analysis of folklore and to create original translations in English that share with a non-Spanish speaking public the marvelous oral tales that are part and parcel of Peruvian national treasure-trove.

Glossary:

ayllu: clans that created the basic socioeconomic units of Inca society, usually comprised of a network of families in a given area with a common ancestor

chacra: (from the Quechua *chakra*) small garden or farm in Latin America, usually found on the outskirts of a city, tasked with producing food for its citizens.

curaca: (from the Quechua *kuraka*) a member of the Inca provincial nobility often acting as administrator over an ayllu (clan) or group of ayllus, similar to the modern-day idea of a chief.

lliclla: traditional mantles or shawls worn by indigenous women in the Andes

pachacuti: (from the Quechua *pacha* meaning time-space, age, world or earth and *cuti* or *kuti* meaning inversion or revolution) the idea of the world being created and destroyed many times, emerging from its previous destruction in a cyclical manner, in recent times this term has come to refer to any cataclysmic historical or cultural transformation that drastically alters the lives of the Native Andean people.

paico: (from the Quechua *payqu*) also known as Mexican tea, epazote, Jesuit's tea or wormseed, is a perennial herb native to Central America, South America, and southern Mexico

pampa: (from the Quechua *pampa* meaning "plain") the fertile grass-covered lowlands and plains of temperate South America

tambo: (from the Quechua *tanpu*) an Inca inn or way station on the high roads of ancient Peru. Used as a shelter and a collection center for food, wool, wood, and other basic materials. They were placed every 20 to 30 kilometers along roads.

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