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Facultad de Ciencias de la Educación y Desarrollo Humano

Traducción del libro

“Cuentos Chiricanos” de Leydis Estela Torres

Proyecto final de graduación presentado como requisito para optar por el título de
Licenciatura de Inglés con énfasis en traducción.

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To my mother, for believing in me, for her unconditional support, and for being my greatest motivation. And of course, to my classmates, Naomi and Anadir, for always supporting me, for the hours of study, the teamwork, and for sharing this experience with me.

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Dedication

To my mother, Mitzela Pineda, whose unconditional love and unwavering support have been the guiding light in my most difficult moments. Thank you for teaching me, through your example, the strength of perseverance and the gentleness of the heart.

To my children, Fátima and Emilio, my daily inspiration. This accomplishment is theirs as well.

Introduction

Translation is a key tool in global communication. It allows people from different cultures and languages to understand one another. Through translation, ideas, knowledge, and values can be shared across borders. It helps in business, education, science, and entertainment, connecting people worldwide. Without translation, access to important information would be limited. It also promotes cultural exchange and mutual respect. In a diverse world, translation builds bridges where language is a barrier.

Translation techniques are used to make the message clear and accurate in the target language. Their purpose is to keep the original meaning while adapting the text for a new audience. These techniques help translators deal with cultural differences, grammar structures, and idioms. They also improve the quality and consistency of the translation. By using the right technique, the message sounds natural and easy to understand. Some common techniques include adaptation, borrowing, and modulation. Overall, they support the translator in delivering a faithful and effective translation.

The purpose statement of this final project is to translate at least fifty pages of the book "Cuentos de Animales del Folklor Chiricano" written by Leidys Estela Torres Samudio. while applying various translation techniques that will determine our knowledge on how to implement them properly and functionally. In this project, we will try to answer the following question: how does the implementation of certain translation techniques reflects the meaning and content of the book "Cuentos de Animales del Folklor Chiricano" written by Leidys Estela Torres Samudio?

In the first chapter, the rationale behind translating the book is clearly established, supported by a thorough overview of its contextual background. Both the general and specific objectives of the translation project are articulated, providing a framework for the work that follows. Furthermore, the chapter outlines the methodological approach adopted for the translation, detailing the selection, definition, and practical application of seven distinct translation techniques. Each technique is accompanied by an analytical commentary that examines its effectiveness and relevance within the broader scope of the translation process.

In the second chapter of this final project, we translate fifty pages from the source text in Spanish to the target language English in two columns.

In the third chapter of this translation, we propose some conclusions and recommendations as well as the challenges we face, and a glossary of the key terminology of this translation. Finally, a bibliography is presented.

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1. First Chapter

1.1 Antecedents

Leidys Torres was born in El Tejar, a corregimiento in the district of Alanje, Chiriquí, where her parents were teachers. She holds a bachelor's degree in Spanish Language and Literature, a Master's degree in Spanish Letters, and a Doctorate in Letters from the National Autonomous University of Mexico.

During the last decade, she pursued professional development at a postgraduate level in universities in Santa Catarina (Brazil), La Plata (Argentina), and Complutense de Madrid (Spain).

She taught at the University of Panama, David Regional Center, from 1973 to 1995, where she was the first coordinator of the School of Spanish and a founding professor of this school; additionally, on two occasions, she served as coordinator of the Faculty of Philosophy, Arts, and Education. From 1995, she became a professor at the Autonomous University of Chiriquí (UNACHI). At UNACHI, she was the first Dean of the Faculty of Humanities, General Secretary, Director of Research, and Director of the University Regional Center of Chiriquí Oriente.

She combined her administrative work with university teaching and all that it entails: publishing, participating in congresses, giving conferences and talks, as well as engaging in other academic and extension events. In this manner, she has given conferences on folkloric literature at congresses organized by the University of Panama, by UNACHI, and abroad, by the National Laboratory of Oral Materials at the National Autonomous University of Mexico; and by the Autonomous University of Santo Domingo in the Dominican Republic, where she was a keynote speaker. She also lectured at the University of Almería, Spain, and the National Autonomous University of Mexico. She has published articles in national journals since her first year of university teaching, when the first journal of the University Regional Center appeared; subsequently, her work has been featured in journals such as *Lotería*, *Matices*, *Supra*, *Universidad*, and *Plus Economía*.

The journal *Literaturas Populares* from the Faculty of Philosophy and Letters of UNAM has also published several of her articles, the most recent of which is about Ngäbe literature.

Dr. Torres is an external reviewer and a member of the editorial board of the journal *Diálogos de Campo* and was an external reviewer for *Plus Economía*, an indexed journal of UNACHI. Throughout her extensive professional career, she has received several recognitions; for example, the Association of Decimista Poets of Herrera honored her in an event held in Parita for her promotion of this poetic-musical genre of oral literature abroad, in Mexico. Last week, the School of Spanish paid tribute to her for her teaching career, and the Faculty of Humanities approved naming its library after her.

She was a professor and researcher at UNACHI and, from 2017 until February 2024, a researcher for the National Research System (SNI) of SENACYT. Her work as a researcher has resulted in four published books to date. From 2015 is *La voz de nuestra tierra* (in collaboration with the poet and academic Dimas Lidio Pitty and professors Fabián Cubilla and Bladimir Víquez); from 2016, *Cuentos de animales del folclor chiricano* (*Animal Tales of Chiriqui Folklore*); from 2017, *Visión de la literatura española medieval* (*Vision of Medieval Spanish Literature*); and from 2019 is the book *Cristos de Panamá, estudio de la cultura popular religiosa cristológica* (*Christs of Panama, A Study of Popular Christological Religious Culture*), which was presented at the ceremony celebrating her fifty years as a university professor in the UNACHI auditorium on September 23, 2023.

Currently, having retired from teaching on March 17 of this year, she is working on research about traditional Ngäbe narrative. This research represents the first attempt to scientifically document Panama's indigenous literature, aiming to create a volume that will facilitate its study within the framework of Panamanian literature in schools and universities. She is also preparing for publication a book of traditional tales featuring supernatural entities from Panamanian popular imagination.

Finally, we can affirm that, now free from the demands of university classrooms, she intends to dedicate her efforts to the investigation of our folkloric literature and, above

all, to promote in the schools of our province and the country, in a more systematic way, the knowledge of this intangible cultural heritage of Panama, which are our traditional stories, so that we may value and preserve them as part of our national identity.

This book we have translated, *Cuentos de animales del folclor chiricano* (Animal Tales of Chiriqui Folklore), constitutes a part of our culture and is rooted in the works of popular literature and popular culture that are carried out everywhere, with the aim of embracing our traditions, given the urgent need to recognize and affirm ourselves as a people.

1.2 Justication

The translation of a book into another language is very relevant for the author because it gives them the opportunity to share their work with people around the world. It opens the door for new readers from different countries to discover and enjoy the book. Through translation, the author's ideas and stories can cross language barriers and reach a much wider audience. It also helps build recognition for the author internationally. Readers from different cultures can connect with the message and themes of the book. This can lead to more interest in the author's other works. Overall, translation allows the author's voice to travel far beyond their native language.

For me, as a student of translation, this project is very important because it helps me develop my language skills and expand my vocabulary. Working on a translation allows me to practice and improve my writing and reading in both languages. It also teaches me how to handle real challenges that I may face in this profession. I know these experiences will be useful for my future as a translator. This kind of work opens my mind to new abilities and techniques. It helps me understand cultural differences and how to express ideas clearly. Overall, it is a great opportunity to grow and prepare for my career in translation.

The translation of this book will benefit many people. First, it will help the author reach a wider audience, allowing readers from different cultures and languages to access and understand their work. It also helps promote the author's ideas globally. Second, it benefits students of translation, like me, by giving us practical experience and helping us improve our skills. Third, readers who don't speak the original language will now have access to the content and can enjoy the book. Teachers, researchers, and professionals in related fields can also use the translated version to support their work. In short, the translation brings knowledge, culture, and understanding to more people around the world.

1.3 Objectives

1.3.1 General objective

To translate from Spanish into English the pages 1 to 50 from the book "Cuentos de Animales del Folklor Chiricano" written by Leidys Estela Torres Samudio.

1.3.2 Specific Objectives.

1. To implement 7 translation techniques from the source language of the book "Cuentos de Animales del Folklor Chiricano" written by Leidys Estela Torres Samudio into the target language, in this case is English (Spanish or English) providing two examples per technique.

2. To demonstrate effective use of the mechanics of writing in the target language (the book that is being translated): punctuation, capitalization, coherence, and unity.

3. To analyze the structure of the target language so the syntax, semantics, and pragmatics of both languages are identified and translated.

4. To interpret the cultural and sociological aspects of the source language that may determine a fluid translation that also reflects an awareness of the culture of the target language. Translation has been a vital human activity since ancient times, facilitating communication across cultures and preserving knowledge. The earliest known translators worked on religious texts, such as the Septuagint—a Greek translation of Hebrew scriptures in the 3rd century BCE. During the Roman Empire, Cicero and Horace reflected on translation approaches that still influence modern theory. The Islamic Golden Age saw immense translation efforts, especially in science and philosophy, transferring Greek knowledge into Arabic. In the Middle Ages, Latin translations of Arabic texts revitalized learning in Europe. The Renaissance accelerated translation, as printing spread ideas faster than ever. Over time, translation evolved from a purely linguistic task into a field rich with theory, practice, and interdisciplinary inquiry.

Within Applied Linguistics, translation is both a practical tool and a subject of scholarly analysis. It intersects with areas such as sociolinguistics, pragmatics, and

discourse analysis, allowing researchers to study how meaning shifts across languages and cultures. Translation helps explore language acquisition, especially for bilingual education and second-language learning. It also supports forensic linguistics, interpreting legal documents and multilingual interactions. Theoretical frameworks like equivalence, skopos theory, and functionalism stem from applied linguistic principles. As globalization intensifies, translation studies contribute to multilingual policy-making and intercultural competence. Recognizing translation as a dynamic subdiscipline underscores its role in bridging theoretical insights with real-world communication.

Translation techniques offer systematic strategies to handle linguistic and cultural differences between source and target texts. These methods—such as transposition, modulation, and equivalence—enhance fidelity while respecting the natural flow of the target language. Techniques like adaptation and explication allow translators to clarify implicit meanings or reshape context-sensitive expressions. They provide translators with flexible tools to preserve humor, idioms, and stylistic nuances. In literary and folkloric translation, techniques are crucial for retaining rhythm, tone, and cultural richness. Without these approaches, translations risk losing depth or becoming overly literal. Thus, translation techniques are not just operational—they're the heartbeat of effective, culturally attuned communication.

translations into refined work. They serve as a safeguard against oversimplification. Today's AI tools have transformed the landscape of translation with real-time, high-speed solutions. However, while machines excel at processing syntax and vocabulary, they often miss cultural nuance, humor, tone, and context. That's where human translators—and their mastery of techniques—shine. In an age of automated output, techniques help professionals review, post-edit, and reshape AI translation and errors introduced by algorithms. Moreover, with AI's increasing role in multilingual content creation, the translator becomes a curator of meaning rather than just a converter of words. Now more than ever, techniques empower translators to stay relevant, ethical, and deeply human in their craft.

1.4 . Methodology

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1.4.1 Translation techniques implemented

1. Translation Techniques: Literal

1.1 Definition: The third direct technique is literal translation. Molina and Albir (2002) categorized it as a word-by-word translation technique because this approach attempts to translate a word or phrase word by word or word-for-word (p. 501). It

 does not mean that it translates one word for another word but rather tends to translate word-by-word based on the function and meaning at the sentence level.

1.2 Example #1 (p.39)

SL: Todos los animales tienen rabo, menos yo.



TL: All the animals have tails, except me.

Analysis: A literal translation conveys meaning by keeping the original structure and vocabulary intact when the sentence remains clear and natural in both languages. In “Todos los animales tienen rabo, menos yo”, each element is directly preserved—“Todos los animales” → “All the animals”, “tienen rabo” → “have tails”, “menos yo” → “except me”^{*}—resulting in a translation that mirrors the grammar and rhythm of the original while retaining clarity and folkloric charm.

1.3 Example #2 (p.37)

SL: Tía Noneca, ven acá.



TL: Aunt Noneca, come here.

Analysis:

Similarly, “Tía Noneca, ven acá” becomes “Aunt Noneca, come here” through word-for-word translation that respects the communicative intent and syntactic alignment.

Both examples demonstrate how literal translation works effectively when there's no cultural or idiomatic barrier, ensuring that meaning and structure are faithfully conveyed.

2. Translation techniques: Modulation

2.1 Definition: According to Modulation Mustafin, K. (2020, June 2) , it involves using a different phrase from that used in the source content to preserve the same meaning in the target language. With this technique, it is possible to change a perspective to convey the idea in a way that aligns with the natural patterns of the target language. Thus, a reader in the target language will not be confused by an unexpected phrase.

2.2 Example#1 (p,15)

SL: Y el hombre, pal pueblo; no se da de cuenta que ehtaban echándole to el queso y la panela en el camino.

TL: And the man continued his way to town, unaware that all his cheese and panela were being dropped along the path.

Analysis: The writer in Spanish uses the informal expressions “pal pueblo” which refers he is heading to the town, and the appropriate modulated meaning in the target is “continued on his way to town”. Another modulation occurs in the phrase “no se da de cuenta”, which in english is “unaware,” to express the idea that he did not notice what was happening. Both phrases are used to keep the sentence clear and natural in English.

2.3 Example #2 (p.29)

SL: No, oiga, Tiu Tigre, que se me ajuma, toy cocinando, que se me juma la comida.

TL: "No, hey Uncle Tigre, it's getting smoky in here! I'm cooking and the food's starting to burn!"

Analysis: In this sentence, “ajuma” is a regional word that does not exist in English. Instead of trying to translate it directly, the translator used “the food's getting smoky”, which clearly conveys the idea that the food is starting to burn or get covered in smoke—something any English speaker would understand.

In both examples, the modulation technique was used because translating literally would sound odd in English. So, the translator changed the way the idea was expressed to make sense in English while keeping the original meaning.

In short, modulation means changing how something is said without changing what it means. It is helpful when dealing with regional expressions or phrases that do not have a direct translation.

3. Translation techniques: Transposition

3.1 Definition: According to Vinay, J.-P., & Darbelnet, J. (1995). This method, called Transposition, involves replacing one word class with another without changing the meaning of the message. Besides being a special translation procedure, transposition can also be applied within a language.

3.2 Example#1 (p.18)

SL: Bueno, pueh, váyese alante y hágame unos tabaco y hágame un café, que horita voy.

TL: Well then, go ahead and prepare some tobacco and make me some coffee, I'll be there soon.

Analysis: In “váyese alante,” the original Spanish imperative includes an enclitic pronoun, which is transposed into the idiomatic English phrase “go ahead” involving a shift in grammatical category and simplifying the verbal structure.

3.3 Example #2 (p.31)

SL: se jueron a ver...

TL: they went to look...

Analysis: In “se jueron a ver,” a dialectal variation of “se fueron a ver,” the reflexive verb becomes a direct construction in English: “they went to look,” removing reflexivity and adapting word order.

In both cases, transposition helps to reorganize linguistic elements according to the grammatical and stylistic norms of the target language, enhancing fluency, clarity, and idiomatic accuracy. The technique of transposition is used in these examples because the grammatical structure is adjusted to produce a more natural expression in English, without changing the meaning.

4. Translation techniques: Equivalence

4.1 Definition: Equivalence is a term used by Vinay and Darbelnet (1958/1995, p. 90) to express the action a translator takes when the same situation can be rendered by two texts using completely different stylistic and structural methods.

4.2 Example #1 (p.19)

SL: ¡Muerto que se pea, el diablo que se lo crea!

TL: “If a dead man farts, let the devil believe it.”

Analysis: The phrase “If a dead man farts, let the devil believe it.” The equivalence translation technique was applied. This means that the translator did not use the exact words but maintained the same humorous and strange meaning of the original Spanish saying. Both versions express disbelief at something impossible. The English version sounds natural and maintains the absurd image of a dead man farting. It is a good example of how to translate meaning and emotion, not just words.

4.3 Example #2 (p.22)

SL: Entonce ya el conejo se bia ido juyendo. Se Salvo por sabio.

TL: “By the time they noticed, the rabbit had already bolted. He saved himself by being clever.”

Analysis: This text explains a translation from Spanish to English, focusing on the use of equivalence, a technique that preserves the original text's communicative effect rather than its literal wording.

The example uses the Spanish phrase “Entonce ya el conejo se bia ido juyendo. Se salvó por sabio,” which has a casual, non-standard feel. The English translation, “By the time they noticed, the rabbit had already bolted. He saved himself by being clever,” uses different words to maintain the same dynamic and meaning.

For instance, the word "bolted" is used to convey the rabbit's urgency, and "clever" is used instead of a more literal translation of "sabio" (wise) to better fit the

character's cunning nature. Although some of the original text's casual, oral tone is lost, the English version becomes more natural and fluent. The main goal is to ensure the English reader feels the same surprise and admiration for the rabbit's intelligence as the original Spanish-speaking audience.

5. Translation Technique: Omission

5.1 Definition: As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot easily paraphrase or for stylistic reasons. (Baker, 1992, p. 77)

5.2 Example #1 (p.23)

SL: Ustedes sabrán, el conejo siempre... Vuelta y bueno, vamos con los cuentos del conejo, porque él era muy astuto y, ciertamente, tenía mucha leyenda; ciertamente, era, es vivo."

TL: You know, the rabbit always... Anyway, let's continue with the rabbit stories, because he is very clever and had many legends."

Analysis: In this case the word "Ciertamente", was repeated twice in the Source Language, hence, eliminated in the Target Language since it was not relevant to meaning, but wordy. And the word "era", simple past of verb BE, was also eliminated, leaving the phrase in present "es vivo" which means the character is still alive and it is implied he has been very intelligent.

5.3 Example #2 (p.23)

SL: Y un día se encuentra con Tío Tigre, y Tío Tigre dice que lo iba..., lo quería comer, ¡pueh!

TL: One day he met Uncle Tiger, who said he wanted to eat him.

Analysis: In this case "pueh" was removed because it is a colloquial filler that does not add any relevant meaning in English.

Both omissions make the translation clearer and more natural, avoiding redundant or non-functional expressions that do not have a direct equivalent in the target language.

6. Translation Technique: Borrowing

6.1. Definition: According to Molina and Hurtado Albir (2002), borrowing is one of the basic translation techniques that involves “taking a word or expression straight from another language” (p. 499).

6.2 Example #1 (p.49)

SL: Papa Dios

TL: Papa God

Analysis: In this first example, instead of rendering “Papa Dios” as “God the Father” or “Heavenly Father,” the translation opts for “Papa God” with minimal adaptation, maintaining the warmth, respect, and informality characteristic of oral traditions.

6.3 Example #2 (p.33)

SL: Tonce vino Tio Conejo y enzapato a Tio mono y le amarro bien con unos bejucos, con unas majagua

TL: Then Uncle Rabbit came and tied Uncle Monkey up with some vines and some majagua.

Analysis: “majagua”, a regional term for a plant used to make strong fibers or ropes, is kept in the translation as “majagua cords” with a brief clarifier. This approach ensures that the cultural and ethnobotanical specificity remains intact, while still being understandable to English readers.

In both examples, the borrowing technique is applied to preserve cultural and folkloric elements that would lose their nuance if translated literally.

7. Translation technique: Adaptation

71. Definition: “Newmark (1988) said that adaptation is the freest translation method that leads to the closest equivalence of the target language. Though the term is 'adaptation' but it does not mean to sacrifice the theme, character or plot of the source language. If so, it is not adaptation but creation. One example of adaptation product is the translation of Shakespeare's drama entitled 'Machbeth' adapted by the poet W.S. Rendra. He maintained all the characters and the plot of the original work, but he adapted the dialogue to Indonesian culture (Machali, 2000, p. 53)”.

7.2 Example #1 (p.27)

SL: Yo se las voy a jarrear, y cuando va a caer en to la boca, cierre la boca.”

TL: I'll lasso one, and when it's falling into your mouth, close it.

Analysis: In the first case, the word “jarrear,” which means to throw or push forcefully, has no direct translation into English, so the verb “lasso” was chosen, as it reflects the action of catching an animal and preserves the rural and clever tone of the character, making the sentence sound natural.

7.3 Example #2 (p.35)

SL: ¡Tía Zorra es una mujer bonita!

TL: Aunt Fox is a beautiful woman!

Analysis: In this second case, the name “Tía Zorra,” which in Spanish can mean clever but also has a negative connotation, was translated as “Aunt Fox” to keep the idea of a clever animal and the familiar tone, while avoiding offensive meanings in English.

Both examples show how translation focuses on conveying the meaning and tone of the message rather than the exact words. The technique used in both cases is “**adaptation**”, as the translator adjusts the words to maintain the cultural and narrative effect in the target language.

2. Second Chapter

Source Language	Target Language
Leydis Estela Torres Samudio Cuentos de animales del folclor Chiricano Pagina 1	Leydis Estela Torres Samudio Animal tales of the Chiricano folklore Page 1
398.3697287	398.3697287

<p>C965t</p> <p>Cuentos de animales del folclor chiricano / compilación de Leidys Estela Torres Samudio ; prólogo de Dimas Lidio Pitty ; ilustraciones de Diane Palacio.</p> <p>Ira ed. Chiriquí, Panamá: Sistema Integrado de Divulgación Científica de la Universidad Autónoma de Chiriquí, 2015. 154 p. : il.;22 cm.</p> <p>ISBN:978-9962-9031-8-5</p> <p>1.Literatura popular panameña - Cuentos 2. Tradiciones y costumbres (Chiriquí, Panamá) 3. Literatura oral - Panamá 4. Cuentos populares - (Chiriquí, Panamá)5. Cuentos folclóricos - América Latina 6. Los animales en la literatura - Cuentos 7. Folclore literario (Chiriquí, Panamá)</p> <p>I. Torres Samudio, Leidys Estela, comp. II, Pitty, Dimas Lidio, pról.. 111. Diane Palacio, il. IV. Vicerrectoría de la investigación y Posgrado. Universidad Autónoma de Chiriquí.</p> <p>UNACHI</p> <p>Hombre y cultura para el porvenir</p> <p>Compiladora © Leidys Estela Torres Samudio</p>	<p>C965t</p> <p>Animal Stories from Chiriquí Folklore / Compilation by Leidys Estela Torres Samudio; Foreword by Dimas Lidio Pitty; Illustrations by Diane Palacio.</p> <p>First edition. Chiriquí, Panama: Integrated Scientific Dissemination System of the Autonomous University of Chiriquí, 2015. 154 pages: ill.; 22 cm.</p> <p>ISBN: 978-9962-9031-8-5</p> <p>1. Panamanian Popular Literature – Stories 2. Traditions and Customs (Chiriquí, Panama) 3. Oral Literature – Panamá 4. Folk Tales – (Chiriquí, Panamá) 5. Folkloric Stories – Latin America 6. Animals in Literature – Stories 7. Literary Folklore (Chiriquí, Panama)</p> <p>Contributors</p> <p>I. Torres Samudio, Leidys Estela, comp. II. Pitty, Dimas Lidio, foreword. III. Diane Palacio, illustrator. IV. Vice Rectorate for Research and Graduate Studies. Autonomous University of Chiriquí.</p> <p>UNACHI</p> <p>Man and Culture for the Future</p>
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<p>PRÓLOGO</p> <p>Del mismo modo que la botánica no descifra el misterio de la rosa que embelesa a quien la ve abrirse en el alba, ni la física explica la magia musical del agua que día y noche cautiva en una quebradita de montaña, tampoco la etnología ni la antropología cultural esclarecen el encanto de las leyendas y los cuentos populares. Esto acontece porque, más allá de conceptos y de análisis científicos, en el fondo, inescrutables, están la emoción y la poesía, el</p>	<p>Foreword</p> <p>Just as botany does not decipher the mystery of the rose that enchants those who see it bloom at dawn, nor does physics explain the musical magic of water that captivates day and night in a small mountain stream, neither ethnology nor cultural anthropology clarifies the charm of legends and folk tales. This happens because, beyond concepts and scientific analysis, at the core—inscrutable—lie emotion and poetry, the spark of imagination, and the tremor of the spirit.</p>

chispazo de la imaginación y el temblor del espíritu.

Presumiblemente, tal situación se ha dado desde tiempos inmemoriales, desde que el hombre tuvo noción de que él estaba en el mundo, sí, pero que él no era el mundo. Y a medida que tal vislumbre se volvió conciencia, la experiencia biológica se convirtió en expresión cultural, a lo largo de un proceso que abarcó milenios.

Ahí está el origen, el substrato de mitos, deidades y leyendas que en todas las latitudes han marcado e iluminado los días y las noches de los pueblos. Las inquisiciones de Frazer, de Eliade y de Prop* alumbran y sugieren sendas en este territorio de contornos imprecisos.

Bien, pero estas líneas no pretenden ser el preámbulo de un tratado ni el comienzo de una monografía, sino unas sencillas palabras de salutación al resultado del trabajo de búsqueda y recopilación de relatos populares que la amiga Leidys Torres realizó como parte de su esfuerzo para obtener el doctorado en Letras en la Universidad Nacional Autónoma de México

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Presumably, such a phenomenon has existed since time immemorial, from the moment humanity became aware that it was in the world—yes—but that it was not the world itself. And as this insight turned into consciousness, biological experience transformed into cultural expression over a process spanning millennia.

Therein lies the origin, the substratum of myths, deities, and legends that, across all latitudes, have illuminated the days and nights of civilizations. The inquiries of Frazer, Eliade, and Propp shed light and suggest paths within this territory of imprecise boundaries.

However, these lines are not intended as the preamble to a treatise or the beginning of a monograph. Rather, they serve as a simple greeting to the result of the search and compilation of folk tales carried out by my friend Leidys Torres, as part of her efforts to obtain a doctorate in Literature from the National Autonomous University of Mexico.

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Los estudiosos y ella denominan “cuentos de animales” a los relatos aquí reunidos; pero quizás convenga más pensar que solo hay cuentos de hombres, así estén saturados de hadas, duendes, brujas, truenos, árboles o animales.

Desde hace siglos, en los campos chiricanos los cuentos brotan espontáneamente, como hongos con las primeras lluvias de mayo. En cualquier pueblo, caserío o rancho solitario, el crepúsculo suele traer, con el recogimiento y las sombras, relatos de diverso género, casi siempre surgidos de labios de abuelos y de tíos mayores. ¿Quién no recuerda, con gratitud y nostalgia, los anocheceres de la infancia, poblados de historias graciosas o estremecedoras, pero siempre cautivantes?

Al adentrarse en este conjunto de Cuentos de animales del folklore chiricano, algunos lectores regresarán a sus vivencias tempranas; otros descubrirán, con gozo, el ámbito y las expresiones de la imaginación en diversas comunidades de los campos de Chiriquí, una región de nuestra patria y del mundo donde animales y hombres, con sus tipificaciones y

Scholars and the author refer to the stories gathered here as "animal tales." However, perhaps it is more fitting to think that all stories are, in essence, human stories—whether they are filled with fairies, goblins, witches, thunder, trees, or animals.

For centuries, stories have sprung up spontaneously across the fields of Chiriquí, like mushrooms after the first May rains. In any town, hamlet, or solitary farmhouse, twilight often brings, along with the gathering of shadows, tales of various kinds—almost always shared by grandparents and elder uncles. Who does not recall, with gratitude and nostalgia, the evenings of childhood, filled with amusing or chilling stories, yet always captivating?

As readers immerse themselves in this collection of *Animal Tales from the Folklore of Chiriquí*, some will return to early memories, while others will joyfully discover the imaginative expressions found within the rural communities of Chiriquí. This is a region of our homeland and the world where animals and humans, with their characteristics and differences,

<p>diferencias, son semejantes a los de todas partes. En ambos casos, la experiencia resultará agradable y provechosa.</p> <p>Gracias, doctora Leidys.</p> <p>Dimas Lidio Pitty</p> <p>Potrerillos, 10 de septiembre de 2014- -----</p> <p>Al respecto, véase James George Frazer: La rama dorada; Mircea Eliade: Tratado de historia de las religiones; Vladimir Propp: Morfología del cuento</p> <p>Página 6</p>	<p>resemble those found everywhere. In either case, the experience will be pleasant and enriching.</p> <p>Thank you, Dr. Leidys.</p> <p>Dimas Lidio Pitty</p> <p>Potrerillos, September 10, 2014</p> <p>For reference, see: James George Frazer: The Golden Bough ;Mircea Eliade: A History of Religious Ideas Vladimir Propp: Morphology of the Folktale*</p> <p>Page 6</p>
<p>INTRODUCCIÓN</p> <p>El folclor o la cultura popular tradicional constituye, sin lugar a dudas, patrimonio valioso de la humanidad. En él vive y se expresa el ser humano desde siempre. Sus manifestaciones tan ricas y variadas, desde las de carácter material como viviendas o comidas, hasta las de índole espiritual como la música o la literatura, imponen la marca de la identidad en cada pueblo, si consideramos que se trata de la suma de conocimientos empíricos que porta cada colectividad. Es que en esta diversidad que llamamos mundo, cada pueblo tiene su</p>	<p>Introduction</p> <p>Folklore, or traditional popular culture, is undoubtedly a valuable heritage of humanity. It has always been a space where humans live and express themselves. Its manifestations are rich and varied—from material aspects such as housing and food to spiritual elements like music and literature—each imprinting a unique identity on every community. If we consider folklore as the sum of the empirical knowledge carried by each collective, it becomes clear that every society in this diverse world has its own particular expression, rooted in tradition, often</p>

particular expresión que vive en la tradición, tantas veces modificándose, según las circunstancias, o sea, cada pueblo posee su folclor.

De todas las modalidades del folclor, la literatura ha sido una de las menos valoradas por los estudiosos; sin embargo, el pueblo, independientemente de su condición social o cultural, la saborea con deleite en su diario existir.

Se puede pensar que el mundo académico, intelectual, salvo excepciones, si bien se ocupó de la literatura popular en algún momento, no la ubicó en el lugar que le corresponde, seguramente por ser producto de la oralidad.

Sin duda, el prestigio de la literatura escrita veló durante siglos, este rico caudal cultural que es la literatura oral, popular o tradicional, a la que Antonio Machado, por lo demás, situaba en la base de las experiencias cultas. Sin embargo, desde los románticos hemos advertido un mayor interés por las expresiones populares y, por ende, por la literatura oral, tradicional, interés y dedicación que se

modified by circumstances. In essence, every people possesses its own folklore.

Among all forms of folklore, literature has been one of the least valued by scholars. However, ordinary people, regardless of their social or cultural status, savor it with delight in their daily lives. One might argue that the academic and intellectual world, with a few exceptions, has at times studied popular literature but has not placed it in its rightful position—likely because it originates from oral tradition.

Undoubtedly, the prestige of written literature has long overshadowed the rich cultural reservoir that is oral, popular, or traditional literature—the very foundation of cultivated experiences, as Antonio Machado once pointed out. However, since the Romantic era, we have witnessed a growing interest in popular expressions and, consequently, in oral and traditional literature, an interest and dedication that...

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<p>enfatan a partir de los trabajos de Bladimir Propp, de Jakobson, de los teóricos estructuralista y semióticos. Hoy nadie puede dudar de la calidad de esta literatura y de lo que representa en el marco de la cultura y de las nacionalidades. Es motivo de satisfacción, entonces, poner en sus manos parte del producto de una investigación hecha durante diez años sobre literatura folclórica narrativa en los siete distritos de mayor antigüedad en la parte occidental de la provincia de Chiriquí: Alanje, David, Boquerón, Bugaba, Gualaca y Dolega, que culminó con una tesis doctoral. He querido que la primera publicación basada en este trabajo que llevó muchas horas de mi vida, pero hecho con amor por lo nuestro, teniendo presente siempre mi niñez colmada por relatos de todo tipo que escuchaba en las tardes de verano en aquel caserío donde nací, El Tejar de Alanje, fuese del género literario en prosa más caro a los niños: los cuentos de animales.</p> <p>El cuento es de las especies narrativas folclóricas, a mayormente estudiada por antropólogos, etnólogos,</p>	<p>they emphasize the works of Vladimir Propp, Jakobson, and structuralist and semiotic theorists.</p> <p>Today, no one can doubt the quality of this literature or its significance within the framework of culture and national identities. It is therefore a great satisfaction to present to you part of the findings from a ten-year research project on narrative folk literature in the seven oldest districts of western Chiriquí province: Alanje, David, Boquerón, Bugaba, Gualaca, and Dolega. This study culminated in a doctoral thesis.</p> <p>I wanted the first publication based on this work—which took many hours of my life but was completed with love for our heritage—to honor the vivid childhood memories I hold of countless tales heard on summer afternoons in the village where I was born, El Tejar de Alanje. Thus, I chose the most beloved prose genre among children: animal stories.</p> <p>Among folk narrative genres, the tale is one of the most studied by anthropologists, ethnologists, and</p>

<p>folclorólogos, género cuya existencia atestiguada se remonta a los 4,000 años antes de Jesucristo en el Oriente milenario. Por lo general, se considera la India como su punto de partida, y nació, lógicamente, en la oralidad. Así, como ha sido una especie narrativa que ha recorrido todos los tiempos, en ese andar se ha enriquecido de tal manera que para su estudio se le clasifica en distintos subgéneros. Y aunque no se puede contar con una clasificación universalmente aceptada, en todas, partiendo de la primera y de mayor difusión que es la del finlandés Antti Aarne, completada por el norteamericano Stith Thompson, aparecen como una de sus clases, los cuentos de animales.</p> <p>Página 8</p>	<p>folklorists. Its existence has been documented as far back as 4,000 years before Christ in ancient Eastern civilizations. Generally, India is considered its point of origin, and naturally, it began as an oral tradition. As a narrative form that has evolved through time, it has been enriched to such an extent that scholars classify it into various subgenres. Although no universally accepted classification exists, all systems—starting with the earliest and most widely recognized, devised by Finnish scholar Antti Aarne and later expanded by American folklorist Stith Thompson—include animal tales as one of their key categories.</p> <p>Page 8</p>
<p>Este tipo de cuentos se distingue porque sus protagonistas son animales que hablan, ríen y siente como si fuesen humanos. En ellos se advierten cualidades, vicios y conductas propias de los hombres, partiendo de la naturaleza del animal; por ejemplo, el conejo se mueve en este mundo literario con mucho dinamismo mental, con suma</p>	<p>This type of story is distinguished by its protagonists—animals that talk, laugh, and feel as if they were human. Within them, we see human qualities, flaws, and behaviors reflected through the nature of the animal itself. For example, the rabbit moves through this literary world with remarkable mental agility and great cunning, while the fox embodies astuteness.</p>

sagacidad; la zorra, con astucia. Y es que en este mundo literario poblado por animales que forman parte de la vida cotidiana en el planeta y no por seres fantásticos o desconocidos, se verifican todo los conflictos y peripecias que vive la humanidad, sobre todo, la lucha por la existencia, por la supervivencia y la reacción que tal situación provoca. Seguramente por ello se tiende a considerar que el origen de estos cuentos se ubica en la época difícil, primitiva en que el hombre subsistía gracias a la caza, es decir, en el periodo neolítico.

Entonces, es claro que el primer asunto constante en la estructura de estos cuentos es el hambre, pues es el estado que determina la consecuente acción de intentar comerse uno al otro y, por ende, desplegar todos los recursos para evitar sucumbir. Resulta así que los pequeños triunfan sobre los grandes, los mansos sobre los feroces, los débiles sobre los fuertes, los poderosos sobre los humildes. Pero no busquemos moralejas. Al final lo que se advierte en estos relatos es una fuerza vital, desenfadado, alegría, lo que

In this literary universe populated by animals that are part of everyday life on Earth—rather than fantastical or unknown beings—all of humanity's conflicts and adventures are mirrored. Above all, these tales depict the struggle for existence, survival, and the reactions such circumstances provoke. Because of this, the origins of these stories are often traced back to the early, harsh period in which humanity survived primarily through hunting—in other words, the Neolithic era.

It becomes evident that the first recurring theme in these stories is hunger, as it is the driving force behind the characters' actions—their attempts to eat one another and, in turn, their efforts to escape being consumed.

Thus, we see the small triumph over the large, the meek over the fierce, the weak over the strong, and the humble over the powerful. But we should not look for moral lessons here.

Ultimately, what stands out in these narratives is an untamed energy, spontaneity, and joy, which is further reinforced by a second defining

<p>se ve reforzado por el segundo elemento que priva en la estructura de este tipo de relatos, según señala el folclorólogo español Antonio Rodríguez Almodóvar (Cuentos al amor de la lumbre): el “humor escatológico”. Con todo, es importante tener en cuenta las consideraciones de un estudioso de esta materia como Vladimir Propp, quien afirma que los cuentos</p> <p>Página 9</p>	<p>element in their structure. According to Spanish folklorist Antonio Rodríguez Almodóvar (Cuentos al amor de la lumbre), this element is "scatological humor."</p> <p>That said, it is important to consider the insights of a scholar such as Vladimir Propp, who asserts that folktales...</p> <p>Page 9</p>
<p>de animales son “vehículo de educación estética y moral de los niños”. Sin embargo, son de las fábulas donde sí priva la moralización.</p> <p>Creemos firmemente que, en esta época de fuerte tendencia globalizadora, de transnacionalización de la economía, de la política y de la cultura, resulta de gran beneficio ponerse en contacto con textos literarios como los que aquí aparecen, que son auténticas expresiones del mundo y de la vida de ese conglomerado del que todos formamos parte: el pueblo.</p> <p>Seguramente cada vez que nos veamos inmersos en ellos rescatamos parte de nuestro ser que parece escapársenos hacia la masificación, la</p>	<p>animal stories serve as a “vehicle for children's aesthetic and moral education”. However, it is in fables where moral lessons are more explicitly emphasized.</p> <p>We firmly believe that in this era of strong globalization trends, economic, political, and cultural transnationalization, it is highly beneficial to engage with literary texts such as those presented here— authentic expressions of the world and life of the collective we all belong to: the people.</p> <p>Surely, every time we immerse ourselves in these stories, we reclaim a part of ourselves that often seems to slip away into massification,</p>

cosificación, la despersonalización, la enajenación.

Es importante aclarar que los textos que presentamos corresponden a las versiones ofrecidas por nuestros informantes, cuyos nombres hemos dispuesto al final de cada cuento. No pueden considerarse versiones definitivas, pues no las hay en la literatura popular tradicional. Cada texto literario folclórico presenta variantes de acuerdo con el informante; esto es, cada persona que lo ha hecho suyo y lo transmite lo hace a su manera, suprimiendo, aumentando, modificando el texto de acuerdo con su sensibilidad, su memoria. Y, justamente, allí reside la naturaleza de esta literatura, en su condición de obra inacabada, abierta; en ese “rehacerse en cada variante”, como lo señaló don Ramón Menéndez Pidal. Por ello, aunque en esencia reconozcamos el cuento, porque lo medular no cambia, podemos haberlo aprendido o escuchado “de otra manera”. Y tan válida es una versión como todas las demás. Para hacer llegar a ustedes estas producciones orales

objectification, depersonalization, and alienation.

It is important to clarify that the texts we present here correspond to the versions provided by our informants, whose names appear at the end of each story. These cannot be considered definitive versions, as such a concept does not exist in traditional folk literature. Every folk literary text varies according to the informant—each individual who has made the story their own and transmits it in their own way, whether by omitting, expanding, or modifying the text according to their **sensibilities and memory.

And precisely herein lies the essence of this literature—its nature as an unfinished, open work. This constant “recreation in each variation”, as noted by Ramón Menéndez Pidal, ensures that while the core of the story remains the same, we might have learned or heard it “in a different way.” And every version is just as valid as the others.

populares, teníamos que servirnos de la escritura, esto es,

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sacarlas de su natural vehículo de creación, recreación y trasmisión y fijarlas en letra de molde. En este proceso, no pretendimos ir más allá de la transcripción; eso sí, procuramos que fuese lo más fiel posible, para preservar los elementos vitales que se imponen en la comunicación literaria oral, popular. No quisimos presentarlos como proyecciones folclóricas, que es lo que comúnmente hacen los recopiladores, reelaborando o adaptando los materiales recogidos de boca del pueblo, imprimiéndoles su estilo, sino ofrecerlos como fluyen en tanto folclor literario, con las particularidades propias del estilo oral, con sus repeticiones; vacilaciones; incorrecciones léxica, fonéticas, sintácticas. En este sentido, este volumen será el primero en presentar así, con el sabor del habla popular, más vívidamente el alma y el saber de esta región de la patria panameña que es Chiriquí.

Dado el manejo del idioma en la actualidad, parecería contraproducente publicar estos cuentos como lo

In order to share these ****oral popular traditions**** with you, we had to rely on writing. That is...

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extracting them from their natural vehicle of creation, recreation, and transmission and setting them in print was a necessary step. In this process, we did not aim to go beyond transcription; rather, we sought to make it as faithful as possible in order to preserve the vital elements of oral, popular literary communication.

We did not wish to present them as folkloric projections, as is commonly done by compilers who rework or adapt materials collected from oral tradition and imprint them with their own style. Instead, we sought to offer them as they flow in the realm of folk literature, maintaining the distinctive characteristics of oral storytelling—its ****repetitions, hesitations, and lexical, phonetic, and syntactic imperfections****.

In this sense, this volume will be the first to present them ****with the authenticity of popular speech****, allowing the soul and wisdom of this

<p>indicamos; no obstante, existe la intención de que, por una parte, sirvan a los estudiosos de la literatura oral, a los folclorólogos, a los lingüistas como material de trabajo y, por la otra, sean para estudiantes, profesores y todo lector, fuente de estudio de uno de los niveles de la lengua, el popular, de sus mecanismos; a la par, que se advierta cómo también a través de este uso lingüístico latimos, somos y hacemos arte, un arte cuya naturaleza es digna de ponderación.</p> <p>No podíamos, pues, negarle al lector, y mucho menos a los niños y jóvenes de esta cara patria, la experiencia de entrar en contacto con parte del folclor narrativo de esta provincia (es claro que al escribir los textos orales con estilo</p> <p>Página 11</p>	<p>**region of Panama, Chiriquí**, to shine through more vividly.</p> <p>Given the way language is handled today, it might seem counterproductive to publish these stories as we have described. Nevertheless, our intention is for them to serve, on one hand, as **study material for oral literature scholars, folklorists, and linguists**, and on the other, as a **valuable resource for students, teachers, and all readers** interested in exploring **one of the levels of language—the popular one—its mechanisms, and its artistic nature, which is worthy of appreciation**.</p> <p>Thus, we could not deny the reader—and even less the children and young people of this beloved homeland—the experience of engaging with the narrative folklore of this province.</p> <p>Page 11</p>
<p>propio y no con el de sus informantes, les hubiésemos restado su carácter netamente folclórico). También consideramos la factibilidad de que estos cuentos transcritos tal como los</p>	<p>Had we written them in our own style instead of that of our informants, we would have stripped them of their purely folkloric nature.</p> <p>We also considered the possibility that these transcribed stories, presented exactly as our informants conveyed</p>

<p>informantes los transmitieron, permitan el ejercicio en los niveles escolares, de detectar incorrecciones, vicios y usos no aceptados en un nivel culto, al mismo tiempo que se intente la reescritura de ellos, desde la perspectiva de otros niveles de la lengua.</p> <p>Si los niños y jóvenes de mi patria llegan a estos cuentos para vivirlos como si los estuvieran escuchando de viva voz y se sienten motivados para adentrarse en la naturaleza de esta literatura, para saber más de ella, de su valor y comprender su significado, se podrá asegurar la pervivencia de la literatura oral, tradicional o popular en Panamá, por encima de la fuerza de esta posmodernidad que le es adversa.</p> <p>Leidys Estela Torres Samudio</p> <p>Página 12</p>	<p>them, could serve as a valuable exercise in schools—helping students identify inaccuracies, linguistic flaws, and usages not accepted in formal language, while also encouraging their rewriting from the perspective of other linguistic levels.</p> <p>If the children and young people of my homeland approach these stories as if they were hearing them spoken aloud, and feel inspired to delve into the essence of this literature—to learn more about it, appreciate its value, and understand its significance—then the preservation of oral, traditional, and popular literature in Panama** will be ensured, despite the challenges posed by postmodernity, which often stands against it.</p> <p>Leidys Estela Torres Samudio</p> <p>Page 12</p>
<p>Serie de Tío Conejo</p> <p>Página 13</p>	<p>Uncle Rabbit Series</p> <p>Page 13</p>
<p>Tío Conejo y Tío Tigre con el queso y la panela</p> <p>Narrado por: Manuel Isaías Espinosa, 58 años.</p> <p>Lugar y fecha: Dolega, Dolega; 24 de marzo de 1999.</p>	<p>Uncle Rabbit and Uncle Tiger with cheese and panela</p> <p>Narrated by: Manuel Isaías Espinosa, 58 years old.</p> <p>Place and date: Dolega, Dolega; March 24, 1999.</p>

Bueno, dice que, que una vez estaba Tío Conejo, eh, caminando por la selva al camino real, cuando vio venir un hombre a caballo con una carga. ¡Ajo!, se quedó Tío Conejo observando al hombre de la carga, y dice:

¡Caramba!, dice, ya descubrí que la carga que trae ese señor es de queso y panela.

Era dulce y queso, pueh.

Bueno, y ahora ¿cómo hago pa yo quitarle queso y panela a ese hombre?

Dice que se puso a pensar Tío Conejo un rato ahí. Y dice que dijo:

¡Ya flamé! (que quiere decir que ya él pensó ya).

¡Ya sé cómo eh que voy hacer! Voy hacerme el medio...

Bueno, dice que se puso al lado del camino, se agachó las oreja y too, amigo, to agachao, to afligido y too mal.

Venía el hombre de la carga, dice, a caballo.

¡Caramba, caramba! Parece que este conejito tuviera enfermo, ¿verdá?

Pero voy a llevármelo a la casa, para cuando sane, hacer un buen guiso con él.

"Well, it is said that one day Uncle Rabbit was walking through the jungle along the royal road when he saw a man on horseback carrying a load. 'wooh!' Uncle Rabbit stopped to observe the man with the load and said.

'Wow! I've just figured out that the load that man is carrying is cheese and panela.

It was sweets and cheese, then. Well, now, how can I take the cheese and panela from that man?'

Uncle Rabbit thought about it for a while. Then he said, 'I've got it!' (which means he had already come up with a plan). 'Now I know what I'm going to do! I'm going to pretend to be...'

So, he moved to the side of the road, lowered his ears, crouched down, looking all sad and weak.

The man with the load was approaching on horseback.

'Wow, wow! It looks like this little rabbit is sick, doesn't it? Well, I'll take him home, and once he's better, I'll make a good stew with him.'

The man thought that when Uncle Rabbit recovered,

<p>Bueno, él pensó que cuando Tiu Conejo se aliviaba,</p> <p>Página 14</p>	<p>Page 14</p>
<p>ya se mejoraba deso, iba hacer una buena comida. ¡Ajo!, y dice que se bajó el hombre de la carga y de una vez cogió a Tiu Conejo y lo echó de dentro de los zurrone, pueh.</p> <p>Pero dice que diuna veh Tiu Conejo no perdió tiempo. Tando en el fondo del zurrón, amigo, diuna veh empezó, amigo, a rocer¹ el zurrón y le hizo un güeco y comenzó a echar los queso y la panela. Y el hombre, pal pueblo; no se da de cuenta que ehtaban echándole to el queso y la panela en el camino.</p> <p>Agitado de tanto luchar, Tiu Conejo se escapó por el mihmo agujero y se fue a recoger el queso y la panela.</p> <p>Dice que ya tiene que haber caído la luna sobre eso de las tranquilas agua. Dice que llegó por un poco e queso y los llevó a la cueva y con el otro poco se pone al río a tomar agua. Y se sentó a comer queso y panela. Y dice que luego tomó agua. Dice que cuando acordó, dio un paso, así, detrás.</p> <p>¡Caramba!, dice, ya viene a perturbar la paz, Tiu Tigre.</p>	<p>once he recovered from that, he was going to make a good meal. 'Woo!' The man with the load got off his horse and immediately grabbed Uncle Rabbit and threw him inside the saddlebag.</p> <p>But Uncle Rabbit wasted no time. Once he was deep inside the saddlebag, he started gnawing at it and made a hole. Then he began tossing out the cheese and panela. The man, heading toward the town, didn't realize that all the cheese and panela were being thrown onto the road.</p> <p>Exhausted from struggling, Uncle Rabbit escaped through the same hole and went back to collect the cheese and panela. The moon must have already fallen over the still waters. He picked up some of the cheese and took it to his cave; with the rest, he went to the river to drink water. Then he sat down to eat cheese and panela and later drank some more water.</p> <p>Just as he was settling down, he took a step back and exclaimed, 'Woww! Here comes Uncle Tiger to disturb the peace.'</p>

<p>¡Ah, Tiu Conejo, prepárese, que hace tres días que no como!</p> <p>¡Ah!, Tiu Tigre, si uhté dice...</p> <p>¿Qué come, Tiu Conejo?—</p> <p>Bueno, si uhté supiera lo que yo como, no hablaría de comerme a mí.</p> <p>¿Y qué come?</p> <p>Pruebe y verá.</p> <p>1 rocer: 'roer'.</p> <p>Página 15</p>	<p>Ah, Uncle Rabbit, get ready—it's been three days since I last ate!</p> <p>Ah, Uncle Tiger, if you say so...'</p> <p>What do you eat, Uncle Rabbit?'</p> <p>'Well, if you knew what I eat, you wouldn't talk about eating me.'</p> <p>'And what do you eat?'</p> <p>Taste it, and you'll see.'"</p> <p>rocer: 'to gnaw'</p> <p>Page 15</p>
<p>Pero como Tiu Tigre nunca había comido esos ricos manjares, le dio un pedazo de queso y otro de dulce. Y empezó Tiu Tigre a comer, dice.</p> <p>¡Ajo!, dir y venir² esos bigotes pallá, amigo. ¡Se comió el queso y la panela, y lo halló tan bueno...!--¿Ónde, ónde encontró estos manjares, amigo conejo, tan güeno?</p> <p>Vea, dice, taba a la orilla del charco, entonces la luna estaba así dialta, se reflejaba, dice, sobre las tranquilas aguas. Se veía un queso en el fondo del río, del charco. Y era la luna que ehtaba allá, que se veía el queso, pueh, el reflejo de la luna.</p> <p>¡Ajo!, dice. No importa, Tiu Tigre. ¿Ve, uhté, ve eso que ehtá allá, aquel, aquella panela? ¿No, Tiu Tigre?</p> <p>Dice:</p>	<p>But since Uncle Tiger had never tasted those delicious treats, Uncle Rabbit gave him a piece of cheese and some sweets. And Uncle Tiger started eating. Wow!' His whiskers moved back and forth, my friend. He ate the cheese and the panela, and found them so delicious...</p> <p>'Where, where did you find these treats, Uncle Rabbit? They're so good!' Look,' Uncle Rabbit said. 'They were right by the edge of the pond. Then the moon was high, reflecting on the calm waters. A cheese could be seen at the bottom of the river, of the pond. But it was actually the moon down there—it looked like a cheese, you see, just the moon's reflection.'</p>

<p>Sí, lo ehtoy viendo.</p> <p>Ah, eso lo dije yo. Yo ehtoy cansao de comer queso y panela.</p> <p>Y antonce, dice, ¿cómo hago, pa yo...?</p> <p>¡Uh!, lo más fácil, Tiu Tigre.</p> <p>¿Cómo hizo uhté pa bajar allá?</p> <p>Dice:</p> <p>¡Ajo! Yo me amarré una piedra en el pehcuezo con un bejuco.</p> <p>Dice:</p> <p>¡Asti!3 ¿Y ahora ónde consigo...?</p> <p>2 dir y venir: 'ir y venir'; frase con la que aquí se reproduce el movimiento de la boca al comer.</p> <p>3 ¡Asti!: '¡aste!', interjección que expresa dolor, asombro o extrañeza.</p> <p>Página 16</p>	<p>Wow!' Uncle Rabbit said. 'It doesn't matter, Uncle Tiger. Do you see that over there, that panela? Do you see it, Uncle Tiger?</p> <p>'Yes, I see it,' he replied.</p> <p>Ah, that's what I said. I'm tired of eating cheese and panela.'</p> <p>So then, how do I...?' asked Uncle Tiger.</p> <p>Oh, that's easy, Uncle Tiger.'</p> <p>How did you get down there?' Uncle Tiger asked.</p> <p>Wow! I tied a stone around my neck with a vine.</p> <p>Asti!' Uncle Tiger exclaimed. 'And now, where do I find...?'"</p> <p>2 dir y venir: 'to come and go'; a phrase used here to reproduce the movement of the mouth when eating.</p> <p>3 asti!: 'asti!', interjection that expresses pain, astonishment or surprise.</p> <p>Page 16</p>
<p>-Por eso no hay problema, Tiu Tigre. Yo vo a buhcá el bejuco.</p> <p>Jue Tiu Conejo a buhcá el bejuco y amarró la piedra.</p> <p>Se la amarró a Tiu Tigre del, del pescuezo, bien amarrada.</p>	<p>That's no problem, Uncle Tiger. I'll go find the vine.'</p> <p>Uncle Rabbit went to fetch the vine and tied the stone securely. He fastened it tightly around Uncle tiger's neck. Then he said, 'Well, Uncle Tiger, you're all</p>

Y entonces dice:

--Bueno, Tiu Tigre, ya ehtá lihto pa que uhté se jondie⁴ al fondo del río, del charco, allá. Vea, tome mi cuchillo, para cuando llegue allá, al acto⁵, uhté, uhté corte lo que uhté guste.

¡Qué iba a cortar allá, si era piedra lo que tenía allá, era un pedreguero!

¡Ajo!, y se jue Tiu Tigre y se ajustó de encima diuna piedra, ¡pulundún, al río!

Se lo llevaba esa piedra levantao al fondo del riu. Cuando iba así en el aire, dice:

¡Cuidao, Tiu Tigre, va a pillar un resfriado!

Claramente que él iba a luchar pa, pa salirse, y ahogándose, alguna consecuencia le iba a sucedé. Bueno, dice que, ¡ajo!, llegó Tiu Tigre, amigo, allá al fondo y al...

¿Qué hallaba? No hallaba na de queso: era piedra. Y ehtaba acabándose, amigo, ahogándose. ¿Y aónde se podía salvá, bien amarrao y de la piedra? ¡Ajo!, y quedó Tiu Tigre y acabándose.

“Bien de malita salí”, dice. Lleno de agua, to la nariz, las baba y todo eso, que quedó varioh días que no taba, que podía hacer nada, agitado del resfriado ese.

set to dive to the bottom of the river, the pond, over there. Here, take my knife, so when you get down there, right away, you can cut whatever you like.'

What was he going to cut down there?

It was all just rock! '

¡Whoa! Uncle Tiger jumped off the edge of a stone—'Wham!'—straight into the river! The weight of the stone dragged him straight down to the bottom.

As he was falling through the air, Uncle Rabbit called out,

'Careful, Uncle Tiger! You might catch a cold!'

Of course, Uncle Tiger struggled to get free, but drowning, there was little he could do. 'Wow!' He reached the bottom, my friend, and what did he find? No cheese—just rocks. And there he was, worn out, drowning. Where could he save himself, tightly tied to the stone? 'Wow!' Uncle Rabbit was completely exhausted.

This turned out really bad for me,' he thought. Water filled his nose, his mouth—everything. He was so weak from that struggle that for several days,

<p>Y Tiu Conejo, amigo, salió huyendo y se jue, amigo, y casi integra⁶ a Tiu Tigre muerto, ahogado, pueh.</p> <p>4 jondie: 'tire'.</p> <p>5 al acto: 'en el acto, inmediatamente'.</p> <p>6 integra: 'deja'.</p> <p>Página 17</p>	<p>he couldn't do anything, completely drained from that cold.</p> <p>And Uncle Rabbit? He dashed away, my friend, fleeing as fast as he could, almost leaving Uncle Tiger for dead, drowned."</p> <p>4 jondie: 'pull'.</p> <p>5 al acto: 'on the spot, immediately'.</p> <p>6 integra: 'let'.</p> <p>Page 17</p>
<p>Tío Conejo, Tío Tigre y Tía Zorra</p> <p>Narrado por: Miguel Gaitán, 96 años Lugar y fecha: Dolega, Dolega; 15 de abril de 1999.</p> <p>El tigre quería comese al conejo de toos modo. Entonce le dijo a la zorra que él se iba hacer el muerto y que juera a buscar el conejo pa que la viniera acompañar.</p> <p>-¡Ay, Tío Conejo, vengo a decisle que se me ha muerto, se me ha muerto Tío Tigre, dice, y yo quiero que me vaya acompañar, que toy solita!</p> <p>--¿Verdá?</p> <p>Dice:</p> <p>--¡Sí, sí, ta muerto!</p>	<p>Uncle Rabbit, Uncle Tiger and Aunt Fox</p> <p>Narrated by: Miguel Gaitán, 96 years old Place and date: Dolega, Dolega; April 15, 1999.</p> <p>The tiger wanted to eat the rabbit no matter what. So he told the fox that he was going to play dead and that she should go find the rabbit to bring him over.</p> <p>Oh, Uncle Rabbit, I'm here to tell you that Uncle Tiger has died, he has died,' she said. 'And I want you to come with me—I'm all alone!'</p> <p>'Really?' Rabbit asked.</p> <p>Yes, yes, he's dead!' the fox confirmed.</p>

<p>--Bueno, pueh, váyese alante y hágame unos tabaco y hágame un café, que horita voy.</p> <p>Y jue la zorra y hizo un, un poquito e café, bien fuerte el café, y le labró unos tabaco.¹ Cuando vino el conejo, taba el tigre muerto a media casa y...</p> <p>--¡Pero déntrese, conejo, de una vez!</p> <p>--No, Tía Zorra, hace mucho calor. Yo me vo a quedar acá juera. Deme los tabaco pa jumar y el café.</p> <p>Bueno, se vino refrescando. Le trajo un, una taza e café y le trajo</p> <p>¹ labró unos tabaco: lió hojas de tabaco.</p> <p>Página 18</p>	<p>Well then, go ahead and prepare some tobacco and coffee for me—I'll be there shortly.'</p> <p>So the fox went ahead and made a strong cup of coffee and rolled some tobacco leaves ¹. When the rabbit arrived, the tiger was lying in the middle of the house, pretending to be dead.Come inside, Rabbit, right away!' the fox urged.</p> <p>No, Auntie Fox, it's too hot. I'll stay outside. Just give me the tobacco to smoke and the coffee.'</p> <p>So, the rabbit began to cool off. The fox brought him a cup of coffee and..."</p> <p>¹ labró unos tabaco: rolled tobacco leaves.</p> <p>Page 18</p>
<p>los tabaco. Se bebió el café, se pasó,² y taba el tigre muerto a media casa con los ojos...</p> <p>--Bueno, Tía Zorra, dice, yo le voy hacer una pregunta, ponga cuidao a lo que vo a decir. Cuando mi papá murió, alzó la pata y tres viento se echó. ¿Tiu Tigre no se ha echao los tres viento?</p> <p>Dice:</p>	<p>he smoked the tobacco. He drank the coffee and stepped inside, and there was the tiger lying in the middle of the house with his eyes...</p> <p>Well, Aunt Fox,' Uncle Rabbit said, 'I'm going to ask you a question, so listen carefully. When my father died, he lifted his leg and let out three gusts of wind. Has Uncle Tiger let out the three winds?'</p>

<p>--¡No!</p> <p>--¡Ah, entonces Tío Tigre no está muerto!</p> <p>Dice la zorra:</p> <p>¿Hay esperanza que Tío Tigre esté vivo?</p> <p>Y entonces se sentó sereno dentro. Al ratito, dice, se levantó el tigre, la, la, la pata, así:</p> <p>--¡Ton, ton, ton!</p> <p>Se echó los tres viento, y ¡qué va, amigo!</p> <p>--¡Ay, Tío Conejo, dice, ahora sí es verdad que se murió Tiu Tigre! ¡Vea que ahora sí se echó los tres viento!</p> <p>--¡Ah!, dice Tío Conejo.</p> <p>Y se enrolló bien el pantalón y se apretó la correa en la cintura y se compuso el sombrero y se paró en la puerta y dice:</p> <p>--Bueno, Tía Zorra, yo le voy a decir una cosa, dice:</p> <p>¡Muerto que se pea, el diablo que se lo crea!</p> <p>Y salió huyendo, pueh.</p> <p>2 se pasó: 'pasó, entró a la casa'</p> <p>Página 19</p>	<p>No!' Aunt Fox answered.</p> <p>Ah, then Uncle Tiger isn't dead!</p> <p>Aunt Fox hesitated.</p> <p>'Is there hope that Tio Tigre is still alive?'</p> <p>Then Uncle Tiger calmly sat down.</p> <p>After a moment, the tiger raised his leg:</p> <p>Frrrrt! / Thbbbt!</p> <p>And let out the three winds.</p> <p>'Oh, Uncle Rabbit' Aunt Fox exclaimed.</p> <p>'Now it's true—Uncle Tiger is really dead! See? Now he has let out the three winds!'</p> <p>Ah!' said Uncle Rabbit.</p> <p>He rolled up his pants, tightened his belt, straightened his hat, stood at the door, and said:</p> <p>'Dead men who fart—only the devil believes it!'</p> <p>And off he ran."</p> <p>2 se pasó: 'passed by, entered the house'</p> <p>Page 19</p>
<p>Tío Conejo y el muñeco de cera</p>	<p>Uncle Rabbit and the wax doll</p>

Narrado por: María Porfiria Gallardo,
68 años.

Lugar y fecha: Orillas del Río, Alanje;
12 de diciembre de 1998.

Este era un hombre que quería, tenía un maizal. Y, y, y siempre, todo loh días que iba a ver, ese maizal, estaba, taba, taba cortado. Siempre, pues, algo que se lo comía. Y él decía, pues: "¡Yo no sé qué será lo que me come el mai! ¡Yo vo a tené que i a ve qué me come el maíz!"

Entonce se puso a agüaitá,³ y ya se dio cuenta que era el conejo.

Dice: --Ehpérese, yo horita lo voy a coger.

Entonce vino y hizo un muñeco de cera y lo puso ahí. En la nada fue el conejo y lo vio.-- ¡Oye, quítate de ahí! Bueno, si no te quitai, te voi da una pescozá.⁴

Na que le decía. Le dio un puñete.

Dice: --¡Y aflójeme, aflójeme!⁵

Y no lo aflojaba. Entonce dice:--¡Si no me afloja, te voy a da con la otra mano!

³ aguaitá: 'mirar, acechar'.

⁴ pescozá: 'puñetazo'.

Narrated by: Maria Porfiria Gallardo,
68 years old.

Place and date: Orillas del Río, Alanje;
December 12, 1998.

There was once a man who had a cornfield. And, and, and every single day he went to check on it, the cornfield was always cut down. Something kept eating it. And he would say, "I don't know what it is that's eating my corn! I have to go see what's eating my corn!"

So, he started keeping watch, and soon he realized it was the rabbit. He said, "Wait a minute, I'm going to catch it right now."

Then he went and made a wax figure and placed it there. Out of nowhere, the rabbit came and saw it. "Hey, get out of the way! Well, if you don't move, I'm going to give you a smack."

Nothing. It didn't respond. So, the rabbit punched it.

"Let me go, let me go!"

And it didn't let go. So he said, "If you don't let me go, I'm going to hit you with my other hand!"

³ aguaitá: 'to look, to stalk'.

⁴ pescozá: 'punch'.

<p>5 ¡aflójame!: '¡suéltame!' Página 20</p>	<p>5 ¡aflójame!: 'let me go!' Page 20</p>
<p>Y no lo aflojaba. Bueno, vino y sacó la mano y le dio otra pescozá. Quedó pegao. Ya eran lah doh mano pegá.</p> <p>Dice:--¡Oye, aflójame la pata, si no me aflojas, te doy con la otra!</p> <p>Bueno, no lo aflojaba. Le dio una patá. Bueno, quedó con la pata pegá. Quedó con las dos manos y los dos patas...--¡Oye, aflójame, si no te doy con la cabeza!</p> <p>Bueno, no lo aflojaba. Le dio con la cabeza y quedó pegao de la cabeza. Bueno, ya no podía hacer más nada.</p> <p>Dice:--¡Aflójame!</p> <p>Le dio con la barriga, quedó pegao con la barriga.</p> <p>Bueno, ahí ese otro día fue el hombre y lo halló al conejo pegao del, del muñeco de cera. Y dice:--¡Ajo, listo!,6 dice. ¡Si usted era el que me comía el maíz, espérese, ahora sí!</p> <p>Vino y lo despegó de ahí, del muñeco de cera, y se lo llevó. Y dice:--¡Oye, mujer, engórdame ese conejo, dice, pa</p>	<p>And it didn't let go. Well, the rabbit pulled back his hand and gave it another punch. He got stuck. Now both hands were stuck.</p> <p>He said, "Hey, let go of my foot! If you don't, I'll hit you with the other one!"</p> <p>But it didn't let go. He kicked it. Well, now his foot was stuck too. Both hands and both feet were stuck...</p> <p>"Hey, let go of me, or I'll hit you with my head!"</p> <p>But it didn't let go. He headbutted it, and now his head was stuck too. Well, now he couldn't do anything else.</p> <p>He said, "Let go of me!"</p> <p>He hit it with his belly, and now his belly was stuck.</p> <p>The next day, the man came and found the rabbit stuck to the wax figure. He said, "Ah, there you are! If you were the one eating my corn, just wait!"</p> <p>So he peeled him off the wax figure and took him away.</p> <p>Then he said, "Hey, woman, fatten up this rabbit so I can eat it—this was the one that was eating my corn!"</p>

<p>comémelo, que ese era el que me iba a comé el maíz allá!</p> <p>Bueno, y él dice que se fue a trabajar y después mandó una razón,⁷ y que le, le cogieran... Dice:</p> <p>6 ¡lista!: '¡listo!'.</p> <p>7 razón: 'mensaje'</p> <p>Página 21</p>	<p>Well, he went off to work, and later sent a message asking them to—</p> <p>6 ready: 'ready'.</p> <p>7 reason: 'message'</p> <p>Page 21</p>
<p>--¡Oye, dígamele a mi mujer que coja el conejo y me lo guarde, dice, compuesto!⁸</p> <p>Tonce, cargaron con la razón donde la mujer, y la mujer, como no oía... Y entonce dice que el conejo estaba oyendo la razón que le estaban dando a la mjer: --¡Oye, dice que coja...!</p> <p>¡Oiga, dice que, le manda a decí fulano de tal que coja el conejo y se lo guarde compuesto!</p> <p>Entonces el conejo viene y le dice:</p> <p>--No, dice que, que coja una gallina de lah máh gordas que ustedé tiene y, y que se la guarde compuesta, dice. Es lo que él manda decir.</p> <p>Entonce viene la mujer, cogió la gallina de las más grandes y la compuso.</p> <p>--¡Y dice que me suelte!</p>	<p>"Hey, tell my wife to take the rabbit and keep it for me, cooked!" 8</p> <p>So, they delivered the message to the woman, but since she couldn't hear well... Meanwhile, the rabbit was listening to the conversation they were having with the woman:</p> <p>"Hey, he says to take...! Listen, he sent word that so-and-so wants you to take the rabbit and keep it for him, cooked!"</p> <p>Then the rabbit spoke up and said:</p> <p>No, he says to take one of the fattest hens you have and keep it cooked. That's what he really meant to say." So the woman went and took one of the biggest hens and prepared it.</p> <p>"And he says to let me go!"</p>

<p>Entonces vino la mujer, abrió la puerta, lo soltó. Y se fue. Cuando vino el hombre, le dice: --¿Que tú mandaste a decir que cogiera y matara una gallina de las más grandes y que te la guardara compuesta y que soltara el conejo? --¿Cuándo yo te mandé a decir eso? Dice:- ¡Bueno, así me dijeron! Entonces ya el conejo se había ido jugando. Se salvó por sabio.</p> <p>8 compuesto: 'guisado con salsa o pasta de tomate'</p> <p>Página 22</p>	<p>So the woman opened the door and released him, and he ran away. When the man returned, he asked, "Did you say to take one of the biggest hens, cook it, and let the rabbit go?" When did I tell you that?" Well, that's what they told me!" And by then, the rabbit had already fled. He had saved himself by being clever. What a sly escape! This rabbit knows how to think on his feet.</p> <p>8 compound: 'stew with tomato sauce or paste'</p> <p>Page 22</p>
<p>Tío Conejo, Tío Tigre y los corozos</p> <p>Narrado por: Pedro Ortega, 59 años. Lugar y fecha: El Tejar, Alanje; 15 de febrero de 1999.</p> <p>Ustedes sabrán, el conejo siempre... Vuelta y bueno, vamos con los cuentos del conejo, porque él era muy astuto y, ciertamente, tenía mucha leyenda; ciertamente, era, es vivo.</p>	<p>Uncle Rabbit, Uncle Tiger and the corozos.</p> <p>Narrated by: Pedro Ortega, 59 years old. Place and date: El Tejar, Alanje; February 15, 1999.</p> <p>You know, the rabbit always... well, let's get back to the rabbit stories, because he was very clever and, indeed, had quite a legendary reputation—he truly was sharp. The rabbit was very clever; he always built his little house—or rather, his</p>

El conejo era muy vivo, él siempre hacía, él hacía la casita del, o sea, los huecos: hace el entradero y allá, al otro lao, hace la salida. Y siempre cuando van a cazarlo, pueden buscarlo acá, aonde entra; pero cuando menos acuerda, sale allá adelante y pega el brinco y se va.

Y un día se encuentra con Tío Tigre, y Tío Tigre dice que lo iba..., lo quería comer, pueh. Y antonce llegó al, a la puerta del hueco; pero ya él se había puesto de acuerdo con Tía Zorra, dice, pa que pusieran un saco en el otro lao. Y Tío Tigre empezó a escarbar por el lao del hueco, el entradero, y en la salida puso a Tía Zorra con el saco. Pero, en el apuro, Tía Zorra no vio que el saco taba era al revé, y cuando salió el conejo, salió huyendo y quedó, vio de paso fue a Tía Zorra, dice:--Ustedes me las pagan. El uno por, por atajame el hueco alante y otro acá por atrás, dice. ¡Los dos me la van a pagar!

Página 23

burrows—with an entrance on one side and an exit on the other. And whenever they tried to catch him, they'd look for him where he entered, but before you knew it, he'd pop out the front and leap away.

One day, he ran into Uncle Tiger, and Uncle Tiger said he was going to...

well, he wanted to eat him. So he arrived at the entrance of the burrow. But the rabbit had already arranged with Aunt Fox to place a sack at the other end.

So Uncle Tiger started digging at the entrance side of the burrow, while Aunt Fox stood at the exit with the sack. But in the rush, Aunt Fox didn't notice that the sack was inside out. When the rabbit dashed out, he escaped, and on the way by, he said to Aunt Fox:

You'll both pay for this. One of you trying to block the front, and the other behind me—both of you are going to pay for this!"

Would you like the next part of the tale? These mischievous trickster stories are full of playful turns.

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Dice que al siguiente día taba Tío Conejo comiendo, comiendo corozo,¹ y pasó Tío Tigre:-- ¡Ajah!, dice. ¡Que así era que lo quería cogé!, ¿no?

Dice, dice Tío Conejo:--¡Nombre, no me vengas a molestá! ¡Si supiera lo que estoy comiendo!--¿Qué comes?-- Esto, corozo, dice, con miel.

Dice:--¿Y aónde hallaste?

Dice:--No, eso es fácil. Uno namá pone los, los huevos, dice, encima e la piedra y le da con otra, dice, y de ahí saca los corozos. ¿Quieres tantear?²

Dice el tigre:--¡Pa ve!

Viene el tigre, puso sus huevotos en una piedra y se ajusta el conejo y ¡chas!, que hasta que pegó un brinco el tigre, y, y el conejito salió huyendo y riéndose.--¡Conejo sinvergüenza, algún día te agarro!, dice.

¹ corozo: "Fruto del corozo, globoso y amarillo, tiene un tapón por el que se puede abrir con facilidad" (rae). En Panamá, se recoge cuando cae al

They say that the next day Uncle Rabbit was eating corozo fruit, and along came Uncle Tiger.

Aha!" said the tiger. "This is just how I wanted to catch you, huh?"

Uncle Rabbit said, "Nah, don't come bothering me! If only you knew what I'm eating!"

"What are you eating?"

"This—corozo with honey."

"And where did you find that?"

"Oh, it's easy. You just put your eggs on a stone and hit them with another stone, and out come the corozos. Want to try?"

The tiger said, "Let's see!"

So the tiger placed his huge testicles on a stone, and the rabbit lined himself up and—WHAM!—hit him so hard the tiger jumped in pain, while the little rabbit took off running and laughing.

"You shameless rabbit! One of these days I'm gonna catch you!" the tiger shouted.

¹ corozo: "Fruit of the corozo, globular and yellow, it has a plug through which can be opened easily" (rae). In Panama, it is collected when it falls to the ground, because the palm is

<p>suelo, pues la palma está revestida de espinas; se le quita la cáscara y se come de manera natural, cocido con agua o luego de cocerlo, ya descascarado, con panela, que es la conserva de corozo. También ya cocido y pelado se machaca y se emplea en una bebida refrescante.</p> <p>2 tantear: 'probar'</p> <p>Página 24</p>	<p>covered with thorns; the peel is removed and it is eaten naturally, cooked with water or after cooking it, already peeled, with panela, which is the canned product of corozo. Also already cooked and peeled it is crushed and used in a refreshing drink.</p> <p>2 tantear: 'to taste'.</p> <p>Page 24</p>
<p>El conejo se fue huyendo. Y así dice que al siguiente día se encuentra él con Tía Zorra:--</p> <p>¡Hola, Tía Zorra!</p> <p>Dice:--¡Bueno, conejo!</p> <p>Dice:--Usted me las debe, dice, pero somos amigos, Tía Zorra. Si hasta me gusta, dice. Yo quiero casame con usted.</p> <p>La zorra se echó una risa. Dice:--</p> <p>¡Oiga, Tío Conejo, ¿usted no sabe onde hay algo de comé? ¡Que tengo una hambre!</p> <p>Dice que dice:--Eso es fácil matar esa hambre. Vea, allá va ese toro, dice, que tiene los huevos ya cayéndose, y que el huevo e toro es lo más alimentoso que hay.</p> <p>Dice:--Bueno.--Vaye, y horita se tan cayendo ya, horita se tan</p>	<p>The rabbit ran away. And so, the next day, he ran into Aunt Fox.</p> <p>"Hello, Aunt Fox!"</p> <p>Well, rabbit!"</p> <p>You still owe me, but we're friends, Aunt Fox. I even like you. I want to marry you!"</p> <p>Aunt Fox burst out laughing.</p> <p>"Listen, Uncle Rabbit, don't you know where to find something to eat? I'm starving!"</p> <p>He said, "That's easy to fix. Look over there—see that bull? His eggs are already falling off, and bull eggs are the most nutritious food there is."</p> <p>"Alright."</p> <p>"Go on, they're about to fall any moment now."</p>

<p>cayendo.</p> <p>Dice que la zorra vio que los huevos iban allá abajo, y onde los trompezaba³ hasta que hacía lah chácara:⁴ pallá y pacá. Y dice que se jue la zorra cerquita, y dice que de repente dice que le dice, le grita al Tío Conejo desde acá.</p> <p>Dice:--¡Tóquelos que ya están casi maduros! ¡Horita se</p> <p>3 trompezaba: ‘tropezaba’.</p> <p>4 chácara: ‘testículos’.</p> <p>Página 25</p>	<p>Aunt Fox saw the eggs rolling down, tumbling back and forth as they bounced along. She got closer and suddenly shouted to Tio Conejo from where she stood:</p> <p>"Touch them—they're almost ripe! Any moment now</p> <p>3 trompezaba: ‘stumbled’.</p> <p>4 chácara: ‘testicles’.</p> <p>Page 25</p>
<p>caen desde que usté los toca!</p> <p>Y va la zorra y se guinda⁵ de los huevos del toro, y saca el toro la pata y ¡pah! Quedó, quedó la zorra, ¡pobre zorra!, boca arriba con los dientes pelaos. Dice:--Todavía me falta el, el tigre; todavía me falta Tío Tigre, dice, que me falta una. Todavía me falta Tío Tigre.</p> <p>Dice que ese otro día dice que dice:-- ¡Ajáh, Tío Conejo, hoy es que me las paga!, dice.</p> <p>¡Vea la que me hizo!--¡Oiga, Tío Tigre, no me coma, dice, que por favor!</p>	<p>they fall as soon as you touch them!"</p> <p>So, Aunt Fox grabbed onto the bull's 5 testicles, and the bull kicked out—WHAM! Poor Aunt Fox was left lying on her back, teeth bared.</p> <p>"I still have one more to go... Uncle Tiger is still left. I have to get Uncle Tiger too," said Uncle Rabbit.</p> <p>Then, the next day, Uncle Tiger found him.</p> <p>"Aha, Uncle Rabbit! Today's the day you pay for what you did! Look at the trick you pulled on me!"</p> <p>Hey, Uncle Rabbit, please don't eat me! Let's make a deal. I'll throw down one of those big, fat cows up on that</p>

<p>Porque yo tengo, yo... Vamo hacé un trato: Yo le voy a echar esas vacas gordas que hay allá arriba en ese cerro, yo le voy a echar una; poque yo soy muy chiquito y, y usté conmigo namá es un bocaíto, y no aquellas vacas que sí van a da que comer. Yo horita se las voy a jarreá.⁶-- Ah, bueno, así tratamo, dice. Sí, sí estamos de acuerdo. --Suba, pues, allá a vaqueá. Póngase ahí, dice, con los ojos cerrao. Yo se las voy a jarreá, y cuando va a caer en to la boca, cierre la boca.</p> <p>Bueno, el, el conejito rempuja, mano.-- ¡Va, allí va, allí va, va! ¡Ja, ja, ja!</p> <p>De repente, llega a la orilla del barranco.--¡Esté listo! ¡Cierre los ojos! ¡Ahí va!</p> <p>¡Bla, talandán, ban! Eran berríos de Tío Tigre, dice.</p> <p>Y salió el conejo huyendo del, de la que había hecho.</p> <p>⁵ se guinda: 'se cuelga'. ⁶ jarreá: 'tirar, lanzar'</p> <p>Pagina 26</p>	<p>hill for you. I'm too small, just a bite-sized snack, but those cows will actually fill you up! I'll throw one down for you right now."</p> <p>"Oh, alright then, that's a deal. Yes, I agree."</p> <p>"Alright, climb up there and get ready. Close your eyes, and when the cow falls straight into your mouth, just bite down."</p> <p>So the little rabbit started pushing—"It's coming, it's coming! Ha ha ha!"</p> <p>Then suddenly, he reached the edge of the cliff—</p> <p>"Get ready! Close your eyes! Here it comes!"</p> <p>"Blah, boom! Uncle Tiger's screams echoed as he tumbled down, while Uncle Rabbit ran away laughing at his latest trick.</p> <p>⁵ se guinda: 'it hangs'. ⁶ jarreá: 'to throw, to throw'</p> <p>Page 26</p>
<p>Tío Conejo, Tío Tigre y Tía Chiva</p>	<p>Uncle Rabbit, Uncle Tiger and Aunt Goat</p>

<p>Narrado por: Efraín González, 84 años.</p> <p>Lugar y fecha: Boquerón Viejo, Boquerón; 27 de febrero de 1999.</p> <p>Una vez Tiu Conejo taba casao con Tía Chiva, y en tonce elloh, pueh, vivían así, pueh, una vivienda que onde elloh vivían. Y entonce, pueh, Tío Conejo nunca compraba fóforo. To el tiempo tenía que di a buhcá la candela onde Tiu Tigre, que vivía de aquel lao de una quebrada, cerquita; pero ninguno sabía ónde vivían.</p> <p>Entonce, dice que Tiu Conejo sabe vivir, Tiu Conejo eh muy sabío. ¿Usted lo ha oído decir? ¡Oh, bueno! Él iba a buscar la candela, tonce muy oscurito. Y pa hacé que estaba lejo, que vivía lejo, él se metía por el monte, se salía y se metía, y cuando llegaba onde Tiu Tigre, allá, que lo saludaba:</p> <p>--Hola, Tiu Tigre, ¿cómo está?</p> <p>--Bueno, ombe. Tiu Conejo, ¿qué se le ofrece?</p> <p>-Deme ahí, dice, una candela, que necesito, que no tengo fósforo.--</p> <p>Bueno, ¡cómo no!</p> <p>Y entonce:</p>	<p>Narrated by: Efrain Gonzalez, 84 years old.</p> <p>Place and date: Boquerón Viejo, Boquerón; February 27, 1999.</p> <p>"Once, Uncle Rabbit was married to Aunt Goat and so, well, they lived together, well, in a house where they lived. And so, well, Uncle Rabbit never bought matches. He always had to go and look for fire at Uncle Tiger place, who lived on the other side of a small stream, nearby; but no one really knew where they lived.</p> <p>So, they say that Uncle Rabbit knows how to live, Uncle Rabbit is very wise. Have you heard people say that? Oh, well! He would go to fetch the fire, then, when it was very dark. And to make it seem like he lived far away, he would go through the forest, going in and out, and when he arrived at Uncle Tiger place, over there, he would greet him:</p> <p>'Hello, Uncle Tiger, how are you?'</p> <p>Well, man. Uncle Rabbit, what do you need?'</p> <p>Give me a bit of fire,' he says, 'I need it, I don't have matches.'</p> <p>Well, of course!'</p>
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<p>--¿Y usted vive lejo, Tiu Conejo? —¡Cómo no! Ve cómo vengo, empapaíto de, de, del camino, que eso ta lejo, el monte sucio.7 7 sucio: ‘plagado de maleza’ Pagina 27</p>	<p>And then: 'Do you live far away, Uncle Rabbit?' Of course! See how I come, all drenched from the road, because it's far, the dirty forest.' 7 dirty: ‘plagued with weeds’ Page 27</p>
<p>Y bueno, un día Tiu Conejo no podía dir, porque no sé por qué, y le dijo a Tía Chiva: --Anda voh a buscá la candela, poque yo tengo que hacé tal cosa. --¡Bueno!, dice Tía Chiva. Se fue. Pero como Tía Chiva era grande, ella no quería mojase, llegó a la quebraíta y hizo ¡suá! Se la voló8 hasta aquel lao. Y entonces, cuando llega aonde Tiu Tigre, sequecita. --¡Ombe, Tía Chiva, cómo ehtá?-- Bueno, bueno. --Oiga, ¿y usted vive lejo? --Nombe, Tiu Tigre, aquí cerquita, de aquel laíto, ahítica.9 Cuando era que tenía que decí que vivían bien lejo, pa que Tiu Tigre no fuera para allá. Dice que le dijo Tiu Tigre: --Dígale a Tiu Conejo que yo voy tal día allá a pasiar.</p>	<p>Well, one day Uncle Rabbit couldn't go, though I don't know why, and he said to Aunt Goat: You go fetch the fire because I have something I need to do.' Alright!' said Aunt Goat. She left. But since Aunt Goat was big, she didn't want to get wet. She reached the little stream and—whoosh! —she leapt across to the other side. When she arrived at Uncle Tiger place, she was completely dry. Oh, Aunt Goat, how are you?' Good, good.' Hey, do you live far away?' No, Uncle Tiger, just nearby, right over there.' When she was actually supposed to say they lived very far away, so Uncle Tiger wouldn't come looking for them. Then Uncle Tiger said:</p>

<p>Hablamos un rato, pueh.--Bueno, ¡ehtá bien!</p> <p>Se fue la chiva. Cuando llega allá, allá onde el conejo, le dijo:</p> <p>--Bueno, hablé con Tiu Tigre, que dice que viene a pasiar tal día acá, poque quiere hablar con nohotro que no sé qué. Vecino, pueh.</p> <p>Y el conejo decía que vivía era lejo. Y de una veh, ante del día, que se mete Tiu Tigre pallá. Tiu Conejo comenzó a hacer un hueco, lo más hondo que podía.</p> <p>Y llega la hora que llega Tiu Tigre, que va llegando. Lo vio Tiu Conejo y ¡suis, al hueco, de una veh!</p> <p>Y dice que comenzaba Tiu Tigre</p> <p>8 se la voló: aquí, ‘saltó la quebrada y pasó al otro lado’.</p> <p>9 ahitica: diminutivo de ahí.</p> <p>Página 28</p>	<p>'Tell Uncle Rabbit that I'll come visit on such-and-such day. We'll have a chat, you know.'</p> <p>Alright, that's fine!</p> <p>Aunt Goat left. When she arrived back at Uncle Rabbit's place, she said: 'Well, I talked to Uncle Tiger, and he said he's coming over on such-and-such day to visit because he wants to talk with us. You know, neighborly things.'</p> <p>But Uncle Rabbit always said he lived far away. And before the day came, knowing Uncle Tiger was coming, Uncle Rabbit began digging a hole—deep, as deep as he could.</p> <p>And then the moment arrived. Uncle Tiger was on his way, approaching. Uncle Rabbit saw him and—</p> <p>whoosh!—straight into the hole, in one swift move!</p> <p>Then Uncle Tiger began calling out</p> <p>8 se la voló: here, 'he jumped the ravine and passed to the other side'.</p> <p>9 ahitica: diminutive of ahí.</p> <p>Page 28</p>
<p>a llamalo:-</p> <p>-Oiga, Tiu Conejo, salga pa que hablemoh.</p>	<p>he called out to him:</p> <p>Hey, Uncle Rabbit come out so we can talk!</p>

<p>--No, oiga, Tiu Tigre, que se me ajuma,10 toy cocinando, que se me ajuma la comida. Hable allá con la Tía Chiva, que ehtá allá ajuera.</p> <p>Y jala a la chiva, ¡ras! La quebró y se la comió, ¿ve?</p> <p>Y cuando Tío Conejo sale pa fuera, ¡nada! Se salvó por eso.</p> <p>¡Muy sabiu!</p> <p>10 ajuma: 'ahúma'</p> <p>Página 29</p>	<p>'No, listen, Uncle Tiger, my food is getting smoked up. I'm cooking, and the food is getting smoked. Talk to Aunt Goat instead, she's out there.'</p> <p>Then Uncle Tiger grabbed the goat—snap! He broke her and ate her, see?</p> <p>And when Uncle Rabbit finally came out—nothing! He was safe because of that. So clever!"</p> <p>10 ajuma: 'to smoke</p> <p>Page 29</p>
<p>Tío Conejo, Tío Mono y el tallo</p> <p>Narrado por: Demóstenes Caballero, 68 años.</p> <p>Lugar y fecha: Macano, Boquerón; 14 de abril de 1999.</p> <p>Tío Conejo y Tío Mono se hicieron buenos amigos.</p> <p>Dice el conejo:</p> <p>--Oye, Tiu Mono, vamo haciendo un platanar a las medias.11</p> <p>Dice el mono: --¡Ya está, Tío Conejo! A ti te gusta el plátano y a mí también. Lo único, Tío Conejo, que tú te gusta verde y maduro y a mí me gusta eh maduro, dijo el mono.</p> <p>Se consiguieron el tallo pa hacé el... Namá, pueh, un tallo pa, pa sembralo, pueh. No había más semilla que</p>	<p>Uncle Rabbit, Uncle Monkey and the Stem</p> <p>Narrated by: Demóstenes Caballero, 68 years old.</p> <p>Place and date: Macano, Boquerón; April 14, 1999.</p> <p>Uncle Rabbit and Uncle Monkey became good friends.</p> <p>Rabbit said:</p> <p>Hey, Uncle Monkey, let's plant a banana grove together, splitting it evenly.'</p> <p>Monkey replied:</p> <p>That's great, Uncle Rabbit ! You like bananas, and I do too. The only thing is, Uncle Rabbit, you like them green and ripe, and I only like them ripe,' said Monkey. They managed to get a stalk</p>

<p>un solo tallo. Tonce vino Tío Conejo y cogió el machete y partió el tallo por mitá. Dice:</p> <p>Tiu Mono, coge el lao del cogollo usté, que por ahí es que sale la cabeza e plátano y usté tiene primero que yo. Yo voy a cogé el lao de la pata. ¡Ponga cuidao, cuándo nació ese tallo de Tío Mono!</p> <p>Vino Tío Conejo y sembró su tallo, y vino Tío Mono y sembró el del. Dice Tío Conejo:</p> <p>11 a las medias: 'a medias'</p> <p>Página 30</p>	<p>to plant... Just one stalk to plant, since there weren't any other seeds.</p> <p>Then Uncle Rabbit took a machete and split the stalk in half. He said:</p> <p>Uncle Monkey, take the side with the shoot because that's where the banana head grows, so you'll have fruit first. I'll take the side with the root.'</p> <p>Keep an eye on what happened when Uncle Monkey stalk grew!</p> <p>Uncle Rabbit planted his half, and Uncle Monkey planted his. Then Uncle Rabbit said:"</p> <p>11 to stockings: 'by halves'</p> <p>Page 30</p>
<p>--Bueno, Tiu Mono, entro un mes venimo a ve los tallo, que ya deben de está de quitales el monte,12 de asialos.13</p> <p>Dice el mono:--¡Ta bien, pueh!</p> <p>Al mes se jueron a ver. El tallo de Tío Mono ni, ni las hojas taban. Eso se pudrió y solo taba la señal onde habían hecho el güeco. El tallo de Tío Conejo hasta que iba negro.</p> <p>Pero dígame, pueh, si él cogió jue el lao de la pata, el... onde está que... las raíces.</p> <p>Dice él, dice Tío Conejo:--Tiu Mono, entro un mes venimo, que ya al mes yo</p>	<p>Alright, Uncle Monkey, in a month we'll come back to check on the stalks. By then, we should clear out the weeds and tend to them.'</p> <p>Monkey replied, 'Alright, sounds good!'</p> <p>A month later, they went to check. Uncle Monkey stalk—neither the leaves nor anything—had rotted away. Only the mark where they had dug the hole remained. Uncle Rabbit stalk, however, had turned dark.</p> <p>But tell me, if he took the bottom part, where the roots are... Then Uncle Rabbit said, Uncle Monkey, let's come</p>

<p>creo que hay plátano.</p> <p>Al mes se fueron a ver la cabeza e plá... la mata e...</p> <p>¡Uuuh, ya había unos maduro! ¡Qué cabeza e plátano más grande! ¡Y unos, maduro! Dice, dice Tío Conejo:--Bueno, Tío Mono, ahora, pueh, yo como si usted sube.</p> <p>Dice el mono:</p> <p>¡Uuuh, no hay problema!</p> <p>Y de una vez pegó dos brinco y se asentó en el primer gajo de la cabeza e plátano y jaló un plátano y lo peló y comenzó a comer. Dice el conejo, viendo pal aire:</p> <p>12 quitales el monte: 'deshierbarlo'.</p> <p>13 asiaslo: 'limpiarlos de maleza'</p> <p>Página 31</p>	<p>back another month. By then, I think there will be bananas.'</p> <p>A month later, they returned to check the banana tree... and—whoa!—there were ripe bananas! What a huge bunch of bananas! And some were perfectly ripe!</p> <p>Then Uncle Rabbit said, 'Alright, Tio Mono, now I'll eat if you climb.'</p> <p>Monkey replied,</p> <p>'Ooh, no problem!'</p> <p>With two quick jumps, he landed on the first branch of the banana bunch, grabbed a banana, peeled it, and started eating. Meanwhile, Uncle Rabbit looked up at the sky:</p> <p>12 quitales el monte: 'to weed it'.</p> <p>13 asiaslo: 'to clear them of weeds'</p> <p>Page 31</p>
<p>--Oye, pero no seas ingrato, jondíame14 un pedazo.</p> <p>Dice:--¡No, no, nombre! ¡Come cáscara o súbete!</p> <p>Dice Tío Conejo:--¡Ajooo, al hombre más bellaco se le va una! ¡Me ganó esta!</p> <p>Bueno, Tío Mono le jondió las cáscaras y se... Bueno, Tío Conejo, muy bravo en ver que Tío Mono se comió los plátanos maduro y a él, nada, pueh no le echó nada. Y allá</p>	<p>Hey, don't be so selfish, toss me a piece.'</p> <p>Monkey said, 'No, no, man! Eat the peel or climb up yourself!'</p> <p>Uncle Rabbit sighed, 'Ahhh, even the cleverest ones get tricked sometimes! You got me this time!'</p> <p>So Uncle Monkey tossed down the banana peels, and—well—Uncle Rabbit was furious, seeing how Uncle Monkey ate all the ripe bananas and left him with nothing. The banana</p>

<p>quedó la cabeza e plátano. Dice el conejo:--¡Oye, pero tumbala por derecho al suelo!</p> <p>Dice:--No, no, no, no, así no. Yo la dejo allá y yo cuando vengo, yo subo.</p> <p>Dice Tío Conejo:--¡Tú me la pagas! ¡Algún día yo me desquito!</p> <p>Tío Conejo sabía de una casa donde habían unas, unas muchachas muy bonitas; pero habían tres perros muy bravos. Le dice Tío Conejo a Tiu Mono:--Oiga, Tiu Mono, yo lo llevo a una casa onde sí hay guineo,15 fruta de la clase que usted quiera. Pero eso sí, hay que dir con, con zapatos de capullo, desos capullo de</p> <p>14 jondiamé: ‘tírame o lánzame’.</p> <p>15 guineo: ‘banano’.</p> <p>Página 32</p>	<p>bunch remained up there. Rabbit said, 'Hey, at least drop it straight down to the ground!'</p> <p>Monkey replied, 'No, no, no, not like that. I'll leave it there and climb up whenever I come back.'</p> <p>Then Uncle Rabbit said, 'You'll pay for this! One day, I'll get my revenge!'</p> <p>Uncle Rabbit knew of a house where some very beautiful young women lived—but there were also three fierce dogs. So Uncle Rabbit said to Uncle Monkey:</p> <p>Listen, Uncle Monkey, I'll take you to a house where there are bananas—any kind of fruit you want! But there's just one thing—you have to go wearing cocoon shoes, those made from cocoons...</p> <p>14 jondiamé: ‘throw me or throw me’.</p> <p>15 guineo: ‘banana’.</p> <p>Page 32</p>
<p>mazorca. Tonce vino Tío Conejo y enzapató a Tío Mono y le amarró bien con unos bejuco, con unas majagua,16 y él también, pueh, y se jueron.</p> <p>Tonce, cuando ya iban llegando a la casa, comenzó Tío Conejo a pitiar y salomar pa que vinieran los perro.</p>	<p>then Uncle Rabbit put shoes on Uncle Monkey, tying them tightly with vines and majagua. He also put on his own shoes, and off they went.</p> <p>As they were nearing the house, Uncle Rabbit started whistling and calling out to attract the dogs. When the dogs saw</p>

<p>Y cuando los perros vieron que era un mono y un conejo, le armaron carrera; pero Tiu Conejo tenía un güeco listo onde él se zampaba y Tío Mono tomó jue pa una palma e pipa, y onde tomaba carrera a pegar arriba, los zapatos de, de capullo no lo dejaban agarrá en la palma. Y llegaron los perro y lo cogían po el rabo. Y decía Tío Conejo en el güeco:--¡Acuérdese de los plátano! ¡Una se debe y una se paga! ¡Acuérdese cuando se comió la cabeza e plátano!</p> <p>Y los perros, vea, ahí lo descamisaron. Y Tío Conejo, muerto e risa.</p> <p>Y se acabó el cuento.</p> <p>16 majagua: ‘fibra vegetal (de tallo, cortezo o saíno) utilizada para amarrar’</p> <p>Página 33</p>	<p>that it was a monkey and a rabbit, they gave chase. But Uncle Rabbit had a hole ready where he could dive in, while Uncle Monkey ran toward a coconut palm, trying to climb up. However, the cocoon shoes wouldn’t let him grip the trunk.</p> <p>The dogs reached him and grabbed him by the tail. Meanwhile, Uncle Rabbit, safe in his hole, called out: 'Remember the bananas! A debt must be paid! Remember when you ate the banana bunch!'</p> <p>And the dogs, well, they stripped him bare. Uncle Rabbit, laughing uncontrollably.</p> <p>And that’s the end of the tale."</p> <p>What a clever and humorous story! Uncle Rabbit always finds a way to get back at those who trick him.</p> <p>16 majagua: ‘plant fiber (stem, bark or saíno) used for tying’</p> <p>Page 33</p>
<p>Tío Conejo y la cabeza de Tío Gallo</p> <p>Narrado por: Santos Pinzón, 70 años.</p> <p>Lugar y fecha: Orilla del Río, Alanje; 4 de diciembre de 1998.</p>	<p>Uncle Rabbit and Uncle Rooster's head</p> <p>Narrated by: Santos Pinzón, 70 years old.</p> <p>Place and date: Orilla del Río, Alanje; December 4, 1998.</p>

Dice que él iba de camino, Tío Conejo, y ve un, un gallo, pueh, y no le veía la cabeza, así la había metiu por debajo del ala, el gallo. Y cuando él regresó de allá pacá, ve el gallo bonito, y con la cabeza, pueh, y cantando.

--¡Hola, Tío Gallo, dice, ¿qué hace aquí?

Dice:

--Aquí, que taba pasiando y mandé la mujer, dice, a lavá la cabeza, y ya me la coloqué otra veh, ¿oyó? Así hace mi mujer conmigo. A veces yo le doy la cabeza pa que se

vaya a la quebrá a lavahla, pah ta mejor uno, Tío Conejo, así es mejor.

¿Verdá?

--Y Tío Conejo, ¿y no quiere hacehlo usté así también? Yo le puedo di a lavá la cabeza. Pero tiene que ponela encima de ese palo, pa yo tumbásela pa dirla a lavá a la quebrá.

Dice:

--Bueno, hacehlo, dice, pueh.

Y vino a buscá un machete, el tío, el gallo y ¡pranque, amigo! ¡Tal día de hoy! No se la pudo colocar jamás.

Ese, ese jue el que enredó a Tío Conejo, que se lo ganó, ¿oyó?

He says that he was on his way, Uncle Rabbit, and he saw a, a rooster, pueh, and he couldn't see its head, so he had it under its wing, the rooster. And when he returned from there pacá, he sees the beautiful rooster, and with his head, pueh, and singing:

"Hello, Uncle Rooster," he says, "what are you doing here?"

He says:

Here, I was just passing by and I sent my wife, he says, to wash my head, and I put it back on again, you hear?

That's how my wife does with me.

Sometimes I give her the head so that she can go to the bank to wash it, because that's better, Uncle Rabbit, that way it's better, right?

And Uncle Rabbit, don't you want to do it like this too? I can wash your head for you. But you have to put it on top of that stick, so I can lay it down to wash it to the bank.

He says:

-Well, do it, he says, So!.

And he came to look for a machete, the uncle, the rooster, and, well, friend! Just like today! He could never put it on.

That one, that's the one that got Uncle Rabbit tangled up, that's the one that

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Tío Conejo enamorado de Tía Zorra

Narrado por: José Jaramillo, 52 años.
Lugar y fecha: Las Tinajas, Dolega; 5 de diciembre de 1999.

Cuando loh animales y todo se hablaban, se conversaban entre ellos mismos y se hacían invitaciones... Y que Tío Conejo estaba muy enamorado de Tía Zorra. Él la hallaba muy bonita y, y quería conseguirla, y Tía Zorra, remolona, no quería aceptarlo na e lo que él quería. Dice que viene Tío Conejo, invitó¹⁷ a ella:--Yo la invito, dice, Tía Zorra, pa que vaya a un fiestín¹⁸ en mi casa. Tal día yo la espero allá, dice
--¡Cómo no!

Vino Tío Conejo, oiga y, y, y cortó una cabeza e plátano y hizo un hueco por aquí pa allá por la tierra, hondo. Pero no rompía ajuera, namá que allá estaba estrechito. Allá, allá tenía la cabeza e plátano. Cuando llegó:
--¡Opa, Tío Conejo!, ¿qué hace por aquí?

won him over, did you hear?

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Uncle Rabbit in love with Aunt Fox

Narrated by: José Jaramillo, 52 years old.

Place and date: Las Tinajas, Dolega; December 5, 1999.

Back when animals and everything could talk, they'd chat among themselves and invite each other to gatherings... And Uncle Rabbit was very much in love with Aunt Fox. He thought she was very beautiful and wanted to win her over, but Aunt Fox, being coy, wasn't willing to accept anything he proposed.

They say Uncle Rabbit came up with the idea to invite her:

"I'm inviting you," he said, "Aunt Fox, to a big party at my house. I'll be waiting for you that day."

"Why, of course!" she replied.

So Uncle Rabbit, listen to this, he went and cut off a plantain head and dug a hole through the ground from here to there—deep. But he didn't break through the top, just left it narrow at the other end. That's where he placed the plantain head.

<p>-Aquí, fresquiando¹⁹ de la llenura que he cogiu, dice, y, y taba esperándola, que allá le tengo su almuerzo. Eh allá es que está, métase por aquí, dice. Oiga, que yo tengo mucho calor y yo, yo me quedo acá ajuera hasta que</p> <p>17 imprentó: 'ideó'. 18 fiestín: 'festín'. 19 fresquiando: 'recibiendo el frescor de los vientos alisios, de la brisa'</p> <p>Página 35</p>	<p>When she arrived: “Well hey, Uncle Rabbit! What are you doing here?” Just cooling off,” he said, “from the feast I’ve just had. And I was waiting for you—your lunch is over there. That’s where it is, just crawl through here,” he said. “Listen, I’m really hot, so I’ll stay out here in the breeze while you go in..</p> <p>17 imprentó: 'devised'. 18 fiestín: 'feast'. 19 fresquiando: 'receiving the freshness of the trade winds, of the breeze'</p> <p>Page 35</p>
<p>usté viene. Tía Zorra, pueh, media dudosa; pero viene y coge el, el camino. Y luego por allá, cuando taba allá, que él pensó que taba allá onde la cabeza e plátano, se ajusta él detrás. ¿Oyó?, consiguí²⁰ a Tía Zorra y decía: --¡Tía Zorra es una mujer bonita! Porque ya no podía escapase, ¿oyó?, del guate.²¹ Y Tía Zorra no, no podía, no, volvese patrá. La violó de toh modo. Sí, con esa trastalla²² que usó.</p>	<p>you are coming. Aunt Fox, So, half doubtful; but he comes and takes the, the road. And then over there, when she was over there, he thought that she was over there on the banana head, he adjusted himself behind her. Did you hear, he got Aunt Fox and said: --Aunt Fox is a beautiful woman! Because he could no longer escape, did he hear, from the guate.²¹ And Aunt Fox could not, could not, no, return to the country. He raped her in every way . Yes, with that trick that he used</p>

<p>20 consiguió: ‘poseyó, fornicó’.</p> <p>21 del guate: ‘del uso continuado, intenso’.</p> <p>22 trastalla: ‘artimaña’</p> <p>Página 36</p>	<p>20 got: ‘possessed, fornicated’.</p> <p>21 del guate: ‘of continued use, intense’.</p> <p>22 trastalla: ‘trick’.</p> <p>Page 36</p>
<p>Tío Conejo, Tío Tigre y Tía Noneca</p> <p>Narrado por: Miguel Gaitán, 96 años.</p> <p>Lugar y fecha: Dolega, Dolega; 15 de abril de 1999.</p> <p>Tío Conejo allá onde pasaban, él tenía visto ónde había un güeco. Un día que el tigre lo agarró y pasó cerquita ese güeco, el conejo se estrabó.²³ ¡Tum! Y de una vez se metió en el güeco. Y no, no, él... no podía el tigre cogeslo ahí. Entonce el tigre se jue pa la casa dél, onde él vivía. Y entonce dice:--Yo me voy a sacar a Tío Conejo del güeco. Y se jue. Y cuando llegó, él, con la mano, trató de...</p> <p>Y entonce, en eso iba una noneca²⁴ pasando y el tigre la llamó:</p> <p>--¡Tía Noneca, ven acá!</p> <p>De uno vez la ñamó.²⁵ --¡Hágase el favor de cuidarme aquí a Tío Conejo,</p>	<p>Uncle Rabbit, Uncle Tiger and Aunt Noneca</p> <p>Narrated by: Miguel Gaitan, 96 years old.</p> <p>Place and date: Dolega, Dolega; April 15, 1999.</p> <p>Uncle Rabbit, in one of the places he used to pass by, had spotted where there was a little hole. One day, when the tiger caught him and they passed close to that hole, the rabbit slipped away—bam!—and dove right into the hole. And the tiger—he just couldn’t catch him in there.</p> <p>So the tiger went off to Uncle Rabbit’s house, where he lived, and said: “I’m going to get Uncle Rabbit out of that hole.”</p> <p>And off he went. When he arrived, he tried with his hand to...</p> <p>Then, right at that moment, a *noneca* lady passed by, and the tiger called out: Aunt Noneca, come here!”</p> <p>Right away, he snatched her.</p>

<p>que lo tengo allí encerrao y hoy me lo como, y a usté le voy a dar la chispa!,26 le dijo. Que yo voy a la casa a buscar una pala y una coa pa sacaslo.</p> <p>23 se estrabó: ‘se destrabó, se soltó’.</p> <p>24 Noneca: “Ave de plumaje negro, parecida al gallinazo, con la diferencia de que tiene la cabeza roja y sin plumas” (Isaza Calderón).</p> <p>25 ñamó: ‘llamó’.</p> <p>26 chispa: ‘asadura’</p> <p>Página 37</p>	<p>“Do me a favor and keep an eye on Uncle Rabbit for me—I’ve got him trapped in there, and today I’m going to eat him! And I’ll give you the spark!” he told her. “I’m going back home to grab a shovel and a hoe to dig him out.”</p> <p>23 se estrabó: ‘it became loose’.</p> <p>24 Noneca: “Bird of black plumage, similar to the gallinazo, with the difference that it has a red head without feathers” (Isaza Calderón).</p> <p>25 ñamó: ‘called’.</p> <p>26 chispa: ‘offal’.</p> <p>Page 37</p>
<p>Se jue Tío Tigre a buscá la pala y la, y la coa. Antonce, cuando Tío Conejo se dio cuenta que el tigre se jue, vino Tío Conejo y cogió un puñao de tierra en la, en la, así, en la mano y se venía a la orilla del güeco y decía:--¡Tía Noneca, pele los ojos bien, que me voy! ¡Tía Noneca, pele los ojos bien!</p> <p>Y la noneca hacía: --¡Uch, uch!</p> <p>38</p> <p>Y se vino cerquita y le echó el puñao de tierra en</p>	<p>Uncle Tiger went off to fetch the shovel and the hoe. Then, when Uncle Rabbit realized the tiger had left, he grabbed a handful of dirt—just like that, in his hand—and came up to the edge of the hole, saying:</p> <p>“Aunt Noneca, keep your eyes peeled—I’m about to leave! Aunt Noneca, watch closely!”</p> <p>and Aunt Noneca responded, “Uch, uch!”</p> <p>Then he got close to her and threw the handful of dirt in her face. When her</p>

la cara, y cuando la noneca quedó con los ojos tapao e brusca,²⁷ escarbando namá, se salió el conejo. Quedó la noneca ahí cuidando, pero ya no había na. Pero ella sí se dio cuenta que el conejo se bía ido; pero no le, no se atrevía a decile na al tigre. Cuando el tigre vino y se puso a escarbar con la coa y con la pala, y eso jue ligero que llegó hasta el concho²⁸ onde, onde lo, se terminaba el hoyo, y no había na.--Tía Noneca, dice, usté me dejó ir a Tío Conejo y ahora yo me la voy a comer a usté. Cuando le dijo eso, ella ¡juf, juf, juf!, alzó vuelo la noneca. Y se quedó el tigre con la boca abierta, que se bía ido el conejo y se le jue la noneca también.

27 brusca: “partícula o fragmento muy pequeño de alguna sustancia que flota en el aire” (Isaza Calderón).

28 concho: aquí, ‘fondo’; el concho es lo que queda adherido a una paila u olla cuando se deja mucho tiempo sobre el fogón, de modo que por

eyes were full of dust and she was just scratching at them, Uncle Rabbit slipped right out of the hole.

There she stayed, guarding the spot—but there was nothing left. She knew the rabbit had run off, but she didn’t dare say a word to the tiger.

When the tiger came back and started digging with the hoe and the shovel, it didn’t take long for him to reach the very end of the hole—and there was nothing there.

Aut Noneca,” he said, “you let Uncle Rabbit get away, and now I’m going to eat you instead!”

But when he said that, she went whoosh, whoosh, whoosh!—took flight and disappeared! And the tiger was left there, jaw wide open—the rabbit was gone, and so was Noneca.

27 brusca: “particle or very small fragment of some substance that floats in the air” (Isaza Calderón).

28 concho: here, ‘bottom’; the concho is what remains adhered to a pan or pot when it is left for a long time on the stove, so that by extension everything

<p>extensión todo lo que está en el fondo de algo es el concho.</p>	<p>that is at the bottom of something is the concho.</p>
<p>El conejo chupeco. Narrado por: Alejandro Morales Gómez, 56 años. Lugar y fecha: Santo Domingo; 22 de junio de 1999. Dice que una vez se encontraba Tío Conejo muy... Tiu Conejo, muy ahtuto y sabía mucho; pero él estaba intranquilo con Dios. Dice: --¿Por qué Dios me dejó sin cola? Que yo no tengo rabo. Todos los animales tienen rabo, dice, menos yo. ¿Por qué yo, siendo tan inteligente, y me dicen Tío Conejo y tan importante que soy yo, y por qué Dios no, no me puso rabo? Un día vino y hizo una petición a nuestro Señor. Se comunicó con Dios y le, le dijo que le pusiera en un sueño por qué el había nacido sin cola. Dios le dijo, dice: --Si así como tú no tienes cola nadie te aguanta, eres tan astuto y todo tú lo haces a tu perfección, ¿qué tal que te hubiera dejado cola o rabo, dice, ¿quién te aguantaría, Tío Conejo? Vuelve y le hizo Tío Conejo una petición a Dios.</p>	<p>Rabbit without tail Narrated by: Alejandro Morales Gómez, 56 years old. Place and date: Santo Domingo; June 22, 1999. They say that once, Uncle Rabbit—clever as ever and full of knowledge—was feeling uneasy with God. He said, “Why did God leave me without a tail? I don’t have a tail. All the animals have tails, except for me. Why is it that I, being so intelligent, and called Uncle Rabbit, so important as I am—why didn’t God give me a tail?” One day, he made a request to the Lord. He reached out to God and asked Him to reveal in a dream why he had been born without a tail. And God said to him, “If without a tail, no one can stand you—you're so crafty and do everything just right—what do you think it would be like if I *had* given you a tail? Who would be able to put up with you, Tio Conejo?” Still, Uncle Rabbit made another request to God.</p>

<p>Dice: --Oiga, ¿qué tendría yo que hacer para que...? Algún sacrificio, lo máh grande yo lo haría para que usted me ponga la cola. Yo no quiero ehtar así chingo.</p> <p>Dios se puso a pensar: “Tiu Tigre se quiere comer a Tiu Conejo y se ha comido a varios, y ehte está preocupao”</p> <p>Página 39</p>	<p>He said, “Listen—what would I have to do to...? Some kind of sacrifice, the greatest one, I would do it if only You would give me a tail. I don’t want to stay like this, all bare and tailless.”</p> <p>Then God began to think: Uncle Tiger wants to eat Uncle Rabbit, and he’s already eaten several—and *this one* is the one who’s worried...”</p> <p>Page 39</p>
<p>Dice:</p> <p>--Bueno, si tú me consigues las lágrimas del tigre, yo te pongo la cola. Cuento²⁹ que sí. --</p> <p>Trato hecho, dijo el conejo. Yo te consigo, dice, ¿cuántas lágrimas? --</p> <p>Tres me sirven, dice Dios.</p> <p>--Yo le consigo un tarrito de pomada llenecito de, de, de lágrimas, de, de Tío Tigre, dice.</p> <p>40--Bueno, yo no sé cómo uhté lo va hacer, pero tiene que conseguirme eso. Yo le pongo la cola.</p> <p>Él ehtaba completamente... no tenía nada, nada, nada. Bueno, vino Tiu Conejo y comenzó con el tarrito a andá por las montañas, y buhcando a Tiu Tigre. Y cuando vio a Tiu Tigre, se puso Tiu Conejo a llorar:-</p> <p>-¡Ay, ayayay!</p>	<p>He said:</p> <p>“Well, if you can bring me the tiger’s tears, I’ll give you a tail.”</p> <p>“Deal!” said the rabbit. “I’ll get them for you. How many tears?”</p> <p>“Three will do,” said God.</p> <p>“I’ll get you a whole little jar filled with Tio Tigre tears,” he replied.</p> <p>Alright, I don’t know how you’re going to manage that,” said God, “but if you bring them to me, I’ll give you a tail.”</p> <p>Uncle Rabbit had absolutely... nothing at all. But off he went, jar in hand, wandering through the mountains, searching for Tiu Tigre. And when he finally spotted him, Uncle Rabbit started crying:</p> <p>“Oh, ayayay!”</p>

<p>Y comenzó a llorar. Y llora que llora y llora que llora.</p> <p>Viene Tiu Tigre. Tiu Tigre siempre le pasó eso, por eso, porque él era... come animale, malo; pero era lastimoso.</p> <p>--¿Qué te pasa, Tiu Conejo?</p> <p>--Mi mamá está grave de muerte y necesito... La única salvación eh dale treh lágrimah de un tigre para que ella viva. Y si no, mi madre se muere y no va tener máh conejito.</p> <p>El tigre se puso trihte, se puso a llorar.</p> <p>29 Cuento: 'cuenta'</p> <p>Página 40</p>	<p>And he cried and cried and cried some more.</p> <p>Then came Tiu Tigre. That always happened to him—because even though he ate animals and was cruel, he had a soft heart.</p> <p>“What’s the matter, Uncle Rabbit?”</p> <p>“My mother is gravely ill, and I need... The only thing that can save her is three tiger tears so she can live. If not, my mother will die and there won’t be any more little bunnies.”</p> <p>The tiger got sad—and started to cry.</p> <p>29 Story: “account”</p> <p>Page 40</p>
<p>Mientrah el conejo lloraba, Tío Tigre lloraba. Y el conejo sacó el tarrito y apañó un poco de lágrimah, apañó un poco de lágrima. Y vino... Cuando él se sintió ya que había cogido un poco de lágrimah del, del, del tigre, brincó a huir y se fue, y se fue y llamó a Dioh. Dice:</p> <p>--Dioh, aquí está tu promesa. Me dijiste treh, tres lágrimah del tigre. Te traigo medio frahquito. Aquí ehtá.</p> <p>Dioh lah vio y la examinó. Dice:--Es verdá, son lah lágrimah del tigre, dice. Vamoh a ponerte algo de cola. Pero no</p>	<p>While the rabbit cried, Uncle Tiger cried too. And the rabbit pulled out the little jar and scooped up a bit of the tiger’s tears—just a little bit. And when he felt like he had collected enough, ¡whoosh! he took off running. He ran and called out to God:</p> <p>“God, here’s what you promised! You said three tiger tears. I brought you half a jar—here it is!”</p> <p>God looked at them and examined them.</p>

te podemos poné una cola completa, porque, ehte, tú ereh muy ahtuto, muy vivo.

Le puso un tuquito,³⁰ que eh como centímetro; nada que él tiene de colita.

Cuando él ya se tocó así atráh con la mano y se tocó nada máh un tronquito, dice:--Dioh, no me has hecho lo que en realidad... Tanto sacrificio yo conseguite lah lágrimas del...

--¡No, eh que no te puedo poner la, la, la cola completa, porque quién te aguantaría!, dice. Aunque sea ese tronquito, pa que tenga.

Ahí fue que Tío Conejo se disgustó.

--¡Vea, uhté eh un Dioh, pero yo no creo máh en Dioh! ¡No voy a creer máh nunca en Dioh, porque yo, uhté me puso una tarea muy grande, y puse al tigre a llorar y yo apañé lah lágrimah del tigre y se lah traje y uhté no me ha puehto la cola completa! ¡Namáh me ha puehto...!

Se tocó un poquito así. Vino le chasquió. Le hizo así a Dioh. Y por eso Tío Conejo ha quedao chupeco.³¹

30 tuquito: 'pedazo de madera muy pequeño'.

31 chupeco: 'chupado'; en este caso, 'con las mejillas hendidas'.

"Yes, these really are tiger tears," He said. "We're going to give you *part* of a tail. But we can't give you a full tail, because, well, you're too clever, too sly."

So, He gave him a stub—just a little nub, about a centimeter long. And when Uncle Rabbit reached back and felt it with his hand, just a tiny stump, he said:

God, this isn't what I... After all I did—I managed to get the tiger's tears—"

No, I just can't give you a full tail," God said. "Who would be able to handle you then? At least now you've got a little stub."

And that's when Uncle Rabbit got upset.

"Look, you may be God, but I don't believe in You anymore! I'll never believe in God again, because You gave me a huge task—I made the tiger cry, I gathered his tears, I brought them to You—and You didn't even give me a full tail! Just this little—"

He touched it again. Then he gave God a snapping gesture—*a chasquido*.

And that's why, they say, Tio Conejo ended up stub-tailed.

30 tuquito: 'very small piece of wood'.

<p>Página 41</p>	<p>31 chupeco: 'sucked'; in this case, 'with split cheeks'. Page 41</p>
<p>Tío Conejo, Tío Tigre y el zapote.</p> <p>Narrado por: Rogelia Fonseca, 85 años.</p> <p>Lugar y fecha: Bugabita, Bugaba; 20 de junio, 1999.</p> <p>Dice que una vez Tío Conejo estaba con mucha hambre y no encontraba qué comer. ¡Mucha carestía! Y entonces, dice, estaba reparando, y de repente ve un palo de zapote.</p> <p>Dice que...</p> <p>--Orita me subo y me como un zapote. Oye, y se trepó arriba y quebró un zapote. Se lo estaba comiendo.</p> <p>Cuando llega, Tío Tigre, dice:</p> <p>--¡Ajo, te voy a comer, que no sé qué!</p> <p>Que le dice: --¡Ay, Tío Tigre, si usted supiera lo que yo como, Tío Tigre!</p> <p>Dice:</p> <p>--¿Qué comei?</p> <p>--Zapote, Tío Tigre, zapote.</p> <p>--Échame uno,</p> <p>Dice que dice:</p>	<p>Uncle Rabbit, Uncle Tiger and the zapote tree.</p> <p>Narrated by: Rogelia Fonseca, 85 years old.</p> <p>Place and date: Bugabita, Bugaba; June 20, 1999.</p> <p>They say that once Uncle Rabbit was really hungry and couldn't find a thing to eat.</p> <p>Times were tough!</p> <p>So there he was, looking around, and suddenly he spots a sapote tree.</p> <p>He says, "I'm gonna climb up and eat me a sapote right now."</p> <p>Well, he climbed up and broke off a sapote.</p> <p>He was eating it when Uncle Tiger shows up.</p> <p>Tiger says, "Aha! I'm gonna eat you up, no questions asked!"</p> <p>And Rabbit says, "Oh, Uncle Tiger, if only you knew what I'm eating, Uncle Tiger!"</p> <p>Tiger asks, "What are you eating?"</p> <p>"Why, sapote, Uncle Tiger, sapote!"</p> <p>"Give me one," says Tiger.</p>

<p>--Bueno, voy a buhcar uno pa que ehtë bien madurito. Pero uhtë cierre los ojo y abra la boca todo lo</p> <p>Página 42</p>	<p>Rabbit replies, "Alright, I'll look for one that's nice and ripe. But you gotta close your eyes and open your mouth reeeal wide..."</p> <p>Page 42</p>
<p>que uhtë pueda. Y se acomoda Tiu Tigre debajo el palo y abre la bocota y cierra los ojo. Dice que le decía: --¡Va, Tiu Tigre, vale Tiu Tigre, muérdalo ahí, échelo ende que a uhtë le cae en la boca, poque dehpué se le cae! Oiga, dice, Tiu conejo se bajó y se bajó y le acomoda el zapote atravesao en la boca y quedó jue atravesado. Y queda Tiu Tigre: Mmm, mmm, mmm. Y gruñendo y gruñendo y gruñendo, dice: --¡Bebe! Y como que le hablaba a Tiu Conejo. - -Tío tigre, sepa que uhtë aprenda a no ser tan pendejo, dice; porque uhtë de tan grande y viejo, dice, eh pendejo. Y se fue y dejó a Tiu Tigre ahí, medio atorao.</p> <p>Página 43</p>	<p>"...that you can!" And Uncle Tiger gets himself comfy under the tree, opens his big ol' mouth, and shuts his eyes. They say Rabbit told him, "Alright, Uncle Tiger, okay, Uncle Tiger, bite down right there, let it drop so it falls right into your mouth—otherwise you'll miss it!" Well, listen—Uncle Rabbit climbs down and down again, and he wedges the sapote crossways in Uncle Tiger's mouth, so it gets stuck. And there goes Uncle Tiger: "Mmm, mmm, mmm," growling and growling and growling. He says, "Bebeh!"—like he's trying to talk through it. And Rabbit says to him, "Uncle Tiger, let this be a lesson for you—to stop being such a fool. 'Cause you, being so big and old... are still a fool." And off he went, leaving Uncle Tiger half-choked under the tree.</p> <p>Page 43</p>

Tío Conejo enamorado de Tía Zorra y el Tío Tigre.

Narrado por: Miguel Gaitán, 96 años.
Lugar y fecha: Dolega, Dolega; 15 de abril, 1999.

La zorra estaba... el conejo estaba enamorado de la zorra. El conejo estaba enamorado de la zorra, y la zorra le tenía miedo. Sabía que estaba enamorado, pero le tenía miedo. ¿Qué era? Le dice a Tío Tigre:

--Tío Tigre, el conejo está enamorado de mí, dice, y le... yo le tengo miedo. --
¡Ajoh, alégrese, no importa! Acéptelo en la casa y deje que él llegue y te enamore. Yo, yo voy a estar por ahí, dice, cerca, en caso de que te trate mal, de comer.

El conejo era bandido. Y llegó el tigre. Pasó el día.

Se quedó esperando el conejo. El conejo llegó, pero el conejo quería comerla, comese la zorra, ¿no? Dice el tigre:

--Tío conejo, no le haga nada a la zorra, dice, porque aquí estoy yo.

Bueno...Aquí estoy yo, dice, porque si tú le haces algo a la zorra, yo te voy a comer a ti.

Uncle Rabbit in love with Aunt Fox and the Uncle Tiger.

Narrated by: Miguel Gaitan, 96 years old.
Place and date: Dolega, Dolega; April 15, 1999.

The fox was... the rabbit was in love with the fox. The rabbit was in love with the fox, and the fox was afraid of him.

She knew he was in love, but she was afraid of him. What was it? He says to Uncle Tiger: --, the rabbit is in love with me, he says, and he... I am afraid of him. -Wow! cheer up, it doesn't matter! Accept him in the house and let him come and make you fall in love. I, I'll be around, he says, close by, in case he treats you bad, to eat.

The rabbit was a bandit. And the tiger came. The day passed.

He waited for the rabbit. The rabbit arrived, but the rabbit wanted to eat her, eat the fox, right? Says the tiger : Uncle Rabbit, don't do anything to the fox, he says, because here I am.

Well... I am here, he says, because if you do anything to the fox, I'm going to eat you---

<p>--No, Tío Tigre, no, no tema, que yo no le vo hacé na, poque yo la quiero a ella.</p> <p>--Bueno, pero así no es que se quiere; de comérsela, no. Si quiere, cásate con ella. Yo, dice, yo te ayudo, dice,</p> <p>Página 44</p>	<p>No, Uncle Tiger, no, don't be afraid, I won't do anything to her, because I love her.</p> <p>--Well, but that's not the way she wants it; not to eat her. If she wants to, marry her. Me, he says, I'll help you, he says,</p> <p>Page 44</p>
<p>pero te casas.</p> <p>Bueno, la zorra se jue y quedaron en, en la cita, pa volver otra veh; pero el conejo era como, el conejo era tan bandido y relambío. Cuando llega el tigre:-</p> <p>Tío Tigre, yo quiero, dice, que, que usted no esté esperando, porque yo quiero ir hablá con ella a, a sola.</p> <p>--No, dice, Tío Conejo, usted sabe, usted sabe una cosa: yo tengo que estar allá onde ella; porque ella es comadre mía y yo no voy a dejá que usted se la coma.</p> <p>--¡Está bien, dice, váyase!</p> <p>Se jue. Y la zorra no lo esperó, porque la zorra sabía que el conejo tenía gana de comérsela.</p> <p>--¿Y qué pasó, ónde está mi novia que no la encuentro?</p> <p>--¡Ah!, yo sé ónde está. Ella anda bañándose. Yo voy a ir al río, dice.</p>	<p>but you get married.</p> <p>Well, the fox left and they agreed to, on the date, to come back again; but the rabbit was like, the rabbit was such a, the rabbit was such a, such a bandit.</p> <p>When the tiger arrives:</p> <p>--Uncle Tiger, I want, he says, that, that you are not waiting, because I want to go talk to her alone. --No, he says, Uncle Rabbit, you know, you know, you know one thing : I have to be there where she is; because she is my comadre and I am not going to let you eat her. --All right, he says, go away!</p> <p>He left. And the fox did not wait for him, because the fox knew that the rabbit wanted to eat her. --And what happened, where is my girlfriend that I can't find her ? --Oh, I know where she is. She's taking a bath. I am going to the river, she says.</p>

<p>Se fue al río a bañar... a ver si estaba la zorra. La zorra taba trepá en un palo. El conejo la buscaba por tos lao. Dice: --¡Aquí estoy, Tiu Conejo, aquí estoy yo! Dice: --Pero ¿aónde, aónde, que no te hallo? --¡Aquí estoy!</p> <p>Página 45</p>	<p>He went to the river to bathe... to see if the fox was there. The fox was climbing on a stick. The rabbit was looking for her on all sides. He said: "Here I am, Uncle Rabbit, here I am! He says: "But where, where, where, can't I find you? --Here I am!</p> <p>Page 45</p>
<p>Le decía otra vez. Y buscaba pa tos lao y no buscaba pal aire. Y el tigre comienza: --¡Tío Conejo, vesla, allá está, allá arriba!, dice. Dice: --¡Pero qué voy hacé con ella allá! --¡Ah!, dice, tú querías cométela. Dice: --¡Ahora soy yo que te voa comer! Y brincó detrás del, y qué va, pegó un brinco el conejo y se fue. Se acabó ahí.</p> <p>Página 46</p>	<p>I said again. And he looked all over the place and no he looked up in the air. And the tiger begins: "Uncle Rabbit, you see it, there it is, up there," he says. He says: "But what am I going to do with her up there! --Ah, he says, you wanted to eat her. He says: "Now I'm the one who's going to eat you! And he jumped behind the, and what happened, the rabbit jumped up and left. That was the end of it.</p> <p>Page 46</p>
<p>Tío Conejo, Tío Tigre y Tío Chivo, el Maíz. Narrado por: Miguel Gaitán, 96 años. Lugar y fecha: Dolega, Dolega; 15 de abril de 1999.</p>	<p>Uncle Rabbit, Uncle Tiger and Uncle Goat, the corn. Narrated by: Miguel Gaitan, 96 years old. Place and date: Dolega, Dolega; April 15, 1999.</p>

Que Tío Tigre hizo una sociedad con el chivo. Hicieron una alianza a las medias, y entonces tumbaron el monte y sembraron el maíz y cosecharon. Hicieron una casa grande pa echar el maíz. Cuando cosecharon to el maíz, partieron la mitá para uno y la mitá para el otro. Y Tiu Chivo dormía en el banco del maíz cuando le tocaba a él. Y Tío Tigre dormía en otro banco de maíz. Entonces, ahí taban.

Una noche dice que encandiló un poquito el banco de maíz onde estaba el chivo. Y el chivo pensó que era el tigre que lo iba a coger y salió ¡pau, pau!, huyendo, dice.

Y el tigre, al oír la bulla de... que se hizo del lao onde estaba el chivo, él pensó que era que el chivo lo, lo iba a cazar a él, y también salió huyendo pa otro lao.

Amigo, dejaron la casa llena de maíz. Entonces quedó eso solo ahí, sin dueño. Entonces pasó el conejo y vio la casa llena de maíz, sola, pueh. -- Aquí, dice, tengo mucho que comer. ¡Aquí me quedo yo!

Y se quedó a vivir ahí, a comer maíh poque esa era una comida favorita pa el conejo. Entonces, cuando un día,

Uncle Rabbit made a partnership with the goat. They made an alliance with the socks, and then they cut down the mountain and planted corn and harvested. They built a big house to plant the corn. When they hadharvested all the corn, they divided half for one and half for the other. And Uncle Goat slept on the corn stool when it was his turn to him. And Uncle Tiger slept in another corn bank. So, that's where taban.

One night he said that he lit a little bit of light on the corn bench where the goat was. And the goat thought it was the tiger that was going to catch him and ran away, pau, pau, fleeing, he says.

And the tiger, when he heard the noise of... that was made on the side where was the goat, he thought that the goat was going to hunt him, and he also fled to another side.

So, they left the house full of corn. Then was left alone there, without an owner. Then the rabbit passed by and saw the house full of corn, alone. -- Here, he said, I have plenty to eat. I'll stay here!

<p>Página 47</p>	<p>And he stayed there to live, to eat, because that was a favorite food for the rabbit. Then, one day,</p> <p>Page 47</p>
<p>dice, taba el conejo muy tranquilo, cuando se aparece el tigre.</p> <p>--¡Hola, Tiu Conejo! ¡Hora es el día que yo me lo como a ustedé, poque me ha comío to el maí!</p> <p>--¡Ay, no, Tío Tigre, no me coma, ¡dice! Vea que, que yo le ha estao cuidando la casa y, y cuidándole el maíh, y ¡cómo va a ser eso que ustedé me va a comer!</p> <p>--No, yo me lo como, si...</p> <p>Antonce en eso estaba. Una bulla por allá se formó, se oía y dice el, el conejo, el tigre:</p> <p>--Oye, ¿y qué será esa bulla?</p> <p>--¡Yo no sé, yo no sé!</p> <p>Volvió y...</p> <p>--¿Qué?, dice el conejo, ¿Qué? ¡Sí aquí está, que me quiere comer!</p> <p>Y era el tigre. Bueno, él le dijo al tigre así. Salió el tigre ¿ve?, cuando oyó eso, dice, salió huyendo y se fue.</p> <p>Y era, era un hombre que había tenido, que el conejo le había vendío el tigre pa buey del trapiche, y un día vino y</p>	<p>said the rabbit, who was very calm, when the tiger appeared.</p> <p>--Hello, Uncle Rabbit ! Now is the day I'm going to him like you, because he has eaten all of me!</p> <p>--Oh, no, Uncle Tiger, don't eat me, he says. You see, I've been taking care of the house and, and taking care of the mother, and , how can it be that you're going to eat me!</p> <p>--No, I'll eat it, yes...</p> <p>So, was in the middle of it. There was a noise over there, and he, the rabbit, the tiger, said:</p> <p>"Hey, what's that noise? --I don't know, I don't know!</p> <p>He came back and... What, says the rabbit, what? Yes, here he is, he wants to eat me!</p> <p>And it was the tiger. Well, he told the tiger like this. The tiger came out, you see, when he heard that, he says, he ran away and left.</p> <p>And it was, it was a man who had had, that the rabbit had sold the tiger to the ox of the trapiche, and one day he came and could not catch him and he</p>

<p>no lo pudo atrapar y se fue. Entonces, por eso era él, él que le dijo que “¡Sí, aquí está, dice, que me quiere comer”!</p> <p>Y dice el tigre: --</p> <p>¿Y quién es?</p> <p>--¡El hombre del trapiche, dice, que te anda buscando!</p> <p>Y de una vez salió el tigre. Quedó el conejo de una vez hecho del...., el conejo hecho dueño de, del, de los bancos de maíz, y el tigre más nunca volvió por ahí.</p> <p>Página 48</p>	<p>ran away. So, that's why it was him, he who said “Yes, here he is, he says, he wants to eat me”!</p> <p>And the tiger says:</p> <p>"And who is he?"</p> <p>--The man from the mill, he says, who is looking for you ! And all at once the tiger came out. The rabbit was once and for all made of..., the rabbit became the owner of, of, of the, of the banks of corn, and the tiger never came back there again.</p> <p>Page 48</p>
<p>Tío Conejo y su petición a Dios para Crecer.</p> <p>Narrado por: Demóstenes Caballero, 65 años.</p> <p>Fecha y lugar: Macano, Boquerón; 14 de abril de 1999.</p> <p>Un día, dice que ta Tiu Conejo, pueh, en el riu bebiendo agua y llega Tiu Tigre, dice que dice:</p> <p>--Hoy me va a pagá tú las verdes y lah maduras. Hoy me lah pagas todas.</p> <p>Dice Tiu Conejo a Tiu tigre:</p> <p>--¡No te pongas así comnigo, dice, mire que, que yo soy muy pobrecito, dice, y yo no tengo ni qué comé y tengo hambre y tengo toa cosa, dice!</p>	<p>Uncle Rabbit and his request to God to grow up.</p> <p>Narrated by: Demóstenes Caballero, 65 years old.</p> <p>Date and place: Macano, Boquerón; April 14, 1999.</p> <p>One day, they say Uncle Rabbit was down by the river drinking water, and along comes who says, “Today you’re gonna pay me back for all the good and the bad. You’re paying it all today!”</p> <p>Uncle Rabbit says to him,</p> <p>“Don’t be like that with me! Look, I’m just a poor little thing, I don’t even have food to eat—I’m starving, I’m in bad shape!”</p>

<p>El tigre le dio..., peló un cabo; él llevaba, Tiu Conejo llevaba, que se había robao dice, un pedacito de queso y pedacito de dulce y se bía ido, pueh, pal riu, a la quebrada.</p> <p>--¡Ajo, Tiu Conejo, tú sí que eres vivo!, dice.</p> <p>Pero él lo perdonó, dice, en vihta de que too loh animales grandes lo perseguían a él, lo atropellaban, decía que lo atropellaban, vino hizo un viaje, dice, y fue onde Papa Dios.</p> <p>--Eh... ¿qué te pasa? --dice que le dice Papa Dio.</p> <p>--Ombe, dice, pueh, Papa Dio, pueh, Papa Dio ,pue fijese, Papa Dio,</p> <p>Página 49</p>	<p>Tiger caught a glimpse... saw that Rabbit had with him—something he'd apparently stolen—a little piece of cheese and a bit of candy, and had gone off, you know, to the river, down to the stream.</p> <p>“Aha, Uncle Rabbit, you sure are clever!” says Tiger.</p> <p>But he forgave him, they say, since all the big animals were always after poor Rabbit, always pushing him around.</p> <p>So Rabbit, they say, went on a journey and headed to see Papa God.</p> <p>“What’s wrong with you?” Papa God asks him.</p> <p>“Well now,” says Rabbit, “Papa God...”</p> <p>Page 49</p>
<p>que yo como soy tan chiquito, dice, el tigre, el líon, to a clase de fiera a mí me quieren comé, me quieren, me atropellan, yo quiero que usté me crezca un poquito más.</p> <p>Bueno, dice que dijo:</p> <p>--Tío Conejo, tú... --le dice Papa Dioh-- , yo sí te voy a crecé; pero tú tienes que haceme a mí tres cosas, tres cosas que te la voy a ordená ahora mismo. Tiene que traerme aquí el</p>	<p>because I am so small, he says, the tiger, the lion, all a kind of beast, they want to eat me, they want me, they run me over, I want you to grow up a little more.</p> <p>Well, he says he said:</p> <p>--Uncle Rabbit, you... -- Papa Dioh says to him --, I am going to grow up; but you have to do three things to me, three things that I am going to order you right now. You have to bring</p>

cuero del mono más grande... que hay... que vas a ver, que te ha seguido, que te quiere atropellar, te atropella; ese cuero. Tiene que traerme la boa má grande que haya en ese lugar donde tú viene y la leche de la tigra paría.

--¡Bueno, ta bueno, pa mí eso no eh dificultá!

Y se va. Ese otro día dice se va y lleva un espejo, lleva su navaja, lleva jabón, y esperó. Dice que comenzaron, dice, y él le pone el espejo a los monitos, y los monos comienzan a llegá onde él ta y a llegar y a llegar. Y ya llegó el... el jefe de toda la manada, pue, que era ya un mono viejo...y que le dice:

--Tiu Conejo, ¿tú quieres barbiarte, quieres rasurarte? ¡Ven acá!

Se cogió él mismo, pue, cogió el espejo. El mono le hablaba, dice, pue; pero... a lo mejor él no le entendía. Si le entendía, pue, no se sabe esa parte; si no, dice el mono que sí, que lo barbiara a él. Y le pone jabón, dice, y comenzó con cuidaíto. Sabe que los hombre se jabonan

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me here the hide of the biggest monkey... that there is... that you are going to see, that has followed you, that wants to run you over, runs you over; that hide. You have to bring me the biggest boa that there is in that place where you come from and the milk of the tigra that gives birth.

--Well, that's good, that's not difficult for me!

And he leaves. That other day he says he leaves and takes a mirror, takes his razor, takes soap, and waits. He says that began, he says, and he puts the mirror to the monkeys, and the monkeys begin to arrive where he is and to arrive and to arrive. And the... the leader of the whole herd arrived, well, was already an old monkey... and he says to him:--Uncle Rabbit, do you want to shave your beard, do you want to shave ? Come here!

He took himself, pue, he took the mirror. The monkey talked to him, he says, pue; but... maybe he didn't understand him. If understood him, pue, I don't know that part; if not, says the monkey that yes, he would beard him. And he puts soap on him, he says,

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	started carefully. He knows that men soap themselves
--	---

3. Third Chapter

3.1 Challenges faced in the process of the translation

As students of 2-2025 Final Project, as a community of learning, we came up with the following challenges and solutions that we have faced during this Final Project:

Challenges	Descriptions	Solutions
Limited Literature Review	Difficulty finding comprehensive studies on specific topics	Extensive database searches, including journals, theses, and conference papers; consult experts in the field
Defining Clear Research Questions	Ambiguity or broad scope making research unfocused	Narrow down topics; formulate specific, manageable research questions
Data Collection Constraints	Accessing appropriate translation texts or corpus	Use online databases, open-access sources, or create your own corpus
Methodological Complexity	Choosing suitable translation analysis techniques	Review existing methodologies; consult methodology guides or experts
Language Barriers	Challenges in analyzing texts in multiple languages	Collaborate with bilingual scholars; use translation tools judiciously
Formatting and Citation Issues	Inconsistent citation styles or formatting errors	Use reference management software; follow institutional guidelines
Time Management	Procrastination or workload overload	Develop a detailed timetable; set regular milestones
Critical Analysis Development	Difficulty in providing in-depth critique of translations	Practice comparative analysis; seek feedback from advisors
Ethical Considerations	Handling copyrighted texts or sensitive data	Obtain necessary permissions; anonymize data where required

3.2 Conclusions

As 2-2025 students of the Final Project of the Bachelor's Degree program in English with an emphasis in translation, we cooperatively came up with the following shared and common conclusions after a long process of deliberating on them in many instances as a community of learning about learning that have grown together as family with a common goal:

The process of translation is an intricate and dynamic endeavor that extends beyond simple linguistic substitution. It requires careful analysis of the source text's structure, style, and context, as well as a comprehensive understanding of cultural, historical, and literary aspects. Effective translation involves multiple stages, including comprehension, interpretation, and re-expression, ensuring that the original message, tone, and stylistic nuances are preserved. This multifaceted process demands both linguistic proficiency and cultural sensitivity to produce a final product that resonates authentically with the target audience while maintaining fidelity to the source material's intent.

Achieving the essence of a book in the target language goes far beyond literal word-for-word translation. It involves a nuanced grasp of the underlying themes, mood, and emotional subtleties embedded within the original text. A translator must interpret the author's intent and reflect the original voice, allowing the target readers to experience a similar emotional and intellectual response as the original audience. This requires a deep engagement with the source material, creative adaptability, and the ability to re-create cultural references, idiomatic expressions, and stylistic choices in a way that preserves the heart of the book without diluting or distorting its core message.

An essential aspect of faithful translation is the respect for and understanding of both the source and target cultures. This entails recognizing cultural specificities and making informed decisions about how to adapt or retain cultural elements to avoid misinterpretation or cultural insensitivity. A translator must act as a cultural mediator, balancing faithfulness to the original context with relevance and accessibility for the target readership. This cultural sensitivity not only enhances comprehension but also fosters intercultural dialogue, celebrating diversity and promoting mutual understanding through the translated work.

The application of various translation techniques plays a vital role in ensuring quality and readability. Strategies such as semantic equivalence, dynamic equivalence, adaptation, and localization are employed to address linguistic differences, idiomatic expressions, and cultural references. Thoughtful use of these techniques enables the translator to overcome obstacles posed by language gaps, ensuring that the translated text remains coherent, engaging, and faithful to the stylistic and thematic elements of the original. Effectively applying these methods enhances the overall naturalness and authenticity of the translation, making it more appealing and meaningful for the target audience.

Ultimately, being faithful to the author's original purpose and intent is paramount in the translation process. This involves understanding the author's objectives, the intended audience, and the contextual framework within which the work was created. A translator must make deliberate choices that reflect the author's voice and message, ensuring that the translated version remains true to the original's core values and aims. By doing so, the translation not only respects the integrity of the source work but also provides a coherent and impactful experience for readers in the target language, fostering genuine appreciation and understanding of the author's creative vision.

3.3 Recommendations

As 2-2025 Final Project students of the School of English, we came up with the following recommendations:

To optimize the translation process for maintaining cultural fidelity, translators should prioritize thorough cultural research before beginning their work. This includes understanding the socio-cultural context, idiomatic expressions, and cultural sensitivities inherent in both source and target languages. Implementing a systematic pre-translation phase that focuses on cultural nuances can significantly reduce misinterpretations and enhance the overall quality of the translated text. Furthermore, adopting a collaborative approach involving cultural experts or native speakers can provide valuable insights and ensure authenticity. Emphasizing iterative review and feedback throughout the process helps refine translations, making them more aligned with cultural expectations. Ultimately, a culturally conscious approach to translation fosters clearer communication and builds mutual respect among diverse audiences.

Regarding the implementation of translation techniques, practitioners should adopt a flexible, context-sensitive approach rather than relying solely on rigid, formulaic methods. Techniques such as localization, paraphrasing, and adaptive translation enable translators to better capture the intended tone and cultural relevance. The integration of modern translation technologies like computer-assisted translation (CAT) tools and machine learning algorithms can streamline workflows and improve consistency, especially in large-scale projects. However, technological tools should complement, not replace, human judgment, which remains crucial for ensuring cultural appropriateness. Continuous training in new translation techniques and technology literacy can bridge the gap between traditional skills and emerging tools. Encouraging ongoing professional development ensures that translators stay

updated with best practices, ultimately improving the effectiveness and cultural sensitivity of their work.

Given that translation is a vital means of communication among cultures within a globalized world, it is essential to foster cultural literacy among translators. This involves integrating intercultural competence training into translator education programs, emphasizing the importance of understanding cultural similarities and differences. By cultivating awareness of cultural taboos, values, and social norms, translators can produce texts that resonate more meaningfully with target audiences. Moreover, translators should view themselves as cultural mediators, facilitating dialogue rather than merely transferring words from one language to another. Developing cross-cultural empathy enhances the translator's ability to adapt content appropriately and reduces misunderstandings. Emphasizing the intercultural function of translation underscores its importance as a bridge for global understanding and cooperation.

To effectively implement translation techniques in a rapidly evolving technological landscape, professionals must embrace innovation without sacrificing quality. Incorporating artificial intelligence and machine translation can significantly accelerate project timelines and handle large volumes of content efficiently. Yet, these tools should be used judiciously, with human oversight to ensure cultural and contextual accuracy. Training programs should include instruction on working with advanced translation technologies, alongside traditional methods, to foster adaptability. Moreover, developing customized glossaries and translation memories can enhance consistency across projects and languages. Continuous evaluation of new tools and techniques is necessary to stay ahead of technological developments and to maintain high standards of accuracy, branding, and cultural appropriateness in global communications.

Finally, translation should be recognized not only as a linguistic activity but also as a means of fostering intercultural understanding and diplomacy. Translators play a pivotal role in promoting dialogue, peace, and mutual respect among diverse communities. To maximize this potential, educational and institutional frameworks should encourage translators to adopt strategies that highlight shared values and cultural commonalities. Promoting awareness of translation's social impact can inspire more ethically conscious practice and increase public trust in translated content. Additionally, cultural exchange programs and international collaborations should be supported to enhance cross-cultural communication skills. Ultimately, embracing translation as a tool for cultural diplomacy enriches global interactions and contributes to a more interconnected and empathetic world.

Glossary

1. Cumplimiento (Compliance): "The act of obeying rules, standards, or laws" Cambridge Dictionary (2021)
<https://dictionary.cambridge.org/dictionary/spanish-english/cumplimiento>.
2. Muertos (Dead): "No longer alive" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/us/dictionary/spanish-english/muerto>
3. Hambre (Hunger): "The feeling of needing or wanting food"
Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/spanish-english/hambre>
4. Posesionó (Possessed): "To take control or ownership of something"
(RAE Dictionary, 2014)
<https://dle.rae.es/posesionar>
5. Cabeza (Head): "The upper part of the body that contains the brain and organs of sense" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/us/dictionary/spanish-english/cabeza>
6. Orilla (Shore): "The land along the edge of a sea, lake, or wide river"
Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/spanish-english/orilla>
7. Sardina (Sardine): "A small sea fish that can be eaten" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/english/sardine>
8. Buche (Crop): "A pouch in the throat of birds where food is stored before digestion" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/spanish-english/buche>
9. Trampa (Trap): "A device or strategy designed to catch or deceive"
Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/us/dictionary/spanish-english/trampa>
10. Intrigando (Plotting): "To make secret plans to do something"
SpanishDictionary, 2024
<https://www.spanishdict.com/translate/intrigando>

11. Peor (Worse): "Comparative of bad, indicating a lower quality or greater difficulty" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/es/diccionario/espanol-ingles/peor>
12. Sinvergüenza (Scoundrel): "A person who behaves in a dishonest or immoral way" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/us/dictionary/spanish-english/sinverguenza>
13. Selva (Jungle): "A dense forest in a tropical region" (Oxford Dictionary).
<https://bing.com/search?q=Selva+definition+dictionary>
14. Cantando (Singing): "The act of producing musical sounds with the voice" Cambridge Dictionary, 2021
<https://www.merriam-webster.com/dictionary/cantando>
15. Salomando: No formal definition found; requires additional context
Definitions.net
<https://www.definitions.net/definition/salomando>
16. Agua (Water): "A clear liquid essential for life" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/spanish-english/agua>
17. Manotazo (Slap): "A hit given with an open hand" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/spanish-english/manotazo>
18. Tranquilo (Calm): "Free from worry or agitation" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/spanish-english/tranquilo>
19. Animales (Animals): "Living organisms that move and consume organic material" Cambridge Dictionary, 2021
<https://dictionary.cambridge.org/dictionary/english/animal>
20. Fiesta (Festival): "A public celebration, often religious" Oxford Dictionary, 2014
<https://bing.com/search?q=Fiesta+definition+dictionary>

21. Caballo (Horse): A domesticated or wild, perissodactylous mammal (Equus caballus), raised in many breeds, having a large body and head, four usually long, thin legs, and a long, flowing tail.
(<https://www.collinsdictionary.com/dictionary/english/horse>)
22. Fatiga (Fatigue): is a feeling of extreme physical or mental tiredness.
(<https://www.collinsdictionary.com/dictionary/english/fatigue>)
23. Ballena: (Whale): a very large sea mammal that breathes air through a hole at the top of its head.
(<https://dictionary.cambridge.org/dictionary/english-spanish/whale>)
24. Gigante (Gigant): An imaginary creature like a man but extremely tall, strong, and usually very cruel, appearing especially in children's stories.
(<https://dictionary.cambridge.org/dictionary/english-spanish/giant>)
25. Escopeta (Shotgun): Is a gun used for shooting birds and animals which fires a lot of small metal balls at one time.
(<https://www.collinsdictionary.com/dictionary/english/shotgun>)
26. Violin (violin): is a musical instrument. Violins are made of wood and have four strings. You play the violin by holding it under your chin and moving a bow across the strings.
(<https://www.collinsdictionary.com/dictionary/english/violin>)
27. Vendabal (Windstorm): a storm consisting of violent winds.
(<https://www.collinsdictionary.com/dictionary/english/windstorm>)

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Technique 3:

Reference: Demjanova, E. (2013). It is raining cats and dogs. Leje ako z krhly. Univerzita pavla jozefa safarika v kosiciach.

Technique 4:

Reference: Vinay, J.-P., & Darbelnet, J. (1995). Translation methods and procedures. In

L. Venuti (Ed.), *The Translation Studies Reader* (pp. 128–137). Routledge.

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Reference: Molina, L., & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta: Journal des traducteurs*, 47(4), 498–512.

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Technique 7:

Reference: Molina, L., & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta: Journal des traducteurs*, 47(4), 498–512.

<https://doi.org/10.7202/008033ar>

Technique 8:

Reference: Baker, M. (1992). *In other words: A coursebook on translation*. London & New York: Routledge.

Technique 9:

Reference: Mustafin, K. (2020, June 2) Popular translation techniques and tips for quality translation. <https://palexgroup.com/blog/translation-techniques-and-tips/>

Annex

Leidys Estela Torres Samudio

CUENTOS DE
ANIMALES DEL
FOLCLOR CHIRICANO



David, 27 de noviembre de 2024

Estimada Doctora

Leidys Estela Torres Samudio

Nos dirigimos a usted en nuestra calidad de Estudiantes de la Universidad Latina, con el fin de solicitar su amable autorización para realizar la traducción del libro titulado **Cuentos de animales del folclor Chiricano.**

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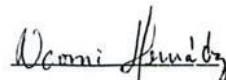
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ANEXO 3
Declaración Jurada



UNIVERSIDAD LATINA DE PANAMÁ

DECLARACIÓN JURADA

Yo Elvira I. Carrera P con cédula de identidad personal número, 4-712-1714 estudiante graduando del programa/carrera de Lic de Inglés con énfasis en traducción declaro bajo la gravedad del juramento que el material que aparece en este trabajo de graduación, en la opción: Proyecto final (Tesis, proyecto final, pasantía, otro), es de mi producción intelectual, en razón de lo cual exoneró a la Universidad Latina de Panamá de cualquier responsabilidad relacionada con este aspecto.

Como constancia, firmo la presente declaración el día 29 del mes de agosto del año 2025.

Firma del estudiante: Elvira I. Carrera P
Cédula: 4-712-1714

