



UNIVERSIDAD DE QUINTANA ROO

**División de Ciencias Políticas
y Humanidades**

**TRANSLATION OF FOUR TALES TAKEN FROM
THE BOOK "CUENTOS DE CAZADORES" BY
ELEUTERIO LLANES PASOS, WITH A DETAILED
ANALYSIS OF THE TECHNIQUES USED BY
THE TRANSLATOR**

**TRABAJO MONOGRÁFICO
Para obtener el Grado de
*Licenciado en Lengua Inglesa***

**PRESENTA
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PRESENTATION

Translation exists thanks to the different languages and cultures. Translation guarantees that people express themselves, and that everybody will read and understand a message in his own language.

When talking about translation, it is important to point out its communicative function. A translator plays an important role in all the fields of language and communication, since the translator makes it possible for the target reader, who does not understand a language and sometimes not even the culture in which the text was developed, to have access to this text. Translation is a tool of communication and acts as a bridge that connects languages, cultures and people, making communication possible.

The one who translates has to take the place of both the reader and writer in order to preserve the original meaning of the author and at the same time make the text understandable enough.

This monographic work presents the translation of some tales which were taken from the book "Cuentos de Cazadores" written by Eleuterio Llanes Pasos. Through the text, the reader can notice the way in which the Mayan and the Spanish culture were mixed, and that after many centuries, some Mayan communities of the Yucatan Peninsula have not forgotten their background, have kept some of their traditions and their way of seeing the world and their culture.

Legends and tales are fundamental parts of the mythical background of the Mayan people. Legends and tales allow us to understand a person's thoughts. Thus, beliefs, values, attitudes and ways of understanding life take shape among the lines of those stories, which become an important source to deepen the interpretation of the Mayan culture.

Culture is understood as a mixture of inherited concepts and ways of appreciating the world that are expressed in the literary production of a specific community. Thus all the legends and tales that have been transmitted through generations in an oral or written way within the Mayan indigenous groups are directly associated with the community they come from, and become an essential part of the process of identity, legitimation and collective memory (Enciclopedia de Oro:1984).

Fortunately, Mayan traditions did not disappear with the Spanish conquest, they were strong against changes and forgiveness. Nowadays, the Mayan people maintain in their culture deep millenarian roots in spite of having lived side by side with the western civilization during more than five hundred difficult years. A great part of the ancient Mayan tradition has been preserved into the family life of the different ethnic groups.

“The ethnic and linguistic characteristics of the population from the states that belong to the Yucatan Peninsula are not difficult to identify due to the fact that it was the territory where the Mayan culture flourished” (Careaga 1992, p. 252). This area includes the Yucatan Peninsula, the state of Tabasco and some regions of Chiapas as well as Belize, Guatemala, Honduras and El Salvador.

The modifications that the Mayan society has suffered depended on their geographical location. In the isolated zones, these changes have been minimal, but in those zones in which the contact with the western world was closer, those changes have been more significant in many aspects: they have changed their political organization, their way of dressing, their food and their celebrations and ceremonies.

The Mayan religion has acquired different characteristics. From the Spanish conquest, the Mayan people adopted the catholic religion; however, they never lost respect for their Gods and their spiritual life. So, now they combine ancient pagan rituals with catholic

ceremonies. They bless the rituals to call the rain, their ceremonies that they carry out before and after the crop season, they believe in the spirits of the forest which protect all the animals, they believe that the saints should be venerated before and after hunting; they still consult the witch doctor or priest who is very much respected, because he is the medium for consulting with God, Catholic saints or natural forces, they believe that the witch doctor is able to talk with these divinities in order to know what will happen to each person or to all the community.

Beliefs and superstitions of the Mayan people from the rural areas are related with nature. The trees, the air, the dark are full of mysterious things that can help or hurt them according to their behavior. Despite of all the changes, it is possible to recognize in the Mayan culture of today an essential base of pre-Hispanic origin.

The Mayan People from the Yucatan Peninsula are still living mainly from subsistence farming. For instance, around their houses Mayan people have crops with lots of fruit trees which people eat to complement their diet, which includes the hunting of deer, wild boars and wild turkeys (Careaga 1992, p.253).

The Mayan world view has preserved the values and fundamental characteristics of its ancient culture which has been saved from the passage of time.

The book "Cuentos de Cazadores" was written by Professor Eleuterio Llanes Pasos in 1993. The book is a collection of tales from the Mayan region of the state of Yucatan, basically from a town called Sotuta, where the main character lived and where most of the stories take place. This book tells the reader about some experiences of Mr. Alfonso Pasos Carrillo and some of his friends, who lived in a small town of the state of Yucatan. Mr. Alfonso Pasos was known as "Tío Chacpol" and is the narrator of each tale. In the story every evening, many people of the town used to get together outside his house to listen to his fantastic stories.

Those stories show what the life in the Mayan communities was like, each tale shows many cultural aspects of the Mayan zones of the state of Yucatan, as well as lots of aspects of the Mayan language, and that is why many Mayan words and phrases can be found throughout the text. The main topic of the book is hunting, which was one of the main activities of the Mayas, together with agriculture. Moreover, it is shown how this activity is closely related with the beliefs, customs and religion of the people.

The text is full of an ecological flair. It intends to show the reader how important it is to take care of the flora and fauna of our world. The author wants people to be aware of the damage that an excessive exploitation of the natural resources can cause to the environment.

The author tries to encourage youths to be responsible for it and to take care of what we have: animals, trees, plants, water and air, in order to leave a healthy heritage to the children who will live in our world and who will enjoy it. In this book the author always showed that over many centuries, men have not had limits in their consumption of the natural resources, and that sooner or later nature itself will charge us what we owe it.

As it was said before, the author of the book "Cuentos de cazadores" is Professor Eleuterio Llanes Pasos. He was born on September 25th, 1917 in the village of Sotuta in the state of Yucatan, Mexico. His father was Mr. Virginio Llanes Fraga and his mother was Ms. Marcelina Pasos Burgos.

Professor Llanes passed through several schools when he was studying his primary education. Then, he spent some years working for his family until the age of 18, when he convinced his parents to register him at "The Turner Hodge", a school in the city of Merida city, where he finished his secondary education. After that, he started studying at the Universidad de Yucatan but before finishing it, he went to Mexico City where he tried to study

at San Idelfonso High School that belonged to the Universidad Autonoma de Mexico, but he had no success since he had to work and study at the same time in order to pay for his studies.

After leaving school, Professor Llanes started working in many places and had different jobs (he even worked in the United States, in the state of Michigan). At last, he came to the state of Quintana Roo in 1951. Here, Professor Llanes found his real passion: Education. Thus he studied at the Instituto Federal de Capacitación del Magisterio, where he got the title of Primary Education Teacher.

Due to his ability to speak Maya perfectly, his educational work started in 1951 in the Mayan town of Yodzonot Poniente. Professor Llanes received the commitment of educating from the Federal Director of Primary Education, Professor Santiago Pacheco Cruz (Llanes:1993). Eleuterio Llanes stayed in Yodzonot for one year. He taught the children how to read and write in Mayan and Spanish. But he not only was the teacher, he also helped people to improve the conditions of the town by tracing streets, planting trees, etc. After that, in 1952, he had to go to another town: Tuzik, which was a very difficult town for the federal government since the Mayan people did not support its activities. But he and his team were able to move closer to these people, who finally accepted them. After that, he continued working as a teacher in different towns that belonged, and still belong, to the Mayan zone of the state of Quintana Roo. Those towns were: Señor, X -Pichil, Dziuché, and Bacalar. During all this time, Professor Llanes helped the communities to solve many problems, as he and his team cooperated with the authorities to improve and develop the quality of life of the people.

In 1964, on request of President Adolfo López Mateos and of the governor of the territory Aaron Merino Fernandez, Professor Llanes translated the National Constitution of the United Mexican States into the Mayan language (ibid.).

In 1970, he arrived to the city of Chetumal and became the Principal of the “Belisario Dominguez” primary school which is the oldest school in the city. He worked there for five years, always supported by teachers, authorities, students and parents. He also was the principal of the “Aguiles Serdán” primary school and finally he became the Federal Director of Education. From 1961 to 1963 he was the General Secretary of the XXV Section of the Education Workers National Union. After 36 years of uninterrupted service to the education of the state of Quintana Roo, he retired on September 1st, 1987 (ibid.).

Professor Llanes has written many texts. He has written texts of poetry such as: “Polvo del Camino”, “Más allá del camino”, “Voces en contrapunto” and “Mia es la palabra”. He has written a book of tales: “Cuentos de Cazadores” , as well as a book that is about 51 biographies of pioneer teachers in Quintana Roo: “Maestros de Quintana Roo”. It is important to mention his works “Voces y Jardines Interiores”, poems in Spanish and Mayan; and “Woody”, written in English (ibid.).

His poetic and literary work talked about two very important points: the protection of the Mayan people and the importance of the environment.

Finally, as an important piece of information it is necessary to point out that due to the importance that Professor Llanes has in the educational field of the state of Quintana Roo, two schools named their respective libraries “Eleuterio Llanes Pasos” in honor to this pioneer professor. Those libraries are in the “Colegio de Bachilleres Plantel 2” and the “Universidad Pedagógica Nacional” (B. Eustaquio, personal communication, 13 July, 2005).

JUSTIFICATION

Translation, from the Latin *traducere* (to pass from one place to another) (Translation, 2005), is the written transfer of a message from one language into another, by using an equivalent word or sentence. During this process the translator has to use some translation methods or techniques in order to express the same idea of the source text into the target language (Galibert, n.d.). Translation is a very interesting part of the study of a language.

At the Universidad de Quintana Roo, not all the students who are studying English Language Major are interested in the educational field or language acquisition as topics for their final paper. It is good that now, they have the alternative of doing a glossary or a translation as forms of graduation.

Regarding translation as a form of qualification, it is well known that there are just few of these works, but also that each semester more students choose to do this kind of final paper because they find it interesting and challenging.

Unfortunately, most of the time students do not have an exact idea about the way the work can be done, and they have many doubts, specially when it is a translation from Spanish into English, like this one.

This monographic paper will be useful for those students who are interested in carrying out a translation, because they can use it as a kind of guide in order to have an idea of the steps needed to do a translation, the framework of the work, or the way of doing the analysis of the text. Besides that, this paper will be useful as well for translation teachers, they can use it in the classroom in order to show examples, or create an exercise based on the text or the analysis.

In Quintana Roo there is a great variety of texts written by expert authors and researches. Books that talk about the history of the state, its traditions, its culture, its people, its development, and many other topics can be found easily. Unfortunately most of those works are not wide known by Mexican people nor by foreigners because they have not been translated into another language.

This project pretends recognize the work of one of those people who have contributed to the benefit of the state: this person is Professor Eleuterio Llanes Pasos.

This monographic work will contribute to show a part of one of his texts, so that not only Spanish native speakers can know it, but also people from other countries whose mother tongue is not Spanish, since it is translated into English, which is the most known language around the world.

Since the text contains many aspects of the Mayan culture, it will be a good source of information about some aspects of the modern Mayan communities of the Yucatan Peninsula.

This translation work is dedicated to all the community of the Universidad de Quintana Roo and people in general, Mexicans and foreigners. No matter if they have specific purposes for consulting it, or if they just want something to read.

There is no doubt that this paper will broaden the knowledge of all people and allow them to learn something new.

OBJECTIVES

In Quintana Roo there have been many people who have spent their whole life working hard for the improvement and development of the state, even when they were not born there.

Professor Llanes has done many things for the well being of the people of Quintana Roo, he is a great example of what a bilingual teacher is. Since he spoke Mayan and Spanish he had the commitment to teach Spanish to the Mayan community of the state of Quintana Roo. At the same time, he is an example for those who like the work of translation, since he had the commitment of translating the National Constitution of Mexico. Besides, it is important to highlight his work as a writer because he wrote a great variety of texts including poems in Mayan, Spanish and English.

Teaching, translating and writing were activities that sixty years ago were difficult to carry out at the same time, and even more taking into account the circumstances in which the life in the territory of Quintana Roo was developing.

This translation paper pretends to share with the community of the University of Quintana Roo, foreigners, and people in general, one of the works of Professor Llanes: his book "Cuentos de Cazadores" (Hunters' Tales), which shows clearly the way of living of most of the Mayan communities in the Yucatan Peninsula and their way of understanding the world, nature and life.

As it is well known, English is the most used language around the world. No matter the nationality, many people speak English. This fact, leads to the first objective of this monographic work, which is to carry out an effective translation of the text from Spanish into English.

As it was said before, it is important for the author of this monograph to have people to know one of the works of professor Llanes, not only by Spanish native speakers but also by people whose mother tongue is not Spanish. At university of Quintana Roo there are a great variety of people from different parts of the world, some of them have a wide knowledge on English, some others have a wide knowledge on Spanish, those who can speak Spanish will not find problems at reading the text, but those who cannot do it, will have the chance of reading it in English.

What was mentioned before, leads us to the first objective of this monograph: to carry out a clear translation work, which conveys the idea of the writer, a translation which is understandable, easy to read and moreover a work which is able to show to the reader the ideas and intention of the author.

The above mentioned purpose can be achieved by the correct use of translation techniques stated by the most important theorist in the field of translation: Jean Paul Vinay and Jean Darbelnet. The second objective of this monograph is to demonstrate that a literary text can be translated adequately, using the techniques of the Canadian school (explained in detail in the following theoretical framework).

This translation work pretends to demonstrate the suitability of the seven techniques of Vinay and Darbelnet, for translating literary texts, since they give the translation some flexibility and let her make choices according with her point of view.

THEORETICAL FRAMEWORK

In the field of translation there are three schools, which are the most recognized and the most important ones. Those are:

- The Russian School headed by the theorists Retsker and Shveitser. They outlined two translation categories: Translation as “analogy” and Translation as “adequacy”, the last one includes four techniques which are Concretization, Logical derivation, Antonymic translation and Compensation (Fawcett:1997).
- The American School headed by Malone. He includes five translation techniques: Matching: substitution and Equation, Zigzagging: Divergence and Convergence, Recrescence: Amplification and Reduction, Repackaging: Diffusion and Condensation and Reordering (ibid.).
- The Canadian School headed by Jean Paul Vinay and Jean Darbelnet. They outlined seven translation techniques and divided them into two groups or styles, the Direct Translation and the Oblique or Indirect Translation (ibid.).

Nevertheless, the last tendency is the most widely accepted, because its techniques are easy to apply and let the translator have some freedom in his/her decisions at the moment of translating. Several authors, dedicate entire chapters to explain and analyse these techniques; this fact, proves how important the school of the Canadian theorists for the field of translation.

This translation work is based on the seven techniques of Vinay and Darbelnet, for that reason a brief explanation of them is given, in order to show what the techniques are about.

As it was said before, the Canadian school divides translation in two main groups, (direct and indirect).

Within the Direct Translation group we can find:

Borrowing. This is the simplest of the methods for translating. Here the words or expressions are taken directly from the source language without changing anything. This is done because there is a concept that does not exist in the target language or because the translator considers that it is better to keep the style of the text.

Examples:

- **I want to eat tacos this night.**
→ **Quiero comer tacos esta noche.**
- **The dress designed by Tom is very “chic”.**
→ **El vestido diseñado por Tom es muy “chic”.**

Literal translation. This type of direct translation can be divided in two as well. First, word for word translation where it is possible to translate each word using its first equivalent and it allows to keep the original order of words. Second a more flexible technique in which it is possible to make minimal adjustments, by adding or omitting words according to the grammar of the target language.

Examples:

- **The prince found a beautiful princess lost in the forest.**
→ **El príncipe encontró a una hermosa princesa perdida en el bosque.**
- **Believe me, I have a very pretty girlfriend.**
→ **Créeme, tengo una novia muy bonita.**

Calque. Is similar to borrowing since a word or an expression is borrowed from a language and translated in a literal way into the target text. Vinay and darbelnet state (1996, p. 85) two types of calque: Lexical Calque, which keeps the syntactic structure of the target text; and Structural Calque which presents a new structure into the target language. Many calques can integrate into the vocabulary of the target language.

Example:

- **Aseguramiento de calidad.**
- **Quality assurance.**
- **Hot Dog**
- **Perro Caliente**

Within the group of oblique or indirect translation we can find:

Modulation. Vinay and Darbelnet state (1996, p. 89) that this technique consists of using a phrase that is different in the source and target languages, to convey the same idea. This is done by a variation of the structure of the message, changing the point of view and the semantics of the source text.

There are two types of modulation: Fixed or obligatory modulation which tends to get only one solution; and Free or optional modulation which is used in a free way taking into account if the chosen expression is often used or not .

Example:

- **“You can have it” (Faucett:1997, p. 38).**
- **Te lo deajo.**

Transposition. In this technique the translator changes the grammar categories without changing the sense of the message.

Example:

- **She likes skating.**
- **Le gusta patinar.**

Adaptation. Here the source language is expressed in a totally different way which is familiar or appropriate in the target culture. This technique is used for translating cultural aspects.

Example:

- **Going to dance is as popular as playing cricket.**
- **Ir a bailar es tan popular como jugar fútbol.**

Equivalence. Here the translator expresses the message in a completely different way by using completely different stylistic and structural methods. This technique is used mainly when translating idioms, slang, proverbs or onomatopoeia of sound of animals.

Example:

- **For the birds.**
- **Para el perro.**
- **Ki-ki-ri-ki.**
- **Ca-ca-ral-du-du.**

Jean Paul Vinay and Jean Darbelnet were among the most important theorists in the field of translation, and their seven techniques are the most used among translators. From their

techniques, many other theorists have created new ones, which reinforce the activity of translation.

METHODOLOGY

Two stages are identified in the process of translation. The first one consists of understanding the original text, and the second one consists of expressing the message into the target language (Wikipedia, n.d.).

Before carrying out the translation, the text was read once in order to have a general view of it, after that it was read again to carry out a text analysis to identify the type of text it is, as well as its genre in order to see the kind of translation it would be. Also it was very important to check the sense of the text and to understand what the author wants to say, and the way he or she is saying that. For that reason, it is essential to recognize the style of the author, too because it should be kept as well as the thoughts and feelings in order to cause the same effect the author wants to cause in the original text.

Later, it was necessary to read again in order to find the unknown words, both in Mayan and Spanish, and underline them in order to look for their meaning or synonym in a dictionary or any specialized text.

After that, and having all the materials on hand, the translation process started. At the moment of looking for the meaning of the unknown words, it was necessary to use other sources besides the dictionaries, because some words required a specific explanation in order to be translated, (for example words that had to do with hunting or agriculture and could not be translated literally), for that reason, it was necessary to consult books which are specialized on that kind of vocabulary and find the way of explaining those terms in other words.

There was a problem when translating the Mayan words specially when they were closely related with culture, it was necessary to write them the way they appeared in the original text and then write their explanation or meaning in foot notes.

In the case of names of animals and trees, it was required to look for them in specialized sources for example books of ecology or biology or a catalogue of flora and fauna of the Yucatan Peninsula.

Sometimes some Spanish words were difficult to translate because most of them have different sense or interpretation than that of the Spanish Language Dictionary. In this case it was necessary to look for another word which could be suitable to the context of the sentence.

Most of the Mayan words were kept without being translated, this was done in order to maintain the idea of the author (it could be possible that the author did not translate those words from Mayan into Spanish, because he wanted to show the way Maya and Spanish are used together in those regions), then the meaning was explained in foot notes. There was only one word: "chactiros" (it can be found in the appendices. Tale number one. Line 33), which was divided and translated as "red cartridges", because the translator considered that it would not be clear for the reader the just translation of the word "tiros" (cartridges). When the translation of the text was done, it was necessary to read it in order to correct grammatical mistakes and the use of English. After that the text was read by some one else with a wide knowledge of English Language, in order to know if the expressions were used properly. After that, the necessary corrections were done.

At the end of the translation of the text, some examples of each techniques were cited. Those examples contained a detailed explanation about the reason of using that technique and not another one, it is explained the changes that the phrase or sentence suffered and why.

The examples were listed in a chart containing the Spanish and the English version. Next to the English version, it can be found the number of the page and the number of the line within the translation.

“Cuentos de Cazadores” is a book that contains stories, which show many cultural aspects of the Mayan society of nowadays.

This text was chosen because it contains many words and expressions in the Mayan language, it also has words which combines Mayan and English, this makes the text interesting to be translated.

UNCLE CHACPOL ASSURES HAVING KILLED THE SAME DEER TWICE

Only few of us can still remember him, we called him affectionately *Chacpol*¹ due to his red hair. He was also coloured, with a sunburnt complexion, blue eyed and well built with long arms and big hands. He was very respected because of his lineage: his name was Mr. Alfonso Pasos Carrillo. His seriousness was imposing, he didn't let anybody laugh about his fantastic tales which had the virtue of looking like real truths. He used to sit down in the sidewalk of the store "La legalidad" of Mr. Gumersindo Moguel. Uncle Alfonso was a very hard working peasant, and a regular hunter of deer, wild turkeys, *kambules*², pheasants and other animals that would be part of the family supplies. He was always surrounded by sceptical young people who liked to listen to the tales of uncle *Chacpol*, especially in the moonlit nights since we didn't enjoy the advantages of the electric lighting yet.

"Last Saturday I killed a four-horned deer and, according to my reckoning, I killed it twice".

"Twice?", somebody sceptical said.

"Yes, twice, but don't think I'm going to lie to you, the story is for those who trust me because they know I always tell the truth. Doubting is not a sin and what I tell you can always be proved".

"Two years ago, when I was clearing the scrubland in the ranch that belonged to *Nachicocom*³ near the sinkhole where the ambassadors of *Tutulxiu*⁴ was sacrificed, after

¹ N.d.T. A Mayan word. From Chac = red and Pol = head. A person with red hair (Llanes:1993).

² N.d.T. Great Curassow. A pheasant-like bird (MacKinnon:1990).

³ N.d.T. King of Sotuta. He was a hero of the Mayan resistance against the Spanish conquest (Llanes:1993).

⁴ N.d.T. Ah Mekat Tutul Xiu: Chief of the Maya Xius between 987 and 1007. Established in Uxmal. He and the Itzaes founded the Confederation of Mayapan, which included ChichenItzá, Mayapan, Itzamal, Tulum, Ichpatún and others (Ah Mekat Tutul Xiu, n.d.).

fencing the *ta'che*⁵, I found the prints of a deer that had crawled under the fence. I supposed it would be a big *sakqueh*⁶ due to its hoofs, but a young one as was evident that it was not afraid of men; it entered early at nightfall and had a walk calmly grazing on the tree sprouts”.

“Honey”, I said lovingly to my wife, “get my *xablec*⁷ ready because early tomorrow I will go out to prepare the *ch'uc* (the place where the hunters watch out for the animal) in the *ta'che*'. We should eat fresh deer meat. Buy me cigarettes, matches and two 16 mm 3-bottomed red cartridges, you may as well tell Mr. Cico that the day after tomorrow he can come early for the leg I offered him”.

“After giving these recommendations, I went out to say hello to my friends. Mr. Pancho gave me a kilo of *pibil*⁸ deer, I bought radish and coriander from Mr. Doroteo, and picked some oranges down from the tree in the town square to make a *salpicón*⁹”.

“At dawn I woke up, drank my coffee, ate buns and when the train blew its whistle to announce its leaving, I took my shotgun and my *xablec*, my *sabucán*¹⁰, *pozole*¹¹, chilli, and salt and I started my long walk. The people who saw me wished me good luck and ordered something from me: the neck for the broth, the spine, one kilo of leg, the loin for steak, and there was someone who asked me for the stomach and even the liver, knowing full well that those parts are not sold and much less the *tuchtaman*¹² that is the hunter's luck”.

⁵ N.d.T. The clearing of the cornfield./ fenced enclosure (Llanes:1993)

⁶ N.d.T. From the Maya words Sak=White and Kéej=Deer. White Deer (Bastarrachea & Briceño, n.d.).

⁷ N.d.T. A leather bag where hunting equipment are put into it in order to protect them from rain (Llanes:1993).

⁸ N.d.T. Flesh roasted under the ground (Llanes:1993).

⁹ N.d.T. Dish of chopped venison mixed with chopped radish, coriander, onion and pepper.

¹⁰ N.d.T. Bag made of fibre (obtained from the henequen tree) that is hung on the neck and passes under the arm (Llanes:1993).

¹¹ N.d.T. Drink made of dough of corn (the corn is boiled until it bursts). The drink is diluted with water and it's drunk with salt and chilli. It is also sweetened with honey (Llanes:1993).

¹² N.d.T. Tuchtaman is the lobe of the liver (Llanes:1993).

“I got to the corn field in good time to prepare the viewing point. I chose a *Tzalam*¹³ tree that allowed me to change the direction if necessary and where the branches were not in the way of my shotgun. I tied the little hammock for spying and I waited patiently for the nightfall after eating *sacpetes*¹⁴ with *tziic*¹⁵ of deer”.

“Around 8:00 pm I heard the footsteps of the animal, it was still far away, but with the silence that reigned the flight of a fly could be heard: *crack*, a branch broke at being trodden, *crack*, another one; there was no doubt, it was him. Without making any noise I opened the shotgun in order to put the cartridge in it, and which cartridge? There were no cartridges in my *xablec*. What a terrible misfortune! What a carelessness! For being overconfident, for not checking my stuff. Damn!”

“But I did not feel disheartened. I got down the tree, ran to the fence where the deer had to pass by. I lifted up the fence as quietly as I could. I took out my knife and waited. The animal arrived, it did not perceive my presence. I held my breath. It crossed very carefully under the fence and when it could pass I dropped myself astride on it and without giving it time to jump I thrust my knife into its belly; the deer kicked the bucket. Seeing it was dead, I went to the *Tzalam* for my leather harness to tie it up. I returned immediately, the deer wasn't there, I just found the blood trace. I thought of the jaguar, the puma but there was no trail of these carnivores. Tired, I decided to spend the night in my hammock listening out for some noise. Perhaps the hurt deer advanced in the undergrowth, I'll find it in the day, I thought and fell asleep”.

¹³ N.d.T. Caribbean Walnut (Caboy:2002).

¹⁴ N.d.T. Dry Tortillas (Llanes:1993).

¹⁵ N.d.T. Chopped venison (Llanes:1993).

“Dawn broke, I went round the cornfield inch by inch, but I didn’t find it; it was gone. I thought about the lords of the forest, the *yum k’axoob*¹⁶, I got scared and thanked God for my life. With resignation I went back home. I told my wife what happened and, scared she told me”:

“Saints preserve us, *Chacpol*, you have escaped from a big one! I have always recommended you to invoke Saint George when you go into the forest: “Blessed Saint George rid us of every damned animal”; but you are so stubborn that you don’t remember God. What if instead of raising from the dead the deer you killed, had become a rattlesnake on your back. Mr. Echeverría at “El Toro” or Mr. Pancho at “El Huaycot” sell wax candles, I will go to buy them in order to ask Saint Eustaquio for protection. You will have to take his image to your cornfield so the devil won’t chase you”.

“Without paying much importance to the words of my affectionate wife, who went for the candles, I took a shower, went to bed to rest, and that’s that”.

“But how so Mr. Alfonso? What do you mean with that’s that? How about the cornfield and the deer? Didn’t you find the bones when you burnt the *ta’che*? And when you sowed and did the weeding, what happened?”

“Be patient guys; I haven’t finished my story, what I have said is only the precedent, because the deer I hunted eight days ago, is the same I stabbed two years ago, but bigger and more robust”.

“I prepared my *xablec* by myself because since that time I never trusted second parties: cartridges, a lamp, oil, matches, everything and I even lighted the candles for Saint Eustaquio myself. I went to the cornfield, got to the view point and waited...the animal entered very

¹⁶ N.d.T. From the Mayan Yum = master, lord, owner; k’a’ax = forest; and Oob (plural). Deities of the forests and agriculture (Llanes:1993).

carefully...it was an enormous deer, I can carry it, I thought excited. It was exactly in front of me, I aimed carefully at the forehead, I held my breath and pulled the trigger...bang!...the deer fell down, it hardly kicked about, but... bang! Another shot, now with a bullet with a pick that went through it from side to side”.

“Happy with my deer, a real trophy, it even seemed that the horns were about to thrive, as if it had sprouts. I thought of the deer of Saint Eustaquio, but if he gave it to me, congratulations!”

“I got home tired. It was so heavy! My wife saw it “*Chacpol!*”, she yelled. “It’s the king of deer!”.

“Shut up”, I told her, “don’t let the neighbours hear you, come and help me peel it and separate the orders; then we’ll tell the neighbours that there will be flesh for everybody. The head in *Pib*¹⁷ is for the altar, you will buy big candles of Mr. Florentino’s to light them for the Saint”.

“We opened the deer, it had a scar in the belly to which I didn’t pay the slightest attention because deer hurt each other when they fight for a doe in heat, sometimes they even kill each other but what did surprise me was to find an about 2 kilos grease ball near the heart

“A miracle! A miracle!” My wife yelled.

“That’s not a miracle at all! The thing is that this animal is ill. Cut the ball to know if it is a dangerous illness or not. If it is, we’ll have to throw it to the vultures”.

“She took the grease ball to the kitchen, she cut it and, oh surprise! My knife! The one made of file steel that Mr. Manuel Carrillo had made for me, with my initials A.P.C. marked very clearly on the blade”.

“A miracle! A miracle!” I yelled too, full of happiness, “my knife is in the grease ball”.

¹⁷ The Pib is an oven made under the ground like a ditch (Bastarrachea & Briceño n.d.).

“That is why I made the *lohdzón*¹⁸ ceremony on Sunday so my friends could enjoy the *k'ol*¹⁹ and the anises instead of the *balche*²⁰ that our ancestors used”.

“Honorato is laughing, if he thinks that I have told lies he'd better leave, I don't like anybody to doubt about me. I am an old man although my hair is not white; this is because I don't have bad habits: I don't get drunk, I smoke a little bit, I go to bed early and I'm happy with only one woman who meets my needs very well and on time. But you can't say I didn't kill the same deer twice and I don't swear it because I always tell the truth”.

Uncle Chacpol lived many years and never left Sotuta, his town, and he is still remembered kindly.

¹⁸ N.d.T. From Loh = To sanctify, to free; and Dzon = Shotgun. Ceremony in which the shotguns are taken to the altar in order to beg pardon for the dead animals (Llanes:1993).

¹⁹ N.d.T. Watery soup, thick or dry, generally made of dough or corn meal, and spiced with salt, annatto, and other spices (Llanes:1993).

²⁰ N.d.T. Drink made with the bark of the balche' tree (Llanes:1993).

ABOUT THE WAY UNCLE CHACPOL HUNTED THE MOST ASTUTE WILD TURKEY FROM THE OTZMAL FOREST

“Mr. Enrique is a great hunter”, Uncle *Chacpol* said to the guys gathered on the corner of the store “La Legalidad” that belonged to his son-in-law; “everybody is good with a 12 calibre shot gun with number 4 munitions for hunting *bech'es*²¹ and it's even possible to believe that he doesn't miss any from the flock, because it makes *x-t' ot' dzón*, this means that it strews the munitions from right to left or vice versa, from the bottom to the top at the time of shooting; but hunting cunning turkey, who knows. *Ya' axcales*²², *coxes*²³ o *k'ambules* may be, because they are very silly, nature hasn't given them yet the astuteness and the bright plumage of the *subín cutz*²⁴ which denounces the presence of the hunter like it was a mirror . Besides, it has highly developed the sense of sight and hearing that, even in the darkest night, it can perceive the movement of the grass when it's stirred by someone and the crack of the fallen branch that breaks at being walked on”.

“Mr. Ric is very good, indeed, for the *ximbaldzón*²⁵, walking on the paths in the rainy afternoons, there is none who can beat him, he has very fast reflexes. Even when the animal jumps suddenly or flies, he doesn't miss it, the shot is accurate, but chasing a wrongly shot wild turkey, heavens! I couldn't do it, one has to be more cunning than the animal, that prefers to preserve its life rather than satisfying the need of mating. It's not in a hurry because the

²¹ N.d.T. Quails (Llanes:1993).

²² N.d.T. From the Mayan language *Ya' ax* (green) and *Cal* (neck, throat). Young wild turkeys, younger than one year. Their name is due to the colour of the feather of the neck (Llanes:1993).

²³ N.d.T. From *Cox* (pheasant) (Llanes:1993).

²⁴ N.d.T. Male wild turkey (Llanes:1993).

²⁵ N.d.T. From the Maya Words: *Ximbal*= Dance, Walking,; and *Tsoon*= Weapon, Shotgun. Hunting (Bastarrachea & Briceño n.d.).

female is the one that looks for him. It's not like you who go to church only to see the girls and dribble for them as hypocrite devouts, with no regard for the gospel".

"Mr. Alfonso, Mr. Alfonso, it's not fair that you lecture us, we like to listen to your tales because we know you never lie and that we, the *ya'axcales* men, need to learn", Claimed left-handed Cervantes.

"Ok, I will tell you how I hunted the most cunning turkey from the forest of *Otzmal*²⁶, but don't deny that I do well in telling you the truth even when it hurts you a little bit".

"I must tell you, if you don't know it, that the old turkeys are the first ones to sing after the first rain in March, when their dewlaps and crops get fat, because hitting their inflated crops with their wings is a part of their song. It's wonderful to see them when they fluff their chest up, rise their neck and hit their crop with their wings. They sound like the small drums of Santitos Mendoza when he tunes them to play the "Almendra" Danzon: *tun, tun, tun tun*; next, it sounds like the rhythmic noise that the *colonté*²⁷ makes when it pecks the wood and finishes with something like this: *k'op in chom ta lak'k', tzok*. The phrase is a grace of the Mayan language that interprets the onomatopoeia like: "Put my dewlap in your plate" as inviting us to shoot it without trembling hands".

"The turkey sings at the break of day and, with the moon, since dawn, in its bedroom tree. When its presence is announced, the turkey goes down to the *k'ncabales*²⁸ to court with the females, and dances its typical heel-taping dance dragging its wing and inviting to love: *Tzok!*"

²⁶ N.d.T. Ceremonial center near Sotuta. In this place the emissaries of the king Tutulxiu, sent to be subdued before the Spaniards, were sacrificed by orders of Nachicocom (Llanes:1993).

²⁷ N.d.T. Kolonté. Woodpecker (Llanes:1993).

²⁸ N.d.T. Place were the red earth prevailed (Llanes:1993).

“Alfonso, I wish to eat wild turkey”,- my wife told me. “Yesterday when Mr. Enrique came to buy jerked deer meat, he told me that when he was coming back from “San Gerónimo”, he heard the song of the turkey around your corn field when it was drizzling”.

“As he has scared it, it will be more difficult to hunt. It’s a cunning turkey that sleeps in the *hu’che*²⁹. It can be heard singing but it hasn’t been seen and people talk so much about it that many have believed it is a *ik’cutz* (ik = spirit, cutz = turkey), ghost turkey, but I, who don’t believe in rubbish, I will hunt it for you so that you can satisfy your wishes. Mr. Ric doesn’t lie, he exaggerates things a little bit but he always tell the truth and he is my friend. I’ll wait the first downpour and bring your turkey. Don’t get desperate because we are in March already and it won’t be long before it rains”.

“I will cook it in *sack’ol*³⁰”.

“Don’t cook it so soon, please wait”.

“The rain fell torrentially during the night. I woke up when the train left. I oiled my shotgun, had breakfast and went to the store. Without saying anything, I bought 7-bottomed cartridges, La Paz oval cigarettes; La imperial Matches, in wooden boxes, tropicalized so that they wouldn’t get wet; five cents of coffee, and the unsurpassable French bread from Mr. Manuel Madera (*Ch’omac*)³¹. I took a nap at home after eating and at three pm I set off for the cornfield. I slept in the *pasel*³²”.

“At 1:00 am. the moon rose, I prepared coffee which I enjoyed with soaked French bread and I went to the *hu’ché*. It would be 3:00 am. perhaps earlier, when the scrubland started resounding with the turkey’s song: *tun tun, prrr... k’op in chimta lak...tzoc..., tzoc* it

²⁹ N.d.T. Low scrubland left fallow (Llanes:1993).

³⁰ N.d.T. From Sac = White and K’ol = Sauce. Stew of meat or bird with thick broth (Llanes:1993).

³¹ N.d.T. Common vixen (Llanes:1993).

³² N.d.T. Small house in the cornfields made of palm trees which is (Llanes:1993).

repeated; it had already felt me. Then I thought “it can’t be smarter than me”. I undressed so that it could confuse me with a wild animal, and I was getting closer on all fours. When it was within the range, the turkey was looking at me attentively, my heart almost got out of my chest, I controlled my breath, got down on my knees slowly, I aimed and...Bang! It fell! It fell! How exciting! It weighed 7 kilos! Its fetlocks, the biggest one that I had ever seen. A real trophy”.

“Very happy and without passing by the *pasel*, I went back home almost running cutting across the way and avoiding being seen; I wouldn’t have liked people to ask me to sell it to them; I entered *halpach*³³ by the courtyard, on the path that leads to the scrubland and called my wife desperately by knocking hard on the door”:

“Open, honey, open soon”, “I have your desired turkey, the first one of the season, the most beautiful”.

“The door opened, my wife didn’t see the turkey that I was giving to her. She saw me and screamed: “*Chacpol!*, Your clothes! Where did you leave them? Why are you naked?”

Then I saw myself, I had forgotten my clothes in the *hu’ché*, I was totally naked like a wild animal. What a disgrace! Fortunately, nobody saw me”.

“I don’t believe this one, uncle”, Primitivo told him.

“Well, it’s true and I don’t swear because I always tell the truth”.

“Young turkeys, the *topókes*³⁴, start singing in April and finish in May, they are very easy to hunt, and there will be many of them for all of you in the *Otzmal* scrubland, without

³³ N.d.T. To go around. To get into the house from the back(Llanes:1993).

³⁴ N.d.T. Turkey whose spurs are just starting growing (Llanes:1993).

taking your clothes off, but don't even think of hunting in *hu'ché* because it has *sacá*³⁵ it is cursed, it is dangerous for those who don't know the antidote".

"I'm going now and those who want to laugh, should eat grass".

³⁵ N.d.T. The *sacá* is a drink made of corn dough boiled with water. It is sweetened with natural honey. When this drink is offered to the *yumes* (*aluxes* or *k'ates*. Mythological dwarfs made of mud. A sorcerer gives them life) with the intention of turning them into guards of the corn field or scrublands, they won't let anybody get into the land, only the owners. If anybody does it, especially at night, he or she will be in danger (Llanes:1993).

Mr. ELMER HUNTED THREE DEERS WITH ONE ONLY SHOT

“Going to the *p'uh*³⁶?”- Mr. Elmer asked- better day labourer than hunter.

“Yes, I said that, Mr. Elmer, you are good and besides, you know the seedbeds that we are going to go through; running among the henequen plantation can be done only by the workers of the property; deer don't have anywhere to hide, but the thorns of the henequen are very dangerous and you, who know about these things, always were the most benefited with the hunting produce”.

“Mr. Elmer refused, he didn't accept to be part of the group of marksmen due to what he privately revealed to us later. “It was an unforgettable day”, he told us in the seedbeds of *Tixcacal*; “I hunted three deer with one only shot; however I wasn't the most benefited one because since then I haven't gone to the *p'uh*. That day, I hunted a doe with two cubs that were about to be born. What a pity when she fell hurt! The way she groaned! She bleated of pain; she refused to die, perhaps thinking about her cubs that didn't manage to be born, and even more pity when the doe was already dead, we cut her open and removed from the womb two beautiful little deer with dots, that moved trying to breathe and even when they succeeded, they didn't manage to survive, they were also meat for the kitchen and for the dogs.

Tender meat that I didn't enjoy tasting, because I felt guilty of having killed a mother, that would have given us a bigger amount of food when the little deer would grow and mate, but they were sacrificed before being born”.

³⁶ N.d.T. The *p'uh* is a way of hunting that consists of scaring and cornering the animal so that it can be shot by another person. The master hunter will go through the scrublands looking for the footprints of the animal. When this is done he will invite other hunters to delimit the area to be beaten. Tracks will be opened from south to north, from east to west according to the direction of the wind. The hunters will meet on the set day. The hunters will be of two kinds: the ones who scare and the ones who shoot. The first ones will walk with the wind accompanied by barking dogs making as much noise as they can; the second ones wait until the animal crosses their line to shoot them (Llanes:1993).

“From that unforgettable day until now I haven’t gone back to the *p’uh*, because one doesn’t know if one will hunt a buck or a doe, and if it is during the months from September to May, this means destroying the species”.

“This is what Mr. Elmer told us in Guadalupe Ranch one day, he assures not having hunted another doe ever since”.

“Killing a doe with cub is like causing forest fires, many animals die without any benefit”,- Mr. Elmer told us while saying good bye.

THE VAIN VIXEN

“*Bak kim ta'ik, ki'ik kim uixik, tzootz cin zunkaltik*³⁷”, the vixen said pushing as she was constipated in order to defecate; past time glories when she was a young hunter she ate fresh meat of rabbits and partridges and perhaps any soft turkey, and when she could fool the vigilance of any peasant, a little pen hen. But now, old and without the agility of other times, she was to be content with the rests that the *tigrillo*³⁸, the puma and other predators left. This time not finding any meat, she had eaten some crickets that was why she defecated with pain because the thorns of the cricket's legs hurt her. Just for vanity she said she defecated bones, urinated blood and belched furs. Sometimes she wished the death, but she was so thin that no carnivorous paid attention to her, besides she had her cubs. What a misfortune! Poor bad born creatures. They had to eat crickets too.

The groans of the vixen caught the attention of Mr. Puma who was hunting at that time by the same direction. He got close carefully and when finding the ugly animal he started laughing making fun of her.

“What a disgrace Mrs. Vixen! Showing your vanity when misery is killing you”. “It's clear that the rests of your food are not bones; not blood; nor furs, but rests of crickets and grasshoppers; you'd better ask for our help and as animals that we are, we would help you with the rests of our hunting. You'd still have strengths to fight if you'd eat well and I offer to

³⁷ N.d.T. “They are bones what I defecate, it is blood what I urinate, and they are hairs what I belch”. (G. Javier, personal communication, 12 May, 2006)

³⁸ N.d.T. *Leopardus Wiedii*. Feline with spots. It is domestic cat sized. It has a robust body from 78 to 95 cms. long. The fur is short and very ordered. The tip of its ear is rounded. Its base color is grey strongly marked with black or dark brown spots. All along the dorsal middle line the spots tend to be linear, turning rounded at the sides. All those spots are dark. The *tigrillo* cannot be distinguished from the ocelot, except for the dark color spots of the first one. The ocelot has brown spots bordered with black (Biocenosis A.C. :n.d.).

help you if you stop boasting; we could hunt together, you still have a sense of smell to detect some good piece, I kill it and we share it with each other”.

The vixen thanked Mr. Puma for his kindness and accepted the invitation for hunting together and sharing the product of a young deer still with dots, that the puma hunted last day.

Great hunter, the puma eats the entrails: heart; liver; lungs, covering the rest with branches and fallen leaves to guarantee the food for the next day, preventing any circumstance that wouldn't allow him to get fresh food.

“I will help you to hunt”, the vixen said, “I'll recover the strength with the eaten. I am weak not at all for the age, she said conceitedly, but because my cubs are five and soak up as soon they see I am asleep; now they will eat flesh and soon they can get their food by themselves”.

“Early tomorrow I'll wait for you on the way that takes to the lagoon of the turtles to plan the activities”, Mr. Puma said to the vixen.

And it was like that; as soon as the sun raised, the puma got on the thick branch of a *Tzalam* that tilted over the path; the vixen walked around the scrubland detecting the victim in order to scare it as soon as it tried to cross the path. It was a huge success: the deer got scared without realizing the animal that scared it. That was the key, the deer crossed under the branch of the *Tzalam*, the puma threw himself on the deer and by hits of his claws and bites, in a flash the table was set. It's important to clarify that the vixen gave some lashes of paws and bites too in order to have something to be conceited when feeding her cubs.

“I killed it”, she'd say, “with Mr. Puma's help, by himself he never would have gotten it; thank to me we'll eat flesh until we are stuffed”. And the cubs, proud of the feats of their mother, would sleep deeply, satisfied, forgetting the breast.

Day after day, the hunting of Mr. Puma and Mrs. Vixen were repeated. Day after day the vanity of the vixen was bigger until believing that thanks to her the successes were passed and that Mr. Puma should thank her for the food and pay homage to her.

“If it wasn’t because of me, saying this makes me feel embarrassed”, the vixen said to her cubs, “Mr. Puma would die of hunger”. “I”, she said, “find the piece; I scare it with my terrible appearance; I jump on its back; knock it down with my claws; bite the jugular, and what I don’t say for respect, because he helped me some time, would be “Mr. Puma the food is served”. But pretty soon we have to leave him to his fate. We’ll have dinner to enjoy it all. I’ll teach you the technique now that you are strong foxes thank to the good cares of your mother”.

It happened at last, when one day the vixen got her cubs together to tell them the news:

“Mr. Puma and I have “broke”, from now on, each go our separate ways, because the wretch puma, not being satisfied with the fact I feed him, he tried to hug me. He deserves all my scorn for making this to me, that I am a honest vixen”.

“He could drop dead! He could drop dead!” The now grown cubs yelled in unison.

“Early tomorrow, guys, we’ll go hunting in family for the first time”.

They left the cave at dawn and when the sun broke, the vixen could be seen on the branch of a *Tzalam*, copying the technique of Mr. Puma, and the cubs running through the forest. A big deer, that passed under the vixen’s spying point, got scared, she jumped on its neck; the operation failed and in exchange for it she received a phenomenal kick that sent her to an upper branch where she hung showing her teeth, dead.

The innocent cubs that didn’t know about the death, claimed.

“Mom, don’t laugh at us, we are hungry, get down!”

But the vixen couldn’t get down, nor was she laughing; she was dead.

ANALYSIS

BORROWING

Through the original text, the author keeps the Mayan expressions and words, perhaps he wanted to show the way of speaking of the Mayan people of the rural area of Yucatan, or perhaps he decides to give a specific style to his text.

Whatever the case, the translator decided to keep the style of the author in the translated text. This means that, even when sometimes it was possible to write the translation of the words (or phrases), or to write the explanation of them, the Mayan words appeared in the target text as they did in the original one. The word is borrowed as well, when the Mayan word does not exist in English, or it results too long to explain into the text.

In all the cases, the meaning or the explanation in English of the Mayan word is written in footnotes, so that the reader can understand what it is expressed in the text.

Next, some examples of borrowing.

SPANISH VERSION	ENGLISH VERSION
Deduje que sería un sakqueh de gran tamaño, por sus pezuñas...	I supposed it would be a big sakqueh due to its hoofs... p. 19 Line 2.
Amarré la hamaquita de espiar y	I tied the little hammock of spaying and I

<p>esperé con paciencia la llegada de la noche después de comer sacpetes con tziic de venado</p>	<p>waited patiently the coming of the night after eating sacpetes with tziic of deer. p. 20 Line 4.</p>
<p>pero que no se les ocurra cazar en hu'ché porque tiene sacá.</p>	<p>but don't even think on hunting in hu'ché because it has sacá. p. 28 Line 1.</p>
<p>¿Ir al p'uh? Pregunto el señor Elmer...</p>	<p>Going to the p'uh?- Mr. Elmer asked... p.30 Line 1.</p>
<p>“Bak kim ta'ik, ki'ik kim uixik, tzootz cin zunkaltik” .</p>	<p>“They are bones what I defecate, It is blood what I urinate, and they are hairs what I belch”. p. 31 Line 1.</p>
<p>era la clave; cruzó por debajo de la rama de tzalam...</p>	<p>That was the key, the deer crossed under the branch of the tzalam... p. 32 Line 18</p>

LITERAL TRANSLATION

As it was stated in the Theoretical framework, Literal translation technique has two possibilities: a word for word translation and a more flexible one. In the present translation work it is possible to find both of the tendencies.

Next, some examples of word for word translation, here it is possible to see that the structure of the sentence in the original text fits perfectly with the sentence structure of the target text, so it is possible to translate these words using their first equivalence.

Sin prestarle mucha importancia a las palabras de mi cariñosa esposa que fuera por las velas, me bañe, me acosté a descansar y asunto concluido.	Without paying much importance to the words of my affectionate wife who went for the candles, I had a shower, went to bed to rest, and that's that. p.21, Line 12
Don Ric no miente, exagera un poco las cosas pero siempre dice la verdad y es mi amigo.	Mr. Ric doesn't lie, he exaggerates things a little bit but he always tell the truth and he is my friend. p. 26, Line 7 and 8
Don Elmer se negó, no aceptó formar parte del grupo de tiradores...	Mr. Elmer refused, he didn't accept to be part of the group of marksmen... p. 29, Line 7

<p>el puma se alimenta de las vísceras: corazón, hígado, pulmones, cubriendo el saldo con ramas...</p>	<p>the puma eats the entrails: heart; liver; lungs, covering the rest with branches... p. 32, Line5</p>
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As it can be seen it was no necessary to use another special technique since the sentence is clear and simple and because the concepts exist in both languages.

In the following example, it can be noticed that even in the target text it is possible to keep the intention of the writer.

<p>- El señor puma y yo hemos “rompido”...</p>	<p>- Mr. Puma and I have “broke”... p. 33, Line 12</p>
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The writer pretends to play with the tense of the verb “romper” which in Spanish is an irregular verb, the author writes it as it was a regular one (adding the “ido” ending). In English, the verb “break” is irregular too, and by adding the “ed” ending, the translator gets the same effect caused by the author in the original text.

Regarding the second possibility, the following examples demonstrate the flexibility of the Literal Translation technique.

<p>Soy hombre viejo aunque mi pelo no esté blanco.</p>	<p>I am an old man although my hair is not white. p. 23, Line 4</p>
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According to the English Grammar, an adjective is put before a noun, for that reason, in the above-mentioned case, it is not suitable to use word for word translation, since this technique does not allow changes in the structure of the phrase, so the translation would be incorrect in the target text.

In the next case it is possible to see the differences in the structure of the sentences.

Esto fue lo que un día nos platicó en Rancho Guadalupe don Elmer, quien asegura no haber cazado otra venada desde entonces.	This was what Mr. Elmer told us in Guadalupe Ranch one day, he assures not having hunted another doe ever since. p. 30, Line 4.
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As it is known, in Spanish it is possible to put the subject of a sentence at the beginning or at the end of the sentence, but in English the subject always is placed at the beginning.

For that reason, in the translation into English, the subject “Don Elmer” had to be placed before the verb “told”. If the translator had used word for word translation technique, the verb would have been after the verb, and it would have been incorrect according to the English Grammar.

CALQUE

The following examples are very simple, since they involved the literal translation of only one word of the phrase (in both cases those words were proper names). Since proper names have no translation, they appear as they do in the original text.

Esto fue lo que un día nos platicó en Rancho Guadalupe don Elmer.	This is what Mr. Elmer told us in Guadalupe Ranch one day. p.30, Line 4
Por eso hice la ceremonia del lohdzón el domingo...	That is why I made the lohdzón ceremony on Sunday... p. 23, Line 1.

In the first case the translator only reversed the order of the two words, but in the second example the translator made shorter the phrase. If she had used Literal Translation Technique, the resulted translation would have been: the ceremony of the Lohdzón. So, the translator decided to make the name shorter and, thus make it easier for the reader.

MODULATION

As Vinay and Darbelnet state, with the modulation technique, the translator changes the “form of the message” (Vinay and Darbelnet: 1996, p.88).

The first case it is shown an inversion of terms. Here there is an inversion of the point of view of the translator.

Lo rodeaban siempre jóvenes incrédulos...	He was always surrounded by sceptical young people... p. 18, Line 8.
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In the Spanish version the subject is “jóvenes incredulos”, and it is the doer of the action of the verb. On the other hand, in the translation into English the subject of the sentence is not the doer of the action of the verb. The doer is expressed within a prepositional phrase (by).

The next case shows the way in which a negative form of the verb becomes positive.

Corta la bola para saber si no es mala enfermedad.	Cut the ball to see if it is a dangerous illness or not. p. 22, Line 18.
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In the above-mentioned example, it can be seen that in the translation, there was a compensation at the end of the sentence by adding “or not”, this, in order to keep the sense of the sentence.

In the following example it is applied a type of modulation where the figurative sense is turned into a real one.

<p>Es que no me doy a la mala vida: no me emborracho, fumo poco, duermo temprano y me conformo con una sola mujer.</p>	<p>This is because I don't have bad habits: I don't get drunk, I smoke a little bit, I go to bed early and I'm happy with only one woman. p. 23, Line3.</p>
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The translated version “bad habits” fits perfectly the next part of the paragraph which refers to addictions (drinking alcohol, smoking, etc.), this change makes the phrase specific, but keeps the its intention.

<p>Suenan como los timbales de Santitos Mendoza cuando los afina para reventarse el danzón “Almendra”</p>	<p>They sound like the small drums of Santitos Mendoza when he tunes them to play the “Almendra” Danzon. p. 25, Line 12.</p>
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This case does not allow a literal or a word for word translation, this is because a literal translation for the word “reventar” would be “burst” or “explode”. Nevertheless, none of these words are appropriate, since they have nothing to do with the sense that the author wanted to give to the text.

TRANSPOSITION

As it was stated before, the transposition consists of changing the grammar category of a word. Thorough out the text, there were different types of grammatical changes. Next, some examples of them.

- Turning a noun phrase into a verb phrase.

La duda no es pecado.	Doubting is not a sin. p. 18, Line 15.
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In the Spanish version the sentence begins with a noun phrase. It is called a noun sentence since its subject is a noun. Nevertheless, in the translation into English the sentence became a verb phrase, since it begins with a verbal noun this is, the subject of the sentence is the gerund.

The translator decided to change the category of the phrase, in order to give a different nuance to the sentence, this change does not affect the idea of the phrase.

- Turning an adjective into an adverb which modifies the verb.

con mis iniciales bien claras: A.P.C. marcadas en la hoja.	with my initials A.P.C. marked very clearly on the blade. p. 22, Line 21.
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In this case it was possible to translate the phrase literally, but the translator preferred made this change because she considered that, in this way it sounds better and it would be more understandable for the reader.

- Turning the verb into a noun.

Y espere con paciencia la llegada de la noche...	and I waited patiently for the nightfall... p. 20, Line 3.
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The translator decided to make the change in order to make shorter the sentence and thus, easier to read. This part could be translated literally (the coming of the night), but it would result to long, so it was decide to make it concise.

EQUIVALENCE

It was stated previously in the theoretical framework of this monographic work, that equivalence is used to translate slang, idioms and onomatopoeia. With this technique the translator expresses the same idea in different ways.

¡Ave María Chacpol, de la que te has salvado!	Saints preserve us, Chacpol, you have escaped from a big one! p. 21, Line 5.
pero yo que no creo en cuentos chinos, lo cazaré para que sacies tus deseos	but I, who don't believe in rubbish, I will hunt it for you so that you can satisfy your wishes. p. 26, Line 7.

As it is evident here, the translator found idiomatic expressions in the two cases. If she had translated them literally, it would not be easy for the reader to understand, since the expressions would not mean anything for him/her. In the first case, if the translation was “Hail Mary” the reader would think that it has something to do with praying, not with a expression of surprise.

In the second example, the phrase “Chinese Tales”, (literal translation for “cuentos chinos”) does not have the same meaning that in Spanish, and much less, in the context the author refers to in the original version. Thus, the translator decided to use the word “rubbish” which is appropriate to express in English what the writer wanted to say.

The following, are two examples of the translation of onomatopoeias. The first one from Spanish into English, but the second one was translated directly from the Maya into English.

<p>contuve el aliento y jalé el gatillo... ¡pum!...</p>	<p>I hold my breath and pulled the trigger...bang!... p. 27, Line 4.</p>
<p>p'ikich... se quebró la rama seca al pisarla; p'ikich, otra;</p>	<p>crack, a branch broke at being trodden, crack, another one; p. 20, Line 2.</p>

It is important to remember that the sound of some things or the sound that some animals emit, can vary depending on the language of the persons. For that reason, when translating onomatopoeias it is necessary to be careful because it is possible that, for example, the sound ¡pum! does not mean anything for the target reader, so it is necessary for the translator to know which is the appropriate onomatopoeia in the target language, for the one in the original one in order to do a correct translation. That is why the only technique that can be used in those cases is equivalence.

In the following examples, a literal translation for the words in purple was not appropriate. Let's have a look at them.

<p>Vieja, le dije cariñosamente a mi mujer...</p>	<p>Honey, I said lovely to my wife... p.20, Line 4</p>
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Abre, mujer, abre pronto...	Open, honey, open soon... p. 27, Line 11.
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In the first example, the word “vieja” (if it is translated literally as old woman), would sound very rude for the English version. In Mexico the word “vieja” is the one in which a husband calls his wife only, in English the equivalent could be darling, love, or honey. “Vieja” is a very common word, and it does not results offensive for women (it is important to mention that this is only in the cases where the husband use it in an affectionate way). There are other ways in which the word “vieja” is used, some of them are offensive. It would be better for the reader to check a Spanish dictionary in order to see those cases.

In the second example, it is almost the same case. The difference is that, if the word “mujer” was translated as “woman”, it would sound so simple in the English version according to the context, that is why the translator decided to use the word “honey” instead of woman, in order to keep the idea of the original text.

ADAPTATION

Peter Fawced (1997:39) says in his book *Translation and Language*, this technique “is supposed to take place when the receiving culture has little or nothing in its experience that would allow it to understand a close translation”.

The translation of these tales did not require the use of this technique. It is possible that the reader belongs to a different culture from the one these stories take place, but this fact does not mean that the translator has to use adaptation technique.

When translating, very specific words which refer to customs, habits, etc. the translator used the foot notes, this in order to give the meaning of a word or in order to explain in a detailed way a specific situation or expressions.

It is important to remember that when translating literary texts, the translator has to respect the style of the author, for that reason, the translator considered that the use of adaptation, could play down the style of the author, who could make his own translation from Mayan into Spanish, but he wanted to express the words as they were in their original sense and language.

“Effective interlingual communication is always possible, despite differences in the structures and cultural features of the languages involved”(Xiaoshu & Dongming, n.d.).

CONCLUSION

The work of translating is more than changing words from one language to another. The one who translate has to make decisions, has to take the role of both the writer and at the reader, in order to express the idea of the author in a clear way and allow the readers to understand the text.

A translation work has to be done with precision and with respect. All texts deserve the same respect from the translator. For instance, it does not matter if the source text is terrible or sublime, the translator has to put the same effort and be very careful at the moment of doing her/his job, because the one who translates carries out an amazing act of cultural transmission that implies several responsibilities.

It is clear that it is a challenge to translate a text from one language into another, but even more when the translator carries out a translation from his/her mother tongue into a foreign language.

For doing this translation work it was necessary to overcome some problems: First of all the barrier of not being a native speaker of the target language. In order to solve this big problem, it was necessary to read many texts in English such as magazines, news papers, articles on internet, etc. in order to see the style of the literary texts and to enrich the vocabulary and the use of English; also it was necessary to consult English native speakers so that they could help to see if the used translation sounded natural, this means that it could be that grammatically it was correct, but in real life that expression was not used, in those cases it was necessary to change it in order to make the translation easy for the target reader.

Another problem was to translate terms of agriculture and hunting, it was necessary to look for information about those topics, so that the idea in Spanish could be clear, and later try

to explain it in English. The same problem appeared when translating words from Maya, especially when they were combined with Spanish words, in those cases it was necessary to look for the word in the dictionary in a separate way, in order to have clear the idea and then make the translation.

Idioms were problematic too, because they did not appear in the dictionary and when asking a native speaker, they did not understand since they took each word separately, and in this way it did not make any sense for them. That is why it was needed to look for someone who could speak both languages very accurately, someone who could understand it without difficulties and could help to translate the idiom.

Sometimes it was necessary to look for the meaning or synonyms of some words in Spanish, since their meaning was unknown or not clear. Some other times, some Spanish words had a different meaning according to the context, in those cases it was necessary to look for a synonym or to find an equivalence for that word, so that the translation could be understandable enough for the reader.

At the moment of carrying out the analysis, the problem was to identify the examples of each technique, for solving this, it was necessary to read the text very carefully again and again in order to find the examples, analyse them and give a brief explanation of them.

It was a great challenge to do the translation of these stories; first of all because some assured that the work could not be done, some said that it would be almost impossible for translator, who is not an English Language Native speaker, to translate the text into this language. It is true that this monographic work is not as perfect as a professional English language native speaker translator could do it, but a lot of effort was put at doing this work and the author believes that it can be useful for many people.

It is hoped that this work can be encouraging for other students who want to do this kind of translation paper, and it proves that the linguistic barriers can be overcome.

Finally, it is important to remember that each translator has his/her own style, the text has not a precise form of being translated. The translator uses the techniques he or she considers are necessary to carry out his/her work, but two translations cannot look the same, since each person has his/her own point of view, and each one makes different decisions.

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APPENDICES

Tío Chacpol asegura haber matado dos veces al mismo venado

Somos pocos los que podemos aún recordarlo, le llamábamos cariñosamente Chacpol por su cabello rojo; era además, colorado, de tez tostada por el sol, ojos azules, fornido, de largos brazos y manos grandes, muy respetado por su abolengo; se llamó don Alfonso Pasos Carrillo. Su seriedad era imponente, no aceptaba que nadie se riera de sus fantásticos relatos que tenían la gracia de parecer auténticas verdades. Acostumbraba sentarse en la escarpa de la tienda "La Legalidad" de don Gumersindo Moguel. El tío Alfonso, era campesino, muy trabajador y asiduo cazador de venados, pavos, jabalíes, kambules y otros animales que serían para el abasto familiar. Lo rodeaban siempre jóvenes incrédulos a quienes gustaba escuchar los relatos de tío Chacpol, sobre todo en las noches de luna, pues aún no disfrutábamos en el pueblo de las ventajas del alumbrado eléctrico.

—El sábado pasado maté un venado de cuatro puntas que, según la cuenta que hago, lo maté dos veces.

—¿Dos veces? —alguien incrédulo dijo.

—Sí, dos veces, pero no piensen que les voy a mentir, la historia es para quienes confían en mí porque saben que siempre digo la verdad. La duda no es pecado y lo que les cuento siempre se puede comprobar.

—Hace dos años, cuando tumbé monte en el rancho que fuera de Nachicom, cerca del cenote donde fueron sacrificados los embajadores de Tutulxiu, después de cercar el ta'che', descubrí las huellas de un venado que entraba arrastrándose bajo el cercado. Deduje que sería un sakqueh de gran tamaño, por sus pezuñas, pero joven pues dejaba notar que no le temía al hombre; entraba temprano cuando anochecía y se paseaba tranquilamente ramoneando los retoños de los árboles.

—Vieja, le dije cariñosamente a mi mujer, prepara mi xablec porque mañana temprano saldré a preparar el ch'uc (espiadero) en el ta'che'. Debemos comer carne fresca de venado. Cómprame cigarros, fósforos y dos chactiros calibre 16 de 3 en fondo y de paso le dices a don Cico que pasado mañana, temprano, puede pasar por la pierna que le ofrecí.

—Hechas estas recomendaciones, salí a dar la vuelta para saludar a los amigos. Don Pancho me dio un kilo de venado pibil, compré rábano y cilantro con don Doroteo y bajé naranja agria en la plaza para hacer salpicón.

—Al amanecer me levanté, tomé mi café con bizcochos y cuando pitó su salida el tren, descolgué mi escopeta y mi xablec, tomé mi sabucán, pozole, chile y sal y emprendí la caminata. La gente que me veía me deseaba suerte y hacía su encargo: que si el culcal para el caldo, el sibón, un kilo de pierna, lomo para bistec y hubo quien me encargara la panza y hasta el hígado a sabiendas de que estas piezas no se venden y menos el tuchtaman que es la suerte del cazador.

—Llegué a buena hora a la milpa para preparar el espiadero. Escogí un tzalán que me permitiera cambiar de dirección en caso necesario y que las ramas no estorben el punto de mira de mi escopeta. Amarré la hamaquita de espiar y esperé con paciencia la llegada de la noche después de comer sacpetes con tziic de venado.

—Serían como las ocho de la noche, más o menos, cuando escuché las pisadas del animal, estaba lejos aún, pero con el silencio que imperaba se podía escuchar el vuelo de una mosca: p'ikich... se quebró la rama seca al pisarla; p'ikich, otra; ya no cabía la menor duda, era él. Sin hacer ruido, quiebro la escopeta para meter el cartucho y ¿qué cartucho? no había cartuchos en mi xablec ¡Qué desgracia! ¡Qué descuido! Por confiado, por no revisar las cosas. ¡Maldición!

—Pero no perdí el ánimo, bajé rápidamente del árbol, corrí hacia el cercado justo por donde habría de pasar el venado, me encaramé, todo con el mayor silencio, saqué mi cuchillo y esperé. Llegó el animal, no se dio cuenta de mi presencia, retuve el aliento, cauteloso se introdujo bajo la cerca y cuando logró pasar me dejé caer sobre él a horcajadas y sin darle tiempo de saltar le clavé profundamente el cuchillo en el vientre; estiró la pata. Viéndolo muerto, fui al tzalam por mi mecapal para amarrarlo, regresé enseguida, el venado no estaba, sólo hallé rastro de sangre. Pensé

en el jaguar, el puma, pero no había huellas de estos carnívoros. Cansado, decidí pasar la noche en mi hamaquita atento a cualquier ruido. Tal vez herido avanzó entre la maleza, lo encontraré con el día, pensé y me dormí.

—Amaneció, recorrí la milpa pulgada por pulgada, no lo encontré; se fue. Pensé en los dueños del monte, en los yum k'axoob, tuve miedo y le di gracias a Dios por mi vida. Resignado regresé a mi casa. Le platiqué a mi esposa lo sucedido y ella asustada me dijo:

—¡Ave María, Chacpol, de la que te has salvado! Te he recomendado siempre invocar a San Jorge cuando entres al monte: "San Jorge bendito, líbrame de todo animal maldito"; pero eres tan terco que no te acuerdas de Dios. Qué tal si en vez de resucitar el venado que mataste se hubiese vuelto serpiente de cascabel en tu espalda. El señor Echeverría en "El Toro" o don Pancho en "El Huaycot", venden velas de cera virgen, iré a comprarlas para pedirle protección a San Eustaquio. Tendrás que llevar su imagen a tu milpa para que no te persiga el diablo.

—Sin prestarle mucha importancia a las palabras de mi cariñosa esposa que fuera por las velas, me bañé, me acosté a descansar y asunto concluido.

—¿Pero cómo, don Alfonso, cómo que asunto concluido? ¿Y la milpa? ¿Y el venado? ¿No encontró usted los huesos cuando quemó el ta'ché? ¿Y cuando la siembra y la desyerba, qué pasó?

Paciencia, muchachos; no he terminado mi relato, lo dicho sólo es el antecedente pues el venado que cacé hace ocho días es el mismo que apuñalé hace dos años, más grande, más robusto. Preparé yo mismo mi xablec porque desde aquel entonces no volví a confiar en segundas personas: tiros, lámpara, carburo, fósforos, todo y hasta las velas de San Eustaquio las prendí yo mismo. Partí hacia la milpa, subí al espiadero y esperé... entró el animal cautelosamente... era un enorme ciervo, sí podré cargarlo pensé emocionado, se me puso a tiro, apunté cuidadosamente a la frente, contuve el aliento y jalé el gatillo... ¡pum!... cayó. apenas sí pateaba, pero... ¡pum!, otro tiro, ahora con palanqueta que lo

atravesó de lado a lado.

—Feliz con mi venado, verdadero trofeo, hasta parecía que le iban a florecer los cuernos, como que tenía retoños. Pensé en el venado de San Eustaquio, pero si él me lo regaló, ¡Enhorabuena!

Llegué cansado a la casa. ¡Cómo pesaba! lo vio mi esposa,

—Chaepol, gritó entusiasmada —es el rey de los ciervos.

—Cállate, le dije, que no te oigan los vecinos, ven a ayudarme a pelarlo y a separar los compromisos; después avisaremos a los vecinos, habrá carne para todos. La cabeza en pih es para el altar, comprarás veladoras grandes con don Florentino para prenderle al Santo.

—Abrimos el venado, tenía una cicatriz en el vientre a la que no le hice el menor caso porque los venados se lastiman cuando pelean por la hembra en la época del celo, a veces hasta se matan; pero sí me sorprendió encontrar cerca del corazón una bola de sebo como de dos kilos.

—¡Milagro! ¡Milagro! —gritaba mi esposa.

—Qué milagro ni que... ocho cuartos. Lo que pasa es que este animal está enfermo. Corta la bola para saber si no es mala enfermedad, en ese caso habría que tirarlo a los zopilotes.

—Se llevó la bola de sebo a la cocina, la partió y, ¡oh sorpresa! ¡mi cuchillo!, el de acero de lima que me forjara don Manuel Carrillo, con mis iniciales bien claras: A.P.C. marcadas en la hoja. ¡Milagro! ¡Milagro! —grité yo también lleno de alegría, mi cuchillo está en la bola de sebo.

—Por eso hice la ceremonia del lohdzón el domingo para que mis amigos disfruten del k'ol y de los anises en vez del balche' que usaban nuestros antepasados.

—Honorato se está riendo, si cree que he dicho mentiras que se retire, no me gusta que nadie dude de mí. Soy hombre viejo aunque mi pelo no esté blanco; es que no me doy a la mala vida: no me emborracho, fumo poco, duermo temprano y me conformo con una sola mujer que me atiende muy bien y a su hora. Pero que conste que maté dos veces al mismo venado y no lo juro porque

siempre digo la verdad.

Tío Chapol vivió muchos años, nunca salió de Sotuta, su pueblo, y aún se le recuerda con cariño.

De cómo tío Chacpol cazó el pavo más astuto de los montes de Otmal

Don Enrique es un gran cazador, decía tío Chacpol a los muchachos reunidos en la esquina de la tienda "La Legalidad", de su yerno don Gumersindo; cualquiera es bueno con una calibre 12 con munición del 4 para cazar pech'es (codornices) y hasta es posible creer que no se le escapa ninguna de la parvada porque les hace x-t' ot' dzón, es decir, que riega la munición de derecha a izquierda o viceversa, o de abajo hacia arriba al tiempo de disparar; pero cazar pavos matreros, quién sabe. Ya'axcales coxes o k'ambules, tal vez, porque son muy tontos, la naturaleza no los ha dotado aún de la astucia y del brillante plumaje del subín cutz que a manera de espejo denuncia la presencia del cazador. Además, ojos y oídos los tiene tan desarrollados que aun en la noche más oscura percibe el movimiento de la yerba cuando se agita al paso de alguien y el p'ikich de la rama seca que se rompe al ser pisada.

Don Ric es muy bueno; eso sí, para el ximbaldzón recorriendo las veredas en las tardes lloviznosas no hay quien le gane, es de reflejos muy rápidos. Aun cuando el animal salte de repente o alce el vuelo, no se le va, es tiro certero; pero perseguir pavo mal tirado, válgame, no podría hacerlo, se necesita ser más mañoso que el animal, que prefiere cuidar su vida antes que satisfacer la necesidad de aparearse. No le corre prisa porque al final de cuentas es la hembra quien lo buscará a él. No se parece a ustedes que sólo van a la iglesia para ver a las niñas y babearse por ellas como devotos hipócritas, pero del evangelio nada.

—Don Alfonso, don Alfonso, no se vale que nos esté sermoneando, nos gusta escuchar sus cuentos porque sabemos que usted nunca miente y que nosotros los ya'axcales hombres necesitamos aprender, reclamó el zurdo Cervantes.

—Bien, les contaré cómo cacé al pavo más astuto de los montes de Otmal, pero no me negarán ustedes que hago bien en decirles las verdades aunque les duela un poco.

—Debo decirles, por si no lo saben, que los pavos viejos son los primeros en cantar después de la primera lluvia del mes de marzo, cuando sus papadas y buches engordan, pues parte de su canto es

golpear con sus alas sus buches inflados. ¡Qué maravilla verlos cuando esponjan su pecho, levantan el cuello y golpean el buche con sus alas! Suenan como los tímboles de Santitos Mendoza cuando los afina para "reventarse" el danzón "Almendra": tun, tan, tun tun; a continuación semeja el rítmico ruido que hace el colonte cuando pica la madera y termina con algo parecido a esto: k'op in chím tu lak'k', tzok. La frase es gracia del maya que interpreta la onomatopeya así: "Pon en tu plato mi papada", como invitándonos a dispararle sin que nos tiemble el pulso.

-El pavo canta al amanecer y, cuando hay luna, desde la madrugada, en su árbol dormitorio. Anunciada su presencia, desciende a los k'neabales para hacer ronda con las hembras, baila su característico zapateado arrastrando un ala y la invitación al amor: ¡Tzok!

-Alfonso, estoy deseando comer pavo de monte, -me dijo mi esposa. Ayer que vino don Enrique a comprar tasajo de venado me dijo que cuando regresaba de "San Gerónimo" oyó que cantó el pavo por el rumbo de tu milpa cuando lloviznaba.

-Como lo haya espantado será más difícil cazarlo, es un pavo mañoso que duerme en el hu'ché. Se le oye cantar pero no se le ha visto y se habla tanto de él que muchos han creído que es un ik'cutz ik=espíritu; cutz=pavo), pavo fantasma, pero yo que no creo en cuentos chinos, lo cazaré para que sacies tus deseos. Don Ric no miente, exagera un poco las cosas pero siempre dice la verdad y es mi amigo. Esperaré el primer aguacero y te traeré tu pavo. No desesperes que ya estamos en marzo y la lluvia no ha de tardar.

-Lo guisaré en sack'oi

-No lo guises tan pronto, por favor, espera.

-La lluvia cayó torrencialmente durante la noche. Me levanté cuando cayó el trueno, engrasé mi escopeta, me desayuné y fui a la tienda. Sin decir nada, compré cartuchos del 7 en fondo, cigarrillos cubanos de La Paz, losaveros de La Imperial, me cañé de madera, triplicar (bala=cartucho= brique=brico, cinco + veinte) 8 de café y el

insuperable francés de don Manuel Madera (Ch'omac). Descansé en casa después de almorzar y a las tres de la tarde me encaminé hacia la milpa. Dormí en el pasel.

—A la una de la madrugada asomó la luna, preparé café que degusté con francés remojado y me dirigí al hu'ché. Serían las tres de la mañana, tal vez menos, cuando empezó a retumbar el monte con su canto: tun, tun, prrrr..., k'op in chínta lak., tzoc..., tzoc, repitió: ya me había sentido. Entonces pensé: no ha de ser más listo que yo, me desnudé para que me confundiera con un animal salvaje y me fui acercando de cuatro patas, cuando estuvo a tiro, el pavo me observaba atentamente, casi se me salía el corazón, controlé la respiración, me arrodillé lentamente, apunté y... ¡pum!... ¡cayó! ¡cayó! ¡Qué emoción, pesaba como siete kilos! Sus espolones, los más grandes que se hayan visto. Un verdadero trofeo.

—Muy feliz y sin pasar por el pasel, casi corriendo regresé a casa ahorrando camino y evitando ser visto: no me hubiese gustado que me lo pidiesen a comprar: entré halpach por el patio, sobre la vereda que sale al monte y llamé con desesperación tocando fuertemente la puerta:

—Abre, mujer, abre pronto, te traigo tu deseado pavo, el primero de la temporada, el más hermoso.

—Se abrió la puerta, mi mujer no miró el pavo que le entregaba, me vio a mí y ahogó un grito: ¡Chacpol!, tu ropa, ¿dónde la dejaste? ¿Por qué estás desnudo?

—Entonces me vi, olvidé mi ropa en el hu'ché, estaba totalmente desnudo como un animal salvaje ¡qué vergüenza! Afortunadamente nadie me vio.

—Esta sí que no se la creo, tío, le dijo Primitivo.

—Fue la verdad y no se los juro porque siempre digo la verdad.

—Los pavos jóvenes, los top'okes, comienzan a cantar en abril y terminan en mayo, son muy fáciles de cazar y habrá para todos ustedes en los montes de Otzumil, sin quitarse la ropa, pero que no se les ocurra cazar en los ch'oponatic (frente a casa) — está curado, es peligroso para quien no conoce la zona.

—¿Y no voy yo al que quiera cazar, ahí a una yerba,

Don Elmer cazó tres venados de un solo tiro

¿Ir al p'uh? -Preguntó el señor Elmer; -mejor jornalero que cazador.

Sí, eso dije, don Elmer, tú eres bueno y además, conoces los planteles que vamos a batir; correr entre el henequenal sólo pueden hacerlo los trabajadores de la hacienda; los venados no tienen donde esconderse pero las púas del henequén son muy peligrosas y tú que sabes de estas cosas siempre fuiste el más beneficiado con el producto de la cacería.

Don Elmer se negó, no aceptó formar parte del grupo de tiradores por lo que después nos reveló en forma particular; "Fue un día inolvidable, nos dijo, en los planteles de Tixcacal; cacé tres venados de un solo tiro; sin embargo no fui el más beneficiado porque desde entonces no he vuelto al p'uh. Aquel día cacé una venada con dos crías a punto de nacer. ¡Qué pena cuando cayó herida! ¡Cómo se quejaba! Balaba de dolor; se resistía a morir tal vez pensando en sus hijos que no llegaron a nacer y más pena aún cuando muerta la venada la abrimos en canal y retiramos del vientre dos venaditos con pintas, hermosos, que se movían tratando de respirar y que aunque lo consiguieron, no lograron sobrevivir, también fueron carne para la cocina y para los perros. Carne tierna que yo no degusté porque me sentí culpable de haber dado muerte a una madre que nos hubiera proporcionado mayor cantidad de alimento al crecer y reproducirse los venaditos que fueron sacrificados antes de nacer.

-De aquel día inolvidable, a la fecha, no he vuelto al p'uh pues uno no sabe si cazará macho o hembra; y, si es durante los meses de septiembre a mayo, es acabar con la especie.

Esto fue lo que un día nos platicó en Rancho Guadalupe don Elmer, quien asegura no haber cazado desde entonces otra venada. "Matar venadas con cría es como provocar incendios forestales, se mueren sin provecho muchos animales", -nos dijo don Elmer al despedirse.

La zorra vanidosa

Bak kim ta'ik, ki'ik kim uixik, tzootz cin zunkaltik, decía la zorra, pujando como estreñida para poder defecar; glorias de pasados tiempos cuando joven cazadora comía carne fresca de conejos, perdices, quizá algún pavo tierno y cuando podía burlar la vigilancia de algún campesino, una gallinita de corral. Pero ahora, vieja y sin la agilidad de otros tiempos, tenía que conformarse con las sobras que dejaban el trigrillo, el puma y otros depredadores. En esta ocasión, no encontrando carne, se había comido unos cuantos grillos, por eso defecaba con dolor porque las espinas de la patas de los saltamontes la lastimaban; sólo por vanidad decía que defecaba huesos, orinaba sangre y eructaba pelos. A veces deseaba la muerte pero estaba tan flaca que ningún carnicero le hacía caso, además tenía sus cachorritos. ¡Qué desgracia! ¡Pobres criaturas mal nacidas! también tenían que comer grillos.

Los quejidos de la zorra llamaron la atención del señor puma que a la sazón andaba de cacería por el rumbo, se acercó cautelosamente y al descubrir al animalejo se echó de carcajadas burlándose de ella.

—¡Qué vergüenza, señora zorra! exhibir tu vanidad cuando la miseria está acabando contigo. Bien se ve que no son huesos, ni sangre, ni pelos, los desechos de tu alimentación, sino restos de grillos y de saltamontes; más te valiera pedir nuestro auxilio y como animales que somos te ayudaríamos con las sobras de nuestra cacería. Aún te quedarían fuerzas para luchar si comieras bien y te ofrezco ayuda si dejas de presumir: cazaríamos juntos, aún te queda olfato para detectar una buena pieza, la mato y la compartimos.

La zorra le dio las gracias al señor puma por sus bondades, aceptó la invitación para cazar juntos y compartir el producto de un venado joven, aún con pintas, que el puma cazó el día anterior.

Gran cazador, el puma se alimenta de las vísceras: corazón, hígado, pulmones, cubriendo el saldo con ramas y hojarasca para garantizar la comida del día siguiente previendo alguna circunstancia que le impida obtener alimento fresco.

–Te ayudaré a cazar, –dijo la zorra; recobraré la fuerza con lo comido. Débil estoy no tanto por la edad, dijo presumiendo, sino porque mis cachorros que son cinco, chupan y chupan en cuanto me ven dormida; ahora comerán carne y pronto podrán conseguir su alimento por sí mismos.

–Mañana temprano te esperaré por el camino que va hacia la aguada de las tortugas para planear actividades, –dijo el señor puma a la zorra.

–Y así fue; apenas salido el sol, el puma se encaramó en la rama gruesa de un tzalam que se inclinaba sobre el camino; la zorra recorría el monte detectando a la víctima para espantarla en cuanto tratase de cruzar la vereda. El éxito fue rotundo: el venado se espantó sin siquiera darse cuenta del animal que lo asustó; era la clave; cruzó por debajo de la rama del tzalam, el puma se le avalanzó y a golpes de garra y de mordidas, en un santiamén la mesa quedó servida. Cabe aclarar que la zorra también dio zarrazos y mordidas para tener de que presumir cuando a sus hijos les llevara de comer.

–Yo lo maté, diría, con la ayuda del señor puma; él solo jamás lo hubiese conseguido; gracias a mí comeremos carne hasta hartarnos. Y los hijos, orgullosos por las hazañas de su madre, dormirían profundamente, satisfechos, olvidándose de las mamas.

Día con día se repetían las cacerías del señor puma y de la señora zorra. Día con día la vanidad de la zorra era mayor llegando a creer que gracias a ella los éxitos se superaban hasta llegar a pensar que el señor puma le debía agradecer la comida y rendirle pleitesía.

–Si no fuera por mí, pena me da decirlo, le decía a sus cachorros la zorra, el señor puma se moriría de hambre. Yo, decía, localizo la pieza, la espanto asustándola con mi temible presencia, salto sobre su lomo, lo derribo con mis garras, le muerdo la yugular y lo que no digo por respeto porque alguna vez me ayudó, sería "señor puma, la comida está servida". Pero muy pronto tendremos que abandonarlo a su suerte. Usaremos nosotros para disfrutarlo

nosotros todo. Les enseñaré la técnica ahora que sois zorros fuertes gracias a los buenos cuidados de su madre.

Sucedió al fin, cuando un día la zorra reunió a sus cachorros para comunicarles la nueva:

—El señor puma y yo hemos "rompido", de ahora en adelante cada quien por su lado, pues no conforme el muy desdichado con que le doy de comer pretendió abrazarme. Hacerme eso a mí que soy una zorra honesta merece todo mi desprecio.

—¡Que se muera! ¡Que se muera! Gritaron a coro los ya crecidos cachorros.

—Mañana temprano, muchachos, realizaremos en familia nuestra primera cacería.

Abandonaron la cueva al amanecer y cuando el sol despuntaba se veía a la señora zorra encaramada en la rama de un tzalam, copiando la técnica del señor puma, y a los cachorros correr por el bosque. Se espantó un gran venado que cruzó bajo el espiadero de la zorra, ésta se le tiró al cuello; la maniobra falló, recibiendo a cambio una tan fenomenal patada que la lanzó a una rama más alta donde quedó colgada con los dientes pelados, muerta.

Inocentes los cachorros que no conocían la muerte, reclamaron.

—¡Mamá, no te rías de nosotros, tenemos hambre, bájate!

Pero la zorra ni podía bajarse ni se estaba riendo; estaba muerta.