

**Ancestors that Wander Around: Translation and Comments
on Leslie Marmon Silko's Autobiographical Poems
in 'Storyteller' by a Colombian Translatress**

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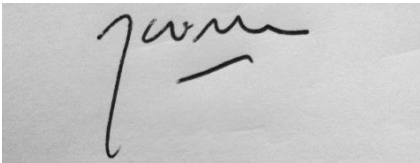


ANCESTORS THAT WANDER AROUND: TRANSLATION AND COMMENTS
ON LESLIE MARMON SILKO'S AUTOBIOGRAPHICAL POEMS IN
'STORYTELLER' BY A COLOMBIAN TRANSLATRESS

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To my mother and Doña Anita Pérez –my
granny–, the women who have been my
lifesaver, my protector, and my greatest
inspiration in life.

To my brother and father, thank you for
believing in me and supporting me to
accomplish the unthinkable.

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Abstract

Leslie Marmon Silko is a Native-American activist and author whose literary work strives to preserve Laguna Pueblo's worldview and oral tradition by focusing on a communal autobiography with a genre perspective. This project aims to present the translation process and a reflexive comment on some of Silko's autobiographical poems in her book *Storyteller* (1981). Drawing on Hurtado Albir's translation techniques (2001) and Nord's problems (2005), the *translatress*, a self-defined woman translator, analyzed the rendering process of 15 non-traditional poems, reflecting on the main challenges faced alongside their effect on the decision-making in the target texts. The foregoing process strengthened the translator's position while remaining true to herself and evolving her own posture. Moreover, prior to the rendering, it was discovered that Silko's poems primarily consist of specialized terminology from the natural sciences, which provided a framework for the translation itself. This shows that translation can play a crucial role in preserving native cultures through its ability to bridge the gap between communities and make their cultural heritage accessible to a wider audience.

Keywords: *translatress*, genre translation, oral tradition, poetry translation, *translatress* posture, *Storyteller*.

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Introduction

Colombia, as a pluricultural country, is home to 87 indigenous communities speaking 64 native languages, constituting 3.4% of the population (The UN Refugee Agency, 2011). Unfortunately, neither the government with its policies nor the rest of the national population has been aware of their preservation. On this matter, it is necessary to be aware of the legacy such native communities have regarding the construction of social and cultural identities in America. Even if in Colombia there are a few contemporary writers that look after preserving ancestral knowledge, this is not the same situation for indigenous communities in the United States which, as it is well known, is a country that has recently strived to protect its native communities' worldviews. There, it is easy to find authors that focus their literary work on the purpose of raising awareness of their communities and their knowledge. In the Colombian case, new efforts are taking place recently to approach native communities and their narratives. According to Ramírez and Montoya (2022) these new efforts became more notorious when the Political Constitution of Colombia of 1991 was translated into some indigenous languages, an unprecedented historical and political event, although there are some implications in the law imposition to minoritized communities. It is necessary to continue promoting the preservation of indigenous languages, but also their worldview, beliefs, and traditions.

Being an English teacher in Colombia requires being aware of how essential cultures are for language learning and for understanding why cultural differences are vital. Teaching has also enabled the chance to get closer to different literary movements worldwide and, in most cases, writers from the United States because of geographic proximity. When languages converge, translation emerges; when a woman translates, she

becomes a *translatress*¹. Hereafter, this term will be used to refer to this project's author, a woman translator. From a historical perspective, Simon (1996) describes the main characteristics of a translatress and what was evident for her duty from first-wave feminism up to now:

[...] these women [who] combined their interest in translation with progressive social causes [...]; they understood that the transmission of significant literary texts was an essential, not an accessory, cultural task. The translation of key texts is an important aspect of any movement of ideas. (Simon, 1996, p. 38)

A translation process implies a connection to otherness: not only to a text in a different language but to foreign cultures, people, identities, and beings. The exercise of translation is the connection of what has been built in a certain world apart from the one somebody is currently inhabiting. Martín (2003) states that, as cited by Vidal (2007), translation may have appeared as a mental process to be aware of the cultural differences against homogenization and neutralization, which surpasses those cultural discourses that concur with totalitarianism beliefs (p. 10). In this case, Native American literature can be conceived as a way of resistance for 'Third World' authors, and it is compulsory to avoid being complicit in the 'domestication' and 'neutralization' (Carsten, 2006, p. 107). A translation could be then deemed as a reminder of the importance of knowing, acknowledging, and respecting the transformations in a world that searches for standardizing most of the characteristics of life each culture has, where their differences and their otherness are evident.

¹ "It is also during the period of the Renaissance that the voice of the "translatress" first comes to be clearly heard. Women had been important translators before this time." (Simon, 1996, p. 43)

“Translation is the most intimate act of reading”, Spivak argues (1993, p. 183). In agreement with this, a person cannot be as close to what an author wants to share in their literary work as the translator is. During this process, what writers intend to transmit through their work becomes evident. This, along with all the above, comprise some of the main reasons for deciding to translate other sorts of texts written by Leslie Marmon Silko within this project. There has been a translation background with this author and her short story *Yellow Woman –Mujer Amarilla–* (Torres Pérez, 2019), a text that is also part of the book from which the poems of the current translated texts were extracted: *Storyteller* (Silko, 1981). During the process of rendering *Yellow Woman* into Spanish, the translator had the opportunity to grasp certain characteristic elements that Carsten (2006, p. 109) outlines and that may be found again in the course of translation. For instance, the Pueblos’ worldview, their relationship with the settings from the social, cultural, and historical perspectives, and all their different components, namely: an oral tradition from this community, autobiography—but not the Western and traditional one that most of the readers are familiar with—, women’s role in their society—some of the main characters in her work are females or have some feminine traits—, and a distinctive form of poetry conception which makes an effort to preserve orality in written texts. Regarding those discursive and general features, Matelo (2018) affirms that the texts in *Storyteller* encompass certain register types such as the narratives of the self “(not always authorial) mythical, legendary, and folkloric stories; historical stories, ethnographical and political

comments; also letters and anecdotes that evoke everyday communication's register"² (p. 25).

It is a fact that the author's literary work in *Storyteller* is better conceived as a whole, where all the elements within her narrative (including short stories, pictures, and poems) are connected by a single meaning, also intending to share various aspects of her community's world vision, and their knowledge is also approached from various perspectives (Runtic, 2007, p. 360). Additionally, it is necessary to bear in mind that intertextuality –from all the texts that are part of this book– in *Storyteller* does not imply that the texts allocation is continuous (Matelo, 2018, p.24). This means that the order of the texts in this book was purposeless, even though all of them are considered to be a whole.

Taking into account all the elements above, in addition to, firstly, Silko being “one of the most important contemporary Native American writers” (Poetry Foundation, n.d.), and secondly, contemplating poetry as the skeleton architecture of women's life (Lorde, 2007), translating Silko's poems gave the translator another perspective on what it means to render the real essence of the author. Furthermore, a woman writer and a translator have many things in common. The feminist translator is responsible “[for] consider[ing] language as a clue to the working of the gendered agency³. The writer is written by her language” (Spivak, 1993, p. 179); moreover, translation must be written by both the author and her language. The translator took this as an opportunity to connect not only with an

² Original in Spanish “(no siempre autorales); relatos míticos, legendarios y folklóricos; relatos históricos, comentarios etnográficos y políticos; así como cartas y anécdotas que evocan el registro de la comunicación cotidiana”

³ “The experience of unbecoming – the feel of an unremitting combustion inside the fleshed being – itself acts out as agency” (Bhattacharjee, 2019, p. 317)

unfamiliar narrative but also with a foreign culture seen from a woman's eyes, approaching the agency that belongs to that combustion while stopping being an outsider.

It is fair to say that any type of translation is both challenging and demanding, especially when there is little experience in doing so. Initially, this project, which was academically framed to be an annotated translation, was intended to enable the translator to gain a deeper understanding of the author's texts and her narrative. Additionally, during the course of this duty, some translation studies theories and techniques were also considered, since, as Newmark puts it, "the purpose of the theory of translating is to be of service to the translator" (1988, p. 19).

The general objective was to translate and comment reflexively on some of Leslie Marmon Silko's autobiographical poems in her book *Storyteller* (1981). This general objective was supported by the following specific objectives: 1. To read consciously Silko's poems and select the ones to be translated; 2. to translate the poems focusing on the main aspects of Silko's narrative, such as oral tradition, gender studies, autobiography, identity, and interculturality; and 3. to analyze and describe the translation process based on Hurtado Albir (2001)'s translation techniques and the translation problems proposed by Nord (2005). To carry out the above, a total of 15 poems were selected. They were chosen after considering the participation of female characters in the stories as a mandatory criterion. Selected poems transmit to the readers how important it is to preserve the connection with the ancestors by means of storytelling; these stories strive to preserve Laguna's worldview and acknowledge the legacy that indigenous communities have nowadays. This sort of poetry expresses the importance of reading not only minoritized communities' narratives but also non-traditional texts in terms of their composition and structure. For further clarification, along this project these are initials used with their

meaning: Source Text → ST; Target Text → TT; Source Language (English) → L1; Target Language (Spanish) → L2.

This document is composed of three main sections. The first chapter corresponds to the conceptual framework studied prior to, in the course of, and after the translation and analysis of the poems. Some relevant literature review is presented for a better understanding of *Storyteller*, Leslie Marmon Silko's narrative features, and some context for the further explanation of some decision-making. This section also addresses certain important considerations in translating literary and minoritized texts. Due to the implications within the poems' rendering, oral tradition, a genre perspective, and communal autobiography, –three of the main remarkable features of Silko's literary components–, were presented in a different part of this conceptual framework. In regard to the translator's self-perception of her own posture when translating and getting closer to the author's writing style, it was decided to add a segment that only focused on tackling specific considerations for explaining certain implications while translating such texts and that process. After concluding this project, the translator proposes this as necessary to keep in mind that: "Each author creates an own world that intends to suggest, arouse emotions, and forge associations. And each translator creates their own when reading and understanding the text."⁴ (Torrent-Lezen, 2006, p.38)

The second chapter comprises the methodology applied for carrying out this rendering project. To accomplish this, the translator considered necessary to endorse her decision-making on the possibility of doing it autonomously. For this reason, these

⁴ Original in Spanish "*Cada autor produce un mundo propio, que quiere sugerir, despertar emociones y forjar asociaciones. Y cada traductor, al leer la obra y al entenderla, crea las suyas propias.*"

fundamentals are based on the translator's horizon proposed by Berman (2005) and its two notions. Another aspect for the translator to bear in mind while planning the methodology was the three basic questions that Polizzotti (2021) states to focus on the translation task. They worked as an outline to conduct the steps mentioned in this section as a remark on the importance of the prologue.

In accordance with Susan Bassnett's statement: "The translator who makes no attempt to understand the how behind the translation process is like the driver of a Rolls who has no idea what makes the car move" (2002, p.82), for the translator it was vital to understand all the implications beyond the translation. The third section presents a broader description of some of the issues faced while rendering the poems. These obstacles are classified into the four translation problems that Christiane Nord (2005) listed and, for a deeper explanation of the decision-making process, the translation techniques proposed by Amparo Hurtado Albir (2001) were accounted for that purpose. Additionally, this chapter includes an excerpt focused on the terminology in *Storyteller* because of the nature of the findings unveiled before and after translation.

The annexes consist of the terminological glossary, the prologue, and the poems. It is necessary to clarify that in *Storyteller* (Silko, 1981) poems are allocated in one column per page and the book was printed landscape oriented. To facilitate the reading and analyzing, the translator decided to use a table to present the poems. The first and the second columns correspond to ST and TT, respectively. Their sequence remains the same as in the book, although the only aspect to bear in mind was the omission of the short stories and photographs in between the selected texts. The prologue was written in Spanish for readers to have a better understanding of the translation process, a broader context of

Leslie Marmon Silko and *Storyteller*, the translatress' posture, and the decision-making process facing the translation of the poems.

1. Conceptual Framework

1.1. *Leslie Marmon Silko and Storyteller: A Characterization*

Storyteller (1981), written by the North American author Leslie Marmon Silko and published by Arcade Publishing, is the name of the book from which the translated texts were taken. This book is composed of 65 texts –between prose and poems–, 26 photographs, one dedication, and two acknowledgments. Although *Storyteller* has three editions (in 1981, 1989, and 2012), 15 poems were chosen from the first one. The features that make this first publishing different are the following: first, there is no introduction; second, the number of pictures is not the same as in the other two editions, and finally, it was the only book printed horizontally, which gave the author the possibility to write her poems differently as the books she had published before.

Even Silko’s literary work has been written in an imposed language (Matelo, 2018), this author intends to break the traditional parameters of writing in her literary work:

Silko intentionally rejects the literary conventions of Euro-American genres because they are inherently unsuited to the inscription of Pueblo worldview and their background. In addition, these conventions have historically maintained and propagated ideologies of domination over American Indian cultures (Carsten, 2006, p. 107).

One of those distinctive elements is that at first sight the photographs, the poems and the short stories seem not to be connected or sequenced. In this matter, Devi et al. (2021) state that “the relation emerges between the different parts when one looks closely” (p. 2). Another feature is that the poems composition, in terms of meter and rhyme, is opposed to the classic Western principles of poetry, according to Matelo (2018). Silko

defines this as ‘narrative prose’; not a poetic experimentation but a way to evoke the temporal rhythm of a storytelling orality over a printed page (Matelo, 2018, p. 25). In that respect, Silko’s texts are still considered poetry; poems that marvelously comprise oral and literary languages in a written form.

Leslie Marmon Silko was raised in Laguna Pueblo and close to the white culture, and was a mixed-race person –Laguna Pueblo Indian, Anglo American, and Mexican American– (Chirica, 2022; Wixon, 2021) which notoriously gives her narrative and her language usage a distinctive feature in her literary work. She was born in Albuquerque, New Mexico, but raised in Laguna Pueblo, a Native American community located in the south in that same state, where most of the stories also take place–, that is also the name of one of the western Keres language varieties (Hilton and Hale, 2013), a dialect present along the author’s literary work. The use of lexis in the Laguna dialect is largely seen in nouns of mythical characters, which adds an exceptional degree of bilingualism in all the texts (Matelo, 2018, p. 17), and it could be conceived as the result of a pluricultural transition. For this reason, Silko includes in her literary work some explicative and descriptive statements to provide the external audience with some elements for a better understanding of certain sections. These clarifications are generally found in segments where the author uses her indigenous language, or in other fragments to deepen some specific information. Such characteristics add some extra complication degree in Silko’s literary work. And, as a matter of fact, some of her poems that entail these features were translated for this project.

Aside from the translator dealing with the author’s creative process, she is in charge of her own as well as some communal creative processes: Laguna Pueblo oral tradition and its language. Silko remarks on the social, cultural, and historical importance of this matter to her community when stating that “Pueblo oral tradition necessarily

embraced all levels of human experience. Otherwise, the collective knowledge and beliefs comprising ancient Pueblo culture would have been incomplete” (Silko, 1997, p. 3).

Additionally, Matelo (2018) mentions that Leslie Marmon Silko resorted to stories from her ancestors in English as the result of some impositions by the Bureau of Indian Affairs, an entity created in the XIX century to standardize certain customs and traditions that Native American communities had back then. One of those measures that the Bureau established was the renunciation of the use of native languages. Since then and up to now, community members have been forced to stop speaking their indigenous languages, so they had to speak English instead (Matelo, 2018).

Along with her narrative, this author looks to preserve those stories that were told by previous generations, but also to continue transmitting them to the following ones. This sequence contributes to conceiving Silko’s literary work as a tool to maintain ancestral knowledge by conveying orality in a written form. “Language in every aspect is the collective heritage forged for generations and centuries, not an individual creation. And it is both spoken and written”⁵ (Vallejo, 1983, p. 529). This is noted in the following excerpt from poem 1:

As with any generation
the oral tradition depends upon each person
listening and remembering a portion
and it is together—
all of us remembering what we have heard together—
that creates the whole story
the long story of the people. (Silko, 1981, p. 6-7)

⁵ Original in Spanish: “*La lengua en todos sus aspectos es herencia colectiva forjada en el curso de las generaciones y de los siglos, no creación personal de los individuos. Y tanto la hablada como la escrita.*”

Matelo (2018) affirms that *Storyteller* may be the result of an ‘hybridation’ process: “texts are located in intermediate areas or borderlands that destabilize and question the ‘purity’ of western taxonomy”⁶ (2008, p. 18). In this regard, Vidal (2007) quotes Simon (1997), agrees that “[...] translation currently go beyond linguistics, the knowledge spaces we inhabit are built from multiple origins and the differences give rise to identities hybridization”⁷ (pp. 40-41).

Throughout the translation activity and while approaching this hybrid process, Silko’s pluricultural origin beside the translator’s cultural background will converge. In this sense, this sort of translation activity can be considered what Spivak (1993, p.190) defines as a ‘political exercise’, because the target language is a third world language and this process will attempt to the preservation of Pueblo’s worldview, that is a native American community. This political exercise is noted when the translator, from a developing country where there are plenty underestimated indigenous communities, desires to get into a translation task that involves literary texts different in all ways than the traditional poetry translated. By doing so, she intends to awaken awareness of the importance of making visible cultural traditions, ancestral knowledge, and indigenous languages. Silko has put a lot of effort into Laguna’s ancestral legacy preservation but also intends “to allow the non-Native and the Native readers to understand each other’s cultural codes. Her text encourages white readers to validate Native American epistemology, as well as to appreciate the new structures of meaning and expression that mediation creates”

⁶ Original in Spanish: “*los textos se ubican en zonas intermedias o fronterizas que desestabilizan y cuestionan la “pureza” de la taxonomía occidental*”

⁷ Original in Spanish: “*actualmente la traducción trasciende lo lingüístico, los espacios de conocimiento que habitamos se construyen a partir de orígenes múltiples y que la diferencia da lugar a la hibridación de identidades*”

(Chirica, 2022, p. 95). Thus, this project makes visible the necessity to promote translation tasks where cultures, races, identities, and so, converge and permit readers to become more conscious of the differences among cultures and the challenges emerging when rendering the texts.

Over the last years, the interest in Silko's work and activism has notoriously increased. Wixon (2021) affirms that this author has been acclaimed as a poet, essayist, novelist, and activist in the United States. Accordingly, the scope of the studies written in English on her narrative is broad; for instance, Pérez (2016) and her Doctoral Thesis; Ripoll (2020) and her MA Thesis; on intercultural communication (Chirica, 2022), Native American culture and legacy (Carsten, 2006; Runtic, 2007), autobiography and storytelling (Domina, 2007), Silko's activism and political comments in her literary work (Devi et al., 2021), and so on. There are only a few studies regarding Silko's narrative in Spanish, and Matelo (2018) published the most representative one. In the literature reviewed, the only study found regarding the translation to Spanish of Silko's literary work translation was Torres Pérez (2019).

1.2. *Literary and Minoritizing Translation*

For the purpose of this project, the following literary translation definition is taken because of its approach concurring with Silko's narrative, the linguistic element in the ST, as much as the literary and cultural characteristics that must be preserved in the TT. Appiah (2000) states that: “[literary translation's] object is not to produce a text that reproduces the literal intentions of the author—not even the one she is cancelling—but to produce something that shares the central literary properties of the object-text” (p. 425).

In that regard, identifying the peculiar linguistic, cultural, and literary characteristics of the texts before initiating the translation is a duty, especially when rendering literature. Due to the implications of what was mentioned before, it is essential to consider the different components of literary texts and their typology that Hurtado Albir (2001), quoting Marco Borillo, Verdegal Cerezo, and Hurtado Albir (1999), enumerates:

[...] the characteristic of literary texts remains on the diversity of text types, fields, pitches, modes, and styles. They can combine different text types (narratives, descriptives, conceptual, etc.); integrate different thematic field (included specialized languages); reflect various interpersonal relationships, giving rise to several textual tones, alternating many methods (for instance, the narrative alternation between narration and dialog) and different dialects appear (social, geographical, temporary) and idiolects. Another important characteristic is the fact that literary texts are hooked in culture and in the source culture literary tradition, presenting multiple references.⁸ (Hurtado Albir, 2001, p. 63)

As mentioned above, Silko comes from a pluricultural environment (Chirica, 2022; Wixon, 2021). Due to the influence of such background, she appropriates herself to the literary tradition her community counts on: the oral legacy. In this regard, Silko (1994), quoted by Wixon (2021), mentions that Pueblo's literature helps them to share with their families, the community and the whole universe, in her community; their literature is

⁸ Original in Spanish: "los textos literarios se caracterizan porque pueden tener diversidad de tipos textuales, de campos, de tonos, de modos y de estilos. Así pues, pueden combinar diversos tipos textuales (narrativos, descriptivos, conceptuales, etc.), integrar diversos campos temáticos (incluso de los lenguajes de especialidad), reflejar diferentes relaciones interpersonales, dando lugar a muchos tonos textuales, alternar métodos diferentes (por ejemplo, la alternancia en la narrativa entre narración y diálogo) y aparecer diferentes dialectos (sociales, geográficos, temporales) e idiolectos. Otra característica fundamental es el hecho de que los textos literarios suelen estar anclados en la cultura y en la tradición literaria de la cultura de partida, presentando, pues, múltiples referencias"

composed of all those stories they used to hear when growing up. Devi et al. (2021) emphasize that by codifying Laguna's oral tradition, she makes it more durable so it will be available for the coming generations. "Writings that record, narrate, explain the native experience will be crucial, since oral narratives are more vulnerable to times than writings" (Devi et al., 2021, p. 2). With other Native American authors, Silko is being part of the construction of Laguna Pueblo's literary tradition.

In respect to the literary translation, it may be very distinctive, especially if involving heterolingualism –or hybridity– during the process: "The heterolingualism of a literary text poses specific translation problems as it goes beyond the usual transfer process from one source into one target language" (Kolehmainen et al., 2016, p. 4). Such a hybrid implies being 'in between' cultures and languages, as was the case in *Storyteller's* translation process. In this sense, it is undeniable that translating Silko's literary work entails her cultural background and the entire worldview of her community. Therefore, the translator must be aware of the elements she needed to preserve when translating the poems. "[...] literary translators are faced with the 'illusion' of authenticity that they try to attain by transferring not only the message but also the style of a literary work." (Kolehmainen et al., 2016).

Aside from the former aspect, several of the components listed by Hurtado Albir (2001) are present in Silko's narrative. One of the most important ones is that part of the texts in *Storyteller* are non-traditional poems, as mentioned previously. Poetic translation demands more than linguistic deep knowledge: rendering poetry requires creativity, understanding, and bonding among the poems, the author, and the translator. It is accurate when Torrent-Lezen argues that "[...] poetic translation implies a creation process, so only

who would be willing to create and respect at once could bring it to conclusion”⁹ (2006, p.32). When it comes to translating poetry and being self-aware of the various decision-making along the process, the translator posture becomes important to place value on the texts resulting after the rendering.

Due to Leslie Marmon Silko’s social and cultural background, the poems’ translation also has to include a minoritizing translation perspective. Considering what Herrero (2018) asserts, by bringing the statements from Deleuze and Guattari (1983), *Storyteller’s* narrative can be framed as minor literature. This type of literature needs to accomplish the following three main features: 1) Language in this sort of text shows some deterritorialization –the use of English with minoritizing regional markets coming from diverse cultures as well as expressions originated in their oral tradition–; 2) Native American writings evidence the colonization over indigenous communities in the United States –those also comprises their communities’ sociopolitical struggles and adds a stronger political meaning–; 3) Indigenous authors, who focus their work on unveiling their oral tradition and storytelling, demonstrate their collective expressions and their communal solidarity (Herrero, 2018). To succeed in a literary and minoritizing translation process, Venuti (1998) lists the normative aspects for accomplishing the last one: “(1) minoritizing translations must defy the hegemony of the linguistic and cultural standard of the receiving culture, and (2) the defiance of that hegemony must be achieved through a heterogeneous discourse” (Herrero, 2018, p.86).

Subsequently, Silko’s narrative is not considered minoritized only because of cultural background, but also for the impact her literary work has in North American

⁹ Original in Spanish: “*la traducción poética implica un proceso creador, por lo que solamente podrá llevarlo a término quien esté dispuesto a crear y a respetar a la vez*”

society. According to Devi et al. (2021), Silko implements the following strategy to play an activist role from writing by relying on collective memory: initially, she codifies Laguna's oral tradition and its ancient knowledge; and then, "she reminds the deracinated Indians about their own culture and tells them what whites have done to them; exposes the inherent racism of the whites and their policies; tries to correct erroneous history and shatters the stereotypes prevalent in the society" (Ibid, p. 4).

The form Silko makes those elements visible constitute an empowerment discourse for Native Americans in the United States. Such a strategy must serve as a model to follow for those indigenous communities to protest throughout literary discourses, so the cultural preservation could take place as well as pursuing for the communal historical memory. This project looks to promote the sharing of ancestral knowledge and to put in evidence the historical situations indigenous communities have faced throughout history.

1.3. *Oral Tradition*

As referred previously, another distinctive element of Silko's literary work is that it includes several of the Laguna Pueblo's stories that belong to their oral tradition, which not only have tried to set their legacy down but also to they have referred to it from an autobiographical perspective. This proves that she continued revamping traditional and standardized aspects of her literary work, including oral and literary languages that have historically been conceived as the opposite of each other in their structure. On this matter, Vallejo (1983) remarks on the disparity that both oral and literary languages may have:

Oral language, mainly practical, strives for immediate communication; it is alive in several interlocutors' dispersed phrases: wake-up calls, questions, answers, orders, exclamations, laments –elliptical and uninterrupted sentences in which the situation

supplies the unspoken or when the tone of voice often gives the key to meaning—. However, literary language, no matter the author's artistic pretension, flows in a continuum of sentences, periods, and structured paragraphs in the whole text. As for practical and immediate speech purposes, are opposed to the organizing and aesthetic literature's intention; to the interlocutors, the only author; to the infinite voice nuances, the uniform silence of the written; to life's long pauses, the prose or the poem's continuity.¹⁰ (Vallejo, 1983, p. 11).

Thus, those two different languages that Vallejo describes may coexist in harmony in Silko's literary work. Her poetry's substance is closely related to its formal properties, no matter their free verse (Polizzotti, 2021, p. 132). In *Storyteller*, it is evident that what Leslie Marmon Silko does is capture the experimental features of Laguna Pueblo's reflection within their oral tradition (Carsten, 2006, p 107) by rendering from the orality to written texts. In that sense, when Bandia (2011), quoting Finnegan (2007), emphasizes that "the transfer from an oral to written form has already been one kind of translation" (p. 110), meaning the translation of these poems to Spanish a second one, it is still a rendering but between two languages (Ibid, 2011).

Oral tradition has been preserved in Laguna Pueblo, although it has implied mainly the use of English for storytelling, as Silko's poetry evidence. Chirica (2021) emphasizes that Silko not only uses oral storytelling in her writing but also states that in oral tradition

¹⁰ Original in Spanish: "El lenguaje oral, esencialmente práctico, busca la comunicación inmediata; vive en las frases dispersas de varios interlocutores: llamadas de atención, preguntas, respuestas, órdenes, exclamaciones, lamentos —oraciones interrumpidas y elípticas en que la situación suple lo no dicho o en que el tono de la voz da tantas veces la clave del sentido—. El lenguaje literario, en cambio, por mínima que sea la pretensión artística del autor, fluye en un continuo de oraciones, periodos y párrafos estructurados en la totalidad de un texto. A los fines prácticos e inmediatos del habla se opone la intención ordenadora y estética de la literatura; a los múltiples interlocutores, el autor único; a los infinitos matices de la voz, el silencio uniforme de lo escrito; a las largas pausas de la vida, la continuidad de la prosa o el poema."

stories change with each storyteller in each new context because of the lifeblood of community, preserving the Native American identity by connecting the past with the present. This is a characteristic feature in Leslie Marmon Silko's narrative, and it is necessary to highlight that when referring to oral tradition it refers to both process and result:

The expression "oral tradition" applies both to a process and to its products. The products are oral messages based on previous oral messages, at least a generation old. The process is the transmission of such messages by word of mouth over time until the disappearance of the message. Hence any given oral tradition is but a rendering at one moment, an element in a process of oral development that began with the original communication (Vansina, 1985, p. 3).

Due to the above, it becomes an important matter to refer to the main characteristics of orality according to Ong (2012). In a primarily oral community, as it is the case of Laguna Pueblo, thought and expression in orality are likely to accomplish the following features:

1) Additive rather than subordinative: there is a subordination in written language. "Written discourse develops more elaborate and fixed grammar than oral discourse does" (Ong, 2012, p. 37). E.g., the overuse of *and* in oral communication and their omission in written one (see section 3.2.6 in *Convention-related Translation Problems*).

2) Aggregative rather than analytic: "This characteristic is closely tied to reliance on formulas to implement memory" (Ong, 2012, p 38), which are expressions including epithets that have cultural implications. This feature is not present in the translated poems.

3) Redundant or ‘copious’: in oral discourses, there is room for repetitions; “with writing, the mind is forced into a slowed-down pattern that affords it the opportunity to interfere with and reorganize its more normal, redundant processes” (Ong, 2012, p. 40). In other words, in written texts it is simpler to perceive redundancy. As a matter of fact, this characteristic could be easily found in Silko’s poems. E.g., in poem 11, there are some repetitive words in verses close to each other.

*The story is told in a song.
Many of these stories
sometimes end up in songs.
This story is found in one of the grinding songs.
The grinding song belonged
to the Ka-shalee clan,
and so the story is related in this song
and it tells that something tragic
took place in those far-off days.* (Silko, 1981, p. 102)

4) Conservative or traditionalist: “Since in a primary oral culture conceptualized knowledge that is not repeated aloud soon vanishes, oral societies must invest great energy in saying over and over again what has been learned arduously over the ages” (Ong, 2021, p 41). Writing tends to be more conservative, so written language is more resistant to change than oral communication.

5) Close to the human lifeworld: “In the absence of elaborate analytic categories that depend on writing to structure knowledge at a distance from lived experience, oral cultures must conceptualize and verbalize all their knowledge with more or less close reference to the human lifeworld” (Ong, 2021, p 42). Namely, writing allows to preserve information over generations easily, as Chirica (2021) states in section 1.2 *Literary and Minoritizing Translation*.

6) Agonistically toned: “oral cultures strike literates as extraordinarily agonistic in their verbal performance and indeed in their lifestyle. Writing fosters abstractions that disengage knowledge from the arena where human beings struggle with one another” (Ong, 2021, p 42). In the translated poems, Silko uses italics to supply the emphasis missed from oral communication in writing, as presented in chapter 3.4.1 *Text-Specific Translation Problems*.

7) Empathetic and participatory rather than objectively distanced: “for an oral culture learning or knowing means achieving close, empathetic, communal identification with the known [...]. Writing separates the knower from the known and thus sets up conditions for ‘objectivity’, in the sense of personal disengagement or distancing” (Ong, 2021, p 45). In this regard, Silko intends to maintain the legacy her community has throughout writing, what is perceptible in her narrations.

8) Homeostatic: “oral societies live very much in a present which keeps itself in equilibrium or homeostasis by sloughing off memories which no longer have present relevance” (Ong, 2021, p 46). This refers, for instance, to the variability oral stories have a long time and considering the generational change. Since this is the form that Laguna’s oral tradition has been consolidating, Silko looks after preserving her community storytelling in her writing.

9) Situational rather than abstract: “Oral cultures tend to use concepts in situational, operational frames of reference that are minimally abstract in the sense that they remain close to the living human lifeworld” (Ong, 2021, p 49). This characteristic is partially carried out by Laguna Pueblo’s oral communication. Although Silko’s poems are not abstract in terms of semantics, they do not always base their concept on the living human lifeworld.

1.4. *Translating Poetry with a Gender Perspective*

An additional component that Silko entails in her poetry is how she talks about herself as a woman along with the poems. From the world vision of Laguna Pueblo, the Creator is a female; thus, inside this community, gender is not used for behavior control, nor there was a distinction on what kind of activities were designated to men or women: work was done by the ablest person (Silko, 1997, p. 12). This explains why in most of their oral stories the characters are feminine; therefore, women's voices were preserved, and their poetry could condense the communal speech but also hers. This type of feminine writing necessarily involves a gender perspective, and so the translation does. Hence, the translation process ought to be feminist, especially because the translatress is gender-aware, as in addition to what Simon (1996) highlights, "the 'translatress' is also a poet and an author" (p. 55). In this sort of translation, the translatress must be capable of speaking about intimate things in the source language as she does in her indigenous tongue (Spivak, 1993, p. 183).

To Silko, poetry works as a tool to express herself; it is the tool to use language to maintain those female traits from her own culture and her identity. In this regard, Audre Lorde goes deep into what poetry might mean to Silko and her community.

For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. Poetry is the way we help give name to the nameless so it can be

thought. The farthest horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives. (Lorde, 2007, p.42)

This was particularly challenging for the translator because all those components question her duty in several aspects, such as the appropriateness of meter, the consistency of rhyme, its literary genre, and what they imply from a rhetorical and cultural perspective in the two languages (Polizzotti, 2021). Thus, the challenge here also included figuring out the appropriate manner of settling Silko's claims, voice, and even silences, preserving her unique poetry's morphosyntactic elements, and, at the same time, putting the translator's position on each poem.

1.5. *A Communal Autobiography*

The author wants to establish a dialogue between her culture, her community, its environment, and herself throughout her literary work. In regard to autobiography in Silko's texts, Matelo (2018) establishes this could be a negotiation between the communal status of the storyteller and Silko's function that results in a fusion of the plural autobiographical discourse from other storytellers. This allows the consolidation and description of certain identities from various viewpoints due to what Carsten (2006) states is the polyphonic characters of oral tradition within *Storyteller*.

In the same way, Silko particularly accounts for her position within her Pueblo both as a member and a woman, so she writes a sort of communal autobiography (Domina, 2007, p. 55). Indeed, this is another outstanding feature of this author's work: all the multiple voices found in this type of text are the opposite of the traditional parameters in

western autobiographies. Carsten describes what Silko encompasses in her type of ‘communal autobiography’:

In *Storyteller*, the self is emergent from the ethos of the community, its people, its history, and its landscape. Silko draws on the resources of her Laguna Pueblo community, subtly weaving her self-inscription out of the stories and history of her people. Unlike conventional Euro-American autobiographies that place the "I" at the center, her autobiography locates the self within the web of the interconnected Pueblo universe. (Carsten, 2006, p. 109)

Leslie Marmon Silko’s autobiography inherently watches over sharing the worldview of Laguna Pueblo, based on their communal experiences, knowledge, and the legacy they have gathered over the years. In agreement with the sort of stories found in *Storyteller*, Anderson (2011) states that “autobiography becomes both a way of testifying to oppression and empowering the subject through his/her cultural inscription and recognition” (p. 97). Moreover, Silko’s poems and short stories intend to present to the audience the cultural barriers her community members have faced with people from different sociocultural settings. It becomes necessary to start referring to the several sorts of autobiographies contained in various literary works and their structure, moreover, this is an important aspect to consider when translating texts from native communities.

1.6. *The Translatress Posture*

Each translator has their own ‘perception’ or ‘conception’ of what translation is, its objectives, meaning, forms, and mode (Berman, 2005, p. 20). Likewise, the historical,

social, literary, and ideological discourses in translation have several influences. Polizzotti (2021, p. 116) highlights that Gregory Rabassa, the renowned translator of Latin-American literary figures like Julio Cortazar, Gabriel García Márquez, Mario Vargas Llosa, and so on, was one of the translators in charge of taking the well-known ‘Latin American Boom’ to the United States, neglected to be subordinated to the authors but to be the writers’ collaborator, a coauthor who could deal with the same language challenges as the writers had faced while writing their work. That statement encouraged the translator to stay true to herself when rendering. Some way or another, the translator may only surrender to the text but never to the author as a subject, like creating a sort of friendship between them as Spivak (1993) mentions; this could be done only by establishing a disparity relationship with the author rather than being on the same level with her. Indeed, it is possible to translate at the same time to respect the author and her work. The translator’s position has reassured that the engagement with the texts would rather not interfere with the translation task but contribute to a better text understanding. Author and translator can coexist, as Polizzotti mentions:

[...] there’s ample room for the translator’s personality to coexist, cohabit, even commingle with the author’s. I would even submit that this kind of semifusion is necessary if the translation is to have any personality at all. In the best of cases, author and translator enter into a two-way engagement (whether literal or imaginary), conspiring to yield a translation with all the effect and staying power of the original. (2021, p. 128)

When dealing with this type of literary text, such as poems, it is mandatory to take what Berman (2005) names as the translator’s position. In translation, he claims there must be a self-positioning task with respect to languages –from the source and target ones–, and

furthermore, a position when writing –a translator needs to read and write too– (Ibid, 2005). In agreement with him, Bassnett (2002) also sustains the importance for the translator, first, to be a reader and to take a position in this stage, then she may be a writer. For that reason, her self-awareness for the reading process permeates the methodology: ST and TT poems were read prior, while, and after the translation was done.

Concerning translation, Vidal argues that the construction –and consolidation– of several identities play an important role because of the translator’s construction from the translation process.

[...] nowadays, translation should be a self and reciprocal creation process: far from exercising the authority of a very confident self, they should get closer to what has been translated. In this manner, not only the translator creates a translated text, but also the translation creates the translator, because there is no translation task that leaves the parties unscathed¹¹ (Vidal, 2007, pp. 48-49).

Consolidating and reinforcing the translator’s posture implies making several types of decisions, and this must be tied to the translator herself. In that sense, the translation process is subjective, despite this being either a conscious or an unconscious matter. “[...] the empathy between the poet and the translator is a highly personal phenomenon, and a greatly valuable experience that we have let it be without the necessity to framing it whatsoever”¹² (Torrent-Lezen, 2006, p.38).

¹¹ Original in Spanish “*la traducción debería ser hoy un proceso de creación propia y recíproca a la vez: lejos de ejercer una autoridad de un yo muy seguro de sí mismo, deberá acercarse hasta el espacio del traducido. De esta forma, no solo el traductor crea el texto traducido sino que también la traducción crea al traductor, porque no hay acto de traducción que deje incólumes a las partes implicadas*”

¹² Original in Spanish: “*la empatía entre el poeta y el traductor es un fenómeno altamente personal y una experiencia muy valiosa que hemos de dejar vibrar y que no podemos asfixiar con moldes de ningún tipo.*”

This project allowed the translatress to conceive her duty from a different perspective, from a different sense, from the empowerment that translation gives her. The possibility of consolidating a new translation identity is attached to belonging to the writing, to each word, to each verse. For that reason, the translatress' position is not static, it is moving forward and strengthening after each translation task.

2. Methodology

The upcoming section addresses the methodology applied and the sort of changes faced to accomplish this translation process. In this regard, all the decision-making pointed to embrace what Berman delimits as the translator's horizon: "the constellation of all the linguistic, literary, cultural and historical parameters that 'determine' how a translator feels, acts, and thinks" (2005, p. 26). Moreover, the following are the two notions this author refers to as mandatory concepts when reaching this horizon:

On the one hand, it designates the-point-from-which the action of the translator is meaningful and can unfold; it plots out the open space of this action. On the other hand, it marks what closes things off, what encloses the translator in a circle of limited possibilities. (2005, p. 28)

The translator believed important to perceive herself as a party taking place in the rendering, to understand that her voice in the poems would acknowledge her posture and all the aspects composing her background are contributing to consolidate her own horizon. For that reason, the following three questions that Polizzotti proposes served as a guideline along such process: "Should the translator read the source text before undertaking its translation? Must they stick to accepted usage? Is the translation ever finished?" (2021, p. 118).

Initially, the translator conducted the terminology research that resulted in a glossary creation. This part entailed mainly the use of automatic and manual terminology extraction, and a documentation process specially for some terms from some natural sciences disciplines. More details are presented in section 3.5 *Terminology in Storyteller*.

Second, there was a conscious reading for selecting the 15 poems and identifying the possible problems to face. The criterion for selecting the poems relied on the characters

in each story: they must be primarily females or have female traits. If not, the stories' plot needed to refer to feminine features, which are present no matter the character in each text. Although the translatress has had some background when rendering Silko's literary work, this was her first-time translating poetry. For that reason, having a better understanding of the stories, the texts, as well as the different narrative elements found in the poems, would facilitate getting close to Silko's writing style by considering the linguistic and cultural perspectives. Re-reading the TTs took place while this project was written and the final version delivered, following Spivak's advice when stated that "[translatress's] love for the text might be a matter of a reading skill that takes patience" (1993, p. 181). It should be noted that to overcome all the translation problems mentioned in the following section, various re-readings were needed, which answers the first question Polizzotti arises when dealing with any translation task: it is necessary an initial reading indeed, this must be conscious and detail-oriented, but the translatress always needs to be open to getting back to the text as needed.

Subsequently, the translation process started. As for time, this stage took most of it since it also included some documentation reviewed from the one studied for the terminology excerpt, some theoretical background, connecting with/continuing understanding Silko's narrative, and proofreading the poems in L2. Some of the main troubles in this aspect are listed in section 3. *Comments on the Translation Process*. That phase also contributed to answering the last two questions considered for this methodology: "Must they stick to accepted usage? Is the translation ever finished?" (Polizzotti, 2021, p. 118). To respond the former and in the case of Silko's literary work, the translatress could not stick most of the accepted usage in L2 because of the distinctive features and elements her literary work is composed of; this author transgresses the Classic western poetry norms

by putting in different elements from primarily Laguna's oral tradition. In respect of the last query, the translator concludes that, in most cases and for the translation of Silko's text, the rendering is only finished after reading the TT up to three times and a final reviewer proofreads it another time –this could not be considered as a guiding principle for all sorts of translation tasks due to different factors having a bearing on such processes–.

While the translation was done, there was a selection of the translation techniques and problems considered for explaining such. As mentioned later, different techniques were considered but chosen the ones proposed by Hurtado Albir (2001). This step was essential since the poems' features demanded a high variety of techniques that could comprise and prove the translator's decision-making, and only the ones this author proposes suit the necessities found in the process. When it comes to translation problems, the translator opted to go along with Nord (2005) because of the four categories she stated and their adequacy for this project. The upcoming chapter includes further information on these matters.

Finally, the writing process was carried out. This was mainly focused on section 3. *Comments on the Translation Process* and the preface to the poems writing. For this project, both parts were equally necessary because, on the first hand, the comment allows a better understanding from two main perspectives, first, the translation studies, second, the translators' duty. On the other hand, the prologue permits different sort of readers to understand not only the translation process in L2 but also the translator's posture and her reasons to carry it out.

3. Comments on the Translation Process

The following section intends to present what sort of issues the translator faced when translating some of Leslie Marmon Silko's poems in *Storyteller*. For the purpose of this project, it is necessary to deepen on this because as Newmark (1988) remarks, "The heart of translation theory is translation problems (admitting that what is a problem to one translator may not be to another)" (p. 19). These aspects are presented after being categorized on the four translation problems proposed by Christiane Nord (2005).

It is elemental to delimit the features of translation problems and difficulties. The former is defined by Nord (2005) as "[...]an objective (or inter-subjective) transfer task which every translator (irrespective of their level of competence and of the technical working conditions) has to solve during a particular translation process" (p. 165-166). Concerning translation difficulties, Nord argues they are subjective. This author remarks that:

"[Translation difficulties] have to do with the individual translator and the specific working conditions. A particular translation problem which seems very difficult to the beginner will remain a translation problem [...]. It can turn into a difficulty again, though, if the translator has to solve it without the necessary technical resources." (Nord, 2005, p. 167)

To address such problems, the translator considered an important step to explain to the audience *la raison d'être* of her decision-making. Initially, there were taken into account the translation methods stated by Vinay and Darbelnet (2000), Newmark (1988), and Lefevere's translation strategies (in Bassnett, 2002) but discarded for two main reasons: first, those methods and strategies were limited to enlightening the process about

certain problems found in the poems; second, a more updated and better-suited approach was found. In that sense, it was decided to utilize the translation techniques proposed by Amparo Hurtado Albir (2001) because this author compiles them based on different theories –including the authors mentioned above– and also, they are very broad and well described in order to understand how the translator overcame the inconveniences along the translation process.

Furthermore, a terminology excerpt is included separately from the rest of the four categories. It was concluded that many of the problems related to terms could have been comprised within the four categories below and for that reason, its findings require being discussed more in detail.

3.1. *Pragmatic Translation Problems*

These types of problems are found in certain transfer situations. Nord (2005) emphasizes that they can be identified using extratextual factors and could be generalized irrespective of the language and the cultures involved.

3.1.1. *Lexis in Laguna Dialect*

As mentioned previously, Silko's narrative comprises different expressions from the Laguna dialect, a Keresan language variation. Most lexical units are nouns belonging to people's names, places, or representative objects for the stories. After considering this, the translator decided to keep them in the form the author wrote each one since they did not interfere with the text comprehension; in all the cases, inside the poems, Silko gives a brief explanation of their meaning in English so does the translator in the TT. As they are

words or expressions from the Laguna dialect and they remain the same after the translation, this decision can be defined as borrowing by Hurtado Albir (2001) what implies to integrate either a word or an expression from a foreign language into the TT. In Table 1 there are the lexical units in Laguna dialect that Silko includes in the corpus selected to be translated.

Table 1

Keresan Lexis in ST

| Poem | SL | Part of Speech | Meaning |
|---------|---------------------------|----------------|--------------------------|
| Poem 2 | yashtoah | Noun | Type of food |
| Poem 2 | Nayah | Noun | Mother |
| Poem 2 | Kawaik | Noun | Place |
| Poem 4 | a'moo'ooh | Adjective | Expression of endearment |
| Poem 4 | maaht'zini | Noun | Type of food |
| Poem 6 | humma-hah | Adverb | Long ago |
| Poem 8 | Kochininako | Noun | Name |
| Poem 8 | Tchi mu yah a | Noun | Place |
| Poem 8 | Estrucuyu | Noun | animal |
| Poem 8 | Ma'see'wi and Ou'yu'ye'wi | Noun | Names |
| Poem 8 | hadti | Noun | Knife |
| Poem 8 | Yash'ka | Noun | Heart |
| Poem 11 | Ahsti-ey and Hait-ti-eh | Noun | Names |
| Poem 11 | <i>Hania</i> | Noun | Place |
| Poem 11 | Estoy-eh-muut | Noun | Name |
| Poem 14 | Ck'o'yo | Noun | Name |
| Poem 14 | Pa'caya'nyi | Noun | Name |
| Poem 14 | Nau'ts'ity'i | Noun | Name |

Note. Each Laguna term was taken from the poems specified on the first column.

Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing.

3.1.2. *Form or Content? Length in TT*

In ST, poems' page alignment varies, and in some cases, the verses form can play an important role in understanding the stories. For instance, in Table 2 can be seen that

poem 7's shape seems to be a snake silhouette, which is the main character of that story.

This feature is more evident in the printed version of the book.

Table 2

Content over form: Poem 7

| ST | TT |
|---|--|
| 7 | 7 |
| The Time We Climbed Snake Mountain | La vez que escalamos la montaña Serpiente |
| Seeing good places for my hands | Buscando buenos lugares para mis manos |
| I grab the warm parts of the cliff and I feel the mountain as I climb. | agarro las partes calientes del barranco y siento la montaña cuando la escalo. |
| Somewhere around here yellow spotted snake is sleeping on his rock in the sun. | En algún lugar por aquí una serpiente con manchas amarillas duerme sobre su roca al sol. |
| So please, I tell them watch out, don't step on the spotted yellow snake he lives here. | Así que por favor, les digo tengan cuidado, no pisen a la serpiente de manchas amarillas |
| The mountain is his. | ella vive allí. La montaña le pertenece. |

Note. Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing.

In most cases, the translator attempted to preserve the poems' shape. However, in some verses, as in the excerpts in Table 3, the number of words in L1 and L2 differs, hence this affected the length of the verses and the poems' shape in the pages.

Table 3*Content over form: Poem 10*

| ST | TT |
|--|--|
| <p>10 [...] It was that Navajo from Alamo, you know, the tall good-looking one.</p> <p>He told me he'd kill me if I didn't go with him And then it rained so much and the roads got muddy. That's why it took me so long to get back home.</p> <p>[...]</p> | <p>10 [...] Fue ese navajo de Álamo, ya sabes, ese hombre alto y atractivo.</p> <p>Él me dijo que me mataría si no me iba con él Y entonces empezó a llover demasiado y los caminos quedaron embarrados. Por eso me demoré tanto en regresar a casa.</p> <p>[...]</p> |
| <p>14</p> <p style="text-align: center;">[...] He made an altar with cactus spines and purple locoweed flowers. He lighted four cactus torches at each corner. He made the mountain lion lie down in front and then he was ready for his magic. [...]</p> | <p>14</p> <p style="text-align: center;">[...] Hizo un altar con espinas de cactus y flores moradas de hierba loca. Encendió las cuatro antorchas de cactus en cada esquina. Hizo que el león de montaña se recostara al frente y así se preparó para hacer magia. [...]</p> |

Note. Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing.

In the first conscious reading, the translator noticed that only in poems 10 and 14, as presented above, Silko attempted not to surpass some specific number of words per verse in certain paragraphs —between four to six words on each—. That supposed a challenge for the translation process since this was not a common practice in the overall author’s narrative, and the translator looked for preserving those poems’ features in the L2. After considering some possibilities, it was decided to prioritize content over form in the TT while maintaining the average number of words in each paragraph but not exclusively in each verse.

3.1.3. *Dealing with “Indian”*

The term *Indian* is present in some poems such as 1, 5, and 3. Depending on the context, this may entail a derogative meaning or not, which is an aspect that needs to be taken into account for its translation to L2.

Table 4

Examples of the use of “Indian” in ST

| ST | TT |
|--|---|
| <p>1 [...] Around 1896 when she was a young woman she had been sent away to Carlisle Indian School in Pennsylvania. After she finished at the Indian School she attended Dickinson College in Carlisle. [...]</p> | <p>1 [...] Cerca de 1896 cuando era una mujer joven la mandaron a la Escuela Indígena de Carlisle en Pensilvania. Después de finalizar la escuela indígena asistió al Dickinson College en Carlisle. [...]</p> |
| <p>3 [...]</p> | <p>3 [...]</p> |

word *indígena* which may not have a negative significance and highlights the respect the characters show between them. According to the dictionary of Real Academia Española, the definition of this term is “A native person from their own place of origin”¹³ (RAE, 2023). In the case of poem 3, the word chosen for the TT is *indios*. The Instituto Caro y Cuervo defines (2018) *indio*.as “insult. An impolite and uneducated person”¹⁴ (p 260). Based on colloquial usage and the former definition, this implies a negative connotation for the racist experience the author is presenting.

Hurtado Albir (2001) defines this translation technique as particularization, which is the translator’s decision to use a more accurate, precise, or specific term in the L2 according to the situation. Hence, this term is polysemic in Spanish and the text’s context will contribute to deciding the most suitable word for the TT.

3.2. *Convention-related Translation Problems*

They arise from translating from one specific culture to another. These result from culture-specific differences, i.e. (verbal or non-verbal) habits, norms, and conventions. (Nord, 2005).

3.2.1. “*Truck*”

In the table below, in poem 12 the verse “*on the seat of your truck*”, there is not a broader explanation on what type of vehicle this could be.

¹³ Original in Spanish: “*Originario del país de que se trata.*”

¹⁴ Original in Spanish: “*insulto. Referido a una persona, maleducada e inculta*”

Table 5

Translation of “Truck”

| ST | TT |
|---|---|
| 12 Out of the Works No Good Comes From <i>Possession</i> [...] You walk outside in the dark feel for the gloves <u>on the seat of your truck.</u> Something has been left behind, something has been lost. [...] | 12 Nada bueno resulta de los trabajos <i>Posesión</i> [...] Caminas afuera en la oscuridad buscas los guantes <u>en el asiento de tu camión.</u> Algo quedó atrás, algo se perdió. [...] |

Note. Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

In Spanish, and depending on the setting, this term can be translated as *camioneta*, *camión*, *furgoneta*, or *carretilla*, (Oxford Languages, 2008). The translator opted for using *camión* on account of the context of the narration and the sort of vehicle could be better recognized by the audience. This decision was in agreement with the established equivalence, which is defined by Hurtado Albir (2001) as a term or expression acknowledged by its linguistic usage or dictionary definition as the equivalent in L2.

3.2.2. “*Squaw Man*”

In poem 3, a problem was noticed with the pejorative noun “*Squaw Man*” in such fragment.

Table 6

Translation of “Squaw Man”

| ST | TT |
|--|---|
| 3 [...] He had learned to speak Laguna and Grandpa Hank said when great- grandpa went away from Laguna white people who knew sometimes called him “Squaw Man.” [...] | 3 [...] Había aprendido a hablar Laguna y el abuelo Hank decía que cuando el bisabuelo se iba de Laguna los blancos que lo conocían algunas veces lo llamaban «el esposo de la indiecita». [...] |

Note. Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

According to Merriam-Webster Dictionary (consulted in 2023), *Squaw* is an offensive entry which means “an Indigenous woman of North America.” After thinking about some consequences and the story’s plot, the translator decided to adapt this expression in L2. Hurtado Albir (2001) defines adaptation in translation as “replacing one cultural element from the source to the target culture”¹⁵ (p. 269). In regard to the derogatory implication of this term, it was decided to use the expression “*el esposo de la indiecita*” as in Colombian Spanish *indiecita* is a feminine diminutive for *indio*, it implies a pejorative connotation in the target culture since this noun is an insult in Colombia (Caro y Cuevo, 2018).

¹⁵ Original in Spanish : “Se reemplaza un elemento cultural por otro propio de la cultura receptora”

3.2.3. “Morning Glories”

In poem 4, the verse “*She might have lived without watering morning glories*” resulted in a challenge for the translator, chiefly because of the lack of specificity in the plant description within the poem. Table 7 includes that fragment.

Table 7

Translation of “Morning Glories”

| ST | TT |
|---|--|
| <p>4 [...] But there was no fire to start in the morning and nobody dropping by. She didn’t have anyone to talk to all day because Bessie worked. She might have lived without watering morning glories and without kids running through her kitchen but she did not last long without someone to talk to.</p> | <p>4 [...] Pero ya no había fuego para prender en la mañana y nadie que pasara a saludarla. Ella no tenía con quién hablar durante todo el día porque Bessie trabajaba. Podría haber vivido sin echarle agua a las flores y sin la correría de los niños por la cocina pero no vivió mucho tiempo al no tener con quien hablar.</p> |

Note. Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

The translator searched for some information about those sorts of flowers and found that the common name covers many different species. Regarding *Ipomoea Convolvulaceae* genus, that gathers those flowers’ varieties, in Elsevier’s Dictionary of Trees (Grandtner, 2005) was found that the endemic *Morning Glories* from New Mexico belong to the species *Ipomoea arborescens*, *Ipomoea murucoides*, *Ipomoea pauciflora* (p. 447, 448). The complexity to choose a common noun for such a term was, firstly, because the dictionary’s entries brought some names in Mexican Spanish that the translator considered unsuitable; secondly, it was not convenient to calque (Hurtado Albir, 2001) the

term to the L2 since *glorias de la mañana* would not be easily distinguished as a type of flower by the audience, and also the many flowers' varieties people tend to water every morning in Colombia change according to each region. Consequently, this term was omitted and used the general noun *flor*. (This term is contained in the terminological glossary and its L2 selection process is also presented further in the *Terminology in Storyteller* section).

3.2.4. “Damn”

In spite of the poems not having many curse words, the word *damn* is present in a segment in poem 10 which is contained in Table 8.

Table 8

Translation of “Damn”

| | |
|--|---|
| <p>10 [...] “You better have a damn good story,” her husband said, “about where you been for the past ten months and how you explain these twin baby boys.” [...]</p> | <p>10 [...] «Más vale que tengas una muy buena historia», dijo su esposo, «de dónde estuviste los últimos diez meses y de dónde salieron estos bebés gemelos». [...]</p> |
|--|---|

Note. Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

Due to this being a one-use term in the selected corpus and instead of including some cursing in the TT, the translator decided to omit it since she evidenced that was included for emphasizing the statement in L1, and the emphasis can stay in the first part of the verse likewise with the adverb *muy* in L2.

3.2.5. *Toponyms*

As Silko’s narrative allocates her stories in some specific sites, it is usual to find some proper names of geographical locations in many of the poems, as it is shown in Table 9. The following chart includes also some other verbs which give more context and descriptions to the sort of places Silko writes in their poems.

Table 9

Examples of Toponyms

| ST | TT |
|---|--|
| <p>1 Her family was the Reyes family from <u>Paguate</u> the village north of <u>Old Laguna</u>. [...] After she finished at <u>the Indian School</u> she attended <u>Dickinson College in Carlisle</u>. [...]</p> | <p>1 Su familia fue los Reyes de <u>Paguate</u> la aldea al norte de la <u>antigua Laguna</u>. [...] Después de finalizar <u>la escuela indígena</u> asistió al <u>Dickinson College en Carlisle</u>. [...]</p> |
| <p>2 [...] The scene is laid partly in <u>old Acoma</u>, and <u>Laguna</u>. “I’m not going home. I’m going to <u>Kawaik</u>, the beautiful lake place, <u>Kawaik</u> and drown myself in that lake, <u>bun’yah’nah</u>. <i>That means the “west lake.”</i> I’ll go there and drown myself.” So she started off, and as she came by <u>the Enchanted Mesa</u> near <u>Acoma</u> [...]</p> | <p>2 [...] El relato se desarrolla en una parte de la <u>antigua Acoma y Laguna</u>. «No regresaré a casa Me voy a <u>Kawaik</u>, al hermoso lago, <u>Kawaik</u> y me sumergiré en ese lago, <u>bun’yah’nah</u>. <i>Significa el “lago occidental”.</i> Iré hasta allá y me sumergiré». Así que emprendió el viaje y cuando pasó por <u>la mesa Encantada</u> cerca de <u>Acoma</u> [...]</p> |
| <p>5 [...] Mountain lion shows me the way path of mountain wind</p> | <p>5 [...] El león de montaña me muestra el camino la ruta del viento de la montaña</p> |

| climbing higher up | up to <u>Cloudy Mountain.</u> | escalando más alto arriba | hacia arriba de <u>la montaña nublada.</u> |
|---|--------------------------------------|---|---|
| [...] | | [...] | |
| <p>6 [...] And so they went off to this lake and this lake had shells around it and butterflies and beautiful flowers— <i>they called it <u>Shell Lake</u></i> shells and other pretty pebbles where she amused her little sister all day long. [...] And everyone has gone to <u>Maúhuatl</u> that high mesa land to escape drowning. [...]</p> | | <p>6 [...] Y así se fueron al lago y en el lago había conchas alrededor y mariposas y flores hermosas— <i>lo llamaban el <u>Lago Shell</u></i> conchas y otros lindos guijarros donde entretuvo a su hermanita durante todo el día. [...] Y todos ya se fueron a <u>Maúhuatl</u> aquella gran meseta para no ahogarse. [...]</p> | |
| <p>8 Aunt Alice told my sisters and me this story one time when she came to stay with us while our parents had gone up to <u>Mt.</u> <u>Taylor</u> deer hunting. [...]</p> | | <p>8 Una vez la tía Alice nos contó esta historia a mis hermanas y a mí cuando vino a quedarse con nosotras mientras nuestros padres iban a cazar a <u>la montaña Taylor</u>. [...]</p> | |
| <p>11 [...] <i>Hani-a was supposed to be traditionally, <u>Cienega</u>, you know where Cienega is the place between <u>Albuquerque</u> and <u>Santa Fe</u>. They called it “Hania” that means, interpreted, “the East Country.” It is east from here. It means the “East Country,” yes. [...]</i></p> | | <p>11 [...] <i>Hani-a se supone que es tradicionalmente <u>La Ciénaga</u>, tú sabes dónde queda <u>La Ciénaga</u> ese lugar entre <u>Albuquerque</u> y <u>Santa Fe</u>. Lo llamaban «Hania» que significa, o se interpreta, «la región oriental». Es el oriente desde acá. Sí, significa «región oriental». [...]</i></p> | |
| 14 [...] One time | | 14 [...] Un día | |

| | |
|--|--|
| Old Woman Ck'o'yo's son came in from <u>Reedleaf town</u> up north. [...] | Vino el hijo de la anciana Ck'o'yo desde <u>Reedleaf</u> al norte. [...] |
| 15 Poem for Myself and Mei: <i>Concerning Abortion</i> <i>Chinle to Fort Defiance, April 1973</i> [...] There were horses near the highway at <u>Ganado</u> . [...] | 15 Poema para mí y Mei: <i>Sobre el aborto</i> <i>Desde Chinle a Fort Defiance, Abril, 1973</i> [...] Había caballos cerca de la carretera en <u>Ganado</u> . [...] |
| <i>Note.</i> Taken from Silko, L. M. (1981). <i>Storyteller</i> (1st ed.). Arcade Publishing | |

Locations are an important element in Silko's narrative. For that reason, there was a process the translator followed in order to decide whether to translate their names or to maintain them as in the ST. At the outset, the translator did some research to identify if that specific noun had already been translated. Subsequently, in almost all the cases the most suitable translation techniques proposed by Hurtado Albir (2001) were calque, established equivalence, and borrowing. From the segments presented above, in Table 10 are presented can be seen those names and the translation to L2.

Table 10

Toponyms in the poems

| Poem | Places L1 | Places L2 | Technique |
|--------|-------------------------------|-------------------------------|-----------|
| Poem 1 | Paguate | Paguate | Borrowing |
| Poem 1 | Old Laguna | antigua Laguna | Borrowing |
| Poem 1 | Indian School | escuela indígena | Calque |
| Poem 1 | Dickinson College in Carlisle | Dickinson College en Carlisle | Calque |
| Poem 2 | old Acoma | antigua Acoma | Borrowing |

| | | | |
|----------------|--------------------|--------------------|----------------------------|
| Poem 2 | Laguna | Laguna | Borrowing |
| Poem 2 | Kawaik | Kawaik | Borrowing |
| Poem 2 | the Enchanted Mesa | la mesa Encantada | Established Equivalence |
| Poem 2 | Acoma | Acoma | Borrowing |
| Poem 5 | Cloudy Mountain | la montaña nublada | Calque |
| Poem 6 | Shell Lake | Lago Shell | Calque |
| Poem 6 | Maúhuatl | Maúhuatl | Borrowing |
| Poem 8 | Mt. Taylor | la montaña Taylor. | Calque |
| Poem 11 | Cienega | La Cienega | Borrowing |
| Poem 11 | Albuquerque | Albuquerque | Borrowing |
| Poem 11 | Santa Fe | Santa Fe | Borrowing |
| Poem 11 | the East Country | la región oriental | Established Equivalence |
| Poem 14 | Reedleaf town | Reedleaf | Borrowing |
| Poem 15 | Chinle | Chinle | Borrowing |
| Poem 15 | Fort Defiance | Fort Defiance | Borrowing |
| Poem 15 | Ganado | Ganado | Borrowing |

Note. Each place corresponds to the places mentioned and described in the segment of the poems the Table 9 includes. Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

For instance, in poem 6, the verse “*they called it Shell Lake*” mentions a specific place in Wisconsin, USA. After verifying certain documents, *Shell Lake* was found to be highly used in Spanish as *Lago Shell*, no matter whether the translation of *shell* can be *concha* in L2. On the contrary, the translator found out that the place mentioned in poem 2, *Enchanted Mesa*, located in New Mexico, has been rendered before to the Spanish noun *Mesa Encantada*, and for this reason, she opted to maintain it in this form.

3.2.6. “You know”

In certain poems, the use of the expression *you know* was recurrent, and the translator concluded this is one of the distinctive elements of orality present in Silko’s literary work.

Table 11

Examples of the use of “you know” in ST

| ST | TT |
|---|---|
| <p>2 [...] she got her little <i>manta</i> dress, <i>you know</i>, and all her other garments, her little buckskin moccasins that she had and put them in a bundle too, <i>probably a yucca bag</i>, and started down as fast as she could on the east side of Acoma. <i>There used to be a trail there, you know, it is gone now, but it was accessible in those days</i></p> | <p>2 [...] recogió su vestidito <i>manta</i>, tú entiendes, todas sus prendas, sus pequeños mocasines de gamuza y también los puso en un paquete, <i>seguramente una bolsa hecha de palma yuca</i>, y empezó a bajar al oriente de Acoma tan rápido como pudo. <i>Solía haber un camino allá, ya sabes, ya no existe, pero era accesible en esa época.</i></p> |
| <p>10 [...] It was that Navajo from Alamo, <i>you know</i>, the tall good-looking one. [...]</p> | <p>10 [...] Fue ese navajo de Álamo, ya sabes, ese hombre alto y atractivo. [...]</p> |

Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

In spite of opting for rendering *you know* as *tú sabes /ya sabes* in L2, in poem 2, as it is presented in Table 11, that expression was found twice in the same paragraph. For that reason, the translator opted for a variation in each verse because this technique addresses the change of both linguistic and paralinguistic elements from the ST according to the characteristics of the text (Hurtado Albir, 2001). The first *you know* remains *tú entiendes* and the second one keeps the verb as in the L2 is commonly translated, *saber*.

3.3. Linguistic Translation Problems

According to Nord (2005), these problems are based on the structural differences between the languages involved in the translation, particularly in lexis and the structure of the sentences.

3.3.1. Translating Genre into L2

As Silko primarily focuses her literary work from a feminist perspective, the translator also looks after preserving this in the TT.

Table 12

Translation of Keresan nouns

| ST | TT |
|--|--|
| <p>4 [...] She used to tell me and my sisters about the old days when they didn't have toothpaste and cleaned their teeth with juniper ash, and how, instead of corn flakes, in the old days they ate "maaht'zini" crushed up with milk poured over it. [...]</p> | <p>4 [...] Solía contarnos a mis hermanas y a mí sobre los viejos tiempos cuando no había crema de dientes y se cepillaban los dientes con ceniza de enebro, y cómo, en vez de cereal, en los viejos tiempos comían «maaht'zini» triturada servida con leche. [...]</p> |

Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

As in poem 4, the translatress found different words such as the noun *maah't'zini* that instinctively translated as if it were feminine, which was not possible to know due to the lack of access to either Laguna or Keresan dictionaries.

3.3.2. *Conjunction and Punctuation Marks*

Along with the translation process, the translatress concluded that the lack of punctuation marks and the overuse of some words have to do with certain distinct elements of oral tradition present in Silko's written texts. As a matter of fact, versification contributes to lessening the missing punctuation marks in the poems. The author strives to preserve those oral features in her narrative; on some occasions, the translatress struggled to maintain the punctuation marks as in the ST. It was also challenging to deal with the repetitive use of conjunctions, as presented in the following table.

Table 13

Examples of the use of punctuation marks in ST

| ST | TT |
|--|--|
| 6 [...] And so they went off to this lake and this lake had shells around it and butterflies and beautiful flowers— <i>they called it Shell Lake</i> shells and other pretty pebbles where she amused her little sister all day long. And finally toward evening they came home to their village home. | 6 [...] Y así se fueron al lago y en el lago había conchas alrededor y mariposas y flores hermosas— <i>lo llamaban el Lago Shell</i> conchas y otros lindos guijarros donde entretuvo a su hermanita durante todo el día. Y finalmente hacia la noche volvieron a su aldea a casa. |

| | |
|--|---|
| <p>And all was quiet in the village there seemed to be no one stirring around or left, and then when they got to their house <i>which was a two-story house traditional home of the Keres</i> she called “<i>Deeni!</i> Upstairs!” <i>because the entrance was generally from the top.</i></p> <p>[...]</p> | <p>Y había mucho silencio en la aldea parecía que nadie se movía o que se hubieran ido, y después cuando llegaron a su casa <i>la cual era una casa de dos pisos un hogar tradicional de los Keres</i> saludó «<i>¡Deeni, arriba!</i>» <i>porque la entrada generalmente era en la parte de arriba.</i></p> <p>[...]</p> |
|--|---|

| | |
|--|--|
| <p>8 [...] <i>You know there have been Laguna women who were good hunters who could hunt as well as any of the men.</i> The girl’s name was Kochininako and she would go out hunting and bring home rabbits sometimes deer whatever she could find she’d bring them home to her mother and her sisters.</p> <p>[...]</p> | <p>8 [...] <i>Ya sabes, ha habido mujeres de Laguna que han sido buenas cazadoras que cazan tan bien como cualquier hombre.</i> El nombre de la chica era Kochininako y salía a cazar y traía conejos a casa algunas veces ciervos cualquiera que se encontrara los traía a casa para su madre y sus hermanas.</p> <p>[...]</p> |
|--|--|

Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

In such segments, the conjunction the author overuses the most is *and*. Likewise, the verses evidently lack punctuation usage, which in a first reading may seem insignificant for the texts’ meaning but uneasy for reading comprehension. In poem 6, the translatress initially considered omitting some of them and adding some punctuation marks as Silko uses to do in other poems. Then, it was unveiled that those features were meant to be preserved since worked for emphasizing the oral storytelling within the stories. There were a few occasions when the translatress transgressed that ST feature: in poem 8, the verse

starting with *You know* lacks in using a comma. However, it was decided to add it to the ST instead of adding a conjunction. As mentioned in chapter 1.3 *Oral Tradition*, Ong (2012) calls this thought and expression as additive rather than subordinated.

3.3.3. *Explicit Subject in L1 Vs. Implicit Subject in L2*

Syntax differences between L1 and L2 were well-known for the translatress. Nevertheless, she had to face major trouble in the translation process: minimizing the use of literal translation. On account of the distinctive features in Silko’s narrative that the translatress strove to preserve –especially the oral components in her writing –, the translation process led to trying not to overuse this technique. Hurtado Albir explain that in literal translation “a syntagm or an expression is translated word for word”¹⁶ (2001, p. 271).

Table 14

Translation of Explicit Subject to L2

| ST | TT |
|---|--|
| <p>2 [...] Her mother heard her cry and says “My little daughter come back here!” No, she kept a distance away from her and they came nearer and nearer to the lake that was here. And she could see her daughter now very plain. “Come back my daughter! I have your <i>yashtoah!</i>” And no she kept on and finally she reached the lake and she stood on the edge.</p> | <p>2 [...] La madre escuchó sus gritos y dijo «Mi hijita ¡regresa!» No, ella se mantuvo lejos de su madre y ellos se acercaron cada vez más al lago que estaba ahí. Y ya pudo ver a su hija claramente. «¡Regresa hija! ¡Acá tengo tu <i>yashtoah!</i>» Y no ella siguió y finalmente llegó al lago y se paró sobre el borde.</p> |

¹⁶ Original in Spanish : “*se traduce palabra por palabra un sintagma o una expresión*”

| | |
|---|--|
| <p>14</p> <p>[...] From that time on they were so busy playing around with that Ck'o'yo magic they neglected the Mother Corn altar.</p> <p>They thought they didn't have to worry about anything. They thought this magic could give life to plants and animals. They didn't know it was all just a trick.</p> <p>[...]</p> | <p>14</p> <p>[...] Desde ese momento estuvieron tan ocupados jugando con esa magia de Ck'o'yo que descuidaron el altar de la Madre Maíz.</p> <p>Creyeron que no se debían preocupar por nada más. Creyeron que esta magia les daría vida a las plantas y a los animales. No sabían que solo era un engaño.</p> |
| <p>Taken from Silko, L. M. (1981). <i>Storyteller</i> (1st ed.). Arcade Publishing</p> | |

Accordingly, as is evidenced in Table 14, one of the difficulties when the literary translation technique was the use of explicit subjects in English and how to cope with implicit subjects in the L2, as in the excerpt from poem 14. The translator noticed that adding personal pronouns in each verse was superfluous in the TT, even though in some verses they were necessary to emphasize the subject's statements. For that reason, the liberty to preserve them or their omission was on account of each case, as poem 2's fragment in the previous table reveals. In many verses, the translator maintained the use of the explicit subject literally and then used it implicitly in L2 to avoid redundancy.

3.4. *Text-Specific Translation Problems*

The text-specific problems are those which cannot be classified as pragmatic, convention-related, or linguistic. "[...] its occurrence in a particular text is a special case.

Figures of speech and individual word creations are examples of such problems.” (Nord, 2005, p. 176)

3.4.1. *The Use of Italics*

Leslie Marmon Silko intentionally makes use of italics in several fragments within the poems as presented in Table 15.

Table 15

Examples of the use of italics in ST

| ST | TT |
|--|---|
| <p>6 <i>The Laguna people always begin their stories with “humma-hah”: that means “long ago.” And the ones who are listening say “aaaa-eh”</i> This story took place somewhere around Acoma where there was a lake, a lake with pebbles along the edges. [...]</p> | <p>6 <i>La gente de Laguna siempre inicia sus historias diciendo «humma-hah»: que significa «hace mucho tiempo». Y quienes escuchan responden «aaaa-eh»</i> Esta historia ocurrió en algún lugar cerca de Acoma donde había un lago, un lago con guijarros en las orillas. [...]</p> |
| <p>11 [...] So there was jealousy right away it developed in Ahsti-ey and she was just wondering how she could ward off Estoy-eh-muut’s devotion to her sister, Hait-ti-eh which was much more than he gave to her. <i>So now anything can take place in the story.....</i></p> | <p>11 [...] Así que los celos aparecieron de inmediato se apoderaron de Ahsti-ey y solo pensaba en cómo podría quitar la devoción de Estoy-eh-muut por su hermana, Hait-ti-eh la cual era mucho más de la que él sentía por ella. <i>Así que cualquier cosa puede pasar en esta historia....</i> [...]</p> |

Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

The translator concluded this occurs mainly when the author wants either to clarify some important topics in the stories or to highlight some relevant information for the readers. In the case of the fragment above from poem 6, the author is briefly introducing one of Laguna's traditions when storytelling: a greeting and its response. Since that excerpt is not part of the main story Silko is telling, she decided to use italics as if it were a narrator's voice, avoiding any interference with the narration's plot. Something similar occurs in poem 11, in which the author's comment is in italics to provide some extra excitement at the moment of reading.

It is well known that the use of italics in any translation process is elemental and can be utilized for several purposes. Due to their importance in Silko's poems, italics were avoided during the translation unless the segments in the ST were using them.

3.4.2. "A Note"

In poem 12, the first paragraph of the segment titled *A Note* implied certain translation problems.

Table 16

Translation in Poem 12

| ST | TT |
|--|---|
| 12 <i>A Note</i> | 12 <i>Una nota</i> |
| They tell you they try to warn you about some particular cliff sandrock a peculiar cloudy dawn color. | Ellos te dicen te intentan advertir sobre un barranco en particular arenisca un color peculiar de amanecer nublado. |
| It is the place, they say where so many others have fallen. | Es el lugar, dicen |

| | |
|--|---|
| Remember Chemí's son? So handsome— What was it he wanted up there? | donde muchos otros han caído. ¿Recuerdas al hijo de Chemí? Tan guapo— ¿Qué era lo que hacía allá arriba? |
| She only came from that direction one time and so long ago no one living ever heard anyone tell they saw her. | Ella solo vino desde esa dirección una vez y hace tanto tiempo nadie con vida escuchó a alguien decir que la vieron. |
| Don't go looking don't even raise your eyes. | No veas ni siquiera levantes la mirada. |

Taken from Silko, L. M. (1981). *Storyteller* (1st ed.). Arcade Publishing

In regard to the term *cliff* found in the first paragraph of this section, Oxford Languages Dictionary (2008) translations for such are *precipicio* and *acantilado*. After some consideration and when the terminological work was finished, it was decided to use the Spanish term *barranco* when translating on account of its context of use by the target audience. In addition, Dávila Burga (2008), in his geological dictionary, argued that *acantilado* and *barranco* are synonyms –this term is also included in the terminological glossary–. Another important aspect was to choose the most suitable translation technique for certain verses. The segment *sandrock a peculiar cloudy dawn color* represented a challenge when reviewing the translation. On the first translation, the translator decided to add some prepositions, resulting *de arenisca con un color peculiar de amanecer nublado*. After a conscious reading and some analysis, she opted for a literal translation here, which preserved some notorious elements in Silko's writing style.

3.5. *Terminology in Storyteller*

One of the most outstanding findings within this project was the specialized terms found along the poems' rendering and the challenge to translate them. Unfortunately, studies concerning terminology in poetry translation or in minoritized text translation were not found in the literature consulted.

Several geographical references in the poems and their very detailed descriptions, some endemic plants, and animals taking place in most of the stories entailed the main and most challenging terminology. Those lexical units, which could have not been considered terms at first, fulfill most of the parameters established by L'Homme (2020) to be considered terms: 1) there should be a sense of identifying something "unusual" in the form or the meaning of the units in the text; 2) they concur with the subject field previously delimited; 3) when a linguistic unit is given meaning from a specific field perspective: this implies that "common linguistic items can become terms in specialized domains" (L'Homme, 2020, p. 59); 4) the linguistic item is a relevant term in different fields of knowledge. From the mentioned above, the only parameter those lexical units did not accomplish for bringing a term was the second; it was not expected to find out different sorts of specific fields to frame the terminology within the poems. The terms addressed in this project focus on natural science domains, even though it was also noted that some terminology in Silko's narrative could be framed in the human sciences, but this will not be discussed here.

For the purpose of this project, the following terminology and term definitions will be taken into consideration. On the first hand, according to L'Homme (2020) "terminology studies terms which can be defined as linguistic expressions that designate items of knowledge within special subject fields. [...] Terminology considers linguistic units from

the point of view of special subject fields or domains” (p. 5). For this reason, terms could be seen as lexical units from the lexical semantics –which correspond to one semantic component and to at least an autonomous graphical word in a sentence–, as well as the terminology being inherent to its application (L’Homme, 2020). This is taken into account since some of the terms identified may have some common names for being used in several sorts of contexts.

The terminological work in this project resulted in a terminological glossary creation, that contributed –and will do so in further Silko’s translations– to maintain consistency in TT which, according to Cabré (2010), would stand up for terminology in any translation task: “Terminology aims at collecting specialized terms to compile them and produce terminological resources (glossaries, dictionaries, vocabularies or databases) intended to be readily accessible and useful to translation experts, among other professionals” (p. 357).

The creation of the final terminological glossary, composed of 40 terms, is described below:

1. An initial automatic term extraction was accomplished. For such a process, TermoStat was used, which extracted a total of 384 terms. From this list, only four remained on the final glossary. This automatic process was not very useful due to the latest glossary version is composed of 40 terms, of which 36 were identified and selected manually when the translation was ongoing.
2. A documentation process was carried out while identifying the terms during the poems’ translation. As formerly argued, the domains are from natural sciences like the ones presented in the graphic below. It is worth mentioning that the terms that implied the most challenges were botany and zoology.

3. Terms were found in their common name and in the ST, in order to translate them more accurately, it was necessary to look for their scientific name first, a step that was not initially considered. When searching for this, it was concluded that some of the species –mainly plants– were endemic to the specific geographical zone where the stories take place, and some of them neither counted on a common name in Colombian Spanish nor the texts specified in detail the sort of clade and subspecies they were (see *morning glories* in Convention-related Translation Problems). In this respect, the translator decided to choose some entries from Argentinian or Mexican Spanish variations.

The previous statements lead to a significant conclusion: Silko's poetry terminology can be classified mainly within some subdisciplines of the natural sciences such as botany, geology, zoology, and so. After the glossary creation for translating poems in *Storyteller*, this will be convenient for continuing to render Leslie Marmon Silko's texts in Spanish. "Terminology resources provide to translators the information needed to solve their doubts, that is, to find an equivalent in the target language, learn the meaning of a term in the source language or select the best option among several alternative terms." (Cabr , 2010, p. 258) in this case, from several common names that some vegetation, animals, and other fields related to natural sciences may receive.

To conclude, all the terms included in the glossary were born in mind since they represented important elements throughout the poems, and, in some cases, they were the main characters in the stories. For the purpose of this project, the selection of the terms focused on natural sciences, but this does not disregard the existing human sciences terminology in Silko's literary work. Such matters should be considered for further studies.

Conclusions

The translation process and its analysis drove some significant conclusions:

For further translations –and research– of Silko’s literary work, it should be considered that poetry in translation studies, in many cases, is not conceived from a non-traditional/Eurocentric approach. It is required to deepen the translation of minoritized communities’ stories, a sort of narrative that involves oral features, and intercultural elements. The translator argues to consider those types of texts in further studies due to the contribution they could have to the visualization of different sociocultural environments.

There is a noticeable contribution when reading and translating texts from several cultural environments, as this helps to make them more visible and widen the awareness of their ancestral knowledge. Even with all the implications in doing so, it is necessary to give translators the possibility to get closer to other different types of texts, mainly from various and unknown sorts of sociocultural backgrounds and written production.

In any translation task, especially if it involves literary texts, it is important to consider the most accurate translation techniques from the several theories that have been proposed over the years. Also, while translating and analyzing these sorts of renderings, it is a major necessity to identify the problems and define certain strategies to handle them based on the author’s narratives. The translator strongly suggests taking into account the understanding of those theoretical aspects prior to and when the translation is in progress, mainly if the people translating are not familiar with that type of text.

In *Storyteller* can be found plenty of terminology belonging to the natural sciences. The documentation process to carry out the terminological excerpt will remain necessary to continue understanding the texts’ narrative and the context surrounding the stories. Further

terminology research could be done in literary translation since related studies were not found. This project focused on the natural sciences terminology for practical purposes, but it did not deny the corpus may include terms from the human sciences as well.

The translator's posture had incredibly transformed and consolidated while this entire project was ongoing, as well as her self-perception as a capable reader, and writer. The connection between linguistics and poetry may go beyond the unthinkable: in the end, what matters is to connect with the texts to decipher the poet's writing style, and to get along with the culture, to own the storyteller's voice. The difficulties faced in the translation process and the decision-making implies having a posture and not being afraid to rewrite the poems.

After considering Berman's *Translator's Horizon* (2005), Silko's poems rendering are inherently permeated by the translator background –culture, experiences, perception of the world, feelings, her own being– where the closeness to the author and her narrative contributed to creating an enabling environment to carry the translation process out.

This sort of study is relevant because, first, it copes with a translation task that entails several topics such as poetry, autobiography, and interculturality from a genre perspective. Second, this project remarks on the importance to approximate native communities and raises awareness of the legacy preservation they should have nowadays; in that sense, translation is a tool for making them visible to other cultural settings.

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Terminological Glossary

| # | Term Eng (SL) | Scientific Name | Reference (ENG) | Field | Term Spa (TL) | Reference (SPA) |
|----|---------------|----------------------------|---|-----------|-------------------|---|
| 1 | caterpillar | <i>Lepidopteran larva</i> | https://www.britannica.com/science/caterpillar | Zoology | oruga | |
| 2 | hummingbird | <i>Trochilidae</i> | https://www.britannica.com/animal/hummingbird | Zoology | colibrí | |
| 3 | Fly | <i>Musca</i> | https://www.britannica.com/animal/housefly | Zoology | mosca | |
| 4 | buzzard | <i>Cathartes aura</i> | https://magazine.wildlife.state.nm.us/turkey-vulture/ | Zoology | guala cabecirroja | https://babel.banrepcultural.org/digital/collection/p17054coll21/id/473/ |
| 5 | whorls | N/A | | Botany | verticilo | https://dle.rae.es/verticilo?m=form |
| 6 | cactus | <i>Cactaceae</i> | https://www.britannica.com/plant/cactus | Botany | cactus | |
| 7 | locoweed | <i>Astragalus nothoxys</i> | https://extension.arizona.edu/locoweed-information-guide#:~:text=Astragalus%20nothoxys%20distribution%20and%20habitat,(from%205%2C000%2D6%2C000%20ft. | Botany | hierba loca | https://www.produccion-animal.com.ar/sanidad_intoxicaciones_metabolicos/intoxicaciones/116-astragalus.pdf |
| 8 | grass | N/A | Kotlyakov, V. M., & Komarova, A. I. (2007). Grass. In Elsevier's Dictionary of Geography (p.258). Elsevier. | Botany | césped | Césped. (2005). En Gran Enciclopedia Espasa (1.a ed., Vol. 4, p.2477). Espasa. |
| 9 | parrot | <i>Psittacoidea</i> | https://www.britannica.com/animal/parrot | Zoology | loro | |
| 10 | cornhusk | N/A | | Botany | hojas de maíz | |
| 11 | butterfly | <i>Lepidoptera</i> | http://revistas.humboldt.org.co/index.php/biota/article/view/759/680 | Zoology | mariposa | http://revistas.humboldt.org.co/index.php/biota/article/view/759/680 |
| 12 | sun | N/A | https://docs.google.com/spreadsheets/d/1Sfg1Cp5h3eNkGdqg0093rsI0y_zOQHkoC84bmKpaY/edit?usp=sharing | Astronomy | sol | |

| | | | | | | |
|----|----------|--------------------------|---|-----------|----------|--|
| 13 | earth | N/A | https://docs.google.com/spreadsheets/d/1Sfg1Cp5h3eNkGdqq0093rsI0y_zOQHkoC84bmKpaY/edit?usp=sharing | Astronomy | tierra | |
| 14 | moon | N/A | | Astronomy | luna | |
| 15 | stream | N/A | | Geography | arroyo | |
| 16 | meadow | N/A | Kotlyakov, V. M., & Komarova, A. I. (2007). Meadow. In Elsevier's Dictionary of Geography (p.445). Elsevier. | Geography | pradera | Kotlyakov, V. M., & Komarova, A. I. (2007). Meadow. In Elsevier's Dictionary of Geography (p.445). Elsevier. |
| 17 | horse | <i>Equus caballus</i> | https://www.britannica.com/animal/horse | Zoology | caballo | |
| 18 | tree | | https://docs.google.com/spreadsheets/d/1Sfg1Cp5h3eNkGdqq0093rsI0y_zOQHkoC84bmKpaY/edit?usp=sharing | Botany | árbol | |
| 19 | tobacco | <i>Nicotiana tabacum</i> | https://www.biologyonline.com/dictionary/tobacco | Botany | tabaco | |
| 20 | piñon | <i>Pinus edulis</i> | https://www.sfemg.org/santa-fe-extension-master-gardener/pinon-pine-pinus-edulis | Botany | piñón | https://identify.plantnet.org/es/the-plant-list/species/Pinus%20edulis%20Engelm./data |
| 21 | pebble | N/A | | Geology | guijarro | |
| 22 | sandrock | N/A | Sandrock. In Dictionary Of Geology and Mineralogy (2nd ed.) (2003). McGraw-Hill. | Geology | arenisca | Dávila Burga, J. (2011). Arenisca. In Diccionario Geológico. INGEMMET. http://biblioteca.ismm.edu.cu/wp-content/uploads/2017/06/Diccionario-geologico.pdf |
| 23 | deer | <i>Capreolinae</i> | https://www.britannica.com/animal/deer | Zoology | ciervo | |
| 24 | mice | <i>Mus musculus</i> | https://www.britannica.com/animal/house-mouse | Zoology | ratón | |
| 25 | willow | <i>Salix</i> | https://www.britannica.com/plant/ | Botany | sauce | https://www.reddearboles.org/f |

| | | | | | | |
|----|------------|------------------------|---|-----------|-------------------|---|
| | | | willow | | | icha- tecnica/nwcproduct/58/sauce- arbol-nativo |
| 26 | tamarack | <i>Larix laricina</i> | https://www.wildflower.org/plants/result.php?id_plant=lala | Botany | alerce | https://hmong.es/wiki/Larix_laricina |
| 27 | bush | N/A | | Botany | arbusto | |
| 28 | snake | <i>Serpentes</i> | https://www.britannica.com/animal/snake | Zoology | serpiente | |
| 29 | lake | N/A | Kotlyakov, V. M., & Komarova, A. I. (2007). Lake. In Elsevier's Dictionary of Geography (p.400). Elsevier. | Geography | lago | Lago. (2005). En Gran Enciclopedia Espasa (Vol. 11, p. 6819). Espasa. |
| 30 | stone | N/A | Kotlyakov, V. M., & Komarova, A. I. (2007). Stone. In Elsevier's Dictionary of Geography (p.694). Elsevier. | Geology | piedra | Torregrosa Pérez, V. (2012). Piedra. In Diccionario Etimológico de Meteorología y Naturaleza (p.1080). http://hdl.handle.net/20.500.11765/7953 |
| 31 | branch | N/A | | Botany | ramales | |
| 32 | cattail | <i>Typha latifolia</i> | https://explorer.natureserve.org/Taxon/ELEMENT_GLOBAL.2.153503/Typha_latifolia | Botany | enea | https://humedalesbogota.com/2013/07/24/la-enea-como-planta-invasora-en-los-humedales-de-bogota/ |
| 33 | moonflower | <i>Ipomoea alba</i> | https://www.cabi.org/isc/datasheet/119823 | Botany | flor de luna | https://identify.plantnet.org/es/the-plant-list/species/Ipomoea%20alba%20L./data |
| 34 | frog | <i>Bufonidae</i> | https://www.britannica.com/animal/frog | Zoology | rana | |
| 35 | wildflower | N/A | | Botany | flores silvestres | |
| 36 | pollen | N/A | Godman, A. (1979). Pollen. In Longman Dictionary of Scientific Usage (p.592). Longman. | Botany | polen | http://legacy.tropicos.org/GlossaryDetail.aspx?glossarytermid=9080 |
| 37 | petal | N/A | http://legacy.tropicos.org/GlossaryDetail.aspx?glossarytermid=7024 | Botany | pétalo | http://legacy.tropicos.org/GlossaryDetail.aspx?glossarytermid=7024 |

| | | | | | | |
|----|---------------|------------------------------|--|-----------|---------------------|--|
| 38 | juniper | <i>Juniperus</i> | Allaby, M. (1999). Juniper. In A Dictionary of Plant Sciences (1st ed.). Oxford University Press. | Botany | enebro | Enebro. (2005). En Gran Enciclopedia Espasa (Vol. 7, p. 4184). Espasa. |
| 39 | morning glory | <i>Ipomoea L</i> | Grandtner, M. M. (2005). Ipomoea. In Elsevier's Dictionary of Trees: Volume 1: North America (p. 446-447). Elsevier Science. | Botany | gloria de la mañana | Grandtner, M. M. (2005). Ipomoea. In Elsevier's Dictionary of Trees: Volume 1: North America (p. 446-447). Elsevier Science. |
| 40 | cliff | N/A | Kotlyakov, V. M., & Komarova, A. I. (2007). Cliff. In Elsevier's Dictionary of Geography (p.122). Elsevier. | Geography | barranco | Dávila Burga, J. (2011). Barranco. In Diccionario Geológico. INGEMMET. http://biblioteca.ismm.edu.cu/wp-content/uploads/2017/06/Diccionario-geologico.pdf |
| 41 | corn | <i>Zea mays</i> | Corbeil, J. C., & Archambault, A. (2009). Corn. In The Visual Dictionary of Plants and Gardening (p.80). QA International. | Botany | maíz | Maíz. (2005). En Gran Enciclopedia Espasa (Vol. 12, p. 7355). Espasa. |
| 42 | feather | | | Zoology | pluma | |
| 43 | bear | <i>Ursidae</i> | https://www.britannica.com/animal/bear | Zoology | oso | |
| 44 | rabbit | <i>Oryctolagus cuniculus</i> | https://www.britannica.com/animal/rabbit | Zoology | conejo | |

Prologue

Más allá de leerla, a Leslie Marmon Silko hay que escucharla, y junto a ella también se oyen las voces de la tía, el abuelo, la Madre maíz, el viento, el agua, la noche. La conexión de cada verso en los poemas en *Storyteller* es la muestra viva que para poetizar hay que cuestionarse sobre lo efímero, sobre el sentir y el amar; amar al entorno, la comunidad, el saber ancestral.

La oralidad es un elemento importante que esta autora preserva en cada uno de sus escritos. Por lo tanto, ellos constituyen una narrativa que se centra en hablar sobre lo pasado, los saberes de los antepasados, lo que muchas veces se cree olvidado en cualquier comunidad. Se sugiere al lector dejarse llevar por cada relato y todas sus voces, aunque muchas veces se pueda considerar la narración como repetitiva. Todos esos componentes están presentes por una simple razón: Leslie Marmon Silko quiere conservar todas las características propias de la narración oral propia de Laguna en cada escrito.

Además de pretender visibilizar las voces y la cosmovisión de Laguna Pueblo, la traducción

de estos poemas, muy diferentes a cualquier otro tipo de poesía, busca principalmente resaltar la importancia que tienen las narrativas de las comunidades minoritarias hoy, desde la voz de las mujeres y desde lo colectivo, que es muchas veces lo olvidado. Algunos relatos son protagonizados por féminas en busca de su verdad y pasado; por lo tanto, se debe propender por la conexión con la esencia de lo femenino en cada narración.

Los lectores de los siguientes poemas deben tener presente que las historias, pese a estar inconexas, las une un sinfín de elementos de relatos autóctonos de la comunidad Laguna Pueblo. Los pequeños elementos descritos en cada texto trascienden para resignificar el día a día y dan vida a cada poema.

Poems

| Source Texts | Target Texts |
|---|---|
| <p>1 I always called her Aunt Susie because she was my father's aunt and that's what he called her.</p> <p>She was married to Walter K. Marmon, my grandpa Hank's brother. Her family was the Reyes family from Pagate the village north of Old Laguna. Around 1896 when she was a young woman she had been sent away to Carlisle Indian School in Pennsylvania. After she finished at the Indian School she attended Dickinson College in Carlisle.</p> <p>When she returned to Laguna she continued her studies particularly of history even as she raised her family and helped Uncle Walter run their small cattle ranch. In the 1920's she taught school in a one-room building at Old Laguna where my father remembers he misbehaved while Aunt Susie had her back turned.</p> <p>From the time that I can remember her she worked on her kitchen table with her books and papers spread over the oil cloth.</p> | <p>1 Siempre la llamé Tía Susie porque era la tía de mi padre y así siempre le decía.</p> <p>Estaba casada con Walter K. Marmon, el hermano de mi abuelo Hank. Su familia fue los Reyes de Pagate la aldea al norte de la antigua Laguna. Cerca de 1896 cuando era una mujer joven la mandaron a la Escuela Indígena de Carlisle en Pensilvania. Después de finalizar la escuela indígena asistió al Dickinson College en Carlisle.</p> <p>Cuando regresó a Laguna continuó sus estudios en particular sobre historia incluso mientras criaba a su familia y ayudaba al Tío Walter a sacar adelante su pequeño rancho bovino. En los años 20 fue profesora de la escuela en una edificación de solo una habitación en la antigua Laguna donde mi padre recuerda que él se portaba mal mientras la Tía Susie no lo miraba.</p> <p>De la época en que puedo recordarla ella trabajaba en la mesa de la cocina con sus libros y papeles esparcidos sobre el mantel.</p> |

She wrote beautiful long hand script
but her eyesight was not good
and so she wrote very slowly.

She was already in her mid-sixties
when I discovered that she would listen to me
to all my questions and speculations.
I was only seven or eight years old then
but I remember she would put down her fountain pen
and lift her glasses to wipe her eyes with her handkerchief
before she spoke.

It seems extraordinary now
that she took time from her studies and writing
to answer my questions
and to tell me all that she knew on a subject,
but she did.

She had come to believe very much in books
and in schooling.
She was of a generation,
the last generation here at Laguna,
that passed down an entire culture
by word of mouth
an entire history
an entire vision of the world
which depended upon memory
and retelling by subsequent generations.

She must have realized
that the atmosphere and conditions
which had maintained this oral tradition in Laguna culture

Escribía largos y hermosos textos a mano
pero su visión no era muy buena
y por eso escribía muy lento.

Ya estaba entrada en sus sesentas
cuando descubrí que escuchaba
todas mis preguntas y especulaciones.
Yo tenía entonces solo siete u ocho años
pero recuerdo que bajaba su pluma fuente
y alzaba sus gafas para secar sus ojos con un pañuelo
antes de que hablara.

Ahora parece extraordinario
que sacara tiempo de sus estudios y escritura
para responder mis preguntas
y contarme todo lo que ella sabía sobre cualquier tema,
pero lo hacía.

Creía mucho en los libros
y en la escolaridad.
Ella era de una generación,
la última generación aquí en Laguna,
que transmitió una cultura completa
de forma oral
una historia completa
una visión completa del mundo
que dependía de la memoria
y de volver a narrar a las futuras generaciones.

Debió haberse dado cuenta
de que la atmósfera y las condiciones
que habían mantenido esta tradición oral en la cultura de Laguna

had been irrevocably altered by the European intrusion—
principally by the practice of taking the children
away from Laguna to Indian schools,
taking the children away from the tellers who had
in all past generations
told the children
an entire culture, an entire identity of a people.

And yet her writing went painfully slow
because of her failing eyesight
and because of her considerable family duties.
What she is leaving with us—
the stories and remembered accounts—
is primarily what she was able to tell
and what we are able to remember.

As with any generation
the oral tradition depends upon each person
listening and remembering a portion
and it is together—
all of us remembering what we have heard together—
that creates the whole story
the long story of the people.

I remember only a small part.
But this is what I remember.

2
This is the way Aunt Susie told the story.
She had certain phrases, certain distinctive words
she used in her telling.

la intrusión europea la había alterado irreversiblemente—
principalmente por la práctica de alejar a los niños
de Laguna y llevarlos a las escuelas indígenas,
alejaron a los niños de los contadores que
en todas las generaciones anteriores
les habían contado a los niños
sobre una cultura completa, una identidad completa de la gente.

Y aun así su escritura era dolorosamente lenta
debido a su deteriorada vista
y debido a sus muchas obligaciones familiares.
Lo que ella nos deja—
las historias y las memorias recordadas—
es fundamentalmente lo que era capaz de narrar
y lo que somos capaces de recordar.

Como con cualquier generación
la tradición oral depende de que cada persona
escuche y recuerde una parte
y es el conjunto—
que todos recordemos lo que hemos escuchado juntos—
el que crea toda la historia
la larga historia de la gente.

Yo recuerdo solo una pequeña parte.
Pero es lo que recuerdo.

2
Esta es la forma en la que la Tía Susie contaba la historia.
Tenía ciertas frases, ciertas palabras distintivas
que usaba en su narración.

I write when I still hear
her voice as she tells the story.
People are sometimes surprised
at her vocabulary, but she was
a brilliant woman, a scholar
of her own making
who cherished the Laguna stories
all her life.
This is the way I remember
she told this one story
about the little girl who ran away.

The scene is laid partly in old Acoma, and Laguna.
Waithea was a little girl living in Acoma and
one day she said

“Mother, I would like to have
some *yashtoah* to eat.”

*“Yashtoah” is the hardened crust on corn meal mush
that curls up.*

*The very name “yashtoah” means
it’s sort of curled-up, you know, dried,
just as mush dries on top.*

She said

“I would like to have some *yashtoah*,”
and her mother said

“My dear little girl,
I can’t make you any *yashtoah*
because we haven’t any wood,
but if you will go down off the mesa
down below
and pick up some pieces of wood
bring them home

Escribo y aún escucho
su voz cuando relata la historia.
La gente a veces se sorprende
por su vocabulario, pero ella era
una mujer brillante, una erudita
de su propia creación
que valoró las historias de Laguna
toda su vida.
De esta forma recuerdo
que contaba esta historia
sobre una niña que se escapó.

El relato se desarrolla en una parte de la antigua Acoma y Laguna.
Waithea era una niña que vivía en Acoma y
un día dijo

«Madre, hoy me gustaría
un poco de *yashtoah* para comer».

*«Yashtoah» es la corteza dura en el puré de la harina de maíz
que se enrolla.*

*Este mismo nombre «yashtoah» significa
que está un poco enrollado, ya sabes, seco
justo cuando el puré se seca por encima.*

Dijo

«Me gustaría un poco de *yashtoah*»,
y su madre dijo

«Mi querida niña,
no te puedo preparar *yashtoah*
porque no tenemos leña,
pero si bajas de la meseta
bien abajo
y recoges un poco de leña
tráelos a la casa

and I will make you some *yashtoah*.”
So Waithea was glad and ran down the precipitous cliff
of Acoma mesa.
Down below
just as her mother had told her
there were pieces of wood,
some curled, some crooked in shape,
that she was to pick up and take home.

She found just such wood as these.
She went home
and she had them
in a little wicker basket-like bag.

First she called her mother
as she got home.
She said
 “Nayah, deeni!
 mother, upstairs!”

*The pueblo people always called “upstairs”
because long ago their homes were two, three stories high
and that was their entrance
from the top.*
She said
 “Deeni!
 UPSTAIRS!”
and her mother came.
The little girl said
 “I have brought the wood
 you wanted me to bring.”
And she opened
her little wicker basket

y te prepararé un poco de *yashtoah*.”
Así que Waithea se puso feliz y bajó corriendo el barranco empinado
de la meseta de Acoma.
Bien abajo
justo donde su madre le había dicho,
había pedazos de leña,
algunos rizados, algunos torcidos,
que debía recoger y llevar a casa.

Solo encontró leña como esa.
Se fue a casa
y la puso
en una bolsa con forma de canastica de mimbre.

Primero llamó a su madre
cuando llegó a la casa.
Dijo
 «¡Nayah, deeni!
 ¡madre, arriba!»

*La gente de Pueblo siempre decía «arriba»
porque hace mucho tiempo sus casas tenían dos o tres pisos
y esa era la entrada
por la parte de arriba.*
Dijo
 «¡Deeni!
 ¡ARRIBA!»
y su madre vino.
La niña dijo
 «Traje la leña
 que querías que trajera».

Y abrió
su canastica de mimbre

and laid them out
and here they were snakes
instead of the crooked sticks of wood.
And her mother says
“Oh my dear child,
you have brought snakes instead!”
She says
 “Go take them back and put them back
 just where you got them.”
And the little girl
ran down the mesa again
down below in the flats
and she put those sticks back
just where she got them.
They were snakes instead
and she was very much hurt about this
and so she said
 “I’m not going home.
 I’m going to *Kawaik*,
 the beautiful lake place, *Kawaik*
 and drown myself
 in that lake, *bun’yah’nah*.
That means the “west lake.”
 I’ll go there and drown myself.”
So she started off,
and as she came by the Enchanted Mesa
near Acoma
she met an old man very aged
and he saw her running and he says
 “My dear child,
 where are you going?”
She says

y la sacó
y ahí había serpientes
en lugar de los pedazos de leña torcida.
Y su madre dijo
«¡Oh, mi querida niña,
lo que trajiste fueron serpientes!»
Dijo
 «Ve a devolverlas y déjalas
 justo donde las encontraste».
Y la niña
bajó corriendo la meseta otra vez
bien abajo en la planicie
y dejó nuevamente esas ramas
justo en donde las encontró.
Eran serpientes
y ella estaba muy ofendida por eso
y entonces dijo
 «No regresaré a casa
 Me voy a *Kawaik*,
 al hermoso lago, *Kawaik*
 y me sumergiré
 en ese lago, *bun’yah’nah*.
Significa el “lago occidental”.
 Iré hasta allá y me sumergiré».
Así que emprendió el viaje
y cuando pasó por la mesa Encantada
cerca de Acoma
se encontró con un anciano muy mayor
y él la vio correr y le dijo
 «Mi querida niña,
 ¿para dónde vas?»
Ella respondió

“I’m going to *Kawaik*
and jump into the lake there.”
“Why?”
“Well, because,”
she says
“my mother didn’t want to make any *yashtoah*
for me.”
The old man said “Oh no!
You must not go my child.
Come with me
and I will take you home.”
He tried to catch her
but she was very light
and skipped along.
And everytime he would try
to grab her
she would skip faster
away from him.
So he was coming home with some wood
on his back,
strapped to his back
and tied with yucca thongs.
*That’s the way they did
in those days, with a strap
across their forehead.*
And so he just took that strap
and let the wood drop.
He went as fast as he could
up the cliff
to the little girl’s home.
When he got to the place
where she lived

«Voy a *Kawaik*
y me hundiré en lago».
«¿Por qué?»
«Porque.»
ella dijo
«mi madre no quiso preparar un poco de *yashtoah*
para mí».
El anciano dijo «¡Oh, no!
No debes ir, mi niña.
Ven conmigo
y te llevaré a casa».
Intentó agarrarla
pero era muy liviana
y saltaba hacia adelante.
Y cada vez que él intentaba
atraparla
saltaba más rápido
para alejarse de él.
Así que él regresó a casa con un poco de leña
en su espalda,
amarrada a su espalda
y atada con correas de palma yuca.
*De esa forma lo hacían
en esa época, con un tirante
sobre la frente.*
Y él precisamente tomó ese tirante
y dejó que la leña cayera.
Subió tan rápido como pudo
al barranco
a la casa de la niña.
Cuando llegó allá
donde ella vivía

he called to her mother

“*Deeni!*”

“Come on up!”

And he says

“I can’t.

I just came to bring you a message.

Your little daughter is running away,
she’s going to *Kawaik* to drown herself
in the lake there.”

“Oh my dear little girl!”

the mother said.

So she busied herself around
and made the *yashtoah* for her
which she liked so much.

Corn mush curled at the top.
She must have found enough wood
to boil the corn meal
to make the “yashtoah”

And while the mush was cooling off

she got the little girl’s clothing

she got her little *manta* dress,

you know,

and all her other garments,

her little buckskin moccasins that she had

and put them in a bundle too,

probably a yucca bag,

and started down as fast as she could on the east side of Acoma.

There used to be a trail there, you know, it is gone now, but
it was accessible in those days.

And she followed

and she saw her way at a distance,

saw the daughter way at a distance.

llamó a su madre

«¡*Deeni!*»

«¡Sube!»

Y él le dijo

«No puedo.

Solo pasé a dejarte un mensaje.

Tu hijita está huyendo,

va a *Kawaik* a sumergirse

en ese lago».

«¡Oh, mi querida niña»

dijo la madre.

Así que se ocupó de todo

y le preparo el *yashtoah*

ese que a ella le gustaba tanto.

El puré de maíz que se endurece por encima.

Debió haber encontrado suficiente leña
para cocinar la harina de maíz
para hacer el «yashtoah».

Y mientras el puré se enfriaba

recogió la ropa de la niñita

recogió su vestidito *manta*,

tú entiendes,

todas sus prendas,

sus pequeños mocasines de gamuza

y también los puso en un paquete,

seguramente una bolsa hecha de palma yuca,

y empezó a bajar al oriente de Acoma tan rápido como pudo.

Solía haber un camino allá, ya sabes, ya no existe, pero
era accesible en esa época.

Y continuó

y vio su silueta en la distancia,

vio a su hija en la distancia,

She kept calling

“*Stsamaku!* My daughter! Come back!
I’ve got your *yashtoah* for you.”

But the girl would not turn

she kept on ahead and she cried

“My mother, my mother.
She didn’t want me to have any *yashtoah*
so now I’m going to *Kawaik*
and drown myself.”

Her mother heard her cry

and says

“My little daughter
come back here!”

No, she kept a distance away from her
and they came nearer and nearer
to the lake that was here.

And she could see her daughter now
very plain.

“Come back my daughter!
I have your *yashtoah!*”

And no

she kept on

and finally she reached the lake
and she stood on the edge.

She had carried a little feather
which is traditional.

*In death they put this feather
on the dead in the hair.*

She carried a feather
the little girl did
and she tied it in her hair

Ella continuó llamándola

«¡*Stsamaku!* ¡Hija! ¡Regresa!
Acá tengo un poco de *yashtoah* para ti».

Pero la niña no volteó

siguió adelante y gritó

«Mi madre, mi madre.
No quiso prepararme *yashtoah*
así que ahora me voy a *Kawaik*
y me sumergiré».

La madre escuchó sus gritos

y dijo

«Mi hijita
¡regresa!»

No, ella se mantuvo lejos de su madre
y ellos se acercaron cada vez más
al lago que estaba ahí.

Y ya pudo ver a su hija
claramente.

«¡Regresa hija!
¡Acá tengo tu *yashtoah!*»

Y no

ella siguió

y finalmente llegó al lago
y se paró sobre el borde.

Había llevado una pequeña pluma
como es tradicional.

*Al morir ponen esta pluma
en el cabello del muerto.*

Llevó una pluma
la niñita la llevó
y la amarró en su cabello

with a little piece of string
right on top of her head
she put the feather.
Just as her mother was about
to reach her
she jumped
into the lake.

The little feather was whirling
around and around in the depths below.
Of course the mother was very sad.
She went, grieved back to Acoma
and climbed her mesa home.
And the little clothing,
the little moccasins
that she's brought
and the *yashtoah*,
she stood on the edge
of the high mesa
and scattered them out.

She scattered them to the east
to the west
to the north and to the south—
in all directions—
and here every one of the little clothing—
the little *manta* dresses and shawls
the moccasins and the *yashtoah*—
they all turned into butterflies—
all colors of butterflies.
*And today they say that acoma has more beautiful butterflies—
red ones, white ones, blue ones, yellow ones.*

con un pequeño pedazo de cuerda
justo en lo más alto de su cabeza
se puso la pluma.
Precisamente cuando su madre estaba a punto
de alcanzarla
ella saltó
al lago.

La pequeña pluma giraba
alrededor y alrededor al fondo del lago.
Evidentemente la madre estaba muy triste.
Se fue, se afligió de regreso a Acoma
y subió la meseta de la casa.
Y las ropas,
los pequeños mocasines
que había llevado
y el *yashtoah*,
se paró sobre el borde
de la alta meseta
y los lanzó.

Los lanzó al oriente
al occidente
al norte y al sur—
en todas las direcciones—
y ahí cada una de las ropitas—
el vestidito *manta* y los chales
los mocasines y el *yashtoah*—
todo se convirtió en mariposas—
mariposas de todos los colores.
*Y hoy se dice que Acoma tiene las mariposas más hermosas—
las rojas, las blancas, las azules, las amarillas.*

| | |
|--|--|
| <p><i>They came from this little girl's clothing.</i></p> <p>Aunt Susie always spoke the words of the mother to her daughter with great tenderness, with great feeling as if Aunt Susie herself were the mother addressing her little child. I remember there was something mournful in her voice too as she repeated the words of the old man something in her voice that implied the tragedy to come. But when Aunt Susie came to the place where the little girl's clothes turned into butterflies then her voice would change and I could hear the excitement and wonder and the story wasn't sad any longer.</p> | <p><i>Todas provienen de la ropa de la niña.</i></p> <p>La tía Susie siempre repetía las palabras de la madre a su hija con gran ternura, con mucho sentimiento como si la misma tía Susie fuera la madre que se dirigía a su pequeña niña. Recuerdo que se sentía la aflicción también en su voz cuando repetía las palabras del anciano algo en su voz insinuaba la tragedia que vendría. Pero cuando la tía Susie se acercaba al lugar donde la ropa de la niña se convirtió en mariposas su voz cambiaba entonces y se podía sentir la emoción y el asombro y la historia dejaba de ser triste.</p> |
| <p>3</p> <p>My great-grandmother was Marie Anaya from Paguete village north of Old Laguna. She had married my great-grandfather, Robert G. Marmon, after her sister, who had been married to him, died. There were two small children then, and she married him so the children would have a mother. She had been sent East to the Indian school at Carlisle and she later made a trip with the children to Ohio where my great-grandpa's relatives, the Marmons, lived. My great-grandpa didn't go with them and he never seemed much interested in returning to Ohio. He had learned to speak Laguna and Grandpa Hank said when great-grandpa went away from Laguna white people who knew sometimes called him "Squaw Man."</p> | <p>3</p> <p>Mi bisabuela fue Marie Anaya de la aldea Paguete al norte de la antigua Laguna. Se casó con mi bisabuelo, Robert G. Marmon, después de que su hermana, que ya se había casado con él, muriera. Entonces había dos niños pequeños, y ella se casó con él para que los niños tuvieran una madre. La había mandado al oriente a la Escuela Indígena en Carlisle y luego se fue de viaje con los niños para Ohio donde los familiares de mi bisabuelo, los Marmon, vivían. Mi bisabuelo no fue con ellos y nunca se interesó en regresar a Ohio. Había aprendido a hablar Laguna y el abuelo Hank decía que cuando el bisabuelo se iba de Laguna los blancos que lo conocían algunas veces lo llamaban «el esposo de la indiecita».</p> |

Grandpa Hank and his brother Kenneth
were just little boys
when my great-grandfather took them
on one of his trips to Albuquerque.
The boys got hungry
so great-grandpa started to take them
through the lobby of the only hotel in Albuquerque
at that time.
Grandpa Hank said that when the hotel manager
spotted him and Kenneth
the manager stopped them.
He told Grandpa Marmon that he was always welcome
when he was alone
but when he had Indians with him
he should use the back entrance to reach the café.
My great-grandfather said,
 “These are my sons.”
He walked out of the hotel
and never would set foot in that hotel again
not even years later
when they began to allow Indians inside.

4
It was a long time before
I learned that my Grandma A'mooh's
real name was Marie Anaya Marmon.
I thought her name really was “A'mooh.”
I realize now it had happened when I was a baby
and she cared for me while my mother worked.

I had been hearing her say
 “a'moo'oooh”

El abuelo Hank y su hermano Kenneth
eran solo unos niños
cuando mi bisabuelo se los llevó
a uno de sus viajes a Albuquerque.
A los niños les dio hambre
así que mi bisabuelo empezó a
llevarlos por el vestíbulo del único hotel en Albuquerque
que había en ese momento.
El abuelo Hank contaba que cuando el gerente del hotel
los ubicó a Kenneth y a él
el gerente los detuvo.
Él le dijo al abuelo Marmon que siempre era bienvenido
cuando fuera solo
pero cuando fuera con indios
debía usar la entrada de atrás para ir al café.
Mi bisabuelo dijo,
 «Ellos son mis hijos».
Salió del hotel
y nunca más volvió a poner un pie en ese hotel
ni siquiera años después
cuando empezaron a permitir la entrada a indígenas.

4
Fue después de mucho tiempo
que supe que mi abuela A'mooh
en verdad se llamaba Marie Anaya Marmon.
En serio creí que su nombre era «A'mooh».
Ahora me doy cuenta de que eso ocurrió cuando yo era bebé
y ella me cuidaba cuando mi madre trabajaba.

La escuchaba decir
 «a'moo'oooh»

which is the Laguna expression of endearment
for a young child
spoken with great feeling and love.

Her house was next to ours
and as I grew up
I spent a lot of time with her
because she was in her eighties
and they worried about her falling.
So I would go check up on her—which was really
an excuse to visit her.
After I had to go to school
I went to carry in the coal bucket
which she still insisted on filling.
I slept with her
in case she fell getting up in the night.

She still washed her hair with yucca roots
or “soap weed” as she called it. She said
it kept white hair like hers from yellowing.
She kept these yucca roots on her windowsill
and I remember I was afraid of them for a long time
because they looked like hairy twisted claws.

I watched her make red chili on the grinding stone
the old way, even though it had gotten difficult for her
to get down on her knees.
She used to tell me and my sisters
about the old days when they didn’t have toothpaste
and cleaned their teeth with juniper ash,
and how, instead of corn flakes, in the old days they ate
“maaht’zini” crushed up with milk poured over it.

que en Laguna sirve para expresarle cariño
con mucho sentimiento y amor
a un niño pequeño.

Su casa estaba al lado de la nuestra
y cuando crecí
Pasé mucho tiempo con ella
porque ella ya estaba en sus ochenta
y temían que se cayera.
Así que iba a ver cómo estaba —lo cual realmente
era una excusa para visitarla.
Después de ir a la escuela
iba a echarle carbón al balde
ya que ella insistía en que estuviera lleno.
Dormía con ella
por si se caía al levantarse en la noche.

Se lavaba el cabello con raíz de palma yuca
o «jabón de raíz» como ella lo llamaba. Decía que
evitaba que su cabello blanco se le amarillara.
Guardaba esas raíces de palma yuca en el alféizar
y recuerdo que me dieron miedo durante mucho tiempo
porque parecían garras peludas enroscadas.

La miraba preparar chile rojo en la piedra de moler
a la antigua, aunque ya se le dificultaba
ponerse de rodillas.
Solía contarnos a mis hermanas y a mí
sobre los viejos tiempos cuando no había crema de dientes
y se cepillaban los dientes con ceniza de enebro,
y cómo, en vez de cereal, en los viejos tiempos comían
«maaht’zini» triturada servida con leche.

| | |
|---|--|
| <p>Her last years they took her away to Albuquerque to live with her daughter, Aunt Bessie. But there was no fire to start in the morning and nobody dropping by. She didn't have anyone to talk to all day because Bessie worked. She might have lived without watering morning glories and without kids running through her kitchen but she did not last long without someone to talk to.</p> | <p>Durante sus últimos años se la llevaron a Albuquerque a vivir con su hija, la tía Bessie. Pero ya no había fuego para prender en la mañana y nadie que pasara a saludarla. Ella no tenía con quién hablar durante todo el día porque Bessie trabajaba. Podría haber vivido sin echarle agua a las flores y sin la correría de los niños por la cocina pero no vivió mucho tiempo al no tener con quien hablar.</p> |
| <p>5 INDIAN SONG: SURVIVAL</p> <p>We went north to escape winter climbing pale cliffs we paused to sleep at the river. Cold water river cold from the north I sink my body in the shallow sink into sand and cold river water.</p> <p>You sleep in the branches of pale river willows above me. I smell you in the silver leaves, mountain lion man green willows aren't sweet enough to hide you. I have slept with the river and he is warmer than any man.</p> <p>At sunrise I heard ice on the cattails. Mountain lion, with dark yellow eyes you nibble moonflowers</p> | <p>5 CANTO INDÍGENA: SUPERVIVENCIA</p> <p>Fuimos al norte para huir del invierno escalando barrancos tenues nos detuvimos para dormir junto al río. Río frío de agua fría del norte Hundo mi cuerpo en lo poco profundo lo hundo hasta la arena y el agua fría del río.</p> <p>Duermes sobre los ramales de los sauces del río tenue sobre mí. Te huelo en las hojas plateadas, hombre león de montaña los sauces verdes no son tan dulces como para esconderte.</p> <p>He dormido con el río y es más tibio que cualquier hombre.</p> <p>Al amanecer oí el hielo en las eneas. León de montaña, con ojos amarillo oscuro</p> |

while we wait.
I don't ask why do you come
on this desperation journey north.

I am hunted for my feathers
I hide in spider's web
hanging in a thin gray tree
above the river.

In the night I hear music
song of branches dry leaves scraping the moon.
Green spotted frogs sing to the river
and I know he is waiting.

Mountain lion shows me the way
path of mountain wind
climbing higher
up
up to Cloudy Mountain.

It is only a matter of time, Indian
you can't sleep with the river forever.

Smell winter and know.

I swallow black mountain dirt
while you catch hummingbirds
trap them with wildflowers
pollen and petals
fallen from the Milky Way.

You lie beside me in the sunlight
warmth around us and
you ask me if I still smell winter.

Mountain forest wind travels east and I answer:
taste me,

mordisqueas las flores de luna
mientras esperamos.
No pregunto por qué vienes
a este viaje desesperado al norte.

Me cazan por mis plumas
me escondo en una tela de araña
que cuelga en un fino árbol gris
encima del río.

En la noche escucho música
un canto de ramas hojas secas que arañan la luna.

Las ranas verdes con manchas le cantan al río
y yo sé que él está esperando.

El león de montaña me muestra el camino
la ruta del viento de la montaña
escalando más alto
arriba
hacia arriba de la montaña nublada.

Es solo cuestión de tiempo, indígena
no puedes dormir con el río para siempre.
Huelo el invierno y lo sabes.

Me trago la tierra negra de la montaña
mientras coges a los colibríes
los atrapas con flores silvestres
polen y pétalos
caídos de la Vía Láctea.

Te recuestas a mi lado en la luz del sol
la calidez a nuestro alrededor y
me preguntas si aún huelo el invierno.

I am the wind
touch me,
I am the lean gray deer
running on the edge of the rainbow.

El viento del bosque de montaña va al oriente y respondo:
saboréame,
yo soy el viento
tócame,
soy el ciervo gris esbelto
que corre sobre el borde del arcoíris.

6

*The Laguna people
always begin their stories
with “humma-hah”:
that means “long ago.”
And the ones who are listening
say “aaaa-eh”*
This story took place
somewhere around Acoma
where there was a lake,
a lake with pebbles along the edges.
It was a beautiful lake
and so a little girl and her sister
went there one day.
The older girl never liked to take care of her sister
but this day
she seemed to be anxious to take care of her sister.
So she put the little sister
on her back
*That was the traditional way
of carrying babies, you know,
strapped on their back—*

And so they went off to this lake
and this lake had shells around it

6

*La gente de Laguna
siempre inicia sus historias
diciendo «humma-hah»:
que significa «hace mucho tiempo».
Y quienes escuchan
responden «aaaa-eh»*
Esta historia ocurrió
en algún lugar cerca de Acoma
donde había un lago,
un lago con guijarros en las orillas.
Era un hermoso lago
y entonces una niña y su hermana
fueron allí un día.
A la mayor nunca le gustó cuidar a su hermana
pero ese día
ella estaba ansiosa por cuidar a su hermana.
Así que puso a su hermanita
en su espalda
*Esa era la forma tradicional
de alzar a los bebés, ya sabes,
amarrados en la espalda—*

Y así se fueron al lago
y en el lago había conchas alrededor

and butterflies and beautiful flowers—
they called it Shell Lake
shells and other pretty pebbles
where she amused her little sister
all day long.
And finally
toward evening
they came home to their village home.
And all was quiet in the village
there seemed to be no one stirring around or left,
and then
when they got to their house
which was a two-story house
traditional home of the Keres
she called “*Deeni!* Upstairs!”
because the entrance was generally from the top.
No one answered
until an old man came out
decrepit and he says
“You poor children—
nobody is here.
All our people have gone to Maúhuatl.”
That was the name
of the high place
where they all went that day
to escape the flood that was coming.
He says
“Today the earth is going to be
filled with water.
And everyone has gone
to Maúhuatl
that high mesa land

y mariposas y flores hermosas—
lo llamaban el Lago Shell
conchas y otros lindos guijarros
donde entretuvo a su hermanita
durante todo el día.
Y finalmente
hacia la noche
volvieron a su aldea a casa.
Y había mucho silencio en la aldea
parecía que nadie se movía o que se hubieran ido,
y después
cuando llegaron a su casa
la cual era una casa de dos pisos
un hogar tradicional de los Keres
saludó «*¡Deeni, arriba!*»
porque la entrada generalmente era en la parte de arriba.
Nadie respondió
hasta que un anciano decrepito
apareció y dijo
«Pobres niñas—
no hay nadie aquí.
Toda nuestra gente se fue a Maúhuatl».
Ese era el nombre
del lugar más alto
a donde todos fueron ese día
para huir de la inundación que estaba por venir.
Él les dijo
«Hoy la tierra va a quedar
llena de agua.
Y todos ya se fueron
a Maúhuatl
aquella gran meseta

to escape drowning.
Your mother is not here.
She left early in the day
to go with the rest of the people.
Only the old people
who cannot travel
are left.
And if you and your little sister
follow the rest
you can tell by their foot tracks.
But be sure and walk fast—
make haste
because the flood may be coming up
before you reach the mesa.”

So she said they would.
She started off with her little sister on her back and
pretty soon they began to cry
and what they cried
is a song that is sung.
Their crying became this little song.
It goes like this:

Little sister go to sleep, go to sleep.
I suppose our mother didn't think much
of us
so she left us behind. Go to sleep. Go to sleep.
By luck we might catch up to the crowd. Go to sleep.
We might catch up to our mother who has gone
ahead to Maúhuatl. Go to sleep.

That is how the song goes.
And so the little girl kept walking

para no ahogarse.
Su madre no está acá.
Salió hoy temprano
se fue con el resto de la gente.
Solo los ancianos
que no podemos desplazarnos
nos quedamos.
Y si tú y tu hermanita
siguen al resto
pueden seguirlos por las huellas en el camino.
Pero ve segura y camina rápido—
apresúrate
porque la inundación puede que suba
antes de que ustedes lleguen a la meseta».

Así que ella dijo que sí lo harían.
Empezó a caminar con su hermanita sobre su espalda y
muy pronto ellos comenzaron a gritar
y lo que gritaban
era una canción que cantaban.
Sus gritos se transformaron en esta pequeña canción.
Y así va:

Hermanita duérmete, duérmete.
Supongo que nuestra madre no pensó mucho
en nosotras
por eso se fue sola. Duérmete. Duérmete.
Con suerte alcanzaremos al resto. Duérmete.
Puede que alcancemos a nuestra madre que se fue
primero a Maúhuatl. Duérmete.

Así es la canción.
Y así la niña siguió caminando

faster and faster.

By that time

the water was coming up to her ankles.

She was wading along

and as they went along

her little sister on her back

began to cry again.

She sang

Go to sleep little sister, go to sleep.

I suppose our mother didn't think much of us

Or she wouldn't have left us behind.

By that time

the water had come up her legs

almost to her knees

and finally they reached the bottom

of Maúhuatl which was a mesa.

And there was a trail up there

and finally the older girl

walked up the mesa steps—

stone formations like steps.

They got to the top

before the flood really reached the top

and they looked around and

saw the people—

all the people up there

who had gone before.

They looked around

but they didn't see anything

of their mother.

They sat down,

the older girl did.

She saw the rest of them sitting around

más y más rápido.

En ese momento

el agua le llegó a los tobillos.

Ella vadeó

y a medida que avanzó

su hermanita en su espalda

comenzó a llorar.

Ella cantó

Duérmete hermanita, duérmete.

Supongo que nuestra madre no pensó mucho en nosotras

O no se hubiera ido sola.

En ese momento

el agua había subido a sus piernas

casi a sus rodillas

y finalmente llegaron a la parte baja

de Maúhuatl la cual era una meseta.

Y había un camino para arriba

y finalmente la niña más grande

subió por los peldaños de la meseta—

formaciones rocosas en forma de peldaños.

Llegaron a la cima

antes que la inundación realmente alcanzara lo más alto

y miraron por todos lados y

vieron a la gente—

toda la gente allá arriba

que se había ido antes.

Miraron a todos partes

pero no vieron a su madre

en ningún lado.

Se sentaron,

la mayor se sentó.

Vio al resto de ellos sentados

holding their babies
and holding their little ones on their laps
so she thought she would sit down too
and hold her little sister on her lap.
Which she did.
She sat there for a little while
and then they all turned into stone.

The story ends there.
Some of the stories
Aunt Susie told
have this kind of ending.
There are no explanations.

sosteniendo a sus bebés
y sosteniendo a sus pequeñitos sobre su regazo
así que pensó en sentarse también
y en sostener a su hermanita sobre su regazo.
Lo cual hizo.
Se sentó allí por un ratito
y luego todos se convirtieron en piedra.

Así termina la historia.
Algunas de las historias
que contaba la tía Susie
tienen este tipo de final.
No hay explicaciones.

7
The Time We Climbed Snake Mountain

Seeing good places
 for my hands
I grab the warm parts of the cliff
 and I feel the mountain as I climb.
Somewhere around here
 yellow spotted snake is sleeping on his rock
 in the sun.

So
 please, I tell them
 watch out,
don't step on the spotted yellow snake
 he lives here.
The mountain is his.

7
La vez que escalamos la montaña Serpiente

Buscando buenos lugares
 para mis manos
agarro las partes calientes del barranco
 y siento la montaña cuando la escalo.
En algún lugar por aquí
 una serpiente con manchas amarillas duerme sobre su roca
 al sol.

Así que
 por favor, les digo
 tengan cuidado,
no pisen a la serpiente de manchas amarillas
 ella vive allí.
La montaña le pertenece.

8

Aunt Alice told my sisters and me this story one time when she came to stay with us while our parents had gone up to Mt. Taylor deer hunting. I was seven years old the last time I had to stay behind. And I felt very sad about not getting to go hunting. Maybe that's why Aunt Alice told us this story.

Once there was a young Laguna girl
who was a fine hunter
who hunted deer and rabbits
just like the boys and the men did.
*You know there have been Laguna women
who were good hunters
who could hunt as well as any of the men.*
The girl's name was Kochininako and
she would go out hunting
and bring home rabbits
sometimes deer
whatever she could find
she'd bring them home to her mother and her sisters.
This one time
she had been hunting
all morning
south of Laguna village
a distance past the sand hills
and she thought
she would start toward home.
She was just coming past
Tchi mu yah a mesa
when she met up with
a great big animal
called *Estrucuyu*.

8

Una vez la tía Alice nos contó esta historia a mis hermanas y a mí cuando vino a quedarse con nosotras mientras nuestros padres iban a cazar a la montaña Taylor. Tenía siete años la última vez que tuve que quedarme. Y me sentí muy triste por no poder ir a cazar. Quizás por eso la tía Alice nos contó esta historia.

Una vez había una jovencita de Laguna
que era una excelente cazadora
que cazaba ciervos y conejos
justo como lo hacían los niños y los hombres.
*Ya sabes, ha habido mujeres de Laguna
que han sido buenas cazadoras
que cazan tan bien como cualquier hombre.*
El nombre de la chica era Kochininako y
salía a cazar
y traía conejos a casa
algunas veces ciervos
cualquiera que se encontrara
los traía a casa para su madre y sus hermanas.
Una vez
había estado cazando
toda la mañana
al sur de la aldea Laguna
más allá de las colinas de arena
y pensó
que iría de regreso a casa.
Justo cruzaba
la meseta *Tchi mu yah a*
cuando se encontró con
un enorme animal
llamado *Estrucuyu*.

*Estrucuyu was some kind of giant
they had back in those days*
The giant *Estrucuyu* saw the rabbits
Kochininako had hanging from her belt
she had four or five big rabbits
she had gotten that morning.
And he asked her
if she would throw him one of the rabbits.
So she did
and he just gobbled it up
in a minute's time
because he was so big.
He had a great big head
and he asked for another one
and another one.
Pretty soon
she threw
every one of the rabbits
she had
to this *Estrucuyu*
and he just swallowed them
like they were little crumbs.
Then the giant said,
 “What else do you have
 to give me?”
And Kochininako said,
 “All I have left
 are my bow and arrows
 and my *hadti*,”
which was her flint knife
and the *Estrucuyu* said,
 “Well you better give them to me,”

*Estrucuyu era una especie de gigante
que había en aquellos días*
El gigante *Estrucuyu* vio los conejos
que Kochininako había colgado en su cinturón
tenía cuatro o cinco conejos grandes
que había atrapado esa mañana.
Y le preguntó
si ella le lanzaría uno de los conejos.
Así lo hizo
y se lo tragó todo
de un solo bocado
porque él era muy grande.
Tenía una cabeza enorme
y él le pidió otro
y otro más.
Al poco tiempo
ella había lanzado
todos los conejos
que tenía
a este *Estrucuyu*
y él se los tragó
como si fueran pequeñas migajas.
Entonces el gigante dijo,
 «¿Qué más tienes
 para darme?»
Y Kochininako dijo,
 «Todo lo que me queda
 son mi arco y mis flechas
 y mi *hadti*»,
que era su cuchillo de pedernal
y el *Estrucuyu* dijo,
 «Bueno, mejor me lo entregas»,

and so she handed over
her arrows and bows and her flint knife.
And about this time
Kochininako started to get scared
because whenever she gave the giant anything
he just took it
and he still didn't go away
he just asked for more.
“What else do you have to give me,”
he said.
“All I have left are my clothes.”
“Well give them to me,”
he said.
Kochininako saw this sand rock cave nearby—
it was only one of those shallow caves—
but she saw it was her only chance
so she said,
“All right, you can have my clothes
but first I must go inside that cave over there
while I take them off.”
The *Estrucuyu* wasn't very smart
and he didn't see right away
that his big head
would not fit through
the cave opening.
So he let her go
and Kochininako ran into the cave
and she got back as far as she could
in the cave
and she started taking off her clothes.
First she took off
her buckskin leggings

y así ella le entregó
sus flechas y arcos y su cuchillo de pedernal.
Y en ese momento
Kochininako comenzó a asustarse
porque cuando ella le entregaba cualquier cosa
él solo la tomaba
y seguía sin irse
solo pedía más.
«Qué más tienes para darme»,
dijo.
«Todo lo que me queda es mi ropa».
«Bueno, dámela»,
dijo.
Kochininako vio una cueva de arenisca cerca—
era una de esas cuevas poco profundas—
pero supo que era su única oportunidad
así que dijo,
«Está bien, puedes quedarte con mi ropa
pero primero debo entrar a esa cueva
para poder quitármela».
El *Estrucuyu* no era muy inteligente
y no se dio cuenta en ese momento
de que su enorme cabeza
jamás cabría
por la entrada de la cueva.
Así que la dejó ir
y Kochininako corrió a la cueva
y entró tan rápido como pudo
a la cueva
y se empezó a quitar la ropa.
Primero se quitó
sus pantalones de gamuza

and threw them out of the cave
then she took off her moccasins
and threw them out the entrance to the cave.
She untied her belt
and threw it out to the giant.
Finally
all she had left
was her *manta* dress
and a short cotton smock underneath.
She took off her *manta*
and threw it out
to the *Estrucuyu*
and she told him
she didn't have anything more.
That was when
the *Estrucuyu*
started after her
poking his giant hand
into the cave
trying to grab hold of her
Kochininako moved fast
and kept getting away
but she knew
sooner or later
that old *Estrucuyu* would reach her.
So she started calling
for the Twin Brothers,
the Hero brothers,
Ma 'see 'wi and *Ou 'yu 'ye 'wi*
who were always out
helping people who were in danger.
The Twin brothers

y los lanzó afuera de la cueva
después se quitó los mocasines
y los lanzó a la entrada de la cueva.
Se soltó el cinturón
y lo lanzó al gigante.
Por último
lo único que le quedaba
era su vestido *manta*
y un camisón corto debajo.
Se quitó la *manta*
y se la lanzó
al *Estrucuyu*
y ella le dijo
que no tenía nada más.
Ahí fue cuando
el *Estrucuyu*
fue a buscarla
metiendo su gigantesca mano
dentro de la cueva
intentando agarrarla
Kochininako se movió rápido
y siguió escabulléndose
pero sabía que
tarde o temprano
el viejo *Estrucuyu* la atraparía.
Así que ella llamó
a los Hermanos Gemelos,
los hermanos Héroes,
Ma 'see 'wi y *Ou 'yu 'ye 'wi*,
que siempre salían
a ayudar a quien estuviera en peligro.
Los Hermanos Gemelos

were fast runners
and she called them
and in no time
they were there.
*Ma'see'wi and Ou'yu'ye'wi carry bows and arrows
and they each carry a flint knife
a "hadti"
like the one Kochininako carried for hunting.*
When they got there
the *Estrucuyu* was scratching around
the entrance to the cave
trying to get Kochininako.
So the Twin brothers
each threw their *hadti*
their flint knives,
at the old *Estrucuyu*
and cut off his head—
that's how they killed him—
and they split open his stomach
and pulled out his heart
and they threw it
as far as they could throw—
they threw *Estrucuyu's* heart
clear across—
*those things could happen
in those days—*
and it landed right over here
near the river
between Laguna and Pagate
where the road turns to go
by the railroad tracks
right around

eran corredores veloces
y ella los llamó
y al poco tiempo
llegaron.
*Ma'see'wi y Ou'yu'ye'wi llevaban arcos y flechas
y cada uno llevaba un cuchillo de pedernal
un «hadti»
como el que Kochininako tenía para cazar.*
Cuando ellos llegaron
el *Estrucuyu* estaba arañando alrededor
de la entrada de la cueva
intentando atrapar a Kochininako.
Así que los Hermanos Gemelos
lanzaron sus *hadti*
sus cuchillos de pedernal,
al viejo *Estrucuyu*
y cortaron su cabeza—
así fue como lo mataron—
y partieron en dos su estómago
y sacaron su corazón
y lo lanzaron
tan lejos como pudieron—
lanzaron el corazón de *Estrucuyu*
hasta el otro lado—
*eso podía ocurrir
en esa época—*
y cayó justo aquí
cerca al río
entre Laguna y Pagate
donde la carretera gira
para ir por las vías del tren
alrededor

from John Paisano's place—
that big rock there
looks just like a heart,
and so his heart rested there
and that's why
it is called
Yash'ka
which means "heart."

de la casa de John Paisano—
esa roca gigante de allá
se parece a un corazón,
y así su corazón reposó allá
y por esa razón
se llama
Yash'ka
que significa «corazón».

9
Grandma A'mooh had a worn-out little book that had lost its cover.
She used to read the book to me and my sisters
and later on I found out she'd read it to my uncles and my father.
We all remember Brownie the Bear
and she read the book to us again and again
and still we wanted to hear it.
Maybe it was because
she always read the story with such animation and expression
changing her tone of voice and inflection
each time one of the bears spoke—
the way a storyteller would have told it.

9
La abuela A'mooh tenía un librito viejo que ya no tenía su pasta.
Solía leernos el libro a mis hermanas y a mí
y después me enteré de que ella se lo leía a mis tíos y a mi padre.
Todos recordamos al oso Brownie
y ella nos leía el libro una y otra vez
y nosotros aún queríamos escucharla.
Quizás era porque
siempre leía la historia con tal vivacidad y expresión
cambiando su tono de voz y la entonación
cada vez que uno de los osos hablaba—
la forma en la que una verdadera contadora de historias la hubiese
narrado.

10
Storytelling

You should understand
the way it was
back then,
because it is the same
even now.

10
Contar historias

Deberías entender
la forma en la que fue
en ese entonces,
porque es igual
incluso ahora.

Long ago it happened
that her husband left
to hunt deer
before dawn
And then she got up
and went to get water.
Early in the morning
she walked to the river
when the sun came over
the long red mesa.

He was waiting for her
that morning
in the tamarack and willow
beside the river.
Buffalo Man
in buffalo leggings.
“Are you here already?”
“Yes,” he said.
He was smiling.
“Because I came for you.”
She looked into the
shallow clear water.
“But where shall I put my water jar?”
“Upside down, right here,” he told her,
“on the river bank.”

“You better have a damn good story,”
her husband said,
“about where you been for the past
ten months and how you explain these
twin baby boys.”

Hace mucho tiempo pasó
que su esposo se fue
a cazar ciervos
antes del amanecer
Y luego ella se levantó
y fue a conseguir agua.
Temprano en la mañana
caminó hacia el río
cuando el sol pasó
por la larga meseta roja.

Él la estaba esperando
esa mañana
en el alerce y el sauce
al lado del río.
El Hombre de Búfalo
en pantalones de búfalo.
«¿Ya estás aquí?»
«Sí», él dijo.
Él sonreía.
«Porque vine por ti».
Ella miró en el
agua clara y poco profunda.
«Pero ¿dónde pongo mi vasija de agua?»
«Bocabajo, aquí», le dijo a ella,
«en la orilla del río».

«Más vale que tengas una muy buena historia»,
dijo su esposo,
«de dónde estuviste los últimos
diez meses y de dónde salieron estos
bebés gemelos».

“No! That gossip isn’t true.
She didn’t elope
She was *kidnapped* by
that Mexican
at Seama feast.
You know
my daughter
isn’t
that kind of girl.”

It was
in the summer
of 1967.
T.V. news reported
a kidnapping.
Four Laguna women
and three Navajo men
headed north along
the Rio Puerco river
in a red ’56 Ford
and the F.B.I. and
state police were
hot on their trail
of wine bottles and
size 42 panties
hanging in bushes and trees
all along the road.

“We couldn’t escape them,” he told police later.
“We tried, but there were four of them and
only three of us.”

«¡No! Ese chisme no es cierto.
Ella no se fugó
A ella la *secuestró*
ese mexicano
en el banquete de Seama.
Tú sabes que
mi hija
no es
ese tipo de chica».

Eso fue
en el verano
de 1967.
El telenoticiero reportó
un secuestro.
Cuatro mujeres de Laguna
y tres hombres Navajo
se dirigieron al norte
por el río Puerco
en un Ford 1956 rojo
y el FBI y
la policía estatal
fueron tras las pistas
de botellas de vino y
pantis talla L
en los arbustos y árboles
por todo el camino.

«No pudimos escapar de ellas», él le dijo después a la policía.
«Lo intentamos, pero eran cuatro y
nosotros solo tres».

Seems like
it's always happening to me.
Outside the dance hall door
late Friday night
in the summertime,
and those
brown-eyed men from Cubero,
smiling.
They usually ask me
"Have you seen the way stars shine
up there in the sand hills?"
And I usually say "No. Will you show me?"

It was
that Navajo
from Alamo,
you know,
the tall
good-looking
one.

He told me
he'd kill me
if I didn't
go with him
And then it
rained so much
and the roads
got muddy.
That's why
it took me
so long

Parece que
siempre me pasa lo mismo.
Afuera del salón de baile
el viernes tarde en la noche
en el verano,
y aquellos
hombres de ojos café de Cubero,
sonriendo.
Normalmente me preguntaban
«¿Alguna vez has visto cómo brillan las estrellas
allí arriba sobre las colinas de arena?»
Y yo normalmente respondía «no, ¿me muestras cómo?»

Fue
ese navajo
de Álamo,
ya sabes,
ese hombre
alto y
atractivo.

Él me dijo
que me mataría
si no me
iba con él
Y entonces empezó
a llover demasiado
y los caminos
quedaron embarrados.
Por eso
me demoré tanto
en regresar

| | |
|---|--|
| <p>to get back home.</p> <p>My husband left after he heard the story and moved back in with his mother. It was my fault and I don't blame him either. I could have told the story better than I did.</p> | <p>a casa.</p> <p>Mi esposo se fue después de escuchar la historia y regresó a casa con su madre. Fue mi culpa y tampoco lo juzgo. Pude haberle contado la historia de otra forma mejor.</p> |
| <p>11 The Two Sisters</p> <p>Ahsti-ey and Hait-ti-eh were two girls, pueblo girls who lived in Hani-a. <i>Hani-a was supposed to be traditionally, Cienega, you know where Cienega is the place between Albuquerque and Santa Fe. They called it "Hania" that means, interpreted, "the East Country." It is east from here. It means the "East Country," yes.</i> The two sisters they were Hait-ti-eh and Ahsti-ey— those were their names. They were interested in a young man by the name of Estoy-eh-muut.</p> | <p>11 Las dos hermanas</p> <p>Ahsti-ey y Hait-ti-eh fueron dos chicas, dos chicas pueblo que vivieron en Hani-a. <i>Hani-a se supone que es tradicionalmente La Ciénaga, tú sabes dónde queda La Ciénaga ese lugar entre Albuquerque y Santa Fe. Lo llamaban «Hania» que significa, o se interpreta, «la región oriental». Es el oriente desde acá. Sí, significa «región oriental».</i> Las dos hermanas eran Hait-ti-eh y Ahsti-ey— esos eran sus nombres. Ellas estaban interesadas en un joven de nombre Estoy-eh-muut.</p> |

“Muut” means “youth.”

“Estoyeh” means that he was a great hunter.

And they were both interested in this young man
and they were trying to see
who would finally win him over
on her side.

Ahsti-ey was beautiful.

So was Hait-ti-eh.

Hait-ti-eh had beautiful hair,
beautiful hair, the sister did.

And Estoyeh-muut would come to visit them.

As he came

he would bring venison.

You know that is the original food, venison is.

*The pueblo people have always depended upon it
depended on the deer for food.*

So Estoyeh-muut came quite often

and he would bring meat
from the deer he hunted.

Finally Ahsti-ey suspected something—

that Estoyeh-muut thought more of her sister, Hait-ti-eh,
the one who had beautiful long hair.

So there was jealousy right away

it developed in Ahsti-ey

and she was just wondering how
she could ward off

Estoyeh-muut’s devotion to her sister, Hait-ti-eh
which was much more than he gave to her.

*So now anything can take place
in the story....*

So one evening

the girls went to bed

«Muut» significa «juventud».

«Estoyeh» quiere decir que era un gran cazador.

Ambas estaban interesadas en este joven
y querían ver
cuál de las dos podría
quedarse con él.

Ahsti-ey era hermosa.

Así como Hait-ti-eh.

Hait-ti-eh tenía un hermoso cabello,
un hermoso cabello, la hermana tenía.

Y Estoyeh-muut las visitaba.

Cuando venía,

traía carne de venado.

Ya sabes que la carne de venado es verdadera comida.

*La gente de Pueblo siempre ha dependido de esta
ha dependido de los ciervos para alimentarse.*

Así que Estoyeh-muut venía bastante seguido

y traía carne

de los ciervos que cazaba.

Finalmente Ahsti-ey sospechó algo—

que Estoyeh-muut pensaba más en su hermana, Hait-ti-eh,
la que tenía un cabello hermoso y largo.

Así que los celos aparecieron de inmediato

se apoderaron de Ahsti-ey

y solo pensaba en cómo
podría quitar

la devoción de Estoyeh-muut por su hermana, Hait-ti-eh
la cual era mucho más de la que él sentía por ella.

*Así que cualquier cosa puede pasar
en esta historia....*

Así que una tarde

las chicas se fueron a acostar

So the people migrated from there.
The people of Ahsti-ey and Hait-ti-eh
came to Laguna
and settled here
because something tragic took place.

Así que la gente emigró de allá.
La gente de Ahsti-ey y Hait-ti-eh
vinieron a Laguna
y se establecieron aquí
porque una tragedia ocurrió.

12

Out of the Works No Good Comes From

Possession

It will come to you
late one night
distinctly
while your wife
waits in bed.
You will reach into pockets
for something you feel is missing
a key, perhaps silver coins, a leather wallet.
Folded pieces of paper are still within reach
but the feeling now
is overwhelming
of something no longer with you.

You walk outside
in the dark
feel for the gloves
on the seat of your truck.
Something has been left behind,
something has been lost.

All night in bed beside her

12

Nada bueno resulta de los trabajos

Posesión

Vendrá a ti
tarde una noche
con claridad
mientras tu esposa
te espera en la cama.
Buscarás en los bolsillos
algo que crees está perdido
una llave, unas monedas de plata, una billetera de cuero.
Los pedazos de papel doblados aún están a la mano
pero el sentimiento ahora
de algo que ya no está contigo
es abrumador.

Caminas afuera
en la oscuridad
buscas los guantes
en el asiento de tu camión.
Algo quedó atrás,
algo se perdió.

Toda la noche en la cama junto a ella

your heart pounds out
possible locations
for a loss so complete
even its name has escaped you.
At dawn she turns in bed and
you see from your place in the bed
the impossibility of this
her hair spreads over your pillow
her arms where yours are resting.
Listen now
before you make any sudden move
for your breathing
which once accompanied you.

Incantation

The television
lights up the room,
a continual presence.
Seconds minutes
flicker in gray intervals
on the wall beside my head.
Even if
I could walk to the window
I would only see
gray video images
bending against the clouds.

At one time
more might have been necessary—
a smokey quartz crystal
balanced in the center of the palm—

tu corazón late fuertemente
posibles lugares
para una pérdida tan completa
que incluso su nombre se te escapa.
Al amanecer ella se da vuelta y
ves desde tu lado de la cama
la imposibilidad de esto
su cabello se extiende sobre tu almohada
sus brazos están donde los tuyos descansan.
Ahora quédate escuchando
antes de que te muevas repentinamente
tu respiración
la que una vez te acompañó.

Hechizo

La televisión
ilumina la habitación,
una presencia continua.
Segundos minutos
titilan en los intervalos grises
en la pared al lado de mi cabeza.
Aun si
pudiera caminar hacia la ventana
solamente vería
imágenes grises del video
que se curvan hacia las nubes.

Hace tiempo
pudo haberse necesitado más—
un cristal de cuarzo ahumado
que reposa en la palma de la mano—

But tonight
there is enough.

The simple equation you found
in my notebook
frightened you
but I could have explained it:

After all bright colors of sunset and
leaves are added together
lovers are subtracted
children multiplied, are divided, taken away.

The remainder is small enough
to stay in this room forever
gray-shadowing restless
trapped on a gray glass plain.

I did not plan to tell you.
Better to lose colors gradually
first the blue of the eyes
then the red of blood
its salt taste fading
water gone suddenly bitter
when the last yellow light
blinks off the screen.

Wherever you're heading tonight
you think you're leaving me
and the equation of this gray room.
Hold her close
pray
these are lies I'm telling you.

Pero esta noche
ya hay suficiente.

La ecuación simple que encontraste
en mi libreta
te atemorizó
pero pude habértela explicado:

Después de todos los colores brillantes del atardecer y
las hojas juntas se suman
los amantes se restan
los niños se multiplican, se dividen, se los llevan.

El resto es bastante pequeño
para permanecer por siempre en esta habitación
una sombra gris sin descanso
atrapada dentro de un vidrio gris liso.

No planeé contártelo.
Es mejor perder los colores poco a poco
primero el azul de los ojos
luego el rojo de la sangre
su sabor salobre se desvanece
el agua de repente se vuelve amarga
cuando la última luz amarilla
apaga la pantalla.

A cualquier parte que te diriges esta noche
piensas que me estás dejando
y la ecuación de esta habitación gris.
Mantenla cerca
ora
estas son las mentiras que te digo.

As with the set which lost its color
and only hums gray outlines,
it is a matter of intensity and hue
and the increasing distance—
The interval will grow as imperceptibly
as it grew between us.

You'll drive on
putting distance and time between us—
 the snow in the high Sierras
 the dawn along the Pacific
dreaming you've left this narrow room.
But tonight
I have traced all escape routes
with my finger across the t.v. weather map.
 Your ocean dawn is only the gray light
 in the corner of this room
 Your mountain snowstorm
 flies against the glass screen
 until we both are buried.

A Note

They tell you
they try to warn you
about some particular cliff
sandrock a peculiar cloudy dawn color.

It is the place,
 they say
where so many others have fallen.
Remember Chemí's son?

Como con el tele que perdió su color
y solo resuena con contornos grises,
es cuestión de intensidad y tonalidad
y la distancia que aumenta—
El intervalo crecerá tan imperceptiblemente
como creció entre nosotros.

Seguirás conduciendo
poniendo distancia y tiempo entre nosotros—
 la nieve en las Sierras altas
 el alba a lo largo del Pacífico
soñar que has salido de esta estrecha habitación.
Pero esta noche
encontré todas las rutas de escape
pasando mi dedo sobre el mapa del clima en la tele.
 Tu alba del océano es solo la luz gris
 en la esquina de esta habitación
 Tu tormenta de nieve de la montaña
 vuela contra el vidrio
 hasta que ambos quedamos enterrados.

Una nota

Ellos te dicen
te intentan advertir
sobre un barranco en particular
arenisca un color peculiar de amanecer nublado.

Es el lugar,
 dicen
donde muchos otros han caído.
¿Recuerdas al hijo de Chemí?

So handsome—
What was it
he wanted up there?

She only came from that direction
one time
and so long ago
no one living
ever heard anyone tell
they saw her.

Don't go looking
don't even raise your eyes.

Tan guapo—
¿Qué era
lo que hacía allá arriba?

Ella solo vino desde esa dirección
una vez
y hace tanto tiempo
nadie con vida
escuchó a alguien decir
que la vieron.

No veas
ni siquiera levantes la mirada.

13

Saturday morning I was walking past Nora's house
and she was outside building a fire in her oven.
I stopped to say hello and we were talking and
she said her grandchildren had brought home
a library book that had my "Laguna Coyote" poem in it.

 "We all enjoyed it so much,
 but I was telling the children
 the way my grandpa used to tell it
 is longer."

"Yes, that's the trouble with writing," I said,
"You can't go on and on the way we do
when we tell stories around here.
People who aren't used to it get tired."

 "I remember Grandpa telling us that story—
 We would really laugh!
 He wouldn't begin until we gave him
 something real good to eat—

13

El sábado en la mañana iba caminando frente a la casa de Nora
y ella estaba afuera encendiendo el fuego en su horno.
Me detuve para saludarla y nos quedamos hablando y
me dijo que sus nietos habían traído a la casa
un libro de la biblioteca que tenía mi poema «El coyote de Laguna».

 «Todos lo disfrutamos mucho,
 aunque les conté a los niños
 que la forma en la que mi abuelo solía relatarlo
 es más larga».

«Sí, ese es el problema de la escritura», dije,
«No puedes narrar de la misma forma
como cuando acá contamos las historias.
La gente que no está acostumbrada se cansa».

 «Recuerdo al abuelo contarnos esa historia—
 ¡Nos moríamos de la risa!
 No empezaba hasta que le diéramos
 de comer algo muy bueno—

| | |
|---|---|
| <p>roasted piñons or some jerky. Then he would start telling the story. That's what you're supposed to do, you know, you're supposed to feed the storyteller good things."</p> | <p>piñones tostados o un poco de cecina. Luego empezaba relatar la historia. Eso es lo que debes hacer, ya sabes, debes alimentar muy bien al contador de historias».</p> |
| <p>14</p> <p>One time Old Woman Ck'o'yo's son came in from Reedleaf town up north. His name was Pa'caya'nyi and he didn't know who his father was.</p> <p>He asked the people "You people want to learn some magic?" and the people said "Yes, we can always use some."</p> <p>Ma'see'wi and Ou'yu'ye'wi the Twin Brothers were caring for the Mother Corn altar, but they got interested in this magic too.</p> <p>"What kind of medicine man are you, anyway?" they asked him. "A Ck'o'yo medicine man," he said. "Tonight we'll see</p> | <p>14</p> <p>Un día Vino el hijo de la anciana Ck'o'yo desde Reedleaf al norte. Se llamaba Pa'caya'nyi y no conocía a su padre.</p> <p>Le preguntó a la gente «¿Quieren aprender un poco de magia?» y ellos le respondieron «Sí, podríamos necesitarla».</p> <p>Ma'see'wi y Ou'yu'ye'wi, los Gemelos, cuidaban el altar de la Madre Maíz, pero esta magia también les interesó.</p> <p>«¿Y qué tipo de chamán eres?» le preguntaron. «Un chamán Ck'o'yo», respondió. «Esta noche veremos</p> |

if you really have magical power,” they told him.

So that night
Pa'caya'nyi
came with his mountain lion.
He undressed
he painted his body
the whorls of flesh
the soles of his feet
the palms of his hands
the top of his head.

He wore feathers
on each side of his head.

He made an altar
with cactus spines
and purple locoweed flowers.
He lighted four cactus torches
at each corner.
He made the mountain lion lie
down in front and
then he was ready for his magic.

He struck the middle of the north wall
He took a piece of flint and
he struck the middle of the north wall.
Water poured out of the wall
and flowed down
toward the south.
He said “What does that look like?
Is that magic powers?”

si en serio tienes poderes mágicos», dijeron.

Así que esa noche
Pa'caya'nyi
vino con su león de montaña.
Se desvistió
pintó su cuerpo
los verticilos de carne
las plantas de su pies
las palmas de sus manos
la punta de su cabeza.

Se puso unas plumas
a cada lado de su cabeza.

Hizo un altar
con espinas de cactus
y flores moradas de hierba loca.
Encendió las cuatro antorchas de cactus
en cada esquina.
Hizo que el león de montaña
se recostara al frente y
así se preparó para hacer magia.

Golpeó el centro del muro norte
Tomó un pedazo de pedernal y
golpeó el centro del muro norte.
Brotó agua del muro
y fluyó
hacia el sur.
Y dijo «¿a qué se les parece?
¿sí es magia real?»

He struck the middle of the west wall
and from the east wall
a bear came out.
“What do you call this?”
he said again.

“Yes, it looks like magic all right,”
Ma’ssee’wi said.
So it was finished
and Ma’ssee’wi and Ou’yu’ye’wi
and all the people were fooled by
that Ck’o’yo medicine man,
Pa’caya’nyi.

From that time on
they were
so busy
playing around with that
Ck’o’yo magic
they neglected the Mother Corn altar.

They thought they didn’t have to worry
about anything.
They thought this magic
could give life to plants
and animals.
They didn’t know it was all just a trick.

Our mother
Nau’ts’ity’i
was very angry
over this

Golpeó el centro del muro occidental
y del muro oriental
salió un oso.
«¿Cómo pueden llamar esto?»
dijo nuevamente.

«Sí, parece que en verdad es magia»,
dijo Ma’ssee’wi.
Así terminó
y Ma’ssee’wi y Ou’yu’ye’wi
y toda la gente fue engañada por
ese chamán Ck’o’yo,
llamado Pa’caya’nyi.

Desde ese momento
estuvieron
tan ocupados
jugando con esa
magia de Ck’o’yo
que descuidaron el altar de la Madre Maíz.

Creieron que no se debían preocupar
por nada más.
Creieron que esta magia
les daría vida a las plantas
y a los animales.
No sabían que solo era un engaño.

Nuestra madre
Nau’ts’ity’i
estaba furiosa
por todo esto

over the way
all of them
even Ma'see'wi and Ou'yu'ye'wi
fooled around with this
magic.

"I've had enough of that,"
she said,
"If they like that magic so much
let them live off it."

So she took
the plants and grass from them.
No baby animals were born.
She took the
rain clouds with her.
The wind stirred the dust.
The people were starving.
"She's angry with us,"
the people said.
"Maybe because of that
Ck'o'yo magic
we were fooling with.
We better send someone
to ask her forgiveness."

They noticed Hummingbird
was fat and shiny
he had plenty to eat.
They asked how come he
looked so good.

por la forma
en la que todos ellos
incluso Ma'see'wi y Ou'yu'ye'wi
perdieron el tiempo con esa
magia.

«Ya fue suficiente»,
dijo,
«Si les gusta tanto esa magia
que vivan de ella».

Así que
les quitó las plantas y el césped.
No nació ningún animal.
Se llevó las
nubes de lluvia.
El viento agitó el polvo.
La gente estaba muy hambrienta.
«Está enojada con nosotros»,
decía la gente.
«Tal vez es por esa
magia de Ck'o'yo
con la que jugábamos.
Mejor mandamos a alguien
para que le pida perdón».

Notaron que Colibrí
estaba gordo y brillante
tenía bastante para comer.
Le preguntaron cómo
se veía tan bien.

He said
Down below
Three worlds below this one
everything is
green
all the plants are growing
the flowers are blooming.
I go down there
and eat.

“So that’s where our mother went.
How can we get down there?”

Hummingbird looked at all the
skinny people.
He felt sorry for them.
He said, “You need a messenger.
Listen, I’ll tell you
what to do”:

Bring a beautiful pottery jar
painted with parrots and big
flowers.

Mix black mountain dirt
some sweet corn flour
and a little water.

Cover the jar with a
new buckskin
and say this over the jar:

and sing this softly

Les dijo
Que abajo
Tres mundos abajo de este
todo es
verde
todas las plantas crecen
las flores florecen.
Bajo allí
y como.

«Así que nuestra madre está allá.
¿Cómo podemos bajar?»

Colibrí miró a toda la
gente desnutrida.
Sintió lástima por ellos.
Les dijo, «necesitan a un mensajero.
Escuchen, les diré
qué deben hacer:»

Traigan una hermosa vasija de barro
pintada con loros y enormes
flores.

Mezclen tierra negra de la montaña
un poco de harina de maíz dulce
y un poco de agua.

Cubran la vasija con una
gamuza nueva
y repitan esto sobre la vasija:

y canten suavemente

above the jar:
After four days
you will be alive
After four days
you will be alive
After four days
you will be alive
After four days
you will be alive.
On the fourth day
something buzzed around
inside the jar.

They lifted the buckskin
and a big green fly
with yellow feelers on his head
flew out of the jar.

“Fly will go with me,” Hummingbird said.
“We’ll go see
what she wants.”

They flew to the fourth world
below.
Down there
was another kind of daylight
everything was blooming
and growing
everything was so beautiful.

Fly started sucking on
sweet things so

encima de la vasija:
Después de cuatro días
vas a vivir
Después de cuatro días
vas a vivir
Después de cuatro días
vas a vivir
Después de cuatro días
vas a vivir.
Al cuarto día
algo zumbó
dentro de la vasija.

Levantaron la gamuza
y una gran mosca verde
con antenas amarillas en la cabeza
salió volando de la vasija.

«Mosca irá conmigo», dijo Colibrí.
“Iremos a ver
ella qué quiere».

Volaron al cuarto mundo
debajo.
Allí había
otro tipo de luz de día
todo florecía
y crecía
todo era muy hermoso.

Mosca empezó a chupar
todo lo dulce así que

Hummingbird had to tell him
to wait:
“Wait until we see our Mother.”
They found her.
They gave her blue pollen and yellow pollen
they gave her turquoise beads
they gave her prayer sticks.

“I suppose you want something,” she said.
“Yes, we want food and storm clouds.”
“You get old Buzzard to purify
your town first
and then, maybe, I will send you people
food and rain again.”

Fly and Hummingbird
flew back up.
They told the town people
that old Buzzard had to purify
the town.

They took more pollen,
more beads, and more prayer sticks,
and they went to see old Buzzard.

They arrived at his place in the east.
“Who’s out there?”
Nobody ever came here before.”
“It’s us, Hummingbird and Fly.”
“Oh. What do you want?”
“We need you to purify our town.”
“Well, look here. Your offering isn’t

Colibrí tuvo que decirle
que esperara:
«Espera hasta que veamos a nuestra Madre».
La encontraron.
le dieron polen azul y polen amarillo
Le dieron perlas turquesas
Le dieron bastones de rezo.

«Supongo que quieren algo», les dijo.
«Sí, queremos comida y nubes de tormenta».
«Lleven al viejo Guala a purificar
primero su aldea
y después, quizás, les envíe nuevamente
comida y lluvia».

Mosca y Colibrí
volaron de regreso.
Les dijeron a los aldeanos
que el viejo Guala debía purificar
la aldea.

Llevaron más polen,
más perlas y más bastones de rezo,
y fueron a ver al viejo Guala.

Llegaron a su casa en el oriente.
«¿Quién está por ahí?
Nadie había venido antes».
«Somos Colibrí y Mosca».
«Oh. ¿Y qué quieren?»
«Necesitamos que purifiques nuestra aldea».
«Bueno. Miren, su ofrenda no está

complete. Where's the tobacco?"
You see, it wasn't easy.
Fly and Hummingbird
had to fly back to town again.

The people asked,
"Did you find him?"
"Yes, but we forgot something.
Tobacco."
But there was no tobacco
so Fly and Hummingbird had to fly
all the way back down
to the fourth world below
to ask our Mother where
they could get some tobacco.

"We came back again,"
they told our Mother.
"Maybe you need something?"
"Tobacco."
"Go ask caterpillar."

So they flew
all the way up again.
They went to a place in the West.
See, these things were complicated.....
They called outside his house
"You downstairs, how are things?"
"Okay," he said, "come down."
They went down inside.
"Maybe you want something?"
"Yes. We need tobacco."

completa. ¿Dónde está el tabaco?»
Vean, no fue sencillo.
Mosca y Colibrí
debieron regresar nuevamente la aldea.

La gente les preguntó,
«¿Lo encontraron?»
«Sí, pero olvidamos algo.
El tabaco».
Pero no había tabaco
así que Mosca y Colibrí volaron
de regreso a abajo
al cuarto mundo de abajo
para preguntarle a nuestra Madre
dónde podían conseguir un poco de tabaco.

«Nuevamente volvimos»,
le dijeron a nuestra Madre.
«¿Tal vez necesitan algo?»
«Tabaco».
«Vayan a preguntarle a la oruga».

Así que volaron
otra vez de regreso.
Fueron a un lugar al Occidente.
Vean, eso fue muy complicado...
Golpearon en su casa
«Tú, ahí abajo, ¿cómo va todo?»
«Bien, sigan», les dijo.
Ellos entraron y bajaron.
«¿Necesitan algo?»
«Sí, Necesitamos tabaco.»

Caterpillar spread out
dry cornhusks on the floor.
He rubbed his hands together
and tobacco fell into the cornhusks.
Then he folded up the husks
and gave the tobacco to them.
Hummingbird and Fly thanked him.
They took the tobacco to old Buzzard.
“Here it is. We finally got it but it
sure wasn’t very easy.”
“Okay,” Buzzard said.
“Go back and tell them
I’ll purify the town.”

And he did—
first to the east
then to the south
then to the west
and finally to the north.
Everything was set straight again
after all that Ck’o’yo magic.

The storm clouds returned
the grass and plants started growing again.
There was food
and the people were happy again.

So she told them
“Stay out of trouble
from now on.

It isn’t very easy

Oruga esparció
hojas de maíz sobre el piso.
Se frotó las manos
y el tabaco cayó en las hojas de maíz.
Luego dobló las hojas
y les entregó el tabaco.
Colibrí y Mosca le agradecieron.
Le llevaron el tabaco al viejo Guala.
«Aquí está. Al fin lo conseguimos pero
no fue nada fácil».
«Bien», les dijo el Guala.
«Regresen y díganles que
purificaré la aldea».

Y así fue—
primero al oriente
después al sur
después al occidente
y por último al norte.
Todo volvió a la normalidad
después de toda esa magia de Ck’o’yo.

Las nubes de tormenta regresaron
el pasto y las plantas empezaron nuevamente a crecer.
Había comida
y la gente nuevamente volvió a ser feliz.

Así que ella les dijo
«De ahora en adelante,
no se metan en problemas.

No es nada fácil

to fix up things again.
Remember that
next time
some Ck'o'yo magician
comes to town."

volver a arreglar todo.
Recuérdelo
la próxima vez
cuando algún mago Ck'o'yo
venga al pueblo».

15

Poem for Myself and Mei: *Concerning Abortion*

Chinle to Fort Defiance, April 1973

The morning sun

coming unstuffed with yellow light
butterflies tumbling loose
and blowing across the Earth.

They fill the sky

with shimmering yellow wind
and I see them with the clarity of ice
shattered in mountain streams
where each pebble is
speckled and marbled
alive beneath the water.

All winter it snowed
mustard grass
and springtime rained it.

Wide fancy meadows
warm green

and butterflies are yellow mustard flowers
spilling out of the mountain.

15

Poema para mí y Mei: *Sobre el aborto*

Desde Chinle a Fort Defiance. Abril, 1973

El sol de la mañana

que viene sin su luz amarilla
mariposas que dan volteretas
y vuelan a lo largo de la tierra.

Completan el cielo

con el resplandeciente viento amarillo
y las veo con la claridad del hielo
despedazado en los arroyos de la montaña
en los que cada guijarro está
veteado y marmoleado
con vida bajo el agua.

Todo el invierno nevó
el césped mostaza
y la primavera lo llovió.

Amplias y elegantes praderas
de verde cálido

y las mariposas son flores amarillo mostaza
que se esparcen desde la montaña.

There were horses
near the highway
at Ganado.

And the white one
scratching his ass on a tree.

They die softly
against the windshield
and the iridescent wings
flutter and cling
all the way home.

Había caballos
cerca de la carretera
en Ganado.

Y el blanco
que rasca su culo contra un árbol.

Mueren suavemente
contra el parabrisas
y las alas tornasoladas
se agitan y se aferran
de regreso a casa.
