



UNIVERSIDAD DE QUINTANA ROO

DIVISIÓN DE HUMANIDADES Y LENGUAS

ENGLISH-SPANISH TRANSLATION OF CHAPTERS
II, III, IV, VI FROM THE BOOK “MYTHS AND
TRADITIONS OF THE ARIKARA INDIANS”

Trabajo monografico
para obtener el grado de

LICENCIADO EN LENGUA INGLESA

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TRABAJO MONOGRÁFICO TITULADO

ENGLISH-SPANISH TRANSLATION OF CHAPTERS II, III, IV, VI FROM THE BOOK "MYTHS AND TRADITIONS OF THE ARIKARA INDIANS"

ELABORADO POR
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Monografía para obtener el grado de Licenciado en Lengua Inglesa

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CHAPTER I

INTRODUCTION

Communication has always been one of the most important elements in our lives. Its purpose is that different groups of people can exchange information, ideas and knowledge for diverse purposes. Sometimes, this purpose cannot be achieved easily as it entails different languages. Whenever this occurs, translators are needed because they play an important role in the world, allowing the communication between people who speak different languages.

Translators convey a message from one language to another, taking into consideration cultural, contextual and linguistic differences. Translation is an operation performed on languages: a process of substituting a text in one language for a text in another (Catford, 1965)". When a translator operates, he has the responsibility of understanding the message, the language, culture and target population he is building the translation for.

The translation of four tales from the book "Myths and Traditions of the Arikara Indians" is an example of how the translator has to consider many factors in order to make his proposal understandable to the target reader. This text is complex because first, it is a literary text that was originally translated from the Arikara language to English; second, it involves several cultural features that are not necessarily present in the target language, so it requires a deep knowledge of the Arikara culture in order to make the translation suitable for the Mexican context. Finally, it is necessary to keep the same fantastic tone. These tales are part of the oral tradition of the Arikara, which means that sometimes it was necessary to learn how to 'tell' stories maintaining the spirit, the rhythm and the plot all the time in order to provide the reader with the same experience these stories were meant to portray when they were first told.

JUSTIFICATION

This monograph entails the translation of four tales of the book **Myths and Traditions of the Arikara Indians** by Douglas R. Park. The Arikara are an Indian tribe of the northern group of the Caddoan linguistic family. They are close relatives of the Pawnees. The name Arikara means “horn, referring the tribe’s former custom of wearing the hair with two pieces of bone standing up like horns on each side of their heads. The Arikara tribe lived in Earth lodges, which was a type of permanent home for Native American Indians who lived in harsh climates without large forests. They also used tepees as a form of temporary shelter when they went on buffalo hunts. For centuries, they lived along the middle Missouri river. Today, they live in the Fort Berthold Reservation in North Dakota.

This paper is important because it presents many features of a large North American Native culture that has rarely been studied in Mexico. The original text provides an insight of the cosmology, beliefs, customs, values and life of the Arikara. These myths are more than a series of legends, they are part of a culture, an ancestral way of thinking, and people’s identity therefore, and they deserve all respect and solemnity in the translation into Spanish. The translation looks for portraying all these features in order to make the reader familiar with this culture. This would be important for those studying the field of Anthropology seeking for understanding groups like these in America.

For the general reader, the translation aims to provide him with the sensation of a story told to him sitting next to a bonfire in the dessert or in a forest in the middle of the night. Each story involves a hero, a villain and a cultural message. Reading the translation will be a good opportunity to acknowledge similarities and differences between the Arikara culture and his own.

OBJECTIVE

The purpose of this monograph is to accomplish the English-Spanish translation of four tales from the book “Myths and Traditions of the Arikara Indians”. In order to be successful, many translation techniques acquired during my training in the translation classes in the English Language major of the University of Quintana Roo were used.

Due to the literary nature of the original, the analysis of the techniques used will be useful as a tool for those translators interested in working with this type of text. The result of the analysis will help in the future to develop strategies that can be taught in translation courses in order to help students to find suitable proposals of translation of this nature. For those interested in the outcome of this paper, the translation will illustrate cultural features of a North American native tribe to make comparisons with their own tribes and history.

CHAPTER II

LITERATURE REVIEW

In this section, the existing methods and translation techniques identified by some authors will be explained. *“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, which is correct but many things such as cultural words and slang have to be considered at the time of making this delicate process called translation, (Nida 1959).”*

In this definition, the author focuses on the translation process taking into account not only the meaning, but gives importance to the cultural environment where that translation will arrive. This is merely important, because it will produce a clearer and more precise message.

Another definition of translation is given by (García Yebra 1989) in which suggests that translating is *“To express in another language what has been expressed in a source language keeping the semantic and stylistic equivalences”*. García Yebra and Nida’s definitions center their attention on transmitting primarily the meaning of the message into the target language. Additionally to the previous definitions, (Marina Orellana 1997) defines translation as *“The faithful transfer of the ideas from a source language to a target language in a correct, precise and appropriate style and if it is possible, it has to be concise”*. In this definition, the author emphasizes the accuracy of a clear concise and appropriate message. This is what is sought in a translation, that each word or phrase is appropriate in the target language.

Moreover, (Bassnett 2002) claims that *“translation has a central core of linguistic activity, it belongs more properly to semiotics, the science that studies sign system or structures, sign processes and sign functions. Beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of meaning contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also”*. In this definition, the author involves even deeper issues about translation or as she calls it "extra-linguistic criteria." It implies more grammar and the transfer of meaning contained in one set of language signs.

Another good definition of translation is given by (Newmark 1981) “*Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language*”. (Orellana 1997) cites the faithful transfer of ideas from a source language that is the importance for this project, faithfulness at translating.

It is important to mention that this monograph will be dealing with a literary text. (García Yebra 1989) states the following: “*literary translation refers to poetry language; it covers all the aspects of language in general and all the resources from the linguistic system*”. However, he contrasted them arguing that in technical translation the style is not a consideration so long as the informational content that makes in unaltered (source language to target language). I strongly believe that in literary translation the style can make the difference between a lively, highly readable translation and a stilted, rigid and artificial rendering of strips the original of its artistic and aesthetic essence, even its very soul. According to (Bazzurro 2015) “*literary translation is a process that consists on translating poetry, plays, literary books, literary texts, songs, rhymes, literary articles, fiction novels, short stories and poems as well*”.

The book *Myths and traditions of the Arikara Indians* requires a detailed review of the information available in books, websites, experts and previous research so that we have a clearer conceptualization about Arikara life style. This is merely important because to use the correct terms in the final translation.

A translator is a person whose job is to translate texts from one language to another, always in a written and never oral way, since in that case he would be an interpreter. Unlike in the interpretation, the translation is not immediate. The translator generally carries out his activity when the original content is delivered in its entirety, so he has time to review everything and correct possible errors, in addition being able to communicate with the author of the text to consult the doubts that may arise. The translator can be documented throughout the translation process to make the work more precise. The purpose of the translator is having a high-quality translation taking into account the original text without leaving behind the content. I can refer that in literary translation we translate messages, not meanings. The text shall be seen as an integral and coherent piece of work. To do so, it is necessary to look for more information about Arikaras.

It is very difficult for a translator to be an interpreter. To perform both jobs specific characteristics are required beyond knowing the SL (source language) and TL (target language). Thus, while the interpreter has to have the mental agility to speak and listen at the same time to be able to translate (or look at the gestures in the case of deaf-mute people); the translator needs a good word processor, so if he does not have the mental agility could not be an interpreter. It is easier for an interpreter to become a translator than vice versa.

Translation procedures have been studied over the years. Professional translators, English teachers and researchers have been interested in studying in depth the techniques used in translations of various types of texts. Due to this, different schools have emerged that have proposed different lists of translation procedures. Here we have the main ones: *the Russian, the Canadian, and the American*.

Russian Approach

The first approach was proposed by the Russian translation theorist (Yakob Retsker, 1974), who sets three types of relationship between a source language and a target language: The first one is **equivalence** which consists of word for word substitution, the second is **variant and contextual correspondence** which covers the situation from one to many correspondences between languages and the last one refers to **all other types of translational transformation** that covers cases where there is one-to-one equivalence and no readily definable contextual correspondence in the form of a collocation. Equivalence is a fact of language, for instance, one-to-one relationship between the source language and target language term regardless of context. We can expect a phrase such as “*To kill two birds with one stone*” to be translated the same way at all times into whatever the target language is, but it can be translated as “*matar dos pájaros de un tiro (own example, 2020)*”.

Canadian approach

The second approach was proposed in 1973 by Vinay and Darbelnet in which seven methods or procedures (loan, calque, literal translation, transposition, modulation, equivalence, and adaptation) are stated. **Calque or loan** translation is an especial kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. According to (Gardner 2019) a calque is like a loanword. Loanwords are simply words borrowed by one language from another.

English word	Spanish translation
Football	Balón pie
High-tech	Alta tecnología.
Hot dog	Perro caliente
Skyscraper	Rascacielos

Literal or word-for-word translation is a translation that follows closely the form of the source language according to Larson (1984). It is the one in which you give the first definition of words and keeping the original order of the ones that are from the source text so that the target text remains closely linked to the language employed in the source text (Vinay and Darbelnet, 1958). Literal or word-for-word translation is the direct transfer of a second language text into a grammatically appropriate target language text.

English word	Spanish translation
Those books are mine	Esos libros son míos.
The table is red	La mesa es roja

Transposition involves the replacement of one word class with another without changing the meaning of the original message.

English word	Spanish translation
After he comes back	Después de su regreso
Luis likes singing while playing his guitar.	A Luis le gusta cantar mientras toca la guitarra.

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the target language.

English word	Spanish translation
It is too expensive	No es para nada barato
To brush shoulders	Codearse
Don't get so excited!	¡Tranquilízate!

Equivalence consists of the representation of the same situation in two texts. The source and target message using completely different stylistic and structural methods. In most cases, equivalences are already fixed and belong to a phraseological collection of idioms, clichés, proverbs, and nominal or adjectival phrases. It consists of transmitting the same meaning through different stylistic and structural means, that is, through a different expression. It implies, as modulation, a change of point of view, goes beyond the domain of the word.

English sentence	Spanish sentence
A day without laughter is a day without life	Reír es vivir
Talk is cheap	Es fácil decirlo
As fresh as a cucumber	Fresco como lechuga

Adaptation refers to a method used in those cases where the type of situation being referred to by the source language message is unknown in the target language culture. It is a shift in cultural environment. This is a very common technique for translating titles of movies, books or plays. This technique is particularly hard because the translator has to adapt a word into a language or culture. In those cases translators have to create a new situation that can be considered as being equivalent. Unfortunately, during the process of the translation, this specific technique was not used but I am going to show an example of a movie title that was adapted.

English sentence	Spanish sentence
Spaceball	La loca historia de las galaxias.
Ice princess	Soñando, soñando... triunfé patinando
Home alone	Mi pobre angelito

It is worth mentioning that the Translation Procedures proposed by this Canadian Translation Theorists have been the most used in the field of Translation. Moreover, these are the ones analyzed the most by English Language students in the production of monograph studies in the University of Quintana Roo.

American Approach

The third approach was proposed by (Malone, 1988) that covers other perspectives of the translation processes such as matching; substitution and equation; **zigzagging; divergence and convergence, recrescence; amplification and reduction, repacking; diffusion and condensation and lastly, reordering** (As cited in Fawcett, 1997). It is crucial to mention that the procedures suggested by the American Model have been sort of adapted from the ones proposed by the Canadian School, but they were grouped in pairs to be better understood and applied since this proposal of translation techniques follows the one proposed by the Canadian School in terms of usage when analyzing monographic works at the University of Quintana Roo.

In the book “A Textbook of Translation”, (2000, p.81) Newmark mentioned some other translation procedures such as transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts or transpositions, recognized translation, translation label, compensation, componential analysis, paraphrase, couplets, notes, additions and glosses.

Unlike the proposals made by Vinay and Darbelnet, Newmark mentioned the previous procedures to emphasize that they are used for analyzing sentences and smaller units of language. That might be a reason why these translation techniques are not as used as the ones proposed by Vinay and Darbelnet.

In addition, translation is divided in two main areas: Technical translation and literary translation. The first one as (Newmark 1988) claims “is primarily distinguished from other forms of translation by terminology, although terminology usually only makes up about 5-10 % of a text”. Literary translation is a type of translation where the source documents are fiction.

It is important to mention that identifying the type of text that will work will help us make a better selection of methods to use. I can divide the types of text into three: Technical, scientific and literary texts.

In its broadest sense, technical translation refers to the translation of user manuals, instruction sheets, manuals, internal notes, medical documents, financial reports, and administrative translation in general. All these documents have something in common: they are intended for a limited audience and have a useful life that, in general, is also limited. Technical translation deals with "technical" documents, that is, texts on engineering, computer science, electronics, mechanics, industry, and so on.

Scientific translation is a branch of technical translation and, as the name implies, it deals with scientific documents: articles, thesis, monographs, seminars, presentations and study reports, etc.

And finally, literary translation is perhaps the most demanding exercise for a translator. It is more than logically focused on transmitting the semantic content of the original text (as in any type of translation). Certainly the type of text I will work with is literary. The Arikara stories are purely fictitious; therefore I can anticipate there are some difficulties at the time of translating

because of the type of text I will be working on. Some of these difficulties could be the following: The polysemic games of literary writings, for example, behind a word or phrase, there are layers of meaning that the good writer wanted to convey subtly and that is what a good translator should reflect; the author's own style. The translator must convey the unique way in which the writer put his ideas into words. The rhythm, the metric and the melody of the text, something particularly sensitive in poetry, but also present in prose. For this particular translation of *Myths and Traditions of Arikara Indians*, the delicate task of achieving loudness in a text (assonances, alliterations, asyndeton, etc.) is a challenge.

All definitions for translation are suitable for this monography because every single one make us understand what translation is, but I can define translation as a process in which an original text is taken and brought to a target language, taking into account that the essence of the message does not change and transmit the soul of every word written in the source language.

I can consider that equivalence will be helpful for my translation work due to the fact that most of the phrases and words of Arikara tales are related to animal sounds.

CHAPTER III

METHODOLOGY

In order to precisely achieve the goals for this monograph, there was a process which was followed step by step. The first activity I engaged in was choosing what to translate. Then, I decided to work with a topic related on tales because I enjoy listening to those stories. My grandmother used to tell me different Mayan stories when I was a kid, that is why this Arikara narratives reminds me her.

Then I decided to visit teacher Guillermo Velazquez Ramirez. He is a research anthropologist who teaches at the University of Quintana Roo. I expressed him my desire to translate interesting stories, so that he can use the translated material as resources and materials for his anthropology classes. In this way, the teacher handed me a book called "Myths and Traditions of the Arikara Indians" by Douglas R. Parks. So, I decided to work with the first four narratives.

First, I did an extensive reading of the text in order for me to have a better understanding of what the content is about. Having a deep reading will also provide an overview of possible problems the text could bring up. While I was reading the narratives I underlined unknown words to have a record of them in a separate paper sheet to check their meaning in different contexts later. Having a word bank will help during the translation process to avoid looking for the same word every time the original text requires it. It is important to take notes while reading. Through notes the translator can reproduce the content and the structure of a sentence for taking main ideas and important elements.

with. In my case it is a literary text, because they are fantastic stories, which I consider to be fiction.

(Ramos Calvo 2008) gives us a clear definition of what this paper work is about, "*Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories and poems. Translate the language, translate their culture*".

In the first part of this entire translation process was necessary to use specialized dictionaries. My first draft had to make sense. When I decided to start translating the narratives, I had to use specialized dictionaries such as: monolingual dictionaries that helped me to understand the meaning of certain words. Also, online dictionaries were important in order to have all the possible ways to translate unknown words in different contexts. The main dictionaries I used were online, such as: Wordreference.com, Linguee.com, and lexicool.com. Consulting as many dictionaries and encyclopedias as possible was necessary in order to provide new information about the topic.

Lastly, I had the opportunity to call Mr. Parks, who is the author's book *Myth and Traditions of the Arikara Indians*, regarding certain meanings that are not available in a dictionary.

Then, I sent my first draft to my mentors to see if my translation was clear enough for a native Spanish speaker and to receive any feedback. I also gave my first draft to my parents, my wife and some friends. The objective was that they could tell me what they had understood from each story when reading and give me their opinion regarding the content of the story.

Unfortunately, the first translations were not understandable enough for a native Spanish speaker. Sometimes the stories were not understood by the lexicon managed in the narratives.

The biggest challenge I faced was that the lexicon of the original text must matched with the one transmitted in Spanish. Then I understood that I needed to add sequence words at the beginning of each paragraph without repeating them. There were other difficulties when translating, for example: when something is not common to see in our environment such as an "*earth lodge*" that is a cabin covered with soil. The Arikara used to stay in these cabins in winter. The other one is "badlands" that is a type of landscape of arid characteristics, extensively eroded by water and wind. What I did with those words was to explain their meaning and look for a

picture that could illustrate that place or thing. It is worth mentioning that I kept the original words in order to keep that sense of austerity in Arikara's lifestyle.

After that, my mentor suggested me to imagine as if I were telling these stories to young children around a campfire. The language had to be simple but concise. In this way, the reading would be more pleasant and understandable.

At this point I remembered the Mayan stories that my grandmother used to tell me and how easy they were to understand. This helped me a lot and I could manage literary translation a little more. Having my word bank was helpful to move faster in my translation. I had to be very careful, since the same word could have different meaning in each story. An extended analysis was needed when a word was repeated in the text. I had to find out why the author had repeated a word and gave it the necessary emphasis to keep the mystery in each word.

I decided that my translation was ready with the help of my mentors. They guided me throughout this process. Also, I realized that my translation started becoming easier to understand to my family and friends. The stories were catching because of the simple words I used, that even a child could understand and enjoy reading such Arikara tales.

CHAPTER IV

ANALYSIS

In the following section I will show the result of the analysis of my translation of “Myth and Traditions of Arikara Indians”. During the analysis I contrasted my translation proposal with the different techniques proposed by Jean-Paul Vinay (1910) and Jean Darbelnet (1904). A relevant thing to mention is that I respected the author’s writing style which sometimes can be difficult to translate because the style itself is a translation from Arikara language.

I will present my analysis in the form of charts. In the first column, the charts will contain the original English version and in the second the Spanish version. At the end of this section, I will explain the difficulties when translating this document. I hope this analysis could be useful for those who are working on similar literary papers.

LITERAL TRANSLATION

According to Paul Vinay and Jean Darbelnet Literal or word-for-word translation is the direct transfer of a second language text into a grammatically appropriate target language text. This technique is recognized using the first definition of a word in a bilingual dictionary and keeps the original word order. It is when you transfer a certain text of a second language and you do it with no changes in the order of the sentence. Also, Larson claims that literal translation follows closely the form of the source language. Here we have some examples taken from the original text. It takes a minimal change at the time of translating.

SOURCE LANGUAGE	TARGET LANGUAGE
“Truly no one overtakes me” Page 124, line 32	“Realmente nadie me supera”
Tell me where the water is, and I shan’t jab you Tell me where the water is, and I shan’t jab you Tell me where the water is! Tell me where the water is, and I shan’t jab you	Dime dónde el agua está, y no te golpearé Dime dónde el agua está, y no te golpearé ¡Dime dónde el agua está!

<p>Tell me where the water is!</p> <p>Page 126, line 30</p>	<p>Dime dónde el agua está, y no te golpearé</p> <p>¡Dime dónde el agua está!</p>
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This technique was used in both examples because they were simple sentences that fixed well into Spanish. In this case, there was no need to use other techniques. The second example consists of the lyrics from a song that appears in the tale.

FREE TRANSLATION

Besides Vinay and Dalbarnet’s approach to translation, there are authors who I revised including Pei and Gaynor (1954). They consider that free translation is a technique that helps the reproduction of the general meaning of the message, but it may or may not closely follow the form or organization of the original. These are some examples:

ENGLISH VERSION	SPANISH VERSION
<p>Now, after four days his strength left him. Four. Then Coyote tired. Then he sat down. "I'll sleep for just a little while and then I'll regain my strength"</p> <p>Page 124, line 35</p>	<p>Después de cuatro días corriendo, sus fuerzas lo abandonaron; ¡Cuatro días!, y cansado se sentó y pensó “Dormiré un poco, y así recuperaré mis fuerzas”.</p>
<p>They began chasing after Raven, and meanwhile this Scalped Man was the one holding the pursuers back. He was the one holding them back so that they would not shoot Raven.</p> <p>Page 124 line 27</p>	<p>Entonces comenzaron a perseguir a Cuervo mientras que Hombre Sin Cabellera era el que detenía a sus perseguidores; protegía a Cuervo para que no pudieran dispararle y así éste pudiera llegar al norte con el aro.</p>

<p>"Then we say it's wintry when Sun is making summer"</p> <p>Page 124, line 10</p>	<p>... y es por eso que la gente dice que hay frio ya que apenas Sol está fabricando el verano”.</p>
<p>One day while he was looking at things along a dry bank, he saw what is called a spring peeper, the one that makes sounds in the evening at the edge of a creek or spring.</p> <p>Page 126, line 26</p>	<p>Un día mientras observaba la orilla seca del rio, pudo ver una ranita (1) que cantaba de noche a la orilla de un rio o manantial.</p>
<p>In the first example, the original structure has different punctuation. In the target language I had to change the punctuation to have a fluent reading. The Spanish version tried to reproduce the general meaning of the text “Coyote is tired and that is the reason he decided to rest for a while”.</p> <p>In the second example I used free translation as well, so that I adjusted the text a little bit by telling the general idea that was “to protect Raven to accomplish the task”.</p> <p>In the third example, I adapted the text in the target language because the tale is talking about how summer came to a place so, the main idea was making summer means “<i>fabricar el verano</i>” because according the story, Sun is the one in charge to do this work.</p> <p>In the fourth example, I used a footnote to provide an explanation about the spring peeper because this animal could be called in different ways. One of the translations I found for this animal was “<i>Sapo mirón</i>” but I considered it did not fit with the context. So, I decided to use a simple word “ranita” that is easier understand to most readers.</p>	

TRANSPOSITION

According to Vinay and Jean Darbelnet (1958), this technique is a type of transformation in which there is a change in the order of the linguistic elements in relation to the original text. It happens when there is a replacement of a word class with another, but there is no change in the meaning of the message. The elements that can be transformed are words, phrases and parts of sentences (simple or compound). One of the decisions to use transposition is whether the translation fits better into the expression or if it allows a particular touch of style to be retained.

ENGLISH VERSION	SPANISH VERSION
<p><i>In a dream two star-beings appear in human form to a young man. They instruct him to teach his people to make bows and arrows and then arrange for a meeting among all animal kind to determine whether animals will continue to kill human or humans will hunt animals.</i></p> <p style="text-align: center;"><i>Page 128 line 1-5.</i></p>	<p><i>En un sueño, dos seres de las estrellas se le aparecen en forma humana a un joven. Ellos lo instruyeron para que enseñase a su gente cómo hacer arcos y flechas para luego organizar una reunión con animales de todo tipo y decidir si los animales continuarían matando humanos o si los humanos cazarían a los animales.</i></p>
<p>In the following paragraph the word appear is used in simple present verb and in Spanish the phrase “se le aparecen” is used as indicative present verb. This technique can be clearly observed when in English there is a gerund or adverb and then it is translated into a verb. This happens because the order of the main elements in the sentence is not always the same in English and Spanish and there are some changes in certain tenses. For instance, in the English version the final part of the passage we can notice future simple while in the Spanish version I translated it using future subjunctive.</p>	

MODULATION

For Vinay and Darbelnet ‘modulation’ is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in grammatically correct utterance, it is considered unsuitable, unidiomatic, or awkward in the target language. This kind of procedure can be used when the translator has enough knowledge in both languages. If the translator does not have it, then he or she may give a wrong idea into the target language. It is necessary that the translation correspond to the situation that is being indicated. Proverbs and metaphors are great examples of modulation.

ENGLISH VERSION	SPANISH VERSION
<p>“It sure would be nice if it were warm and green grass were to come up for these buffalo and the other creatures roaming around here to eat, instead of its just being winter. It makes things difficult”</p> <p style="text-align: center;">Page 123 line 18</p>	<p>“Éste frío solo nos complica las cosas, todo sería diferente si hubiera calor para que los búfalos que deambulan por aquí tengan hierba verde para comer, pero éste frío sólo complica las cosas”.</p>
<p>The modulation technique was used to give a better understanding. In the following example this technique was used because the point of the message was to emphasize that cold weather (winter) makes things complicated when collecting food. The character emphasizes this idea twice so I modulated what he would say if he were complaining in a ‘common’ Spanish version. I changed the order of some phrases just to emphasize the situation in the target language as well.</p>	

OMISSION

This technique is used when it is necessary to omit some elements in the target text to gain a more natural speech in the target language. The omission of these elements does not affect the meaning of the message. This method is used when the translator wants to avoid pleonasm, repetitions or when the information threatens the naturalness of the text.

ENGLISH VERSION	SPANISH VERSION
<p>One of men said, “Now you are strong as you go around crying, here where you have been crying.</p> <p>Now we have come here to do something for you because of what the buffalo are doing, because of their eating you people.</p> <p style="text-align: center;">Page 128, line 34</p>	<p>Uno de los hombres le dijo “Ahora eres fuerte porque has llorado. Hemos venido aquí a ayudarte ya que los búfalos han hecho mucho daño comiéndose a las personas.</p>
<p>“We are going to kick each other. We’ll kick each other. And if you beat me, my daughter is yours. You’re going to have the one you are living with”</p> <p style="text-align: center;">Page 144, line 16</p>	<p>“¡Prepárate, vamos a pelear! Si me vences, mi hija será totalmente tuya, y así tendrás con quien vivir”</p>
<p>But this young man went to his lodge. Then he arrived there. Then he, the Young woman his wife, and his mother-in-law got themselves ready.</p> <p style="text-align: center;">Page 145, line 20</p>	<p>El joven regresó a la cabaña donde se encontraba su suegra y la muchacha, quien ahora sería su esposa.</p>
<p>In the original tales the narrators are not native English speakers. This could be a reason why they tend to be repetitive while explaining certain situations. Maybe, the first translator did literal translation to English to keep the essence of the original stories and that is one of the reasons the English version has many repetitive phrases or even pleonasm. I decided to wrap the idea and joined two sentences into one in Spanish to gain naturalness in my translation proposal.</p>	

ADDITION

Addition is used when it is necessary to add one or more words to a phrase for a better understanding. It is also part of a modulation process. It consists of adding the words that we need into the target language to make it clearer. Additions could be made for extra linguistic reasons or because of syntactic restructuring of sentences in the target language to make it more natural. These are some examples in which I used this technique:

ENGLISH VERSION	SPANISH VERSION
<p>“And you Scalped Man, will take the hoop. And after you get out, they’re going to chase you. Ah, they’re watching. They’re watching over him. You’ll go in, and as soon as you come out, I’ll be right there. You’ll put the hoop around my neck and I’ll come flying north, ah, for as long as my strength lasts.”</p> <p style="text-align: center;">Página 124 línea 11</p>	<p>“Tú, Hombre Sin Cabellera entrarás a agarrar el aro y una vez que salgas de allí te perseguirán, ellos te están observando y lo están cuidando, yo estaré allí cuando salgas y me lo pondrás alrededor de mi cuello, de esta manera me iré volando hacia el norte mientras que mis fuerzas me lo permitan”.</p>
<p>Oh, there were young men who liked the daughter of this man...</p> <p style="text-align: center;">Page 143, line 26</p>	<p>¡Ah! Pero habían jóvenes hombres que pretendían a la chica...</p>
<p>For a better understanding I decided to use “<i>de esta manera</i>” and “<i>y una vez que</i>” as connectors. The reading should be easier to follow when using these phrases as connectors. This technique is about adding extra linguistic words to make the reading as much natural in target language. The second example shows an expression that the character said. This interjection shows surprise and that is what I wanted to keep in target language, I added the equivalence interjection in Spanish.</p>	

BORROWING

It is a technique of translation in which a word or expression is taken straight from another language. (Molina & Albir, 2002). This is to retain some “feel” of the source language. Also, it is used as a matter of style and is employed when a word is more suitable or known in the target language. I decided to use this technique because in some tales appeared some words that I could not find a specific translation in target language. Instead I kept the original word and used a footnote explaining the word and adding a picture of the object or place. The following word was the one that I decided to keep original from the source language.

ENGLISH VERSION	SPANISH VERSION
<p>(After they had attacked a village,) they moved off. And after they had departed, those people who had survived came back to the village and then put the remain of the dead, the poor things, on scaffolds after the buffalo had torn up the bodies and eaten them.</p> <p style="text-align: center;">Page 128, line 28</p> <p>“Now you’ll go to the different bodies lying on scaffolds there”. <The flesh has not spoiled yet. It is still good> Then you’ll touch the body and say, Wake up quicky! Fix yourself up!</p> <p style="text-align: center;">Page 129, line 5</p>	<p>Después que los búfalos atacaban un pueblo se iban del lugar, y las personas que habían sobrevivido volvían al lugar a recuperar los restos de sus familiares o conocidos que el búfalo había destrozado para ponerlos en scaffolds.</p> <p>“Asimismo irás donde están los diferentes cuerpos que están en los scaffolds Como todavía su carne no está podrida, tocarás los cuerpos y les dirás: ¡Despierten! ¡Prepárense!</p>
<p>I used a footnote to provide an explanation about the function of the scaffold for Arikara Indians. It is a type of aerial burial or burial in trees where the bodies of the dead were deposited to protect them from rain and sun until they were buried. In our Mexican culture we do not have scaffolds for burials, so that, there is no a Spanish word to make a reference about it.</p>	

During this process of analysis I learned that it is a real challenge to translate a story with strong cultural components into a very different culture. Both the Mexican and the Arikara culture share characteristics that highlight their way of seeing life and things that surround them from a cultural perspective. It is a great challenge to be able to capture the same essence of the Arikara stories in a culture as different and diverse as the Mexican.

CHAPTER V

CONCLUSION

It is said that being a translator is an easy job and that anyone can do it. Most of the time translation is misconceived and is seen as a simple task. It is thought that just mastering both languages is enough, but translation goes beyond just knowing the source language and the target language. When a translator works on literary texts, he will face other challenges such as words or phrases that do not exist in the target language. So that, it is not enough to know both source and target language. Literary text such as the Arikara Indians is still a challenge, even for the most experienced translator.

I had to make a background research about the Arikara Indians. Furthermore, I contacted Mr. Parks because I had some questions about the myths in the text. I had to make an extensive research of very specific words and phrases to know their equivalences in Spanish. Working with literature is not as easy as we think. Reading about different author perspectives was crucial to understand some translation techniques that helped me to accomplish the task. Due to the nature of this text, I looked for other texts related on Arikara Indians and the way they were translated into Spanish. Internet played an important role as a tool for researching about Arikara Indians.

It is not just important to have a properly written, also to understand the original text, master grammar and vocabulary, get familiar with the idiomatic ways of expressing things and to express the intended meaning in the most accurate and precise way.

Also, the main difficult that I had to overcome was the terminology of the words and literary meanings and expressions in the myths.

Having assistance of specialized people is necessary to be sure that you are going to have the best target language version of the text. My mentors played an important role when checking out my monography.

I strongly recommend you to look for different kind of literary text in Spanish to be familiar with the Indian myths and culture. Having background knowledge about culture, beliefs and traditions of Arikara Indians will help you to easily understand the reading.

There were different ways to translate a text and also different author's perspectives that seem to be the best option to apply when translating, but at the end I was the one who decided which one is the best translation style that matches to the essence of the original meaning. I learned a lot throughout this translation job and I can say that I got experience for future jobs related to literature translation.

Finally, I would like to mention that I fell in love with these tales. This translation project opened my eyes and showed me that there are so many things left to learn about literacy translation.

I am still learning about translating literature and I know that a professional translator would have done this translation much better than I did but I know that every translator has his/her own essence when translating literacy and I respect it. I think that I have done my own version for all these myths and I hope many people could enjoy the reading as much as I did.

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ANEXO 1 ENGLISH-SPANISH TRANSLATION

MITOS y TRADICIONES de los INDIOS ARIKARA



2

Como el verano llegó a América del norte

39

ALFRED MORSETTE, SR.

Este cuento es una versión de los indios Arikara del popular mito de Prometeo, el cual tiene diferentes formas en toda América del Norte y relata el origen de la luz del día o del fuego en la tierra; también, narra el origen del verano en América del norte. Lo peculiar de esta versión es la aparición del Hombre Sin Cabellera, personaje legendario o histórico en las historias de los Arikara, pero que en esta ocasión se une a un par de animales ordinarios para robar al hijo del Sol. El narrador escuchó esta historia dos veces, la primera de su abuelo Oso Pequeño y la segunda vez de Harry Gillete (Escudo Blanco).

Hace mucho, mucho tiempo, cuando nosotros los humanos todavía no vivíamos en esta tierra, la cual tenía una forma sagrada, el verano no existía. Tampoco se sabe por cuánto tiempo estuvo así porque siempre había mucho frío.

Entonces llegaron tres personajes, primero llegó Cuervo de algún lugar, después Coyote de donde sea que haya venido y finalmente este Hombre Sin Cabellera del que les hablo.

Luego uno de ellos dijo: “Éste frío solo nos complica las cosas, todo sería diferente si hubiera calor para que los búfalos que deambulan por aquí tengan hierba verde para comer, pero éste frío sólo complica las cosas”. De esto hablaban ellos tres.

A continuación Cuervo dijo “Seguramente hay un ser que controla las cosas en los lugares donde hay verano. [Ese tiene que ser Sol.] Si nos robáramos a su hijo y lo trajéramos hasta

aquí, lo más probable sería que él vendría a buscarlo y nos perseguiría.”

Entonces uno de los otros dos preguntó “Bueno, y ¿Cómo haríamos eso?”

“Iremos al sur donde él vive, realmente sé dónde se encuentra su morada” Dijo Cuervo.

En seguida se fueron como un escuadrón de guerra violento para lograr que en algún momento el verano pudiera llegar al lugar donde vivían y así poder calentarlo. Así que Cuervo los llevó donde quiera que éste estuviese.

Luego Cuervo dijo “Ésta es la cabaña donde vive Sol y su hijo. Hombre Sin Cabellera entrará primero y traerá al niño mientras su padre esté durmiendo. El niño es como un aro y algunas veces está allí cerca de Sol, su padre, y es por eso que la gente dice que hay frío ya que apenas Sol está fabricando el verano”.

“Tú, Hombre Sin Cabellera entrarás a agarrar el aro y una vez que salgas de allí te perseguirán, ellos te están observando y lo están cuidando, yo estaré allí cuando salgas y me lo pondrás alrededor de mi cuello, de esta manera me iré volando hacia el norte mientras que mis fuerzas me lo permitan”.

“Después tú, Coyote, cuando yo llegue donde está el invierno, agarrarás el aro y te lo llevarás mientras que tus fuerzas así te lo permitan y después será nuevamente el turno de Hombre Sin Cabellera, que también se lo pondrá alrededor del cuello, y eso hará que Sol nos siga y el verano llegará mientras nos cazan”.

Y así lo hicieron. Hombre Sin Cabellera entró a la choza ya que podía ver bien de noche, y mirando todo a su alrededor encontró el aro, lo agarró y lo sacó del interior de la choza para entregárselo a Cuervo, el cual se lo puso alrededor del cuello.

Seguidamente Cuervo voló con el aro en su cuello, mientras que el grupo de seres, quienquiera que fuesen porque yo no los conocía, se quedaron gritando. Esto es lo que se contaba en aquel entonces.

Entonces comenzaron a perseguir a Cuervo mientras que Hombre Sin Cabellera era el que detenía a sus perseguidores; Protegía a Cuervo para que no pudieran dispararle y así éste pudiera llegar al norte con el aro.

Finalmente Cuervo exclamó “Mis fuerzas se han acabado”, seguidamente llevó el aro hasta donde estaba sentado Coyote y se lo puso alrededor de su cuello.

Coyote le dijo “A mí nadie me supera” y lo dijo una y otra vez. Después de esto se fue corriendo tan rápido como pudo, acercándose cada vez más al norte donde vivimos.

Después de cuatro días corriendo, sus fuerzas lo abandonaron; ¡Cuatro días!, y cansado se sentó y pensó “Dormiré un poco, y así recuperaré mis fuerzas”.

Después que se acostó y durmió, llegaron volando unos pájaros, (de cualquier tipo que hayan sido), y una de éstas aves agarró al hijo de Sol y lo llevó de vuelta a su casa.

Es entonces cuando decimos que el límite del invierno llega aquí donde vivimos, más no se sabe qué hubiera pasado si Coyote no se hubiese cansado y hubiera llegado hasta el

final, pero se cansó y se acostó a descansar diciéndose que solo dormiría un poco. Más no se sabe qué hubiera pasado si se hubiese ido un poco más hacia el norte.

Esto fue lo que sucedió cuando el verano llegó por primera vez a este lugar, Después otra vez llegó el invierno y luego el verano. Esta es la razón por la que las cosas son así ahora.

Esto es lo que he escuchado de los antiguos que solían contar estas historias; sin embargo, todos aquellos que contaban estas historias ya murieron.

Esa es la historia del por qué las cosas son como son.

3

El Joven Sagrado que evitó que los animales mataran a los humanos

ALFRED MORSETTE, SR.

La siguiente historia se desarrolla en la tierra, en un tiempo en que los grandes animales y las aves eran los agresores y los seres humanos eran las víctimas. Para cambiar este orden, un Joven Sagrado, que en realidad era una estrella, bajó a la tierra para castigar a los animales y a las aves. Después de someterlos y asegurarse que ya no molestarían a los seres humanos, regresó a los cielos para ser parte de las estrellas que hasta hoy en día se aprecian en el cielo nocturno. El narrador escuchó esta historia de su abuela Brote de Calabaza.

A continuación, les voy a contar un cuento que en realidad no es muy largo.

Hace mucho, mucho tiempo ocurrían cosas misteriosas durante el periodo sagrado donde los diferentes tipos de animales que deambulan hasta hoy en día, nos odiaban a nosotros los seres humanos. Tanto era su odio que cuando los ciervos, búfalos o cualquier otro animal veía un humano, lo quemaba. También estaban los gansos y grullas, que volaban en círculo sobre el desdichado humano mientras éste buscaba algo de alimento; no importaba que el cazador fuera joven o adulto, o a donde se dirigiera éste; si las aves volaban sobre él, se mareaba y caía desmayado tan pronto posaba su mirada sobre ellas.

Las cosas no eran muy alentadoras para los seres humanos durante el periodo sagrado, y en realidad no sé cuándo ocurrió todo esto.

Por este motivo, el Joven Sagrado bajó del cielo pero antes de hacerlo dijo “No me gusta lo que estos animales están haciendo allí, sólo andan agrediendo a los pobres seres humanos, pero ahora voy a ir hacia allá a castigarlos”. Entonces bajó a la tierra.

Una vez en la tierra, agarró una flecha y la puso en su arco y empezó a disparar a la maleza, de esta manera mató ciervos, alces, osos y otros animales feroces; también, mató a un búfalo al momento de lanzar una flecha sin rumbo aparente. Asimismo, cuando él disparaba una flecha al aire, ésta daba en su objetivo, y dejaba en el suelo una parvada de gansos y grullas muertas.

En consecuencia los animales se enojaron y dijeron “Éste joven es quien anda por allí disparándonos y ha matado a muchos de nosotros, pero ahora vamos a matarlo de sed”.

Seguidamente toda el agua desapareció por completo, ya no había más. Donde antes había un riachuelo o valles llenos de ríos, ya no había más agua, para que, cuando el joven tratara de beber agua o llegara a la orilla de algún río, sólo encontrara lodo y muriera de sed.

Un día mientras observaba la orilla seca del río, pudo ver una ranita (1) que cantaba de noche a la orilla de un río o manantial.

Entonces el Joven comenzó a cantar:

Dime dónde el agua está, y no te golpearé

Dime dónde el agua está, y no te golpearé

¡Dime dónde el agua está!

Dime dónde el agua está, y no te golpearé

¡Dime dónde el agua está!



Fig. 1 spring peeper

La pobre rana se asustó mucho porque el joven la estaba pateando y molestando. Entonces la ranita decidió salvarse de tal maltrato, se puso de pie y pensó “mejor me voy a poner a salvo”.

Entonces dio un salto hacía al suelo húmedo de una ciénaga seca, metió sus dos patas delanteras dentro del lodo, luego dio otro salto retrocediendo, y de repente el agua brotó ¡Qué sorpresa! Cada vez había más y más agua; y así el joven pudo beber hasta saciar su sed.

Luego el Joven ya molesto les dijo a los animales “Mi venganza caerá sobre todos ustedes que me hicieron esto”.

Y después de haber colocado una flecha en su arco y haberla lanzado, mató un alce o algún otro animal, (ya que había matado de diferentes tipos), les advirtió “Y no lo vuelvan a hacer, porque si yo regreso, les irá peor”.

Después de haber dicho esto, lanzó una flecha al aire, matando gansos y grullas y volvió a advertirles: “¡Dejen de matar a los pobres humanos! ¡Porque si tengo que venir de nuevo, lo lamentarán!”.

Después de haberles dicho todo esto, regresó al cielo.

Este es el motivo del por qué los animales ya no nos molestan como solían hacerlo con nosotros los pobres humanos, pues los diferentes animales salvajes estaban en contra nuestra y solían ser feroces, porque cuando los ciervos bramaban, quemaban a un humano, y también los ciervos, alces y otros animales nos atacaban. Pero cuando este joven vino, todos ellos fueron los que tuvieron miedo.

Finalmente el Joven dijo “Las cosas ya no son iguales que cuando llegué y ¡Nada volverá a ser como antes!”

Luego regresó a su hogar, en el cielo.

¹ Spring Peeper, es una especie de rana que habita en el este de los Estados Unidos y Canadá. Pasa la mayoría del tiempo escondida bajo las hojas de los árboles que caen al suelo. Ellas producen un sonido peculiar como de “pitido” especialmente en temporadas de primavera. Ver figura 1.

La carrera entre el Caballo y el Búfalo

ALFRED MORSETTE, SR.

Este cuento, al igual que el anterior, se desarrolla en el periodo donde los animales se aprovechaban de los seres humanos, y donde los principales agresores eran los búfalos.

En un sueño, dos seres de las estrellas se le aparecen en forma humana a un joven. Ellos lo instruyeron para que enseñase a su gente cómo hacer arcos y flechas para luego organizar una reunión con animales de todo tipo y decidir si los animales continuarían matando humanos o si los humanos cazarían a los animales. En esta carrera, el caballo representaría a su misma raza y también a los lobos, coyotes, osos y águilas. El búfalo representaría a los de su especie y a diferentes tipos de felinos. Al finalizar la carrera, el caballo resultó el ganador, estableciendo un nuevo orden donde los humanos no solo cazarían al búfalo, sino que cuidarían a los caballos y a la vez los montarían.

En contraste con las diferentes versiones que se cuentan entre las tribus circundantes acerca de la carrera mítica de los animales, se encuentra la versión de los Arikara, que tiene la típica forma de un cuento similar a una visión y donde se concluye con una explicación del origen de la medicina equina que las tribus de otras tierras poseían para curar a sus caballos de las enfermedades. El final es importante, ya que en él se incluye a cuatro caballos que representan los colores direccionales sagrados (rojo, negro, blanco y amarillo) entre los simbolismos religiosos de los Arikaras. Estos caballos celestiales representan también los poderes de los cuatro puntos cardinales.

Nuestra gente solía contar cómo eran las cosas cuando nos movíamos río arriba, pues hace mucho tiempo atrás las cosas no estaban bien: el búfalo solía venir al pueblo o donde sea que oliera aroma de humanos, para poder atacarlos: eso es lo que se contaba. Luego, el búfalo atacaba al humano acabando con todos nosotros, matando a mucha gente. Ellos hacían pedazos todos los pueblos que se encontraban. El búfalo mató a cientos de personas para después comerse los cuerpos sin vida. Así era el búfalo, eso es lo que solía hacer.

Después que los búfalos atacaban un pueblo se iban del lugar, y las personas que habían sobrevivido volvían al lugar a recuperar los restos de sus familiares o conocidos que el búfalo había destrozado para ponerlos en scaffolds (2).

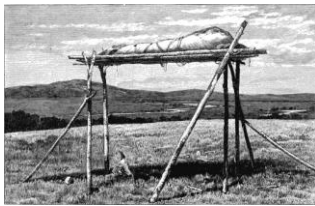


Fig. 2 Scaffolds.

Entonces en ese lugar había un muchacho, que había vivido dieciséis inviernos, que se lamentaba por la muerte de sus padres. El muchacho iba al lugar donde sus padres habían sido depositados y se ponía a llorar.

Después él se recostó, se durmió y tuvo un sueño donde aparecían dos hombres.

Uno de los hombres le dijo “Ahora eres fuerte porque has llorado. Hemos venido aquí a ayudarte ya que los búfalos han hecho mucho daño comiéndose a las personas. Ahora todos van a ser salvados volverán a la vida. Vas a ver a tus padres vivos de nuevo”.

“Por la mañana irás a tu pueblo que está en el bosque y le dirás a hombres y jóvenes lo sucedido” Entonces los dos hombres le dieron instrucciones diciéndole: “Este es un arco, así es como lucen los arcos. Esta es la forma en que se hacen los arcos. Ustedes van a hacer arcos y flechas. Tú vas a enseñarle a los hombres la manera de hacerlos”.

“Asimismo irás donde están los diferentes cuerpos que están en los “scaffolds” Como todavía su carne no está podrida, tocarás los cuerpos y les dirás: ¡Despierten! ¡Prepárense! entonces se levantarán, regresarán al pueblo y todos deben estar ya preparados”.

“Después que hayan terminado de hacer los arcos y las flechas, sólo después que hayan terminado, nos iremos a un mundo diferente, donde los diferentes tipos de animales y criaturas se reunirán para hablar de diferentes cosas y donde el tema principal será saber qué va a suceder; Se va a discutir si el búfalo continuará comiéndose a los humanos o no, y entonces te diremos lo que suceda al final”.

Entonces el Joven se fue.

Los diferentes animales tales como los búfalos, alces, coyotes y osos se reunieron para decidir cómo serían las cosas en la tierra. Para empezar el caballo fue el primero en decir algo: “ No me gusta lo que el búfalo le está haciendo al pobre humano porque después de haber abusado de esa pobre criatura, la mata y termina comiéndosela, habiendo tanto pasto que ha sido destinado para que coma cuando deambule por allí. El ser humano no tiene esperanza de vivir por mucho tiempo, porque ellos le han acertado su vida”.

Entonces el búfalo dijo: “Nadie nos dice que es lo que debemos hacer, mejor hagamos una apuesta y compitamos y

si nos vencen entonces ustedes serán los ganadores, pero si nosotros ganamos, entonces las cosas seguirán siendo como hasta ahora, seguiremos comiendo humanos, porque nos gusta el sabor de su carne”. Eso es lo que decía el búfalo.

“Estoy de acuerdo, ¡Corramos!” dijo el caballo.

En el lugar había un búfalo quien preguntó:

“¿Quién es el que va a correr?”

Al mismo tiempo uno de ellos sacó su pata hacia adelante señalando que él sería el que iba a correr. Era un búfalo joven que tenía cuatro inviernos de edad el que dijo “Yo seré quien corra, soy el más rápido y nadie me puede igualar”.

Entonces todos sintieron miedo.

Luego un caballo palomino que tenía cuatro inviernos de edad, dijo “Yo correré contra él ya que soy rápido y puedo hacerlo cuatro días sin parar, yo seré quien corra, y lo haremos en aquella tierra sin vegetación que está después de ésta”.

“La meta será la orilla del agua y si me vences, serás el ganador, pero si llego antes que tú; entonces yo seré el ganador” dijo el caballo palomino.

Y de esta manera lo acordaron. Entonces los caballos, pobres criaturas, sintieron miedo porque el búfalo se veía muy fuerte.

Enseguida comenzó la carrera y el caballo era tan veloz que llevaba la delantera, entonces, el búfalo volteó hacia un lado.

Al ver lo que el búfalo había hecho, los humanos empezaron a abuchearlo. Se montaron en los caballos y comenzaron a disparar flechas para cazarlo.

Entonces el caballo que estaba compitiendo llegó a la meta, pero el búfalo siguió corriendo al darse cuenta que había sido derrotado, después de haber dicho que nadie podía vencerlo.

Es por eso que montamos caballos, para cazar los búfalos que andan merodeando. Este era el plan del caballo competidor, esto era lo que había estado planeando.

Entonces el caballo le dijo al humano “Te he salvado, ahora quiero que me adoptes, pobre de mí, y a la vez yo también cuidaré de ti, buscando cosas para ti. Donde quiera que necesites ir, yo te llevaré. A su vez, tú me proveerás de medicina cuando me sienta enfermo”.

Ese era el plan del caballo, es por eso que montamos a caballo para trasladarnos a los lugares desde hace mucho tiempo. Y hasta ahora lo seguimos haciendo.

Finalmente, cada caballo ocupó un lugar de acuerdo con los poderes de los cuatro puntos cardinales. El primer caballo dijo “Yo soy el caballo negro y mi lugar está del lado Oeste de la tierra”, el caballo palomino (color amarillo) dijo: “Mi lugar está en el Sur”, el caballo alazán (Color rojo) dijo “Mi lugar está en el Este” y finalmente un caballo blanco dijo “Mi lugar está en las tierras sin vegetación del Norte”. De este modo podremos orar al Jefe celestial que nos cuida a todos los que vivimos en esta tierra.

Así es como sucedieron las cosas. Este es el cuento que solía escuchar de mi abuela y también de mi padre.

² (Scaffolds) podría llamarse a un tipo de sepultura aérea o entierro en árboles donde se depositaban los cuerpos de los muertos para protegerlos de la lluvia y el sol hasta que fueran enterrados. Ver figura 2.

6

El Hombre con la Pierna Filosa

ALFRED MORSETTE, SR.

Este mito es una versión Arikara de la muy conocida historia de las tierras del norte en la que un hombre afilaba su pierna para usarla como arma y así matar personas. Entre las tribus de los Arapaho, Assiniboine y Cuervos, este hombre es representado como un joven que se afilaba la pierna para matar a quien lo estuviera acompañando, y a otras personas también. En la versión de los Arikara también existe un villano. Tal antagonista es representado por un hombre que tiene una hija hermosa, a la cual usa para atraer a jóvenes a su campamento durante el invierno y poder matarlos. De esta historia también se desprende una versión mítica Arikara en la cual algún benefactor le otorga una especie de poder a un anciano malvado (comúnmente representado con el personaje de un suegro) quien abusa del poder y que, debido a sus malas acciones, termina siendo asesinado por parte del mismo benefactor debido a que el anciano había cruzado todo límite de lo tolerable.

A continuación, les voy a contar una historia de un hombre que le sacaba filo a su pierna. Después de hacerlo, llamaba a quien fuere su yerno y le decía “Vamos a pelear”. Entonces, cuando terminaba el invierno, él regresaba a algún pueblo cualquiera, ya sea Arikara, Hidatsa o Mandan. Eso es lo que se solía contar.

El hombre solía llegar a un pueblo cada primavera. Ahí lo esperaba su hija: una chica de aspecto muy bonito que le gustaba conocer personas durante el verano.

Cuando llegaba el otoño, su padre le decía ‘Iremos a nuestro campamento de invierno, en ese lugar puedo cazar, ya que allí hay muchas gacelas, venados y búfalos. ¡No nos faltará nada y nuestros estómagos estarán llenos!

¡Ah! Pero habían jóvenes hombres que pretendían a la chica; y cada año uno de ellos solía seguir al hombre y a su hija a su campamento; sin embargo, al llegar la primavera, el pretendiente no regresaba con ellos, tan sólo desaparecía, lo que hacía que la gente se preguntara qué podría haberle sucedido.

En una ocasión un joven los acompañó al campamento que estaba en las tierras baldías (3). El padre de la chica le dijo: ‘Nos vamos al lugar donde acampamos durante el invierno’ y el joven siguió al hombre, a su esposa e hija hasta que llegaron a una cabaña de tierra (4) donde vivían. El padre de la chica le ordenó al muchacho ‘Aquí te quedarás porque la otra cabaña es de mi hija, esa siempre ha sido suya’.



Fig. 3 Badland.

Durante el tiempo que estuvieron en el campamento, el joven pretendiente cazaba venados, gacelas y búfalos. A dónde el chico iba siempre encontraba una presa. Tomaba la carne consigo y la llevaba a la cabaña. ¡Había montones de carne! Mientras tanto, el padre de la muchacha esperaba en su cabaña. ¡Ya tenían mucha carne seca para comer durante el invierno! El hombre, su familia y el ahora yerno, vivían en la parte baja de una colina en un hermoso terreno.



Fig. 4 Cabaña de tierra (Earth lodge)

Cuando terminaron de juntar toda la comida para pasar el invierno, el hombre retó a su yerno diciendo: “¡Prepárate, vamos a pelear! Si me vences, mi hija será totalmente tuya, y así tendrás con quien vivir”

El hombre se fue por un momento y enseguida se escucharon ruidos de golpeteos en la choza donde él y su esposa vivían. “¿Qué será ese ruido?” Se preguntó el yerno, después fue a averiguar que estaba pasando en esa cabaña. Vio entonces a su suegra a lo lejos entre la maleza donde estaban sus jardines. El muchacho se acercó a la cabaña y desde afuera gritó “¿Ya estás listo?”

Se escuchó nuevamente ese ruido dentro de la casa; pero esta vez la muchacha le advirtió al muchacho gritando: “¡Mi papá está haciendo lo mismo de siempre cuando estoy a punto de casarme!, ¡él ya mató a muchos jóvenes de la misma manera!”.

En ese momento el yerno abrió la puerta, echó un vistazo y vio sorprendido a su suegro ¡afilando su pierna! La pierna estaba lista para la pelea.

El hombre le dijo al muchacho “¡Ya estoy listo, sal y prepárate para pelear!”

El joven se preparó para el combate pero escuchó a su novia advertirle “¡No podrás matarlo, aunque le dispares tus flechas, no lo matarás! ¡Será mejor que huyas, porque mi padre es muy rápido!”.

El joven salió corriendo hacia el llano, llevando consigo su arco y flechas.

Inmediatamente, el suegro comenzó a perseguir a su yerno, pues ya tenía lista su pierna para atacarlo y le dijo “¿A dónde crees que vas? ¡Te voy a matar!” y luego corrió muy rápido hacia el muchacho, debido que podía clavar su pierna en la tierra para saltar hacia adelante y así alcanzarlo más rápido.

Mientras el muchacho escapaba llegó a un árbol muy grande y ¡Vaya que era grande! Sorprendentemente, el árbol comenzó a hablar y le dijo al muchacho: “¡Acércate más! ciertamente ese hombre que te persigue ha llegado demasiado lejos con sus acciones, ¡Acércate!”.

El joven corrió rápidamente hacia el árbol y éste lo subió hasta la parte más alta, después de esto, el árbol se hizo más y más alto. El suegro del muchacho vio lo sucedido y se

apresuró para subir al árbol, y lo hacía clavando su pierna en el tronco del árbol, mientras le gritaba al muchacho “¡Te clavaré mi pierna en las costillas y te bajaré de allí!”

Mientras el hombre escalaba, su pierna se atoró en una parte del tronco lo que hizo que resbalara y se quedara colgando.

Entonces el árbol le dijo al muchacho: “¡Vete!, ¡Tu suegro no podrá bajar, se quedará colgado aquí hasta que deje de vivir! Nosotros le dimos poder antes, pero ahora ha pasado el límite con todas las cosas malas que hace”. ¡Vete a casa! Regresa a tu pueblo, pero éste hombre se quedará aquí colgado hasta que muera”.

El hombre le rogaba a su yerno una y otra vez “¡Por lo que más quieras, bájame de aquí! ¡Estás cometiendo un error, solamente te estaba probando!, ¡Todo era una prueba!” pero el muchacho no le hizo caso.

El joven regresó a la cabaña donde se encontraba su suegra y la muchacha, quien ahora sería su esposa. Su suegra le dijo al muchacho “Mi esposo fue demasiado lejos haciendo estas cosas terribles, pero ahora tú lo venciste, ¡Huyamos de aquí, regresemos rápido a casa!”. Levantaron el campamento y se fueron de aquel lugar.

Cuando llegaron al pueblo, contaron lo que había sucedido en las tierras baldías y todo lo que el hombre que afilaba su pierna había estado haciendo desde hacía mucho tiempo.

³ Las badlands o tierras baldías son un tipo de paisaje de características áridas, extensamente erosionada por el agua y el viento, debido a la falta de vegetación. Ver fig 3.

⁴ Earth lodge es una cabaña de troncos cubierta de tierra. Ver fig. 4

ANEXO II (SOURCE TEXT)

MYTHS *and*
TRADITIONS *of the*
ARIKARA INDIANS



Compiled by Douglas R. Parks

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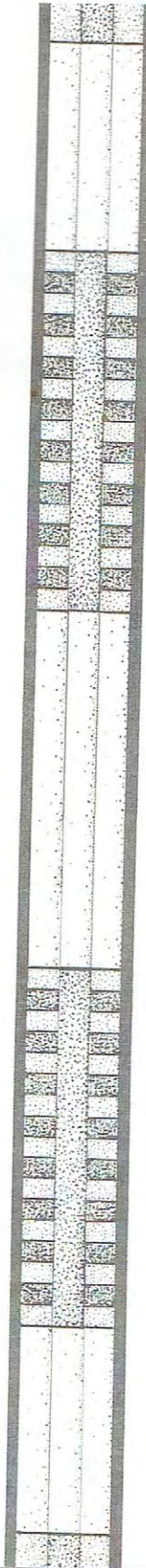
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Narratives of the Past

Narraciones del pasado

Of Ancient Times

De los tiempos antiguos



How Summer Came to the North Country

ALFRED MORSETTE, SR.

This story is an Arikara version of the widespread Promethean myth, which, in variant forms throughout North America, accounts for the origin of daylight or fire on earth. Here it accounts for the origin of summer on the northern Plains. Distinctive of this version is the incorporation of Scalped Man, usually a legendary or historical character in Arikara stories but who here joins the ordinary cast of animals in stealing the Sun's son. The narrator heard this story twice, once from his grandfather Short Bear and once from Harry Gillette (White Shield).

Long, long ago when we people were not yet living on this earth, when the ways on this earth were holy, there was no summer here in this country. It was always cold then, always winter. Oh, it is not known how long the time was when it never got warm, when it was always very wintry.

Well, now Raven came along, wherever he came from. It is not known where Raven came from. And Coyote, wherever he came from: Coyote. And this Scalped Man I talk about. Now Scalped Man was one. Now there were three of them.

Then one of them said, "Say, everything sure is difficult for us when it is winter like this all the time, never getting warm, just winter, winter." It is not known how long it had been that way. "It sure would be nice if it were warm and green grass were to come up for these buffalo and the other creatures roaming around here to eat, instead of its just being winter. It makes things difficult." That is what these three were talking about.

Then this Raven said, "Say, there surely is a being living who controls things where it is summer. [It is Sun.] If we were to steal Sun's child and bring him here, Sun will come looking for his child. He'll come pursuing us."

Then one of the others asked, "Well, now how will we do that?"

* Du l' q
1 den q
Coyote
rel

[or]

Then Raven said, "Now, we'll go south to where he lives. Truly I know where he lives—where Sun's lodge is. I know."

Well, then they went. Then they went as a war party. They went after summer so that it would be warm some of the time here where we live. Then Raven took them to the place, wherever it was.

"This lodge here is the one. This is Sun's lodge, and here is where his child lives. Now this one—this Scalped Man is the one who is going to go inside. Then he'll bring the child while his father is sleeping. The child is a hoop that is hanging there. Sometimes the hoop is round there where Sun hangs. Then we say it's wintry when Sun is making summer."

"And you, Scalped Man, will take the hoop. And after you get out, they're going to chase you. Ah, they're watching. They're watching over him. You'll go in, and as soon as you come out, I'll be right there. You'll put the hoop around my neck and I'll come flying north, ah, for as long as my strength lasts.

"Now this one here, Coyote—when I arrive where it's winter, then Coyote will be the one to take the hoop. Then Coyote will be the one to take it. Now he'll carry it for as long as his strength lasts, and then Scalped Man will be the one to take it. Now meanwhile the heat is going to follow us, so that summer will come while they are chasing us."

— And so that is what they did. Then Scalped Man entered the lodge. Since he could see well at night, he looked all around. He found the hoop. He took it. He took it around the inside of the lodge and went out. Now he gave it to Raven; he put it around his neck.

Then Raven flew up into the air. Now he fled with the boy as the tribe of beings—whoever they were I surely do not know—were yelling back there. This is what they used to say.

They began chasing after Raven, and meanwhile this Scalped Man was the one holding the pursuers back. He was the one holding them back so that they would not shoot Raven. He was holding them back while Raven came north.

Finally Raven said, "Well, my strength is gone now," and, oh, then he arrived where Coyote sat. Then the ring was put around the head of Coyote.

Then Coyote said, "Truly no one ever overtakes me," saying this over and over. Then Coyote ran off as fast as he could, coming, coming, coming [here to the north where we live].

Now, after four days his strength left him. Four. Then Coyote tired. Then he sat down. "I'll sleep for just a little while and then I'll regain my strength."

After he lay down and fell asleep, some birds came flying up to Coyote, whatever kind they were. Whatever kind of bird it was, it picked Sun's child up and turned back with him.

« »

Now, there, that is where the boundary of winter is, here where we are living today. It isn't known how things would be if Coyote had kept his strength up. But he tired and lay down to sleep a little while. "I think I'll just sleep a little while!" Had he gone still farther north, it isn't known what things would be like.

Now this is what happened when summer first arrived here. It became winter again, and then it became summer. Now this is the reason things came to be as they are now.

That is what I myself heard. The old-timers who used to tell stories, the ones who were storytellers, have all died.

This is the reason things came to be as they are now. This is what happened.

Comparative references: ASSINIBOINE Kennedy 1961:3-7; Lowie 1909:101-5; CROW Simms 1903:282-84; KIOWA Marriott and Rachlin 1975:57-60; Parsons 1929: 11-14; KIOWA APACHE McAllister 1949:22-26; TONKAWA Hoijer 1972:46-48.

3

The Holy Boy Who Stopped Animals from Killing Humans

ALFRED MORSETTE, SR.

The setting for this myth is the earth at a time when large animals and birds were the aggressors and human beings were the victims. To change this primordial relationship, a holy boy, actually a star, comes down to earth to punish the animals and birds. After subduing them and insuring that they will no longer molest humans, he returns to the heavens, where he is one of the stars visible even to this day in the night sky. The narrator heard this story from his grandmother Squash Blossom.

Now I am going to tell a story. It isn't a long story.

Long, long ago when mysterious things occurred during the holy period, the different kinds of animals that roam around today used to hate us human beings. When they would see a human, the stags, buffalo, or whatever they were, would burn him. And these birds that fly around—geese and cranes—would fly in a circle over a human whenever they saw him. Then while he was looking for food for himself, the poor thing—whether a man or a youth—he would become dizzy as he watched them and be knocked to the ground, as he went about wherever he was going, seeking to find food for himself. Things were not good for human beings during the holy period. I don't know when that time was.)

Well, then a boy came down from up there in the sky. Before he came down here, he said, "I don't like what these animals are doing down there, molesting human beings, the poor things. Now I am coming. I'm going to hurt them." Well, then he came down to earth.

Then as he traveled around, he would nock an arrow in his bow and shoot it into the brush. In this way he felled stags, elks, bears, and other ferocious animals when he shot at them. He would also fell a buffalo whenever he released an arrow and let it fly somewhere. Likewise, whenever he shot an arrow up into the air, it would land and then there would be a flock of dead geese or cranes lying there.

Then the living powers became angry. "Eh, he has killed a multitude of us, this holy boy who goes around shooting us. Now let him die of thirst!"

Then all the water disappeared. There was no more water. Wherever the creek and river valleys were, the water disappeared entirely. And the boy would go to different places looking for water while he just wandered all around. When he came to a bank there would be only mud there.

One day while he was looking at things along a dry bank, he saw what is called a spring peeper, the one that makes sounds in the evening at the edge of a creek or spring.

Then this boy sang:

Tell me where the water is, and I shan't jab you.
 Tell me where the water is, and I shan't jab you.
 Tell me where the water is!
 Tell me where the water is, and I shan't jab you.
 Tell me where the water is!

Now the spring peeper, poor thing, became very frightened since the boy was kicking it around, molesting it. Then it stood up and thought, "I might save myself."

And so the spring peeper went to a mud flat where the ground was damp.

The spring peeper put its two forelegs into the mud and then backed off. Oh my, then water emerged. And as the water came out, it grew in volume. Why, now this boy began to drink his fill!

Then the boy said, "Now, you creatures who did this to me, my vengeance will fall upon you."

And after he nocked an arrow, he felled an elk or whatever kind of animal it might be, as he was killing different ones. "Now do not do it again!" he warned. "If I return, the consequences will be even worse." When he shot an arrow into the air, he brought down geese and cranes, killing them, too. "Let that also be all of your killing of these human beings of mine, the poor things! If I must come again, it will be even worse."

Then the boy returned to the sky.

Now that is why animals no longer molest us poor human beings like they used to do long, long ago. When the different kinds of wild animals used to oppose us in those times, they must have been ferocious. When the stags bellowed, they burned a person up. The stags and elk and other such animals were fierce and attacked human beings. [Then this boy came and] here they were the ones that became frightened! The boy said, "It's no longer the way it used to be. It's not going to be that way again."

And then this boy went back up into the sky to wherever he had come from.

Comparative references: ASSINIBOINE Kennedy 1961:3-7; Lowie 1909:101-5; CROW Simms 1903:282-84; KIOWA Marriott and Rachlin 1975:57-60; Parsons 1929:11-14; KIOWA APACHE McAllister 1949:22-26; TONKAWA Hoijer 1972:46-48.

4

The Race between the Horse and the Buffalo

ALFRED MORSETTE, SR.

This story, like the preceding one, is set in the period when animals preyed on human beings. Here the primary aggressors are

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buffalo. In a dream two star beings appear in human form to a young man. They instruct him to teach his people to make bows and arrows and then arrange for a meeting among all animal kind to determine whether animals will continue to kill humans or humans will hunt animals. In a race between a horse (representing this breed as well as wolves, coyotes, bears, and eagles) and a buffalo (representing his species as well as various types of wild cats), the horse wins, establishing a new order in which humans hunt buffalo and ride and care for horses.

Unlike versions of the mythic animal race found among surrounding tribes, this Arikara narrative has the typical form of a vision story and concludes with an explanation for the origin of horse medicine, a doctoring power that many individuals among Plains tribes possessed to cure horses of maladies. The ending is significant, moreover, because it integrates four horses, each of them one of the four sacred directional colors—red, black, white, and yellow—into Arikara religious symbolism, where the horses assume their stations in the Heavens together with the powers of the four directions.

Our people used to tell about how things were when we were moving upriver. Long, long ago things were not good. The buffalo used to come to a village whenever they smelled humans. That is what they used to say. Then the buffalo attacked the people. They did away with us, killing many people when they attacked, and tore the village down where it stood. The buffalo killed lots of people and ate the bodies they obtained, eating the dead human beings. That is how the buffalo were. They used to do that.

[After they had attacked a village,] they moved off. And after they had departed, those people who had survived came back to the village and then put the remains of the dead, the poor things, on scaffolds after the buffalo had torn up the bodies and eaten them.

Now there once was a boy going around who was sixteen winters old. He was pitiful after his father and mother had been killed. The boy would go to the scaffold on which one of his parents lay and would cry. Then one time he lay down after he had been crying and became tired. Then he dreamed of two men.

One of the men said, "Now you are strong as you go around crying, here where you have been crying. Now we have come here to do something for you because of what the buffalo are doing, because of their eating you people. Now you people are going to be saved. Those who have been killed will become alive again. You'll see your father again, and you'll see your mother again."

"Now in the morning you are to go to your village there in the woods, and you'll tell the men and young men." Then these two men instructed him: "This is what bows are like. This is how you'll make a bow. And you'll make arrowheads and arrows. You'll tell the men, 'This is the kind you should make.'

"Now you'll go to the different bodies lying on scaffolds there. <The flesh has not spoiled yet. It is still good.> Then you'll touch the body and say, 'Wake up quickly! (Fix yourself up!) Then they will get up and come back to the village. 'Now all of you must get yourselves ready!'

"After you people have finished making the bows and arrows, after you have finished doing it <we are going to a different world>. The different kinds of animals, the different kinds of us creatures, are all going to gather together. They're going to talk about different things. Now this is what will be the main topic: what is going to happen—whether or not the buffalo will continue to eat you humans. Now that is what they're going to discuss. And we'll tell you what is decided, what is going to happen."

Then this boy went off.

Now when the different animals—the buffalo, elks, coyotes, bears, the different ones—gathered together to plan how things on this earth would be, the horse said, "Now I'll be the one who is first to say something."

Then this horse said, "I don't like what this buffalo is doing. After you abuse some pitiful human being, a weak human being, you kill him. Then you eat him. But here is grass, the thing which was intended for you to eat as you roam around. The human being is helpless now that you have cut his life short."

Then the buffalo said, "No one is telling me what to do as I roam around. Now we'll race. If you beat me, you'll win. But if I beat you, it will be the way it is now. Things will remain the way they are now. I'll eat human beings. I like eating human flesh." That is what he said. "I'll have my way, as I think it should be."

Then the horse said, "Now I'm in agreement. Let's race!"

There was one buffalo standing out in front. He said to the other buffalo, "Now who is going to be the one to run?"

Then one put his fore hoof out. He was the one, a bull, a young one who was four winters old. "Now I'll be the one. I'm the fastest. No one can equal me."

Then everyone became fearful.

Now a horse, a palomino, one four winters old, said, "Now I'll be the one to race him. I'm fast. I can run four days straight. That is the strength I have to run. Now I'll be the one. We'll race. On the land passing by here, on this

bare land, is where we are going to race. Oh, the goal will be the edge of the water—the edge of the water. Now if you beat me, you'll win. But if I reach the edge of the water first, I'll beat you."

Now the two of them planned it. Then these horses, the poor things, became fearful. The buffalo was *so* strong.

Then the two raced. When they went, this horse was *really* fast when he ran on the course they took. And then this horse got in the lead. Then he got in the lead. The buffalo fell behind and then swerved to one side.

Now when the buffalo did that, the humans yelled out. Then they mounted the horses and chased the buffalo, shooting them, too.

Now the horse who was racing went on. Then he arrived at the goal. But this buffalo ran off, running away after he was beaten—after he had been saying, "No one can outdo me."

Now this is the reason we ride horses: to chase the buffalo as they roam. That is what the plan of the horse was. That was what he planned for himself.

Well, then the horse said, "I have saved you. And now I want you to keep me, poor me, and I'm going to take care of you, seeking out things for you. Wherever you want to go, I'll take you there. Meanwhile you are going to keep medicine for me here, too."

This was the horse's plan. That must be the reason we rode horses when our people traveled around long ago. We are still doing it, riding horses.

The horse said, "Now I am standing here. I'm the black horse." In the east here on this earth is where he stands. A palomino stands over there in the south; a sorrel horse, in the west; a white horse, on the bare land in the north. Now there is where they have their stations among the powers in the sky when we pray for things to the Chief Above, the one who looks after us who are living here on this earth.

Now this is how the story goes. This is what I used to hear from my grandmother when she told it. And my father used to tell the story, too.

Comparative references: ARAPAHO Dorsey and Kroeber 1903:321-29; ARIKARA Cf. G. A. Dorsey 1904a:40-44; CHEYENNE Grinnell 1926:252-54; Kroeber 1900: 161-62.

6

The Man with the Sharpened Leg

ALFRED MORSETTE, SR.

This myth is an Arikara version of the widespread northern Plains story of the man who sharpened the end of his leg to use as a weapon to kill people. Among tribes like the Arapahos, Assiniboines, and Crows, it is a young man who sharpens his leg and then kills his companion and frequently other people as well, whereas in this Arikara account the antagonist is a man with a beautiful daughter whom he uses to lure young men to his winter camp and there kill them. This narrative also exemplifies a common Arikara mythic theme: an evil old man, generally a father-in-law, who abuses power that he has been given and so is in turn killed, usually by or with the assistance of his benefactor, after he oversteps the bounds of tolerability.

Now I am going to tell the story of a man who used to sharpen the end of his leg. After he would sharpen his leg, he would call his son-in-law and tell him, "Now we are going to kick each other." And that is what he did. Then when it was becoming spring, this man would come back to the villages of whichever tribe it was, whether the Arikaras, Hidatsas, or Mandans. This is what they used to tell.

Now there was a village, and when it was becoming spring that man came there. He had a young daughter. Oh, she was beautiful, a nice-looking young woman. She would mingle among the people during the summer, and then when autumn came her father would say, "Now we are going to go back to where we always stay during the winter. I hunt there, where there are plenty of antelope, deer, and buffalo. But, poor us, we're the ones who are full."

Oh, there were young men who liked the daughter of this man, and every year one of them would follow her when she and her family left for the winter. There had been many of them who had done this, following after the young woman.

Well, so one young man went. And then he said, "Hey, surely there have been many young men whom this young woman has led off. Then when spring comes, the young man does not come back. Then he disappears. I just want to find out about it. I wonder what's happening?"

And so that was what happened when that man went off, leaving with his wife and daughter. "And now we are going where we usually go for the winter." And then this young man followed along with the young woman, going with her family to the badlands.

There was an earth lodge ~~there~~ in which they used to stay. And then the father-in-law said, "Now this other one will be your lodge, son-in-law." There were two earth lodges. "This other one is the one where my daughter always lives. That is her lodge."

The two of them lived there, and this young man would go out hunting and bring back deer, antelope, and buffalo. Whenever an animal was killed, he brought back the meat. Oh, there was plenty of meat. Meanwhile the man stayed around his lodge. Oh, there was plenty of dried meat for them to eat during the winter when it was cold! Oh, they lived in a nice meadow at the base of a hill! Oh, it was nice land!

[After there was a sufficient supply of meat stored to last through the winter,] this man said, "Now, son-in-law, get ready! We are going to kick each other. ~~We'll kick each other.~~ And if you beat me, my daughter is yours. You're going to have the one you are living with."

Then he did that: then there was a pounding sound in the lodge where the man and his wife lived. ~~Then there was a pounding sound.~~

Then the young man thought, "I wonder what that is?" Then he went to the other lodge where his father-in-law lived. Then he opened the door, and there went the man's wife off into the brush at a distance where her gardens were.

Then he asked, "Are you ready?"

After that sound began inside, the young woman said, "Now he's doing what he always does. This is what my father always does. Oh, there have been many young men he has killed—ones I was going to marry. This is what he does."

After the young man opened the door, he peeked inside and saw his father-in-law sharpening the end of one of his legs. Then the leg came to a point.

"Now I'm ready. I'll charge outside. Now be ready! We'll kick each other."

And then this young man hurried outside.

Then the young woman told him, "You won't be able to kill him even if you shoot him. You aren't going to be able to kill him. Run away! He's really fast."

This young man ran outside with the bow and arrows he had. Then he ran onto a flat.

Then the father-in-law came charging out. When he saw the young man his leg was sharpened. "Hey, where do you think you can go? Now I'll kick you." Then he ran after him. Now the man was extremely swift: he would hook his leg into the ground and then spring forward. Now he was gaining on the young man.

And there there was a tree. Oh, it was a big tree! Then it said to the young man, "Hey, come closer! Surely that man who's coming has gone too far. Come closer!"

The boy quickly came up close to the tree, and then he climbed up it. He got to the top. Then the tree got higher.

Then the man rushed to the base of it. Then he sprang up. He said, "I'll stick you in the ribs and then bring you down." That is what he was saying.

When he sprang up he stuck his leg into the trunk of the tree. The leg stuck straight out. Then he was not able to get down. Now he was hanging there.

And then this tree said to the young man, "Now go on! He can't get down. He'll hang from here. He won't live. We blessed him previously, but now he's gone beyond the limit with these things that he's been doing.

"Now go on home! You'll go back to the lodge and then you'll go home to your village. But meanwhile he'll hang here until he dies."

Then the man said, "Now by all means take me off! You're making a mistake. I surely was just teasing you." That is what he was saying over and over.

But the young man went to his lodge. Then he arrived there. Then he, the young woman his wife, and his mother-in-law got themselves ready.

Then the old woman said, "Yes, he's gone beyond his limit doing the things he's been doing here. But now you have beaten him. Now let's flee! Now let's go home quickly!"

Then they did it: they arrived at the village. Then they told about it: "This is what happened. So this is what the man who used to come here has been doing."

Comparative references: ARAPAHO Dorsey and Kroeber 1903:257-58; ASSINIBOINE Lowie 1909:184-86; BLACKFOOT Wissler and Duvall 1908:153; CROW Lowie 1918:212-14; GROS VENTRE Kroeber 1907:87-88.