



UNIVERSIDAD DE QUINTANA ROO

División de Ciencias Políticas y Humanidades

**ENGLISH TO SPANISH TRANSLATION OF CHAPTERS 37, 38, 39, 40, 41 AND 43
FROM THE BOOK "MYTHS AND TRADITIONS OF THE ARIKARA INDIANS"**

TRABAJO MONOGRÁFICO
Para obtener el grado de
Licenciada en Lengua Inglesa

PRESENTA

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LICENCIADA EN LENGUA INGLESA

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INTRODUCTION

Communication has been the most needed element in every human's life since the early beginnings of history. The translation I decided to work with comes from the book entitled "Myths and Traditions of the Arikara Indians". Six tales containing myths, history and traditions of the Arikaras were chosen to be translated to Spanish for this project. I will involve myself with all the vocabulary related to these topics. The main challenge to face during this process of translation will be transmitting the same atmosphere of story telling and mysticism in the nature of the tales. As part of this work an analysis of the different techniques used to complete the translation will be provided to demonstrate the complexity of the process of translation in matters of a literary text.

Background

The present monography is about a translation from English to Spanish of a series of tales. These tales include myths and tales from a North American Indian Tribe called Arikara. The book about the Arikaras tradition entitled *Myths and Traditions of the Arikara Indians* is the source of this text.

This project is being done to be an element of use for the anthropology field. The nature of Anthropology is to understand human behavior through its history and, undeniably, the traditions and cosmology of a race is of high importance to understand them as human beings. Until the late eighteenth century the Arikaras, close relatives of the Pawnees, were one of the largest and most powerful tribes on the northern plains. For centuries, Arikaras lived along the middle Missouri River. Today, they reside on the Fort Berthold Reservation in North Dakota. Though much has been written about the Arikaras, their own accounts of themselves and the world as they see it have been available only in limited scholarly editions. This book is the first to make Arikara myths, tales, and stories widely accessible. The book presents voices of the Arikara past closely translated into idiomatic English. The narrative includes myths of ancient times, legends of supernatural power bestowed on selected individuals, historical accounts, and anecdotes of mysterious incidents.

These myths and legends are written in the ways they were told to the young by the surviving elders of the Arikara. The author of the book, Douglas R. Parks, is loyal to the way these stories are told to respect the solemnity and atmosphere they are intended to have. During the reading of the stories anyone would easily imagine the voice of an elder Arikara talking to a younger generation. The Arikara storytelling style is full of repetitive expression and geographical and time inaccuracy due to the fact that these stories have had a long run of existence through centuries of generations. The main challenge for the translator is to respect the intention of the Arikara storytelling at the moment to translate into the target language: Spanish. The hardest part of the process would be to make the Spanish reader feel the same sensation to be seated around a bonfire listening to an old Arikara Medicine man or a family elder telling a story and generate mental images to accompany the Arikaras discourse.

A translator is someone who converts a material, from the source language, into the target language. A translator not only needs to have the ability to understand the source language text, but also, he needs the ability to translate the meaning, the mood and style of the author accurately, naturally and completely into the target language. Because of that, translator must understand the complexity of the culture and of the context where the source text comes from. Then, unlike an interpreter, a translator can make use of different dictionaries, take a good time to reflect if the translation done reflects the same idea of the source text into his mother tongue, and if necessary, to talk to experts in the topic being translated in order to hand in a good quality and useful work. Furthermore, a translator must have excellent grammar and writing skills to produce translations that do not sound robotic or unnatural. Generally, a translator translates from their working language, into their native language. To be able to do it from mother language to working language requires a lot of experience in translating, in both, source, and target, languages.

The translation process goes well beyond the simple replacement of a word in one language into another. It is a mirror reflection of a text to be understood within the linguistic standards of another language.

As Venuti (1995) describes, “translation is a rewriting of an original text. All the rewritings, whatever their intention, reflect a certain ideology and poetics and, as such manipulate literature to function in a given society in a given way”. Venuti additionally claims that the acceptance of a translation comes from the publishers and readers when it is able to be read fluently, it’s an illusion of transparency and understanding (1995, p.14) For this monograph, I will be focusing my attention on creating a mirror translation of the Arikara paying respect to the feeling attached to each myth or legend.

Rationale

Translation has become more common in different academic fields. The fast growth of the necessity for information has made translation a primary tool to have access to experts and academics around the globe and their work and expertise. In case of the Anthropology field, the use of translators is not something new. Since ancient time translators and interpreters have connected cultures through language. The translation of ‘Myths and Traditions of the Arikara Indians’ will be useful for people looking to understand the ideology, history and culture of the Arikara and to go further in understanding the life style of the original inhabitants of the American territory. Reading their myths and legends opens a new window to unveil a hidden part of American history that rarely appears in school books.

In matters of my expertise, the main reason to carry out this paper is to apply knowledge acquired during my training in translation in the English Language major of the University of Quintana Roo. One of the translation areas that are barely worked with is literature. The translation a literary text has more challenges than working with the translation of a technical text since, in the latter, you have to deal with idioms, different meanings from the source language to the target language, respect the metaphors, or concepts that in the target language do not even exist. However, I want to be able to share my knowledge while challenging myself. In order to achieve such goal it is necessary to employ different translation techniques I have learnt during this major, in my translation classes to create a fluent translation of the text ‘ Myths and traditions of

the Arikara Indians'. The importance of the work I am doing relies on the need of the anthropology area in the University of Quintana Roo to analyze these myths to have a deeper view of the social behavior of the Arikara and to set a tangible example that culture and tradition shape the social relations of human groups.

Additionally I want to be able to identify which techniques are more accurate to use at the moment of translating literature. This could help any other student in the future looking to translate literature to ease that process by pointing out useful techniques. I consider that this paper could be used in the future as an example on how to overcome with challenges when working with the translation of oral tradition written discourse.

I would like to mention that I also chose this project because it caught my attention while reading it. The texts are beautiful and inviting. Every piece shares a vision of the world of the Arikara. Even though I would face some translation problems, I know that I would find a way to propose the best translation as possible. My main aim is to make Spanish readers able to share the same love and solemnity I feel when reading the Arikara Myths.

LITERATURE REVIEW

One of the most noticeable definitions of translation is stated by Newmark (1988, p.5) who defines translation as “*rendering the meaning of a text into another language in the way that the author intended the text*”. In this definition the author focuses on trying to get all the meaning that is in the target language in order to pass it to the target language as it was intended by the author. This is truly important; I remember one line from the comedian *Cantinflas* in which he says “*Para mí todas las ideas son respetables aunque sean "ideítas" o "ideotas"*” in the last word “*ideotas*” he is not only referring to a big idea but more to something we as Mexicans understand.

With the previous definition I can relate Nida’s (1959) definition of translation “Translation is a process in which a natural equivalent of a given message in a source language is produced, taking into account primarily the meaning of the message and then the linguistic style.” Newmark and Nida’s definitions center their attention on transmitting primarily the meaning of the source language into the target language.

Additionally to the previous definitions Hatim and Munday (2004, p.6) define translation as “the process of transferring a written text from source language (SL) into the target language (TL)”. In this definition they do not explicitly express that transmitting the message from the source language to the target language is significant. They emphasize on translation as a process.

It is important to mention that this monograph will be dealing with a literary text. Bazzurro (2008) defines literary translation as a process that consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc. Translate the language, translate their culture. In order to accomplish a translation of this nature the translator has to have a background in the topic otherwise mistakes will arise. The book *Myths and Traditions of the Arikara Indians* requires a deep revision of the available information of the Arikara’s life style in books, websites, experts and research to have a clearer view of their conceptualization of life to match or verify whether there are existing terms in Spanish to be used in the final translation.

Translation is integrally related to reading and writing culture. It is a writing art and is as old as writing itself. In Ancient Greece and Rome, texts were translated. The Ancient Greek term is 'metaphrasis' ("to speak across"). The first known translations are those of the Sumerian epic Gilgamesh into Asian languages from the second millennium BC. Later Buddhist monks translated Indian sutras into Chinese and Roman poets adapted Greek texts.

Arabic scholars took an important place into translation history. Having conquered the Greek world, they made Arabic versions of its philosophical and scientific works. During the Middle Ages, translations of these Arabic versions were made into Latin - mainly at the school in Cordoba, Spain. These Latin translations of Greek and original Arab works of learning helped underpin Renaissance scholarship (Rodriguez, 2010).

Religious texts have played a great role in the history of translation. One of the first recorded instances of translation in the West was the rendering of the Old Testament into Greek in the 3rd century BC. A task carried out by 70 scholars, this translation itself became the basis for translations into other languages. Saint Jerome, the patron saint of translation, produced a Latin Bible in the 4th century AD that was the preferred text for the Roman Catholic Church for many years to come. Translations of the Bible, though, were to controversially re-emerge when the Protestant Reformation saw the translation of the Bible into local European languages - eventually this led to Christianity's split into Roman Catholicism and Protestantism due to disparities between versions of crucial words and passages. Martin Luther himself is credited with being the first European to propose that one translates satisfactorily only toward his own language: a statement that is just as true in modern translation theory.

We cannot talk about translation without mentioning the different techniques of translation; even though they may seem to be countless, a translator has two options for translation: direct and oblique

There are several translation techniques available under each option, I will guide through them from now on according to Pizzuto (2010) and Garcia Yebra (1994):

Direct Translation Techniques are used when structural and conceptual elements of the source language can be transposed into the target language. Direct translation techniques include:

- **Borrowing:** Borrowing is the taking of words directly from one language into another without translation (Lopez Guix & Wilkinson, 1999). Many English words are "borrowed" into other languages; for example hot-dog, shorts ect, Borrowed words are considered to become more familiar, after years of usage.
- **Calque:** A calque or loan translation is a phrase borrowed from another language and translated literally word-for-word. Sometimes calques work, sometimes they don't. You often see them in specialized, internationalized fields such as quality assurance (aseguramiento de calidad, assurance qualité, Qualitätssicherung...).
- **Literal Translation:** A word-for-word translation can be used in some languages and not others depending on the sentence structure for instance: "Ella fue al mercado" in English we will translate it as "She went to the market". And as in calque, sometimes it may work and some others it may not.

While these techniques become useful there comes a time when direct translation techniques would not work because they are structurally impossible or the target language does not have a corresponding expression. For those reasons oblique techniques are useful (Bosco, 2014). These are the three most common:

- **Compensation:** It occurs when loss of the meaning in one part is of a sentence is compensated in another part. One example of this problem is when in English we say "A ticket to Italy" when in Spanish it would be: "Un boleto con destino a Italia."
- **Transposition:** It corresponds to the procedure of replacing a part of speech for another without changing the meaning of the message (Vinay & Dalbernet, 1958). This is the mechanical process whereby parts of speech change their sequence when they are translated; for instance when trying to translate "She loves eating chocolate cake" translates as "Ella ama comer pastel de chocolate"

and we do not use “eating” as “comiendo”. This is because gerunds and infinitive work in different ways in English and Spanish.

- **Equivalence:** Equivalence is defined as the state of being “equal or interchangeable in value, quantity, significance, etc.” Or “having the same or similar effect or meaning.” Equivalence therefore is the perfect method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds. For instance: “Hold your horses” goes to “Cálmate, détente etc. Or dogs in English bark with “arf, arf” and in Spanish with “guau, guau”; and roosters sing in English with “kakadoodledo” and in Spanish with “kikiriki”.

I consider that this technique would be helpful for my translation due to the fact it is possible to meet with idioms or animal sounds because of the nature of the texts.

METHODOLOGY

Translation is the systematic process that must be followed. It requires time and analysis in every step to obtain a suitable translation. It is necessary that, as part of the method in translation, the nature of the text, the instruments, research and a revision of translation techniques are done to facilitate the work of the translator.

Translation goes beyond translating word by word. Newmark (1988: 5) describes that translation is rendering the meaning of a text into another language in the way that the author intended the text.

Some difficulties I believe I will face are the lack of information about the Arikara tribe and the fact that it would be complicated to find a person who can have a considerable knowledge about the Arikaras in Chetumal. Another drawback, since we are talking about a narrative text and about a particular culture, would be the use of “local” expression or idioms. Sending an e-mail to the author could lead to a satisfying solution.

The first thing to do is an extensive reading of the text in order for me to have a better understanding of what the content is about. A deep reading will also provide an overview of possible problems the text could bring up. In order for me to remember these situations, I will be using notes. Through notes the translator can reproduce the content and the structure of a sentence for taking main ideas and important elements. Thereafter those notes can be an aid if I decide to write down a translator’s note (t.n.)

Then, even though I am aware of some information of the Arikara tribe I will research more. For instance, I will read more about Native Americans and their historical development. Additionally I will read texts in Spanish of the same nature: tales, legends and myths to be familiarized with their narrative. This is important: for example “once upon a time” cannot be translated word by word so it is necessary to learn by heart how these kinds of expressions are meant to be translated into the target language. A step in this methodology enables me to have a better criterion to select the appropriate translation technique.

Thereafter the most relevant techniques will be analyzed and selected carefully in order to do this work. However, after the first reading process I have carried out already I consider the modulation technique will be frequently used. During my analysis I will prove, or the contrary, about this first hypothesis.

Jean Vinay and Jean Darbelnet (1958) have contributed to the world of translation by introducing seven specific translation techniques. In this monographic work it is not a certainty that I will just encounter the use of only one technique. It is necessary to get to know how each technique works, what is useful and what is not in this translation, so I have a set of tools available to give a proper transference of the ideas meant by the author of the original text.

After this I will do a final draft of the translation and finally I will send it to my advisor for future feedback.

To help me to get this first draft the use of several dictionaries will be needed.

- Any monolingual dictionary will be significant when facing unknown words. Those dictionaries will provide you information to understand the meaning of the word, how to use it and how to say it in American or in English pronunciation.
- Glossaries will be needed when trying to find specific words related to this project.

Those will be the main source referring to physical dictionaries while referring to online sources, I will use:

- Wordreference.com is perhaps the internet's leading online multilingual dictionary. Wordreference provides you not only with the meaning in Spanish or English, it also gives Thesaurus dictionary and the definitions of the words in the same language they are.
- Linguee.com incorporates a search engine that provides access to large amounts of bilingual, translated sentence pairs, which come from the World Wide Web. As a translation aid, Linguee therefore differs from machine translation services and is more similar in function to a translation memory.

Another resource I have is contacting the author for explanations regarding certain meanings that are not available will be a strategy in case neither of the sources previously mention provide a suitable translation.

In order to have a control of the different techniques, used in the translation, an instrument will be created. This instrument will include a list of Vinay and Darbelnet techniques in the first column; in the second, it will include a column where the repetitions will be scored; in the third it will be some examples of the words or phrases that were translated using that technique. Finally, there would be a last column to write comments that possibly could be gathered later for further analysis and to provide solutions if required.

TRANSLATION

El Chamán que se convirtió en piedra

Antes, cuando la gente de la aldea regresaba de una cacería comunal de búfalo, los chamanes y otras personas que permanecían en la aldea en the earth lodge¹ salían para encontrarse con la gente que llegaba de la cacería. Los chamanes llevaban en sus manos, los bultos sagrados de la aldea² y, la gente que regresaba de la cacería, por costumbre les presentaba como ofrenda carne seca para ofrecer a los dioses a cambio de bendiciones. Esta historia habla sobre un chamán que es ignorado por todos los miembros de un grupo que regresaba de cacería a excepción de la última pareja, quienes le dan una lengua en lugar de carne seca. Profundamente ofendido el chamán hace un puchero y se convierte en piedra. Este cuento con moraleja recalca la importancia de un trato adecuado a los sacerdotes en situaciones específicas. Es también la explicación de un punto de referencia cuya ubicación ya no es recordada.



Fig. 1. Earth Lodge

Ahora, definitivamente, no sé en qué parte de este país pasó esta historia, cuando hace mucho, mucho tiempo atrás nuestra gente estaba en el sur migrando hacia donde vivimos hoy en día. Solía escuchar sobre esta historia cuando se narraban relatos de donde mi abuelo y mi abuela solían vivir, cuando los ancianos aún vivían. Ahora, escucho esta historia cuando nos relatan qué fue lo que pasó con esos bultos sagrados que los ancianos solían tener. Después de que una aldea había viajado lejos en una cacería comunal por búfalo, los jóvenes regresaban antes que los demás “ahora el grupo de cacería está regresando, se acerca”. Había gente anciana y débil que se quedaba en la aldea, ahí dónde sea que los Arikaras estuvieran viviendo. Entonces cuando el grupo de cacería se acercaba, el chamán líder, quien era uno de los ancianos que poseía las cosas sagradas, como los bultos sagrados que tenían en ese tiempo, salía, junto con los otros sacerdotes a recibir a la gente que regresaba.

¹ Cabaña de troncos cubierta de tierra. Ver figura 1.

² Un bulto sagrado era envoltorio o paquete que contenía diferentes objetos de importancia espiritual, entre estos: piel o dientes de animales, semillas, tabaco, huesos, piedras y todo aquel objeto que tuviera valor espiritual.

Entonces una de las personas que regresaba debía sentarse para decirle al chamán “Abre el bulto sagrado para mí”. Aparentemente eso es lo que solían decir. Ahora, cuando un bebé había nacido durante la cacería el chamán que tenía los ritos sagrados oraba por el bebé mientras le pasaban incienso. También alguien podía decir “Bendice a mi hijo, se enfermó mientras viajábamos”.

Eso era lo que la gente que regresaba hacía. Pedían bendiciones y hacían ofrendas de agradecimiento al bulto sagrado. Pero nadie le hizo caso a un chamán mientras este pasaba de familia en familia hasta llegar con las últimas personas que venían de la cacería. Ellos eran un hombre y una mujer, se detuvieron y cuando el chamán se acercó a ellos el hombre le dijo al chamán “Siéntese un momento”, así que el chamán se sentó y entonces el hombre dijo “¡Ah! Mi esposa y yo morimos de sed y no tenemos agua pero aquí hay una lengua cocida.” Inmediatamente la pareja asentó la lengua. Era una lengua entera de búfalo. Entonces la pareja asentó la lengua para ofrecérsela al chamán.

Ahora no se sabe lo que el chamán dijo. La pareja nunca lo dijo pero ellos se levantaron y siguieron su camino a casa. Estaban sedientos. Después de esto el chamán tomó un palo y lo clavó en la lengua de búfalo. Él se sintió ofendido pues nadie le había pedido una bendición u ofrecido algo de carne seca. Así que el chamán se fue, escaló una colina, se sentó en lo más alto, clavó el palo en la tierra con la lengua de búfalo y se sentó junto al palo. Sus sentimientos estaban heridos.

Después la gente empezó a buscarlo “¿A dónde se fue?” “se fue ahí, se fue a ver a la gente que regresaba”. Esa era la razón por la cual los chamanes salían a encontrarse con los que regresaban, para que éstos, le pidieran bendiciones y le ofrecieran carne seca.

Así que después de que nadie lo vio por quien sabe cuántos días, la gente de la aldea comenzó a buscarlo. Entonces le dijeron a la pareja “seguramente ustedes dos fueron los últimos en verlo” la pareja respondió “bueno, él nos alcanzó mientras veníamos, moríamos de sed, y queríamos regresar rápido. Así que le dimos una lengua cocida. Pensé que él nos seguiría para que regresemos todos juntos y le pudiéramos cocinar algo rico aquí en la aldea”. “Cuando veníamos teníamos prisa y él no llegó con nosotros, no sé a dónde fue”. Y la gente decía “tal vez lo mataron”.

Pero en realidad el chamán estaba sentado en lo más alto de esa colina. Y después de no haberlo visto por quien sabe cuántos días la gente de la aldea fue a buscarlo en una colina. Ahí lo encontraron, ahí el chamán se había sentado, en lo más alto de la colina. En una colina alta, era una colina alta donde él estaba sentado. Ahí había un palo clavado en la tierra, la lengua de búfalo colgaba de la punta del palo. Y ahí estaba ¡una piedra! ¿Por qué una piedra? Pues el chamán se había convertido en piedra después de que nadie le había hecho caso u ofrecido algo de carne seca. El chamán tenía las cosas sagradas, ahí estaba el bulto sagrado. Al ver esto los otros chamanes dijeron “¡Nadie de ustedes le hizo caso, estuvo mal eso. Hemos estado orando por ustedes, para que obtengan mucha carne! debieron haberle dado un poco de carne seca en lugar de esa lengua. Ahora ya está hecho, ofendieron al chamán.”

Después de eso, los chamanes le esparcieron incienso a la piedra. Ahora, lo que sea que haya pasado, el chamán ya no estaba vivo y nadie sabe lo que le pasó después de eso. Sólo se sabe que desapareció. Después solían llamar a ese lugar “donde la lengua estaba en la colina” o “donde el anciano se sentó en la colina”.

Esto era lo que solía escuchar de un hombre llamado Corazón Enemigo.

La Joven que se Convirtió en Piedra

En la reserva de Piedra Parada en Fort Yates, Dakota del Norte, existe un monumento de piedra, que según la tradición Arikara y Sioux³, esa piedra solía ser una joven. La narración de su transformación relatada aquí, es casi idéntica a otras versiones Arikaras anteriormente documentadas; y es tal vez, la fuente para otros relatos Sioux parecidos.

Ahora hablaré sobre lo que pasó ahí donde está la piedra parada, cuando una joven mujer, se convirtió en piedra.

Había una vez una hermosa joven, que no quería casarse. Sus hermanos le decían – “Deberías casarte.” Pero ella se negaba.

Cuando los familiares de un hombre iban a pedir su mano en matrimonio, llevando caballos (como la gente de antes solía hacer) diciendo: -“Te daremos esta cantidad de caballos” la joven siempre se negaba.

Finalmente, sus hermanos comenzaron a preguntarle ¿Por qué no te quieres casar?” Pero ella no decía la razón, todo lo que respondía era “Pero es que no me quiero casar.”

Luego de que sus hermanos continuaban pidiéndole que se casara finalmente dijo: “Esta bien, ahora será como ustedes lo desean, me casaré”

Así que la joven accedió a casarse con un hombre, después de que los familiares de éste llevaron caballos y pidieron su mano en matrimonio.

Y he aquí la razón por la cual la joven no quería casarse, ¡Ella no era como las otras mujeres! ¡Ella tenía una flor de calabaza como vulva! Y dentro de la flor había una abeja volando alrededor. ¡Y esta abeja era su esposo! ¡La abeja que volaba dentro de la flor! ¡Ahí estaba el esposo de esta joven!

Entonces después de haberse casado, la flor de calabaza se marchitó. La joven se sintió avergonzada, por lo que tomó su bolsa de costura y un cachorro que tenía, puso la bolsa en su espalda, y sintiéndose avergonzada y con sus sentimientos heridos, se marchó.

Después de esto, gradualmente comenzó a convertirse en piedra, empezando por los pies. Y cuando la gente iba a buscarla, les decía “¡Es imposible así como estoy ahora! ¡Miren mis pies! Ya no puedo regresar.

Eso es lo que pasó, es la razón por la cual la mujer se sintió avergonzada después de casarse y se convirtió en piedra.

³ Los Arikaras y los Teton Sioux, solían hacer intercambios de bienes.

El Chamán Alce que invocó al alce

Una popular anécdota Arikara, es la de un chamán y su exitoso desempeño para lograr milagrosas hazañas, demostrando así sus poderes. Este acontecimiento refuerza la credibilidad del chamán en sus habilidades para curar. Esta anécdota nos cuenta de dicho desempeño presenciado por Jackrabbit⁴, un destacado cantante durante la primera parte de este siglo y el tío del narrador. Cuando Jackrabbit era aún un chico, él y un acompañante vieron el ritual de la invocación de un alce, por un miembro de la Sociedad del Venado: una de las ocho sociedades que formaban la Cabaña de Medicina⁵. Este acontecimiento relatado completamente en palabras de Jackrabbit ocurrió cuando los Arikaras aún vivían en una villa que parecía un anzuelo de pescado.

Ahora, estoy repitiendo las palabras de aquel al que llamaban Jackrabbit. Mi madre, después de que su primer esposo muriera, se casó con aquel hombre que solía ser llamado Jackrabbit. Él no tenía otro nombre, yo sólo lo conocía por ese nombre, Jackrabbit. Jackrabbit tenía una buena voz, él cantaba canciones en la vieja aldea. Él contó esta historia que te voy a contar. Yo era muy joven, aún no iba a la escuela ni hablaba inglés. Él contó lo que voy a relatar:

Entre los que vivían en la aldea, estaban los chamanes, aquellos que solían realizar misteriosas hazañas. Un chico y yo éramos amigos; él se llamaba Buen Cuervo. Yo tenía catorce inviernos de edad pero no sé cuántos él tenía cuando solíamos ir juntos por la aldea, cuándo estábamos en la aldea combinada.

Buen Cuervo dijo que los chamanes iban a la Cabaña de Medicina a desempeñar una hazaña. Mi amigo y yo, solíamos escuchar que lo decían sus padres o su abuelo o su tío o quien sea que fuera. Buen Cuervo dijo “La Sociedad del Venado (a la cual él pertenecía) iba a invocar un alce cuando realizaran los misteriosos actos. Ahora ellos van a llamar a un alce. Los chamanes, tratan de ver si pasará, si el alce creará en ellos y vendrá.”

¡Oh, estaba muy oscuro! Había una fina lluvia. Buen Cuervo y yo estábamos acostados debajo de la cama junto a la puerta que miraba hacia el este. Ahí estábamos viendo cosas. Entonces un hombre salió. Los chamanes cantaban mientras los tambores sonaban. Un hombre salió de la Cabaña, él miraba hacia el otro lado, hacia el oeste. Se paró ahí y silbó “Fiuuuuu” y gradualmente el silbido

⁴ La traducción literal de “Jackrabbit” es *liebre*.

⁵ La cabaña de medicina era el lugar en donde se llevaban a cabo diferentes rituales realizados por los chamanes, ésta estaba conformada por 8 sociedades: La sociedad del Venado, la del Fantasma o Espíritu, la del Búfalo, la de los Koh-nit, del Pato, de la Luna o Búho y la de la Noche o Perro Joven. En este relato Buen Cuervo pertenecía a la Sociedad del Venado.

se debilitó. Él siguió caminando hasta el borde del acantilado del río que estaba al lado de la aldea.

Estaba muy oscuro, nosotros nos escondíamos para que no nos vieran. El mismo hombre se paró cerca para que pudiéramos ver cuando hablaba y de nuevo silbó “Fiuuuuu”; el sonido hizo un eco. Después de un rato, ahí en el oeste hubo un silbido, apenas logramos escuchar el silbido. El hombre empezó a hablar, estaba cantando. De nuevo eso, que no sabíamos que era, silbó y se hizo un eco a lo largo del río. Ahora debió de haberse movido más cerca. Entonces eso silbó de cerca ¡Oh! ¡Qué fuerte se escuchaba! Hubo un eco después del silbido. Ahora había silbado dos veces, entonces una vez más silbó después de que el humano silbó “Fiuuuuu”. Apenas se escuchaba el final. El sonido se debilitó después que eso silbó, Entonces esa cosa silbó cerca de los jardines, en la maleza. Parecía como si en realidad estuviéramos viendo al alce ¡Oh! Abrimos bien los ojos para que pudiéramos ver al alce.

El hombre comenzó a hablar, hablar, hablar y terminó, entonces comenzó a cantar. Después de esto, no fue muy claro cuando el alce se dio la vuelta, sólo hubo sonidos muy bajos en la maleza donde se metió. Entonces hubo un silbido ahí en la distancia donde estaba el final de la línea de las colinas, donde la maleza bordeaba las colinas.

Entonces este hombre se dio la vuelta y entro a la Cabaña de Medicina. Nosotros corrimos a la puerta y el empezó a contar el suceso. Después los chamanes corrieron para entrar a la Cabaña de Medicina⁶ y ahí terminaron su trabajo. Ahora esto es lo que vi.

Esto es lo que Jackrabbit dijo y yo mismo escuché lo que contó. Esta es la razón por la cual conozco muchas historias.

⁶ Las historias están relatadas por Arikaras, su lengua materna no es Inglés, es por esto que en ocasiones se les es difícil formular ideas o dar explicaciones previas. En esta parte, el narrador nunca mencionó que los chamanes habían salido de la cabaña, sin embargo, al final, el narrador dice que los chamanes entraron a la cabaña.

El joven que no creía en fantasmas

Una creencia fundamental de los Arikaras era la existencia de la vida después de la muerte en forma de fantasma, un espíritu incorpóreo que podría acechar a los vivos y tener influencia sobre sus vidas. Esta es la historia de un joven escéptico que no creía en la vida después de la muerte en la forma de un fantasma. La experiencia lo convence de que los espíritus sí existen y además son una fuente de buena fortuna cuando se está en paz con ellos. El relato refuerza los valores culturales y promueve la conformidad social.

Tiempo atrás, solía vivir un joven que no creía en nada; lo que le pasara él no creía en los fantasmas. “Oh, mientes, no hay fantasmas deambulando; cuando a alguien lo matan, está muerto. ¿Qué va a hacer si se convierte en un fantasma?” El joven decía. Él no creía en fantasmas. Para ese entonces él vivía solo. Entonces un día dijo “iré a cazar, tal vez mate a un antílope o a un venado” Pues esos animales eran muy abundantes aquí en esos tiempos. Y entonces tomó dos caballos de carga para llevar sus herramientas, montó a otro caballo y se fue.

El joven encontró un lugar para acampar ahí en las llanuras en el oeste, donde sea que eso fuere. Era un buen lugar “Aquí acamparé” Ahí había agua al igual que madera. ¡Oh! Era un buen lugar, era en la base de la colina. Ahí él armó una cabaña, una cabaña puntiaguda. Solían decirle “una cabaña enemiga” o un tipi⁷. Ahí él armó la cabaña, amarró los caballos, encendió un fuego y comenzó a prepararse una comida, rostizando carne seca. Después se puso muy oscuro y mientras él se sentaba para comer, alguien entró a su cabaña. Las tibias de éste estaban delgadas, su cuerpo estaba lleno de articulaciones, era sólo huesos y vestía algo, lo que sea que eso fuera. Entonces el fantasma comenzó a hacer señas. Le dijo con señas “quiero que me des algo de lo que estas comiendo, para que yo pueda comer”. Este joven, quien no creía en fantasmas dijo “¿Qué haces paseándote? ¡Y por qué no te buscas tu propia comida así como yo! ¡No creas que alguien te dará comida! ¡Salte!”

Entonces el fantasma, rogando por comida, se acercó aún más hacia donde el joven estaba sentado. El joven, quien no era un creyente, dijo “Esto no me gusta, si me sigues molestando, te echaré a la fuerza” Entonces, enojado, brincó hacia el fantasma y comenzaron a luchar. ¡Oh! El fantasma era fuerte mientras luchaban.

⁷ Un “tipi” es una cabaña de forma cónica, forrada de piel, generalmente de búfalo. Véase fig. 2



Fig.2 Tipi

Cuando llegó la luz del día, el joven estaba encima del fantasma y tan pronto volvió a oscurecer el fantasma estaba encima del joven. El fantasma se hacía fuerte, pero después de una larga batalla y de que los dos estuvieran en las últimas, finalmente el joven, con mucha dificultad, logró vencer al fantasma. Así que tomó las piernas del fantasma y las arrastró. El joven arrastró al fantasma fuera de la cabaña.

Había una fuerte lluvia y ahí el joven tiró al fantasma. “Me estás amolando cuando sólo tengo hambre, pobre de mí” el fantasma dijo.

Después el joven regresó a su cabaña y comenzó a comer. Era de mañana y desayunó. Cuando terminó se dijo a sí mismo “¿Por qué no? Primero le doy agua a los caballos y luego ¡Voy a cazar!” Así que el joven prosiguió a hacer eso y cuando guiaba a los caballos al agua, donde los estaba llevando para beber, el fantasma, con quien había luchado, se había sentado a la orilla del río. Al verlo, el joven le pateó las costillas y lo acusó “¡Ahora estás haciendo lo que siempre haces, supongo que piensas que te deberían dar comida!” El fantasma, el pobre fantasma, rodó sobre la orilla del río, y ahí se fue rodando río abajo.

Entonces el joven les dio agua a los caballos y se fue a su cabaña. Ensilló a su mejor caballo, lo montó y se fue a cazar. Cuando les disparaba a los antílopes, no podía matar a ninguno. Así que regresó a su campamento. No había matado nada.

Era otra vez de mañana y cuando se fue a cazar aún no podía cazar nada. Incluso cuando le daba a algún animal, éste no moría. El venado o antílope al que le habían disparado, simplemente continuaba su camino. Después cuando el joven estaba en su cabaña le dieron ganas de llorar “¿qué pasa? Normalmente nada es difícil para mí cuando quiero matar venados, antílopes o búfalos. ¿Por qué no puedo matar nada?”, se dijo el joven. Entonces un grupo de Arikaras llegó a la cabaña. Eran siete y entre ellos había dos ancianos. El grupo saludó al joven “¡Hola! ¿Qué haces?” el joven les respondió “Hay muchos antílopes pero no puedo matar a ninguno, ¡a ningún venado o a ningún búfalo! ¿Por qué se me hace difícil si son abundantes? No importa cuánto trate, no puedo matar a ninguno” “Pero cuando recién llegué aquí esto es lo que pasó ‘mientras comía un fantasma me acosó rogándome por comida, peleamos y lo arrojé ladera abajo’. Ahí es donde está recostado”

Entonces ellos fueron a ese lugar y uno de los ancianos dijo “¡Ah! te preguntas ¿por qué no cazabas nada? Aquí es donde fallaste, el hombre recostado allá al fondo, estuvo con nosotros una vez que acampamos aquí. Él estaba enfermo y murió, aquí lo enterramos y aquí es donde estaba, aquí donde tú estás cuando él rogaba por comida.

La pobre criatura estaba enferma y murió, esa debió ser la razón por la que estaba hambriento ¡Por eso tú no mataste nada!” “¡Rápido! ¡Apurémonos! Así que ellos se alistaron, prepararon comida para el fantasma, se la ofrecieron y después llenaron una pipa y se la dieron. A la mañana siguiente el grupo le dijo al joven “Ahora qué pasará? ¡Vamos a cazar donde dijiste que había muchos antílopes!” Entonces ellos fueron, había un gran número de antílopes. Enseguida estaban disparando y matando antílopes. ¡Oh! Había una gran cantidad de carne. Después llevaron los animales muertos al campamento e hicieron carne seca.

A este joven a quien se le había hecho difícil matar a cualquier animal, le dijeron “Ahora crees, no creías en fantasmas, ahora ya sabes cómo es. Este fantasma, que es sagrado, te iba a matar de hambre, justo como en la situación en la que él estaba cuando murió”. Por esto el joven dijo “Ahora creo en esto, aquí es de esa manera, ¡aquí eso es real! ¡Los fantasmas sí escuchan! Ahora creo en ellos. De ahora en adelante, cuando vaya por ahí creeré en todo, y oraré a los poderes sagrados para que me bendigan”

Eso es lo que aquel joven hizo. Los espíritus lo bendijeron, y después de orar por lo que quería, los espíritus se los concedieron.

Así fue la historia.

El fantasma que bailaba

Esta breve historia retoma el tema de la existencia de fantasmas y como éstos son una potencial fuente de buena fortuna. En la historia, un grupo de cazadores Hidats, al no tener suerte cazando, acampa cerca de un sitio de arenas movedizas. Es ahí donde al atardecer son visitados por un ser extraño. A la mañana siguiente mientras se marchaban, encuentran un esqueleto en las arenas movedizas. Ahí se dan cuenta que era el visitante, que era el espíritu del hombre cuyos restos yacían ahí. Después de cuidar y ofrecer humo al esqueleto, el grupo regresa a casa cargado de carne después de una cacería exitosa.

No sé de quién escuché esta historia que te voy a contar, es una historia que solía ser contada. Había muchos ancianos que las contaban; bueno, de hecho no eran viejos. Los hombres que solía ver cuando contaban historias aún estaban jóvenes.

Una vez un grupo de hombres, cuántos sean que fueran, se había ido a cazar para buscar varias cosas. Después de estar fuera por varios días, llegaron a la orilla del río, ahí hicieron un bullboat⁵ para cruzar el río. Después, dentro del bullboat, ellos flotaron en el agua. Apenas atardecía cuando llegaron a la otra orilla. Entonces uno de los hombres dijo “Sería bueno quedarnos a pasar la noche después de cruzar el río y en la mañana, podríamos regresar a nuestra aldea” “Esa es una buena idea, eso haremos” dijeron los demás mientras cruzaban el río. Luego se acercaron a la orilla y el que se sentó en la proa del bullboat⁸, brincó sobre un lugar arenoso. Cuando asentó su pie, sintió arena suave, entonces sus pies comenzaron a hundirse un poco. Al ver esto cantó “Jo, Jeya; tal vez me quede atorado en este lodo” Entonces rápidamente atravesó ese lugar para que sus pies no quedaran atorados. Y esto es lo mismo que le pasó a cada uno de los demás, y todos lograron atravesar la arena. Después dejaron el bote y se fueron río arriba a un buen lugar.



Fig. 3 Bullboat

⁸ Un Bullboat era un bote con un esqueleto de madera, cubierto de piel de búfalo. Véase fig.3

Luego uno de los hombres dijo “Pasaremos la noche aquí”. El grupo alistó todo y armó la cabaña de caza (a lo que se solía llamar una cabaña de caza o cual sea que fuera este tipo de cabaña).

Ahora ellos estaban dentro de la cabaña contando historias mientras preparaban la comida y rostizaban la carne sobre el carbón.

Después de un rato un hombre entró a la cabaña. ¡Oh! Lo que este hombre llevaba puesto debió haberlo usado por mucho tiempo. Cuando el grupo vio la manera en la que este hombre vestía se percataron que este hombre había usado su ropa por mucho tiempo. Entonces el desconocido dijo “Ah, comeré algo de lo que están comiendo y luego bailaré un rato ¡Oh! Me gusta la canción que estaban cantando”.

A continuación los hombres le dieron una pieza de carne mientras el desconocido se arrodillaba en una sola rodilla en el suelo. ¡Sí que no lo conocían! Entonces el desconocido dijo “Ahora canten la canción, quiero bailar un rato y luego me iré”.

Así que los hombres comenzaron a cantar diferentes canciones. Pero el desconocido decía “No, es otra canción, esa no es la canción que me gusta” Entre el grupo estaba sentado un joven que era tranquilo. Este joven dijo “tal vez se refiera a la canción que cantamos cuando atravesamos la arena: Jo, jeya; Jo, jeya”, entonces el fantasma, parado junto ahí junto al fuego dijo “¡Esa es la canción que quiero bailar, ahora cántenla!”.

Mientras estos hombres aplaudían y cantaban “Jo, jeya; Jo, jeya; Jo, jeya” ¡Dios mío! este fantasma bailaba y bailaba. Y mientras los demás cantaban “Jo, jeya; Jo, jeya; Jo, jeya” el fantasma gritaba de la emoción.

Después de esto el fantasma dijo “¡Oh!, ahora estoy agradecido con ustedes, simplemente me gusta esa canción. Ahora me iré”. Entonces se fue. Los jóvenes se preguntaron antes de irse a dormir: “Quien sea que seas, ¿Quién eres tú que estas deambulando por ahí? ¿Quién era ese desconocido?”

Entonces la mañana vino “¡ahora regresemos a nuestra aldea!” Así que se fueron río abajo donde habían dejado el bullboat. Cuando llegaron ahí había una pila de huesos. También la calavera estaba ahí. La persona, quien sea que haya estado ahí, se había quedado atorado en el lodo en el que el grupo se había atorado antes. “La pobre criatura, debió haber muerto, se debió de haber muerto de hambre después de quedarse atorado en el lodo. Eso mismo nos pudo haber pasado.” Uno de los hombres dijo.

A continuación los hombres levantaron los huesos y la calavera y la pusieron en un buen lugar y también le hicieron ofrendas de humo. Después arreglaron un lugar y amablemente, pusieron los restos.

Al terminar, retomaron su camino a casa y nada les era difícil mientras disparaban a venados y antílopes. Tenían mucha carne cuando llegaron al campamento Hidatsa, donde sea que eso estuviera.

El prisionero Sioux torturado por mosquitos

Este cuento de guerra, relata una inusual forma de tortura, que unos guerreros Arikaras le infringieron a un enemigo capturado.

En una ocasión, donde sea que nuestra aldea estuviera, un grupo de hombres dijo "¡tomemos el sendero de la guerra!". Así que se alistaron, montaron sus caballos y se fueron.

Cuando se fueron, se encontraron con los Sioux y pelearon, hubo una pelea con los Sioux. Los Arikara vencieron a los Sioux, aun cuando los Sioux lucharon de la mejor manera posible. Después de esto, los Sioux huyeron, pero dejaron atrás un hombre. Los Arikara se dirigieron hacia donde estaba el hombre caído, lo rodearon, lo atraparon y se lo llevaron. Mientras lo tenían retenido, discutían "¿Y qué vamos a hacer con este? No lo vamos a matar, ¡amarrémoslo a ese árbol y dejemos que los mosquitos lo maten!"

¡Oh! Y ese verano los mosquitos eran numerosos.

Así que eso hicieron, amarraron al Sioux. Amarraron sus manos y sus pies al árbol, amarraron todo su cuerpo al árbol. Después el grupo de Arikaras se fue. "Ahora ¡vámonos! Los mosquitos lo mataran"

Entonces el grupo siguió su camino, persiguiendo a los demás Sioux.

Poco después, los Arikaras alcanzaron a los Sioux, donde sea que eso fuera. Y de nuevo, hubo una gran pelea, ahí, donde ellos estaban, en la pradera. Al final, los Arikara mataron a los Sioux y les arrancaron el cuero cabelludo. Las cabelleras ondeaban en la punta de las varas.

Ahora, no se sabe hacia dónde se dirigió el grupo de Arikaras , pero viajaron por el oeste durante un largo tiempo.

Después, uno dijo "Ahora ¡Vámonos a casa!"

Estos guerreros, habían ido ahí, donde estaban, para robar caballos, pero no habían tomado ninguno. Entonces regresaron y mientras regresaban, un hombre dijo: "¡Vamos a donde amarramos a ese Sioux enemigo!". Así que fueron hacia allá y mientras corrían, salieron de la maleza diciendo "Este es el lugar". Entonces se pararon justo en ese lugar, y ahí, el cadáver colgaba. La cara del cadáver estaba pálida, después que los mosquitos habían chupado toda su sangre. Y cuando alguien caminaba en el pasto que estaba junto al árbol, sus pies se pintaban de rojo. Esto era porque, cuando los mosquitos chuparon toda la sangre

del Sioux, se llenaron y se murieron en el pasto. Por esto el pasto estaba ensangrentado. Los mosquitos eran abundantes ese verano.

El cuerpo del Sioux ahí colgaba, entonces el grupo Arikara lo bajo y lo recostó en la maleza.

Bueno, eso es lo que pasó Después ellos regresaron a nuestra aldea. Ahí, contaron lo que pasó “Esto es lo que pasó, los mosquitos mataron al Sioux. Esto es lo que hicimos: lo amarramos a un árbol, ¡había enjambres de mosquitos! Debieron haberle chupado toda su sangre. Y Cuando regresamos, el cuerpo, ahí colgaba. Estaba completamente pálido. Los mosquitos debieron haberle chupado toda su sangre. Y cuando alguien caminaba en el pasto que ahí crecía, sus pies se pintaban de rojo”.

En ese lugar, junto al árbol, había una espesa capa de mosquitos que habían muerto. Esto es lo que ellos le hicieron al Sioux.

Este es el fin del relato.

SOURCE TEXT

MYTHS *and*
TRADITIONS *of the*
ARIKARA INDIANS



Compiled by Douglas R. Parks

Then she began to call it. Then she began showing it her breasts. "Come quickly! Maybe you are hungry."

But it went on up there. It began flying higher. Then this young woman, the poor thing, gave up.

Now after that it is not known what happened.

And after the women went back home, the young woman's husband asked, "Where is the baby?"

Then she told her husband, "This is what happened. It flew up into the sky. Now it's flying around. It's become a bird."

Now from here I do not know what happened.

There are two hills sitting prominently there where the highway passes by today. The two hills are there on the prairie. They are pointed hills. That is where they are. That is where they used to say the young woman's baby—I don't know whether it was a little boy or a little girl—flew up and became a hawk.

And sometimes when a hawk calls out, it seems as if it is a baby crying. I myself heard it when I used to herd horses. When they used to brand around here, there were many horses. We were on a hill there once while the horses were grazing. It seemed as if someone were crying. It turned out to be a hawk flying around. It was calling out as it was making its sound. Now it sounded just like a baby. Maybe that incident is the reason why.

Now that is what I heard. And the two hills are prominent between Glen Ullin and Hebron.

Comparative reference: SIOUX Gilmore 1929:156-58.

37

The Priest Who Turned into Stone

ALFRED MORSETTE, SR.

Formerly, when the people of a village were returning from a communal buffalo hunt, the priests and others who had remained at home in the earth lodge village came out to meet the party. The priests carried the village sacred bundles, and people customarily

presented offerings of dried meat to them to offer to the deities in return for blessings. This story tells of a priest who is ignored by all the members of a returning party save for the last couple, who are hurrying home suffering from thirst and hastily give him a tongue rather than dried meat. Deeply offended, the priest pouts and turns to stone. This story is admonitory in intent, emphasizing the gravity of taking proper note of a priest in prescribed contexts. It is also the explanation of a landmark whose location is no longer remembered.

Now I certainly don't know where it was that this story happened in the country there, when long, long ago our people were in the south migrating this way toward where we live today, but I used to hear about it when they told stories where my grandfather and grandmother lived—when the old-timers were living. Now I heard it when they told what happened with those sacred bundles that they had long ago.

Once after the village had gone on a communal buffalo hunt, after they had traveled far off, the young men returned to the village ahead of the others. "Now the hunting party is returning. The hunting party is coming." There were people who had remained behind in the village,¹ wherever it was that the Arikaras were living then.

And then the leading priest—one of the old men who possessed the holy things, the sacred bundles they had at that time—went out to meet the returning people as the priests would do.

Then someone would be sitting there, and he would say to a priest, "Now, open the bundle for me!" That is apparently what they used to say. When someone had given birth to a baby on the hunt, the old men who had the holy ways prayed for it while they incensed it. Also [another person might say], "Bless my boy. He became sick while we were traveling around out there." That is what the returning people would do<, asking for a blessing or making an offering of thanks to the bundle>.

But no one paid any attention to this one priest as he went by family after family. Then as he went on, the last members of the party were coming along. As one man and woman came, they stopped; and when the priest reached them, the man said to him, "Sit down for a while!" Then the priest sat down.

"Ah, my wife and I are dying of thirst. We don't have any water," said this man. "But here is a cooked tongue." It was a whole buffalo tongue. Then they put it down for him.

1. A reference to the elderly and infirm who were unable to go on the hunt.

38

**The Young Woman Who
Turned into Stone**

ELLA WATERS

Today on a brick pedestal monument in Fort Yates, North Dakota, on the Standing Rock Sioux Reservation is a stone that, according to Arikara and Sioux tradition, was once a young woman. The story of her transformation recounted here is almost identical to other previously recorded Arikara versions and is probably the source for similar Sioux accounts.

Now I am going to tell about what happened where the standing rock is—when a young woman turned into stone.

There once was a young woman, a pretty young woman, but she did not want to marry. Her brothers would say, “You should get married.” But she said no. When a man’s relatives went to ask for her—taking horses like the old people used to do when they went to ask for a young woman, saying, “They will give you this many horses”—she would always say no.

Finally her brothers—she had brothers—began asking her, “Why don’t you want to marry?”

But she would not tell. All she said was, “But I don’t want to marry.”

And then finally she said, “Alright,” after her brothers continued to ask her to marry. “Now it will be as you wish. I’ll marry.”

So the young woman consented to marry a certain man after his relatives brought horses and asked for her.

And here the reason she had not wanted to marry was because she was not like other women are! Here she had a squash blossom for her vulva! Here she had a squash blossom for a vulva, and flying around inside it was a bee. And here that was her husband! The bee flying around inside the flower—here that was the young woman’s husband!

Now after she married the man, the squash blossom wilted. Then it wilted. Then the young woman felt ashamed, and so she picked up her sewing bag. Then she put the bag on her back, and then went off. Wherever it was, she went off.

She also had a little puppy. Then she put the dog beside her after packing her sewing bag, after she felt ashamed, after her feelings were hurt.

Then she gradually began to turn into stone, beginning at her feet. And when people came after her, she told them, "It is impossible, the way I am now. Look at my feet!" She was stone there. "I can't go back to our village."

That is what happened. That is why the young woman felt ashamed after she got married, and became a rock.

Comparative references: ARIKARA G. A. Dorsey 1904a:120; Gilmore 1929:13-16; BLACKFOOT Cf. Holterman 1970:40; CHEYENNE Kroeber 1900:187; SIOUX Deloria 1932:221-23; McLaughlin 1916:40-41.

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The Elk Doctor Who Called the Elk

ALFRED MORSETTE, SR.

A popular narrative form is the anecdote of a successful doctor's performance of his power to accomplish miraculous feats, thereby reinforcing people's faith in his ability to cure. This anecdote tells of one such performance witnessed by Jackrabbit, the narrator's uncle and a noted singer during the early part of this century. When he was still a boy, Jackrabbit and a companion watched the ritual summoning of an elk by a member of the Deer society, one of the eight doctors' societies composing the Medicine Lodge. This incident, related entirely in Jackrabbit's own words, occurred when the Arikaras were still living in Like-A-Fishhook Village.

Now I am repeating the words of the one called Jackrabbit. My mother—my father's sister—married him after her first husband died. Afterward she and the one who used to be called Jackrabbit married. He had no other name. I knew him by one name only, Jackrabbit. The man had a good voice when he sang songs at the old village. Now he told the story that I am going to tell. I was young yet. I was not going to school yet. I did not speak English. He told what I am going to relate.

“Among those who lived there in the village were medicine men, the different ones who used to perform mysterious feats.

“Now this boy and I were together. He was named Good Crow. Now I was fourteen winters old, but I don’t know how old he was when we used to go around together here in the village, when we were in the combined village.

“Now he said that they were going into the Medicine Lodge to perform. My friend and I used to hear it from his father, or his grandfather, or his uncle, whichever one it was. He said, ‘The Deer Society,’ to which he belonged, ‘is going to call an elk when it performs mysterious acts. Now they’re going to call an elk. They’re trying to see if it will happen—if an elk is going to believe them and to see if it will come.’

“Oh, it was just really dark! There was a fine rain. We were lying under the bed by the door, which faced east. We were lying there watching things. A man came out. Oh, they were singing while the drum was beating. A man came out. He faced the other way, the west. He stood there. He whistled, ‘Uuuuuu.’ It gradually faded out.

“He went on, going there. He went to the edge of the bluff on the river bank beside the village. We were hiding so that we would not be seen. It was really dark. He stood close by so that we could see him when he was talking. Again he whistled, ‘Uuuuuu.’ The sound echoed.

“After a while there in the west there was a whistle. We barely heard it when it whistled. He began speaking; he was singing.

“Again it whistled, and the sound echoed along the river. Now it must have been moving closer. Then it whistled close by. Oh, it was loud! There was an echo after it whistled.

“Now it had whistled twice; now once again it whistled after the human whistled, ‘Uuuuuu.’ It was barely audible at the end. The sound faded out after it whistled. It whistled nearby in the gardens in the brush. It seemed that we were actually seeing the elk. Oh, we opened our eyes wide so that we might see the elk.

“The other man began talking, talking, talking. He finished. Then he began to sing. Now it was not clear when the elk turned around. There were rustling sounds there in the brush where it went. Then there was a whistle over there in the distance where the end of the line of hills was, where the brush bordered the hills.

“And then this man turned around and entered the Medicine Lodge. We ran to the door. He began to tell about it. The Deer doctors ran around the inside of the lodge, and then they finished their performance. Now, this is what I saw.”

This is what that man [Jackrabbit] said. And I myself heard what he told. That is why I know various stories.

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The Young Man Who Did Not Believe in Ghosts

ALFRED MORSETTE, SR.

Fundamental to the Arikara worldview was a belief in an individual's continued existence, after death, as a ghost—an incorporeal spirit that might lurk around the living and influence their lives. This is the story of a skeptic, a young man who does not believe in an afterlife as a ghost. The experience convinces him that spirits do in fact exist and, moreover, are a source of good fortune when propitiated. Such a story functioned to reinforce cultural values and promote social conformity.

There once lived a boy—a young man—who did not believe in anything. No matter what might happen, he did not believe in ghosts. “Oh, you tell lies. There are no ghosts going around. When someone is killed, he is killed. What is he going to do if he becomes a ghost?” This young man just did not believe in them. He was living alone then.

Then one time he said, “I’ll go hunting. I might kill a deer or an antelope,” these animals being plentiful here in those times. And then this young man went off. He rode one horse and took two pack horses to carry his gear.

Then somewhere out there on the plains, in the west, wherever it was, he found a place to camp. It was a nice spot. “This is where I’ll camp!” There was water there, and also woods. Oh, it was a nice, level place at the base of a hill.

Then he put up a lodge, a pointed lodge. They used to call it an “enemy lodge,” a tipi. Then he put up the lodge. Then he tied his horses up. Then after making a fire, he began to fix a meal for himself, roasting dried meat.

Now it got dark, and as he sat there eating, someone came into the lodge. His shins were skinny. There were joints all over him. He was just bone. And he wore something over himself. Whatever it was, he wore it over himself.

Then the ghost began to make signs. Then this ghost said, telling him by motions, "I want you to give me some of what you're eating so I can eat."

Then this young man who did not believe in things said, "Why are you going around? And why don't you look around for your own food, just as I do. Don't just think that anyone is going to be giving you food! Go on outside!"

Then this ghost moved closer to where the young man was sitting, begging for food.

Then the young man who was a disbeliever said, "I don't like it. Just say, 'Throw me out now,' and I'll do it." Then he jumped up angrily, and he and the ghost grappled with one another.

Oh, the ghost was strong as they were wrestling. When it became daylight, the young man got on top of the ghost. And as soon as it became dark all over, the ghost got on top of the young man. Then the ghost became strong.

After they had been struggling, the young man with difficulty finally overcame the ghost. Then he grabbed the ghost's leg. Then he dragged him. He dragged him outside. There was a deep depression over there where he was dragging him, and then he threw him into it. "You're just pestering poor me when I am hungry!"

After he returned to his lodge, the young man began to eat. It was morning, and he ate a meal. After finishing, he said, "Why don't I water the horses first, and then I'll go hunting!" Then he proceeded to do that.

When he led the horses to the water where he was taking them to drink, there on the edge of the bank sat the ghost he had wrestled with. Then he charged the ghost. Then he kicked his ribs. "Now you're doing what you always do. I suppose you think you should be given food!"

The ghost, the poor thing, rolled over the bank, and there he went rolling down the bank.

Then the young man went on and watered the horses. Then he went to his lodge. He roped his best horse. Then he mounted his best horse. He went hunting.

When he would shoot at antelopes he could not kill any. Oh, so he came back to his camp. He had not killed anything.

Now it was morning again. When he went out hunting, he still could not kill anything. Even when he hit an animal he did not kill it: the deer or antelope just continued going on its way.

Then this young man felt like crying. He was now in his lodge. "Hey, why is it? Usually nothing is ever difficult for me, when I want to kill deer, antelope, and buffalo. Why is it that I'm not able to kill anything?"

Then a party of young men came along. There were seven of them. Among them were two older men.

“Now, hello! What are you doing?”

He said, “Why, it’s difficult for me. Oh, there are lots of antelope, but I can’t kill any. Or any deer or buffalo. Oh, they’re plentiful. But no matter how I try, I can’t kill any.

“But when I first arrived here, this is what happened: a ghost harassed me, begging for food while I ate. We fought, and I threw him down the bank. There’s a deep depression there. That’s where he’s lying.”

Then they went over there.

Then one of the two older men said, “Why, here’s where you erred! The man lying down there at the bottom was with us when we were once camped here. It was long ago. This one was sick, and he died. We buried him here. And this is where it was, here where you are, when he was begging for some food to eat. The poor thing, he was sick and then died. That must be the reason he was hungry. That’s why you didn’t kill anything.

“Now, quickly, let’s hurry!” Then they got ready. Then they prepared food for the ghost. They set food down for him, and then filled their pipe and offered it to him.

Now it was morning. “Now, hello! What’s going to happen now? Let’s go to where you were hunting, where you said there are plenty of antelope.”

Then they went. There was a huge number of antelope. In no time they were shooting them and killing them. Oh, there was a large quantity of meat after they brought the carcasses back to their camp and made dried meat.

To this young man who had found it difficult to kill any, they said, “Now you’ll believe it. You didn’t believe in ghosts. Now you know how it is. This ghost, who is holy, was going to starve you to death, just as the situation was when he died.”

For this reason, then, the young man said, “Now I believe it. Here it is that way! Here it is true! Ghosts do hear! Now I believe in them. Now from here on when I go around I shall believe everything. I’ll be praying to the sacred powers to bless me.”

Now that is what this young man did. The spirits blessed him, and after he prayed to them for what he wanted, it happened that way.

Now, this is how the story went.

This short story continues the theme of the existence of ghosts and how they are a potential source of good fortune. In it a party of Hidatsa hunters, having no luck finding game, camp near a bed of quicksand, where they are visited in the evening by a strange being. As they leave the next morning, they find a skeleton by the quicksand and then realize it had been the visitor, who is the spirit of the man whose remains are there. After caring for the skull and offering it smoke, they experience success in hunting and return home laden with meat.

I just don't know who I heard this story from that I am going to tell. It is one that was told when they used to tell stories. There were many old men who told them. Actually they were not old men; the men I used to see when they told stories were still young.

Now one time when a group of young men had gone off somewhere, however many there were, going out hunting to look for various things—now after they had been gone for so many days, they came to the bottomland of a river valley, wherever it was. Then they made a bullboat to cross the water. Then they floated across. Now they floated across. They came to the other bank. It was early evening now.

Then one of the men said, "Hey, it sure would be good if we were to stay overnight after we've crossed the river, and in the morning we can go back to our village."

"Now that's really a good idea. We'll do that," they said as they were floating across.

Then they went close to the bank. Then the one who sat in the front jumped onto a sandy spot. When he put his feet down, there was soft sand. Then his feet began to mire. And then he sang, "Ho, heya; ho, heya. I might

Then one of the men said, "We'll stay overnight here." Then they readied everything. Then they put up a hunting lodge—what they used to call a hunting lodge, whatever kind of lodge that was. Now they were inside the lodge telling stories while they were making a meal and meat was roasting over the coals.

Now after a while a man just came inside the lodge. Oh, what he was wearing must have been on him for a long time. When the men looked at the way he was dressed, they could see he had worn his clothes for a long time.

Then the stranger said, "Ah, I'll eat some of what you're eating and then I'll dance awhile. Ah, I like the song you were singing."

Then they gave him a piece of meat as he knelt with one knee on the ground. Oh, they did not know him.

Then he said, "Now sing it! I want to dance awhile and then I'll go."

Then the men were singing different songs.

Then he said, "No. It's a different song. That isn't the song I like."

Now there was one young man, a quiet one, who was sitting over there. Then he said, "Say, maybe he means the song we sang when we climbed up the bank: 'Ho, heya; ho, heya.'"

Then the ghost said, standing there by the fire, "That's the song that I want to dance to. Now sing it!"

While these men were clapping their hands and singing, "Ho, heya; ho, heya; ho, heya," oh my, this ghost was dancing and dancing. He was whooping as they were singing, "Ho, heya; ho, heya; ho, heya."

"Ah, say, now I'm thankful to you. Ah, I just like that song. Now I'll go." He went out.

"Whoever are you, you who are wandering around?" That is what the young men were asking now, wondering who he was.

Then they went to bed.

Then morning came. "Now let's go back to our village!" Then they went down the bank to where the boat was, the bullboat.

When they came to it, there was a pile of bones there. The skull was lying there, too. The person, whoever he had been, had got stuck in the mud over there where these young men had got stuck before.

"Ah, the poor thing, he must have died. He must have starved to death after he got stuck in the mud, just like what might have happened to us."

Then they picked up the skull and put it in a nice place. They offered smoke to it. After they fixed up a place for it, they set the skull nicely there.

Then they came on. Now nothing was difficult for them, as they were shooting deer and antelope on their way home. They had plenty of meat. Ah, then they arrived back at the Hidatsa camp, wherever it was.

The Sioux Captive Tortured by Mosquitos

DAN HOWLING WOLF

This war tale recounts an unusual form of torture that an Arikara war party once inflicted on a captured enemy.

One time, wherever our village was, a group of men planned it. "Let's go on the warpath!" Then they got ready. They mounted their horses. Then they went off.

Then they went off. Then they found the Sioux. They fought. There was a fight with the Sioux. They got the best of them. Then the Sioux ran off.

But then they headed one man off, surrounded him, and caught him. Then they took him. They held him.

They were asking, "And what are we going to do with this one? We won't kill him. Let's tie him up to that tree and let the mosquitos kill him!"

Oh, there were hordes of mosquitos that summer.

And so that is what they did: then they tied him to it. They tied his hands and also his feet to it. They tied his body to a tree.

Then they went on.

"Now go on! The mosquitos will kill him."

Then the party did it: then they went on. They chased after the Sioux, pursuing them. Then, wherever it was, they caught up with the Sioux.

Then again there was a fight there where they were on the prairie. Then they killed and scalped them. Then they were waving the scalps on the ends of poles.

They had gone there to steal horses, but when they had not taken any, then they came back.

As they were coming along, one man said, "Let's go to where we tied up the Sioux enemy!"

"Fine."

Then they went. As they were running along,² they came out of the brush. "This is the place."

There he stood. The dead body hung there. His face was pallid after the mosquitos had sucked all his blood out. There where the grass was—when anyone walked on the grass by the tree, his feet became red. After the mosquitos had sucked the blood out of him and had become full, they died in the grass, and then it was bloody there. The mosquitos were really plentiful that summer.

His body was hanging there. Then they took him down and laid him in the brush.

Well, then that is what happened: then they went back to our village. Then they arrived there.

Then they told about it: "This is what happened: the mosquitos killed a Sioux. This is what we did: we tied him to a tree. There were hordes of mosquitos! They must have sucked all the blood out of him. When we came back, the body was hanging there. He was pallid all over. They must have sucked out all the blood. And when anyone went into the grass growing there his feet became red."

There was a deep layer of mosquitos that had died there. This is what they did to the Sioux.

This is the end.

2. War parties usually set off on foot in the expectation of capturing horses on which to ride home triumphantly. The party here, however, has not taken any horses yet.

ANALYSIS

First of all it is important to mention that the book “Myths and Traditions of the Arikara Indians” was written with the exact same recordings of the Arikaras narrating the tales. The Arikara language belongs to the Caddoan which is a family of Native American languages. Since most of the Arikaras learned English after their critical period, most can’t speak a fluent version of English; however, using English to express the tales is a challenge and it is not always coherent in matters of accuracy/fluency. The full meaning of the tales in Arikara is not entirely transmitted in English when they are telling the stories

In the following analysis, I will mention different techniques I used to translate the text “Myths and Traditions of the Arikara Indians”. The techniques come from Vinay and Dalbarnet’s taxonomy. The diversity of techniques will serve as a menu to select the one that best provides an appropriate translation keeping both the tone and content of each line in the Arikara speech.

Furthermore, given the particularities of the text, I faced some other types of problems that are good to mention, for instance lack of information given by the Arikaras narrator, some other ideas were not clear or they did not have any sequence and there were numerous cases in which narration was repetitive. In order to avoid misunderstanding I will explain what I did, in the following charts.

Source Language	Target Language
<p>This anecdote tells of one such performance witnessed by Jackrabbit, <i>the narrator's uncle</i> and a noted singer during the early part of this century.</p> <p>Now I am repeating the words of the one called Jackrabbit. <i>My mother- my father's sister- married him after her fist husband died.</i> Afterwards she and the one who used to be called Jackrabbit married(p. 39)</p>	<p><i>Esta anécdota nos cuenta de dicho desempeño presenciado por Jackrabbit, un destacado cantante durante la primera parte de este siglo y el tío del narrador.</i></p> <p>Ahora, estoy repitiendo las palabras de aquel al que llamaban Jackrabbit. <i>Mi madre, después de que su primer esposo muriera, se casó con aquel hombre que solía ser llamado Jackrabbit. (p.24)</i></p>
<p>In the first paragraph of every tale, the author (Douglas R. Parks) always gives a short explanation of what the tale will be about. In this tale, he mentioned that “Jackrabbit” was the narrator’s uncle. However when the narrator tries to explain the relationship between “Jackrabbit” and his own mom, he is not able to give a good explanation. When he says “<i>My mother- my father’s sister</i>” is he saying that his mother is his aunt? I started to think in many theories about this relationship, whether Jackrabbit was his father’s brother or if his parents had an incestuous relationship.</p> <p>Because it was only mentioned in the first paragraph and it was not relevant in the tale, I decided to avoid it. Instead I only mentioned that the mother and Jackrabbit, got married after her first husband died. So that people would assume that since Jackrabbit was her mother’s new husband and not his real dad, the narrator could have referred to him as his uncle.</p>	

Source Language	Target Language
<p>Then the Young woman felt ashamed, and, so she picked up her sewing bag. Then she</p>	<p>La joven se sintió avergonzada, por lo que tomó su bolsa de costura y un cachorro</p>

<p>putt he bag on her back, and then went off. Wherever it was, she went off. She also had a little puppy. (p.38)</p> <p>Then she putt the dog beside her after packing her sewing bag, after she felt ashamed, after her feelings were hurt.(p.39)</p>	<p>que tenía, puso la bolsa en su espalda, y sintiéndose avergonzada y con sus sentimientos heridos, se marchó. (p. 23)</p>
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The problem I found here was a misunderstood sequence. First the narrator explains that the young woman felt ashamed and after taking some stuff, she left. However, in the next paragraph the narrator points out that the woman is still packing. It is unlikely that the young woman came back after leaving, just to pack again. That is why I just joined the ideas that she was packing and taking her dog, and then finally leaving.

Source Language	Target Language
<p>1. Then they went off. Then they found the Sioux. They fought. There was a fight with the Sioux (p. 46)</p>	<p>Cuando se fueron, se encontraron con los Sioux y pelearon, hubo una pelea con los Sioux. (p.32)</p>
<p>2. And here the reason she had not wanted to marry was because she was not like other women are! Here she had a squash blossom for her vulva! Here she had a squash blossom for a vulva, and flying around inside it was a bee. And here that was her husband! The bee flying around the flower- here that was the young woman's husband! (p. 38)</p>	<p>Y he aquí la razón por la cual la joven no quería casarse, ¡Ella no era como las otras mujeres! ¡Ella tenía una flor de calabaza como vulva! Y dentro de la flor había una abeja volando alrededor. ¡Y esta abeja era su esposo! ¡La abeja que volaba dentro de la flor! ¡Ahí estaba el esposo de esta joven! (p. 23)</p>
<p>3. Now after she married the man, the squash blossom wilted. Then it wilted.</p>	<p>Entonces después de haberse casado, la flor de calabaza se marchitó. (p. 23)</p>

(p. 38)	
<p>As I mentioned before, the narrators are not native English speakers, this could be a reason why they tend to be repetitive while explaining certain situations. In the first example I joined the first two sentences into one, in Spanish. For the next two sentences: “<i>They fought. There was a fight with the Sioux</i>” I translated these two sentences and I joined them with a comma. Even though it was obvious that there was a fight since they were fighting I let the second sentence “<i>There was a fight with the Sioux</i>” because it transmits the way the Arikaras speak in another language.</p> <p>In the second example I decided to translate more repetitions because the narrator tries to transmit that feeling of amazement and shock. This is why; In order to not lose the essence of the narration I translated them.</p> <p>The last case, was an example of needless repetition, because it is the same idea with no emotional, grammatical or meaningful changes.</p>	

The strategies I used to complete the translation in this paper were: for instance literal translation, modulation, amplification, equivalence, compensation and borrowing.

In the following pages examples of how these techniques were applied will be displayed. In the boxes, the source language item, the translation to Spanish and the context of the word, expression or sentence will be provided.

Literal translation

The first technique, and commonly used toward the translation of the text is the literal translation. This technique is recurrent in this proposal of translation. I have to add that, due to level of English of the Arikara, most express themselves directly to what they want to express without the use of euphemism. The following serves as an example of this situation.

Source Language	Target Language
Vulva (p. 38)	Vulva (p.23)

<p>Even though I applied this technique for this word, I consider this evaluation was not used by the narrator since the term is only used by well educated people or by those involved in the medical field. The use of this term by the narrator indicates that he didn't want to use the more common names for this organ in order not to offend his audience.</p>	

Source Language	Target Language
Sacred bundles (p. 36)	Bultos sagrados (p.20)
<p>This is another example of how important the literal translation technique is when working with literature texts. "<i>Sacred bundles</i>" belongs to the religious beliefs of the Arikara. In order to show solemnity "<i>Bultos sagrados</i>" was kept as the most appropriate translation. In the translation a footnote was added explaining what a "<i>Bultos sagrados</i>" was.</p>	

Borrowing

Source Language	Target Language
Bullboat(p. 44)	Bullboat(p.29)
<p>There is not a specific translation in Spanish for this word, a calque translation will be: "bote de toro". However the boat was made out of buffalo skin. So it would be confusing for the reader. That is why I let it as a borrowing. Nevertheless I added a footnote on the translation, and I added a picture showing what a Bullboat was.</p>	

Source Language	Target Language

Jackrabbit(p. 39)	Jackrabbit(p. 24)
<p>The borrowing of the term “<i>Jackrabbit</i>” was done because of two reasons: first of all because it’s a proper name which does not have equivalence in Spanish for a name of a person. Secondly because in Spanish we are used to hear Native American names with a form of two words like “<i>Corazon Enemigo</i>” “<i>Buen Cuervo</i>” ect. However “<i>Jackrabbit</i>” in Spanish is only translated as “<i>Liebre</i>”. Because I think that does not transmit the tone of story and that it would be confusing for the reader because they might imagine that “<i>Liebre</i>” refers to an animal, instead of a person.</p>	

Source Language	Target Language
Medicine Lodge (p. 39)	<i>Cabaña de Medicina</i> (p. 24)
<p>I used a footnote to provide an explanation about the function of the “<i>Medicine Lodge</i>” so the reader could understand that it was not a place where the Arikaras store medicine, but a place where the Medicine Man used to perform different rituals.</p>	

Source Language	Target Language
A tipi(p. 34)	Un tipi(p.26)
<p>The word “<i>Tipi</i>” stayed the same due to the fact that in Spanish the Native American India’s tents are also called “<i>tipi</i>”. Is a phonological borrowing</p>	

Source Language	Target Language
Earth Lodge (p. 41)	Earth Lodge (p.20)
<p>An Earth Lodge is a semi-subterranean building of wood covered with earth. I did not use a literal translation because it would be “<i>Cabaña de tierra</i>” and it would</p>	

change the meaning since the reader might think is a lodge made out of only earth. Instead of mentioning the meaning in Spanish I used it as a borrowing. Besides, the meaning was made clear by a picture

Compensation:

Source Language	Target Language
When a man's relatives went to ask for her. (p. 38)	Cuando los familiares de un hombre iban a pedir su mano en matrimonio, (p. 23)
<p>The technique of compensation is used in this case because the term 'ask for her' can be translated in many senses in Spanish: '<i>preguntar por ella</i>' '<i>pedir su ayuda</i>' or '<i>solicitar verla</i>'; nevertheless, according to the context of the tale, I consider necessary to use a familiar expression in Spanish that reflects the intention of the story-teller, which is to ask for her hand in marriage that the people wanted her in marriage. That is why I decided to use the expression in Spanish '<i>pedir su mano en matrimonio</i>'.</p>	

Source Language	Target Language
"Ho, Heya; Ho, Heya; Ho, Heya" (p. 45)	"Jo, jeya; Jo, jeya; Jo, jeya" (p.30)
<p>In Spanish the phonetical sound for /h/ is represented graphically by the morpheme "j". For example laughter in English is represented as "Ha, ha, ha" and in Spanish as "Ja, ja,ja". I decided to follow the pattern because "Ho, Heya; Ho, Heya; Ho, Heya" is a sound.</p>	

Source Language	Target Language
There once was (p. 38)	Había una vez (p.23)
<p>If I translated “<i>There once was</i>” word by word, the result would be “<i>Allá una vez hubo</i>”. That translation would not have much sense in Spanish since the common expression in Spanish, to start a story is “<i>Había una vez</i>”.</p>	

Source Language	Target Language
“Hey, why is it? Usually nothing is ever difficult for me, when I want to kill deer, antelope, and buffalo”(p. 42)	“¿qué pasa? Normalmente nada es difícil para mí, cuando quiero matar venados, antílopes o búfalos. (p.27)
<p>Even though the narrator did not use an article or converted the word to plural, which is what he meant, I changed and transformed the words “deer, antelope and buffalo” into plurals. This decision was made considering that this structure to use the singular to mean those animals in general, is not frequently used in Spanish.</p>	

Source Language	Target Language
They got the best of them. (p. 46)	Los Arikara vencieron a los Sioux, aun cuando los Sioux lucharon de la mejor

	manera en la pudieron. (p. 32)
<p>The term “They got the best of them” can have several meanings but in this context the narrator wanted to say that The Arikaras won the fight even though it was not explained with all the words. Therefore I decided to add information to the translation.</p>	

Equivalence

Source Language	Target Language
Medicine Men (p. 40)	Chamanes (p.24)
<p>A medicine man is a healer and a spiritual leader for the Arikaras. They can perform ceremonies and rituals regarding communication with the spiritual world. They can also have spiritual connections with animals. The reason why I employed this technique was because a literal translation “<i>Hombres Medicina</i>” would not transmit the same meaning. “<i>Hombres Medicina</i>” can be a “Doctor” but a doctor in Spanish, does not invoke spirits. Therefore I used this technique, in view that “<i>Chamán</i>” does exactly the same as a Medicine Man.</p>	

Amplification

It is the lexical expansion of a term in order to make ideas clearer and more understandable.

Source Language	Target Language
One time (p. 46)	En una ocasión (p. 32)
<p>In this case, to maintain the lyrical pace of the story-telling, instead of doing a simple literal translation of “<i>One time</i>” simply as “<i>Una vez</i>” an amplified version was selected: “<i>En una occasion</i>”</p>	

Modulation:

Source Language	Target Language
<p>Today on a brick pedestal monument in Fort Yates, North Dakota, on the Standing Rock Sioux Reservation is a Stone that, according to Arikara and Sioux tradition, was once a Young woman. (p. 36)</p>	<p>En la reserva de Piedra Parada en Fort Yates, Dakota del Norte, existe un monumento de piedra, que según la tradición Arikara y Sioux, esa piedra solía ser una joven. (p. 23)</p>
<p>In the original sentence the speaker emphasizes the object which is “<i>pedestal monument</i>”. If I translate that section following the order of the narrator it would sound quite disorganize in Spanish. Instead, I chose to emphasize first the place where the object is located as we commonly do in Spanish. In my translation to Spanish the main focus starts with a prepositional phrase adverbial modifying the whole sentence.</p>	

CONCLUSION

The process of translation demands the translator to follow several guidelines: research of the context of the original text, the target readers, the target language and the tone of the text. Additionally, on matters of translating a literary text, the translator will face other challenges such as words or phrases that do not exist in the target language or unintentional ambiguities that unconsciously or not occurred in the speech of the narrator or character in the stories.

The translation of *Myths and Traditions of the Arikara* is not an exception to the former idea. At first I thought that the translation of the text was going to be easy and with little difficulties and that, perhaps, I was going to work with the technique of literal translation all along. I was completely wrong. From the first line in the first text I found that I needed to do a lot of research about the Arikara before I could start my job. I was surprisingly delighted of how much I enjoyed learning about the history of the Arikara, about their growth as a tribe, the things they suffered through time, their view of the world and nature. I could not help myself to have empathy for them and their culture. I even contacted an Arikara girl to ask some questions I had about the myths.

Once I had a background research done I decided to start my translation process. The first drafts sounded plain or robotic. I found myself asking people about how natural (or not) some of my translations sounded to them. After talking with my advisor, I learned about the importance of keeping the tone of the original text. In the stories, the narrators are old Arikara who have as a second language English. Some of their expressions are translations themselves from the Arikara to English. I wanted my translation in Spanish to provide the reader with the same feeling of being seated around a bonfire in the middle of the night listening to an Elder Arikara. I wanted the Spanish reader to feel surprised, scared and amused at the moment of reading my translation. I think that I have achieved that.

I learned above everything how complex translation could be. It is not a task that is merely done in hours; it is a process that demands time and analysis. In particular, in this translation I learned about the importance of research about the context of the

original text. It helps you to find information and pictures to have a clearer idea about how to select an appropriate translation for a sentence, word or expression. I also learned of the importance of being familiarized with the same types of texts in Spanish. If you get to know similar texts you can easily adapt some parts of the original text to fit in some expressions a Spanish speaker has read.

Vinay and Dalbarnet's techniques were remarkably important. At first I thought that I would end up using only one or two techniques. The translation I show in this paper proved me wrong. Every technique provides an option of translation and it was my responsibility to select the one that could fit best in the target language. Given the nature of this text, I used a lot of translation techniques and not just literal as I thought it would be.

If there is something I could say to a future practitioner of translation of literature is that he must be reading a lot in the languages he is expecting to work with. It would make the translation to flow better. In my case, I love reading and I think that that was an asset in this work. It is necessary to find certain love for doing research and writing itself. Both of them are tools that will help you to succeed in providing a proposal of translation. Finally I would say that dictionaries, glossaries, online resources like WordReference or Linguee are useful but they will always need the expertise of the human using them.

I learned that there is no perfect translation, but there are translations worth reading. I think that I succeeded creating one.

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