

A SAMPLE OF THE ORAL TRADITION OF THE FARMHOUSE
“EL SOYATE”, MUNICIPALITY OF ORATORIO
SANTA ROSA, GUATEMALA

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0. Introduction

The oral tradition it is an important aspect to consider within the field of sociocultural anthropology, since it is a fascinating topic - often relegated to oblivion — in which the history and culture of a people is inserted. The oral tradition sheds light on the way in which individuals conceive of the environment that surrounds them and the beings that inhabit it.

The people reflect through the oral story their tastes and aspirations; their fears and uncertainties; their sorrows and joys. And this is because a story, a legend, an anecdote reflect, in a direct or indirect, current or latent way, socio-cultural and economic aspects that concern the community as a whole.

The study of oral narratives must be inserted within the specific social context, from which they have emerged. It is important to note its validity despite the passing of the years: the stories and verses continue to be transmitted from parents to children, that is, from generation to generation, sometimes actively and sometimes passively. In one way or another, the oral tradition of a people is fed back, which with its ingenuity and cunning also introduces regional variants stories.

The interest in knowing and understanding - even in a minimal part — the spirit of the southeastern people of the country, led us to carry out a collection of oral texts in the hamlet El Soyate, municipality of Oratorio (Santa Rosa), which, by the way, has not captured the attention of anthropologists or folklorologists. We could observe that the mentioned region is extremely rich in oral literature, both in prose and in verse. The research was carried out during the months of February, March and April 1982 and obtained

they saw results, in our opinion, quite satisfactory: we collected 24 folk tales of various types; of animals, of the rich compadre and the poor compadre, of magic and wonder, of unnatural beings, of witches, of the devil, of fools and clever, of mischief and humor, etc., However, due to the brevity of this article, it is only feasible for us to publish a third of the tales In saying that we present eight of them: one of animals, two wonderful, two referring to the devil, two humorous and one showing the the incursion of verse into the prose literary form, all the stories are characterized by presenting an accentuated jocularity.

Also, we could notice that Oratorio is a municipality where oral literature in verse abounds: we recorded couplets, bombs and riddles. The bombs are humorous and daring couplets that, many times, are improvised, and are pronounced as a challenge to the ingenuity, creativity and eloquence of the narrators, At the end of this article you can also consult interviews where the informants express their opinions and describe some supernatural beings, according to the way they conceive them and those who, commonly, are characters of cases and legends.

The stories, couplets, bombs and riddles were provided to us by four informants. They are: Miguel Ángel López Y López, Julio R, Cruz Valdez, Rosaura Mendoza de Lara and Daniel without whose collaboration it would have been impossible to carry out this collection, which we hope will serve to enrich knowledge about the municipality of Oratorio in general; and about the oral tradition of the East of the country, in particular.

Don Miguel Ángel López is a 77-year-old peasant, he was born in Jalpatagua (Jutiapa), but he has been living in an Oratory for 30 years, Don Miguel explains that his job consists of 'rozar', 'descabazar' 'maicillo and 'guatalear'; he has a jovial and enthusiastic character, he also loves to tell stories.

Julio R. Cruz Valdez is a 21-year-old young man, he was born in Oratorio, but currently works as a guardian of a cinema in the capital He explained that the stories he knows were told to him by his older brother.

Doña Rosaura Mendoza de Lara, affectionately called "*Dona Chaguila*", is 93 years old, is a widow and has a son, with whom she lives on the farm "El Soyate" together with other relatives.

Daniel Rojas is a 55-year-old farmer. He was born in Oratorio, He has lived in Tiquisate, where he worked "pinching" in the banana factory Daniel is single, he dedicates himself to agriculture and to making fences on farms. The stories he knows he learned at the wakes.

We could tell that our informants were not intimidated by the recorder, but on the contrary, they were very pleased that their voice was recorded and were very happy when they heard themselves, which prompted them to tell more stories. On the other hand, when the informants told their stories, the people who were nearby entered the house and sat down to listen to the stories with great enthusiasm and participated in the moment, This shows that the meetings where the elderly come together to pour their knowledge and experiences to a certain audience, like the community.

Likewise, such meetings fulfill one or several functions within the group: entertainment, for example, at a wake — informants say that this is where jokes and stories are told the most —, recreation, indoctrination and cultural identification.

The stories were transcribed respecting the vocabulary and the own speech of the informants, in order to maintain their authenticity. However, the clarification is made that the phrases and other repetitions that could make it difficult to read the texts have been deleted.

Subsequently, these stories were classified according to the Aarne-Thompson index of types and motives. Although the caveat is made that not every narrative has a classification according to this Index, since some are regional anecdotes.

Finally, a brief commentary of each story is made and the partial conclusions are presented. We reiterate that our work is, rather, of an informative nature, not so much interpretative. We hope with this, to contribute to the knowledge of the traditional popular culture of the southeastern area of Guatemala.

1. Socio-geographical scope of the research: The El Soyate farmhouse, municipality of Oratorio, Santa Rosa

We consider that it is necessary to know the socio-geographical region and the ecology of the place where the informants come from, who are the carriers of traditional popular culture. That is why we made a brief review about the municipality of Oratorio, in general, and the El Soyate hamlet, in particular.

The municipality of Oratorio is located in the department of Santa Rosa; it borders to the North with Cuilapa (S.R.) and San José Acatempa (Jut.); to the East with Jalpatagua and Moyuta (Jut.); to the South with San Juan Tecuaco (S.R.); to the West with Santa María Ixhuitán (S.R.).? (See attached maps).

The municipality was founded by agreement of April 26, 1830, in the jurisdiction of the department of Jutiapa and passed to that of the department of Santa Rosa on February 6, 1874. Oratorio has three villages: El Zapotillo, La Pastorilla and Pineda. The village of Oratorio has seventy farmhouses, one of them is The Soyate, in which we do our work. The Soyate is located 20 kilometers from the municipal seat and more than 80 from the capital city.

The type of population of Oratorio corresponds almost exclusively to the Ladino sociocultural group, Formerly Santa Rosa was inhabited by the Xinca indians, also known as popolucas of Guatemala or popolucas-xincas, * According to Juarros, xinca was spoken in Guazacapán, Chiquimulilla, Taxisco and Sinacantán.

According to the IX National Population Census (1981) Oratorio has a total of 12,270 inhabitants, of which 12,183 correspond to the Ladino socio-cultural group.

Beans, rice, sesame, corn, corn and soybeans are grown in Soyate; in addition to these crops there are different fruit trees in the region such as mango, cashew nut, tamarind, coconut, avocado, apple-rose, banana, banana, oranges, tangerines, guavas and tunas.

In times of drought the peasant population — which is the majority - is dedicated to crops by means of irrigation: the milpa and vegetables (tomato, onion, radish and chili pepper) are irrigated. Some families are also engaged in animal husbandry, according to their economic possibilities.

The Soyate does not have drinking water, except with the rivers that surround it; Margaritas River, El Amatillo River and other streams. The lighting service was inaugurated during the first semester of 1982, however, the households that use gas or gasoline for their lighting are the majority: 1,489 households, according to the IV Census of Room of 1981.

2 Mateo Morales Urrutia. The political and administrative division of the Republic of Guatemala. With its historical and legislative data (Guatemala: Editorial Iberia, 1953) Volume II., p 253.

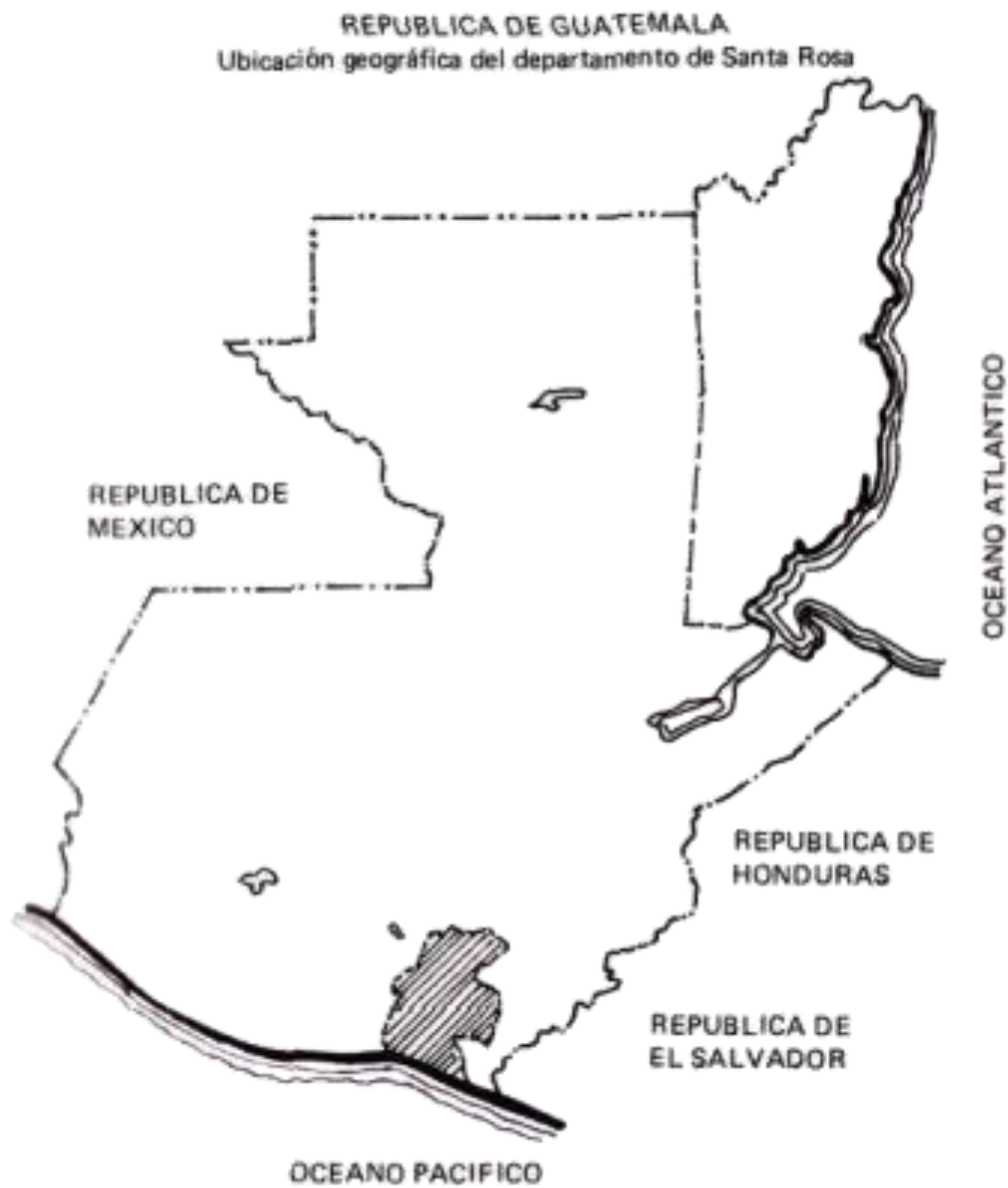
3 Francisco de Solano. The Mayans of the XVIII century. (Madrid: Ediciones Cultura Hispánica, 1974), p. 234.

4 Otto Stoll, Ethnography of Guatemala. (Guatemala: Editorial del Ministerio de Educación Pública, 1958). (Seminar on Guatemalan Social Integration, No. 8) p.248.

5 national Censuses. IV Room - IX Population. General Characteristics. (Guatemala: Dirección General de Estadística, 1984), p.161.

6 Ibid

Finally, we will indicate that the Soyate celebrates its festival in honor of the Black Christ of Esquipulas, from January 13 to 15, dates on which processions and prayers are held.



DEPARTAMENTO DE SANTA ROSA



MUNICIPALITIES

- | | |
|--------------------------|--------------------------|
| 1. Cuilapa | 8. Chiquimulilla |
| 2. Barberena | 9. Taxisco |
| 3. Santa Rosa de la Lima | 10. Santa María Ixhuatán |
| 4. Casillas | 11. Guazacapan |
| 5. San Rafael Las Flores | 12. Santa Cruz Naranjo |
| 6. Oratory | 13. Pueblo Nuevo Viñas |
| 7. San Juan Tecuaco | 14. Nueva Santa Rosa |

2. Oral literature in prose

2.1 tales

2.1.1 Uncle Rabbit and Aunt Slut

"Once Uncle Rabbit was in love with Aunt bitch. So because Auntie bitch had three kids, auntie bitch didn't want him. Then Uncle rabbit came, he says he fell in love with her and Aunt bitch didn't want him, then Uncle rabbit from bravo who didn't want him went home to make up his children. Then Aunt zorra got angry and told Aunt culebra to go and capture him, then, because Uncle Rabbit was a rogue, she told him when Aunt culebra climbed the rock:

- Throw me the caites if you want me to go with you,
- Wow, said Aunt snake, I'm going to throw them at you.

And they were some leather caites and he grabbed them and threw them, then when Uncle rabbit turned to see (what! if Uncle Rabbit had grabbed him by the ears and pulled him and iplunggun! uncle Rabbit; and then Mo rabbit ran away.

Up ahead he found a house where there was honey, he got in between the honey:

- Ah! - he said - if I put everything in I can't get out, if I put my nose in I can't wheeze, it's better just like that.

He was already inside and the rabbit couldn't get out, and when he came out, all fucked up, he left the table and the floor of the house and left, he found a mountain ahead, he says he wound up in the tin (hojarascal), everything stuck. Then he said:

- Ah! The name I'm going to give myself is going to be "El Hojarasquin del Monte".

Then Aunt snake already had the trap set for him on the road where he was going to pass:

- Stop there, buddy! - he told (the snake). Who lives?
- It's the Leaf of the Mountain - he told her.
- Look, haven't you seen a little white-tailed, big-eared little man?
- Fine! There you go ahead, go away.

Then Aunt snake already had the trap set on the road where he was going to pass:

- Stop there, buddy! - he told (the snake). Who lives?
- It's the Leaf of the Mountain - he told her.
- Fine! There you go ahead, go away,

Then Aunt snake got slobbered and left, then (Uncle rabbit) came back to the house to fall in love with Aunt bitch. (The fox) ran away then, Uncle Rabbit ran away to his cave,

as the rabbit had a big cave to enter and a small cave to get out. Then Uncle rabbit came running out, got in and then Aunt bitch got in again. He came out through the little cave, Uncle rabbit, he came out there. Then Uncle rabbit came out and Aunt bitch got stuck in the cave, in the tiny door. Then he just turned around Uncle rabbit and there he just grabbed her, did what he wanted with her and left her:

- Today I will unlock you - said (the rabbit) to him.
And grabbed her by the hair outside; she went back out the little door:
- See, - said Aunt bitch - What am I going to do with three children and now get pregnant with Uncle rabbit? What am I going to do? - said Aunt fox.
And there it ended."

Comment:

This story is classified within the great cycle of animal tales in general, and in particular within the set of stories that place "Uncle rabbit" as the central character, which brings together the greatest number of actions and mischief. In folk tales, the characterization of the rabbit as cunning, roguish and indomitable prevails: Uncle rabbit always turns out to be the victor.

We were able to notice that animal stories have an extraordinary validity in Oratory; the informants always show themselves apt and pleased when narrating tales of this type. This is due, in part, to the fact that the peasant maintains a close relationship with his environment, where the triad: human being, animals and plants is relevant, hence, the rural animals are also reflected in the oral tradition stories, sometimes somewhat humanized.

The character of this folk tale is exclusively picaresque and humorous. The informant, Julio Cruz explained that it is a unique account. mind the adults.

2.1.2 Juanita Oso

"Well, a lady had a son:

"Mom," he told her. - What happened?

- Give me some pishtones, I'm going to go for a walk,

- IMsch! what are you going to do son?
- Ah, well - he said — I'm going to go and look for God or death.
- Come on then, son, may it be well with you, God who helps you,

He went away, there he found one plowing:

- What are you doing buddy? - he told him—
- Here plowing.
- Let's walk, come on, it's good — he told him.

He kept walking. There he found another one, a Lock-flipper.

- What are you doing buddy? - he told him—
- Here, let's see if I can turn this hill around.
- When are you going to turn this big hill around?
- What does he say? - he said - Do you want to see?

And turned him around (to the hill)

- Msch, let's walk — is that what (the boy) told him.
- Come on, let's go.

Later on, he found Votapalos. I was scaring a stick with blows.

- What's he gonna do, buddy? - he told him—
- Ah, take a swing at this stick.
- Oh God, and when are you going to kick a stick out of a hole.
- He wants to see! - he told him-.
- He kicked it out of it.
- Let's walk - he said—
- Come on, let's go.

He (the young man) already had three (friends) and with him, four.

So they went away, and they came to a mountain, there was a mill it was from a giant.

- Go, - said (the young man to one of his three companions) you
- He stays here making the food, we're going to go to work,
- It's good.

Then he says that about eleven o'clock, says that old man (the giant);

- Uta! What stinks of human flesh!

Lol! and that one started puppeteering over there because, to cry that he had

fear. She hit him, ate the food and left. Those have arrived:

- And how about you?
- IMJ! Shut up - he told them — a great man came, he has slapped me with a bad beating that even with cold I am still, from the great beating

that he gave me. —

- Ah, you
- Tomorrow I will stay — said Volteacerros — I this hill will

throw it over and let it be buried. They're going to find him buried there.

At the same time the other, They killed a cow daily and of the ones he had there:

- uff! - i was just saying- what stinks of human flesh.
Nm! and that one (voltacerros) was already crying. Another beating.
He didn't remember the hill or anything, Oh, and he grabs it, those people came back.
- Well, well, how about it?
- iNm! Shut up, the same man came. Jay! just by seeing him,,,
- he said to them - God save. She's had another beating for me too

that until bursting, he smacked me in the eye.

- Oh, no, now that he's staying put, stickbreaker.
- And he said, "I'm going to throw it at him, they're going to find him buried."
- What! at the same time: the man:
- Uff! - he's just saying what stinks of human flesh.

Ha! and that one already hitting screams and ha!

- Well - is that what he said (the boy to the three friends). You guys go away, I'm going to stay and see if he's coming.

They left, only that those no longer went to work, not that to climb to a stick to blow his eye out. And he's sitting there. After a while the giant came: - Ugh! what stinks of human flesh. Do you sell me food?

- Of course — he said — there it is.

And as he crouched down he reached for an ear and Izaz! Ha! and he (the giant) runs away leaving that stream of blood.

Those arrived:

- And how was it? And you see he didn't come with me, I slept in my hammock here, he didn't come. Have lunch, there's the food and let's go for a walk.

And with the piece of ear in his hand.

- We're gonna go get him, see where he is
Then they were guided by the blood because and where they put the ear did "juch":
- It happened here - they said - let's go on.
And they put the ear, there the ear squealed "Juich" it was made down.

Ha! here it is — he said - go to a store, bring me a dozen ties. And buy me a basket to go away sitting (inside a deep cave).

- It's good — they said—

They let him go.

- But don't let go of the tie because otherwise I'll kill myself.

What! below was his (the giant's) palace then. He arrived and the first door rang: bang! bang!

- Who is he? - he told her (the girl)

- Juanitoso,

- Ay Juanitoso, I have a tiger here and he eats it.

- Mm lord, they're my toy - he told her—

Took him out (the tiger) and killed him, Took out the first (girl)

- When I shake the bow, you come out.

The first girl came out

- Ah vos - he said — this is my wife. This is mine.

- No man, there are four of us, there are still three to go.

And he went on inside, the other gate rang:

- Who is he?

Juanitoso.

- Oh Juanitoso be careful, I have a rattlesnake here that itches you.

- Mm God, they're my toy girl, take it off me.

Killed her (the rattler), another little girl for those upstairs, but those fighting.

- No - the girls told her - we still have two to go.

He continued further inside: bang! bang! the door

- Who? - she told him (another girl).

- Juanitoso.

- What does Juanitoso want?

- Talk to your dad - he said — is he there?

- Yeah, he's in the last room.

- Ah, well, I'm going to go,

- No Juanitoso, notice that I have a cat here, that cat all

he scratch it up.

- Mm! i have cats in my house.

He took it out and killed it (the cat), took out the other one. The number of the three above was already complete.

- Well, what do you say, we let the basket go and let that one stay

Get down.

- "No," said the girl, "the last one is still missing, the other one, to where there was the dad.

(The young man came to where the dad was) —

- What do you want boy- -said (the girl)—
- Well, I want to talk to your dad, is he there?
- Yes, it's bad here, mind you, but I have a tiger here that that

he does eat it.

- Oh, what! send it to me outside, what I want is to remove it,
He killed him and pulled out... what, after that one upstairs, they let go
of the

tie (the three companions) with everything and everything and he stayed down with the

Mr. , and they left.

- "Look, Mr. King," he said.—
- Give me my little ear and I'll take you out, girls go in such a place with them.
- I give it to you, but you take me out of here.
- It's okay, so get on and close your eyes.
- It's good.
He sat up and closed his eyes, in a little while he was here.
- Now tell me where the girls are.
- That's where the girls are.
- Ah well, go and leave me where they are, I give her the ear and

never show up again.

- All right, get on, get on.

And they were on their way with the girls; when they felt fell

he is in the middle (Juanitoso).

- You know what, he told her, I'm going to leave my daughters here.
- Go on, he said, I'm going to give you his ear and you'll never come back
to

to show up where I am, he told her.

The giant poured saliva (in the ear) and pressed it.

- Mm! wow you, I'm going to rent a house where I'm going to be with the
four of you, and you're going to stay outside, another day I'm going to
call you.
- It's good.
Those (the three companions) sleeping there, well, in that dust bowl, and
he (Juanitoso) inside.
He called the first one (of the companions) another day.

- Well, I'm going to give you your wife, but this time don't do it to leave me where you left me. First I am going to hit you he told him... and I give you your wife, she hit them.

She hit the first one and sad his wife — Go away.

So she called the other one... another beating.

Here's his wife. A little while later she called the other one, go well beaten.

- The last one stayed with me.
- I didn't give that one to him anymore (laughs); (Inf. 1)

Comment

This tale is classified, in general, as wonderful, supernatural characters predominate in it: the hero of the story (Juanito Oso), the three companions with extraordinary abilities, the giant and other elements.

This tale, whose roots are very old, seems to be a combination of several types, which are inserted in large cycles of stories; for example, the cycle of "Extraordinary companions", of "Wonderful Abilities" and of "Extraordinary Strength". The story known as "The Son of the 10th" (Aarne-Thompson Type 301) is mentioned in all three cycles. In fact, in the story we present, the hero is called Juanito-Oso, and his essential characteristic is that it is not known how he was born, nor what is the origin of his great strength, however, this is evident and is equated to that of the bear.

On the other hand, Juanito-Oso has 3 extraordinary colleagues who collaborate with him in various companies. This detail bears some resemblance to the types 513 A ("Six traveled across the world") and to the 513 B ("The ship that sailed by sea and by land"). On the other hand, the tale bears some similarity with the story "John, the Strong" (Type 650).

According to Stith Thompson, these tales entered Europe from India? We can affirm that the tale was brought by the Spaniards, since the narration was already known in Spain, especially in Andalusia, Thus, Fernán Caballero collected, in the last century, a series of Andalusian tales, among which is one under the name of "La oreja de Lucifer"? and whose sequences are almost identical, to the one we titled "Juanito Oso".

- 7 Stith Thompson. The folk tale. (Caracas: Universidad Central de Venezuela, Library editions, 1972), p. 88.
- 8 Fernán Caballero. Cuentos y poesías populares andaluces, (Madrid: Antonio Romero Editor's bookstore), pp. 91-100.

2.1.3 The boy and the enchanted horse

"There was a child in a display case and there was an enchanted horse next with him, At that the horse said to the boy:

- Look boy, you are going to become a good prince.
- Oh, and how am I going to get out of here?
- I'm gonna get him out.
- It's good. Already where the boy grew up, the horse told him:
- We're leaving today.
- It's good.
- We are going to go to a king.
The king had three daughters. Then (the horse said to the young man):
- My (saddle) is going to be a piece. I'm going to put everything

Jíotoso and you too, all full of grass and your hat.

- It's good.

So he (the young man) left and came to the king:

- Mr. King," he said.
- Such.
- Don't you have a job?
- Well, and what work can you do?
- Ah, the work that touches me I can do.
- I'm going to give you a job, but you know what, that horse of yours is going to

tie it up where I'm not looking.

- That's fine.
- You're going to sweep this stable for me here and not let there be manure of beasts.

- It's good.

And there were some bullfights of the princes there and he was staying,

- Look, get ready daughters - he (the king) told them — we are going to go to the barrier,

to the bullfight.

- It's good, Dad.

Three o'clock left and only the maid was left.

- Now I'm going - is that what (the boy) said.
- "No," said the horse, "Tell the gentleman to sell you a

orange, that you feel like sucking, That (orange) you're going to take with you And you're gonna put it in the bull's horn.

- "Mr. King," the boy said to him, "sell me one of these oranges you have, before I go out."
- Cut it son, there are oranges there.
- Cut the one in the middle, said the horse, that one is going to

be your wife.

- That's fine. He cut it off and put it in the bag.
- How much do I owe you, Mr. King?
- It's worth nothing, eat it.
- It's okay, Mr. King.

So they left. After a while, he went to pull the horse and pulled it like that, outside the gate. What out there, the horse would get up, otherwise where! that shone the mouth and the paws of pure gold. Arrived at the barrier:

- Come on, I'm going to go behind the barrier, and there you stay and jump in — said the horse.
- Alright.

The horse passed behind the barrier and he (boy) jumped inside and said the bull to turn around, he put the orange in the horn. Ah! the princess, (the king's) daughter with that harmony where that prince was from.

- And where is he from, Dad? Write to him, let's see where it comes from. And then they came, and he was already sitting there in his face, heartbroken.
- Look at you -the girl says to the maid— a handsome prince has arrived. I did marry him.
- Shut up, if that's the chilangote that's there
- That one?!
- So, tomorrow I will not go to the bullfight) and he realizes.
- Alright.
- So, my daughter, get ready and let's go (said the king).
- I'm not going, Dad, I'm a little sick to my body, I have flu and fever, I'm not going.
- Come on, then you're staying.
- Yes, I'm staying.
Oh well, they've already gone up to the terrace, well, the others have gone. After a while

he arrived on the horse.

- there is coming — said (the maid to the girl), take a good look.
Ah chis, but he was a great prince too.
- Look, I'm marrying him (the girl said to the maid).

Oh well, another day they already arranged the marriage of Jas sisters well, they sent the first one, he was a colonel. After a while a lieutenant came in, took out the other one.

- Well, my daughter, he said (the king to the youngest daughter) go on, find a boyfriend, the one who seems to you, my daughter, I'm going to marry you to that one.

Oh, well, she left. None, everyone there with their arms crossed waiting for what time the girl arrives to grab him by the hand and take him away.

- Look, Dad, I'm going to tell you one thing: of all the people who are here, I don't like anyone, I'm going to marry that chilangoso who's out there.

And she went away and hugged him:

- Girl - he said (the chilangoso) but what am I going to do, look at the appearance i am.

- "No," he said, "but I'm marrying you."
- what happens my daughter? — the king said to him - you're going to stay with that Indian, look what he can give you, Everything is a mess, doesn't it disgust you?
- No, Dad, I'm getting married to him.
- Oh well, let me give you some horse honey, then, my daughter. See how you get out. Well in the evening, what!: a large bamba of pure gold, The child

of the little horse sleeping with the girl. That's when a rancher got up inside:

- "Mr. King—" he said.
- What?
- Get up and look at which palace is opposite yours, better than

yours

- Oh, my God! this is my son-in-law, I'm going to give him my crown.
Then:
- But you know what? ' - then the prince said to the girl.
- What? - he told (the girl).
- Tomorrow is your dad's saint's day.
- Yes.
- We're going to go to town, I'm going to buy you her clothes, everything.
You're going to go

where he is, you are going to take him a gift.

- Alright.
And he got her eggs, good clothes and good chairs.
(The girl) came and the old man was not talking to her, then the man came in

(the king) really mad:

- I don't need eggs because I'm not weak to take eggs. And he grabbed that and threw away that saddle and that good clothes.
- Oh, my God! - said the king - my son-in-law is sooo.. . how he does.
- Wow - he said (the boy to the girl), now he's going to crash and he's not going

to have someone to cure him. There are some farrowing lionesses on my farm there. Only that milk gives him his sight back.

- Ah, alright.

The man (the king) already got choco, who cured him, no one.

- Tell him — he told (the boy to the girl) to send a rancher to go get Leona's milk. I'm going to go behind, they're going to find me stuck and with my horse, to see if they take me out.

Ah well (the ranchers) grabbed three loads of money and left, the king told them to bring him (leona's milk) for whatever it was worth. They left. Because in the jam there the horse stayed, to see if the muleteers would take him out. what happens! they just passed by.

- Wow - that's what he said.

And he let them go, he went out, he came (to the farm where he had the lionesses).

- The lord is not there— -said the ranchers.
- Here I am (said the boy), -Get in there.

A piece of buttock took the lioness from them because he was hungry.

- Alas!, he already took off a buttock, - said the muleteer.
- Ah, you guys are dastardly. Lend.

He grabbed the bottle and milked the animal.

- Go, take it (the milk) to Mr. King.

And that milk was worthless, I wasn't doing any surgery on him (the king) in the view. The other milked his little bottle, put it in the bag.

Ah, well, there on the road, always the envy, the ratatouille.

- You - he said (one muleteer to another) - how do we do with this money.

- Let's take half each and tell Mr. King that both they beat us and that's it.

They split up and arrived, for already with the beasts and with nothing

- How did it go? - he (the king) told them.
- Well, here we bring the milk.
- Oh wow, did they sell them to you?
- Yes.

What, if they had stolen the money, and as the son-in-law did not charged nothing. Well then, and he (king) bad.

- And how was it? - he said - is it still better? - (asked the son-in-law).

- What? !! And aren't you looking? (the king replied).

- Look, go and get your little bottle of jeche - he said (the prince to the girl) you smear a chicken feather and you give her a pass like that, as I know she doesn't love you, and you hit her in the eye like that, and you come.

- Well, it's good — it's what the woman told him.

He's gone:

- How's Dad going on?
- What! - he told her- lioness milk doesn't appeal to me
shit, it gives me anger, makes me want to kill myself.

And in an oversight he had (the king):

- Look at me.- she told (the girl) to see how she has.

And zas! he handed her the pen (with the milk) and ran away. In a little while shouting the king:

- iMija, come on, daughter, you do have a good hand, you already gave me back my

view! Come on, he said, call my son-in-law.

And he called the son-in-law.

- What does the King need?
- Look, you're going to own my palace.
- No, Mr. King, I have no need. You know what? I have affection for him

I sent to return his sight. Call me the people who sent to get the milk, see how much they made you.

- So much (the muleteers replied)
- Rubbish! i gave them to you, to which I am going to mark you from

buttocks, drop your pants, I'm going to put my iron *"water principle" on you.

That's how he put them on the buttocks. Wow, that's where it's over, that's where I came from.

Comment

This story is classified within the wonderful tales, If we study Thompson's classification, we can see that it is a combination of types 314 (Goldener Marchen) and 530 (The Princess on the Crystal Mountain), In these tales there is always a supernatural helper or protector who is the horse, which can be flying, seven-colored or golden. The main function of the horse is to take care of the hero and advise him on how to act to achieve a desired end.

The similarity that this story has with the mentioned types is the following: the protagonist is employed in the king's palace as a groom and hides his non-ordinary horse, the princess falls in love with him. With the help of the horse the hero manages to get ahead in all the tournaments (the trials). The hero triumphs, emerges victorious, and as a reward he marries the princess and then shows his true identity. An ancient motif corresponding to the story "The Three Oranges" is also mentioned in this tale (see Basile's Pentamerone, collection of Italian folk tales of the seventeenth century), in which oranges are representatives of three maidens enchanted through magic.

Another magical element is lioness milk as a healing substance.

With regard to "las toreadas", we can indicate that this is a regional element, of Hispanic origin, which is freely introduced into the narrative.

It should also be mentioned that the narrative reflects the profound social and cultural differences that exist on the royal plane, for example, the princess chooses -apparently - as a suitor a man with a deplorable appearance, poor and dirty, and whom her father, the king, calls "Indian". It can be noted here the Indian-Ladino antagonism, existing at the socio-cultural level; as well as the contradiction between social classes, at the socio-economic level.

The tale has, in general, a playful and recreational function.

2.1.4 The lover

"That was the leprechaun who had an interest in a pretty girl. Then he says that the elf said:

- How did I get to this girl?

The elf would notice when she was left alone. And so that the girl she would like it, from one corner of the house to another corner I would put some threads in a row and dance like the clown.

- Look - he said (the elf to the girl) love me because I'm going to make you happy.

- Happy? But to know what kind of happy it's going to make me - said the girl doesn't know if he's just going to make fun of me and go away — he told her.

- No, he (the elf) said to him. And he (the elf) got it right well dressed, mounted on a horse that was just a squeak the saddle.

Then she says that the girl came and told the grandmother:

- Look, come on. Look, when he's at home, tell him I want to talk to him," said the grandmother.

When the elf arrived he said:

- Look, look.

And he was dancing in a bottle and dancing on top of the spinneret yarn.

- Look - said (the girl) my grandmother wants to talk to you refer to the words that you have said to me.

Of course, the elf had already fallen in love with her.

Then the elf came and Grandma told him:

- Are you the gentleman who dances on a spinneret thread and between a bottle?

- Yes - he (the elf) told him I am.

And he started talking to her, the interest he had there about the granddaughter.

Then he told her (grandma):

- Well, right now she's going to do everything she's done in front of her and: if

you do. You have the right to take her with you right now.

- Like this? - he said (the elf well pleased!) - I already took her — he said.
- Oh wow - said (the grandmother).

And since she had already cured the bottle where she was going to scrub the elf, she

he had healed with prayers where the elf was going to stay inside. Ah! he says the elf danced.

- Now get inside the bottle.

And tas!! he got inside the bottle, and he was looking at the little man inside from the bottle little guy, little guy dancing. Then where (the elf) was inside he (the grandmother) grabbed the bottle and covered it, and he stayed there forever stuck.

Then, at a crossroads, the lady buried the bottle, and the poor leprechaun was in pain there. Then they say that the people who passed by at that crossroads, were dying and there were pantheons, graves, where they died. As we say the elf was a elf, he had money, so he paid whoever took him out of there. Then one time two little indians with their cacaste and they heard that he said:

- You, get me out of here and I'll make you happy.
- listen to it! - he says he told each other.
- ¡Jál - he said- ¡let's go!.
- No buddy, I heard you, he says he's going to make us happy.
- Yeah, where you just lay there dead...
- All those who are there is because they have not had courage

said the elf).

And they began to cut off the earth, and where they heard, and when they carried the big hole they heard talking and looked at nothing but dark:

- Look - he told her - he says that it will make us happy if we take it out and that

"wherever we look at the mouth of a bottle, let's pull it up," said one Indian to the other.

- Ah, it's good!

But they are very happy.

- Notice that we are poor, we walk only for the day winning.

So when they discovered the bottle, they saw the little man inside. "There, that's the one talking, hit him—" he says the leprechaun told him.

When he pulled him out of the cave-, hit him on the ground and he's going to crack the Bottle.

And they beat him, right where the bottle got rid of, flush! he stopped (The elf):

- Do you — he told them — like the guaro?
- No, we don't like it.

The elf pocketed himself and gave the two of them a suitcase of money, and there it ended.”

Comment

This tale can be classified within the great cycle of tales of supernatural adversaries, and among these, within the cycle of tales of the devil. What first jumps out at the beginning of the reading of the story, is that it has a great similarity with the introductory sequences of the legends and cases about “the elf”, in which he explains that this is a very small man who usually annoys horses and long-haired girls, However, this motif, typical of the legend, is mixed with a type of tale, in which the devil is defeated by his mother-in-law, who manages to lock him inside a bottle. One way or another, the idea of the elf as an evil spirit prevails.

Thompson classifies this tale as Type 331 —The Spirit of the Bottle or the Imp in the bottle-, and says that "although his treatment in **The thousand and one nights**, is undoubtedly, more familiar to the literary world, has been told in every century since the Middle Ages, and the experiences have been variously attributed to meritorious types like Paracelsus (Theophrastus), or Virgil. Oral versions are found only occasionally, and these are probably closely related to some literary recast. The essential point in all versions is that a man releases an evil spirit into a bottle and instead receives magical powers. Finally, he triumphs by tricking the spirit into returning to the bottle.”

In the tale we have compiled, only the first sequence of the archetypal reconstruction, mentioned above, appears. The tale continues when the evil spirit is released from its confinement by two men. However, they do not receive magical powers, but only a monetary reward. In addition, the imp (the elf) does not return to the bottle, nor is he deceived. It is evident that folk tales manifest changes due to the

the passage of time and the forgetting of certain sequences by the narrators. In one way or another, the story retains its main characteristic: to show off the stupidity of the devil and to highlight the victory of good over evil.

Surely, the story came to Guatemala with the Spaniards and spread widely, especially in the east of the country. The story appears in several regions of Spain; for example in Andalusia titled under the name of "The mother-in-law of the devil".

2.1.5 A girl who wanted to get married

"Notice that, on a big mountain, there was a house, a mansion. There was a lady there with a daughter. Then the couple would come to her and say:

- Madam, I'm coming to meet your daughter because I feel like getting married with her.
- Yes - he said — but my daughter is not going to marry just anyone, my daughter has to

let a man come who lights up the house, who looks at himself to light up, not with anyone, a man has to come who lights up everything.

Soon another arrived:

- Lady, I like your daughter, let's see if you will do me a favor to give me to get married,

me, I have money, look, I have land.

- No, you must have to shine.
- Oh wow. Well, then we can't? —
- No, don't even look at me. You are not for my daughter. No, for my daughter she has to be a shining man.

In that, shortly after he arrived and no one wanted to. When one came riding on a tight mule, that man came who was a single squeak and was already lighting up the house.

- My daughter, here comes one of the ones I want — the old woman says to her.

(laughs) Then the daughter was very happy with the old one, because she was coming.

- Look, daughter, it illuminates you! then said the other:
- We don't know, if it will be a fire, Mom - said a little duck — will it be fire?
- "No," he said, "it's already lit up here. After a while the man:

- good nights, gentlemen.

- Good evening, come on in. z

He lit up inside, pure the devil, Achelian shimmered of ora everything.

- Come on in, sir.

- Thank you very much ladies, I come to know your ranch where you Live.

- What do you think of the little house? It's small, but we can fit, little family, sit down sir.

A big chair there and that man sat lighting inside.

That's what she wanted.

- Well, look, I'm coming to meet you - he told her - because that's your daughter

they say she's just nice, where is she? Come on, daughter.

here's your husband.

come in, will you come in?

- This is her husband," he told her.

- Well! - she told her — I'm marrying this one, Mom.

- Well, what do you say, should we propose right now?

Only he was there.

- "Yes," said (the old woman) to him, "You will try, if you try to marry my daughter." I

yes - he said - You know what? I live very far away, but at the moment I come to meet her and to see if he will give her to me for my wife! because you want a shining man and here is the gold that shines.

That man, you see? but that, no, they turned off the light because there was no need for light, it was lighting .

So, the old woman was happy, the old woman couldn't find a place to stand, the old woman, look (laughs), so they already arranged the wedding.

What a lady - he told her—between eight days we come with my escort to pick her up because we are going to the wedding.

Well, I'll wait here. For the eight days here we are, at the exact eight days, he arrives. The man has arrived, how he sells that devil to you, in that cavalry!

- Come on in, gentlemen.

Then they all got off, but that lit up, all that was lighting, that inside because there was the diablero, everyone entered a támalo, there in ramada So they took the daughter and they got her ready there, only men, there were no women there, only men. And they got the daughter ready and put her on the mule and they went with her, the devils took her (laughs). Those were the devils who took her.

- "Ah, my daughter, now she has found a good husband. Others were already accompanied there with the lady, and they had

to return until another day. Another day. Another day they (the devils) were with the girl.

- Well madam, we are well married - said (the devil)-your here it is, from her. Another day the house will dawn for you already not even with good windows.

The house of the girl, already married (was) opposite the house (of the mother-in-law). The same night they did it (the devils) and the lost lady, she said it wasn't there because the other house was opposite and the devils did it to her. Then, while I was there, it dawned on me." Another day the man did not come, he silences the house. So, the mom was going:

- And look, and at what time did he get leave? (said the mother to the daughter)
- Look Mom, through this window I enter in the early morning and over here

He came out and left.

- And didn't you feel like he slept with you?
- Well, he says, he put the lump to bed, Lay down and I felt the lump and from there

he got up and left in the early morning and through this window notice that the door does not open.

He didn't open the door, just the window, right?

- Look daughter, what a horrible man, that's not liking me.
- Well, you see, Mom, he comes in through the window.
- Oh, but see, I'm not liking that, he said— why he

does not open the door? And I told him I already have something to eat.

- Ah, I have money.

Aay, that huge amount of money, look (laughs). For sure. That huge amount of money there. I was just grabbing the bills:

- Take this one mom, go bring such a thing.
andddd the old one eating well! The lady got fat, the mother-in-law. About eight days into it, that she wasn't looking at him.

She didn't even look at herself because she felt the noise. He wasn't talking to her, the window was already opening and he was coming in and to bed. From the bed at six o'clock sernejiaba, where he sat that the man was fat, but that was all it was, there was no more, she asleep remembered, She said:

- What will this be? he wasn't talking to her. Then:
- Look Mom, how do I do? I don't like this situation — he said

because notice that that's where he gets in.

- And how does that great man fit in that window? (the mom).
- Well, you'll see.
- But look daughter I'm going to grab him — said the mother-in-law.
- But how are you going to catch that man, Mom?

- Ah, I'm gonna catch him.

Then the next night he ordered to make a pita (laughs). A pita new, the lady, the mother-in-law, then with that new pita, she looked for a wine-colored bottle and tied the pita with the bottle, put the bottle on the window with the... mouth up, He (the devil) was coming there at dawn, she was more devilish. Then when he was coming in, he who jumps in and falls between the bottle. But since the bottle was tied with a straw, the bottle started to give itself a hard time there (laughs) and he's going to give himself the bottle, he was already stuffed inside, look. Then I had it stuffed inside the bottle and the bottle would stop. Then she got up and ran, went to the house:

- Mom, are you asleep?
- No - he told her—
- Notice that already, already, the man is in the bottle.

And she says, let's see.

- See, here he is inside **pué.**"

And the bottle was made like this, **so** he ran and capped the bottle, he no longer

he (the devil) could have come out (laughs). That big man took a dip in the bottle, you and the bottle. That's how it was done and how did it come out? The mother-in-law put it in the bottle look. For sure. The mother-in-law was more devilish.

Then he said:

- "What a daughter," he said to her, "right now I **already put it** in the bottle, right now

I'm going to leave that lover, in there at the mere tips.

And the mother-in-law says with the man to grab the bottle and got on the amate. In the mere punta del amate he went to tie up with everything and pita, There he tied him up, left him hanging and went home she.

Then there were two men with two axes.

- Come on,- he said - come and throw this stick away! look where I am (said the devil).

And the man was looking up but the amate is green.

- "Son of a bitch," he was saying, "What's going on over there?"
- Throw the stick at me!

Nothing, and he even down. And what was I going to see him? because he as he does not

it was that the lump was being looked at, not that the bottle was coming in. The green bottle and the green stick, that's all green, he'd be right!

- No, I'm looking at you, he said.—
- Oh, it's just that I'm not standing, I'm between a bottle. This is the bottle go.

And he removed the branch.

- And what the fuck, is he doing in the bottle there?

- Ah, the mother-in-law fucked me here.
- And you can't have them?
- Yes, but she can do more, so she put me in the bottle.
- How do you let yourself get in there?! and he wants me to throw the stick at him.
- Yes! - he told her—
- In the bottle the stick, you kill yourself - he told—
- No, no, I'm not killing myself, I'm going to fall standing up, and I'm going to give him a

load of money.

- Ah no - he said — they're going to put me in the cuchumbo - he said- because you're gonna kill yourself.

- "I'm not killing myself," he said. "Hit the stick."
- No, I don't throw it away. Well, I'll see you later.
- Now he's leaving and I'm staying up here.

He already stayed upstairs. Soon two were coming behind.

- Look man, where are you going? Let's go to work - he told her.
- Throw me away, get me out of here, but he throws the stick at me.
- Oh, bitch, but I can't see you.
- But I am, I'm sloshing in a bottle.

Ah yes, on the mere easel of the stick, on the mere point **he was**.

- What do you say? - he said (one friend to the other)-.
- I am going to give them a load of money, a quintal each, of

money.

- "I will," said the other (friend).
- ii Well, fuck the stick!

(The devil on) the love you and down. They made the bed for the stick. There the bottle flew and broke, sure, the bottle broke to **morongazos**. At the same time the bottle broke and he (the devil) already fell standing there.

- Well, he said— I'm going to give you the money right now.

And he took them to a half ditch. There was that gun. There they filled a costal both. They were just going with the sack, look and they left, "se you there—" he said, "very grateful.

And the man left. She left and they left with her money and the lady got rich too because she had already left her cattle, but the old woman got rich there, you see, the woman with that pistol there, because she left pistol too. But already with the dropping of the bottle, already the old woman went down, the old woman went down, the old woman, and the old woman did not straighten up (straightened up); that was the mother-in-law. (laughs) When he realized he had nothing, only the house. And the daughter closed the doors, already went over with the mom and was taken by another, the daughter. And the one with the gold is over, he grabbed for Izalco. That's the

I'm telling you, but look, the woman was more devilish! Yes, because it **zampó** in the bottle."

Collectors: And what was the devil like?

Informant: That one shows up anyway. The devil presents a great character, a great man with a very regular rattle, with glasses, That man is very shy and also to scare he puts on... . because that one is already to scare. Ah, to scare he gets all black and white, all fierce. Sure, bearded. He snuggles up...

Comment

This story bears a great resemblance to the previous one, mainly when it comes to locking the devil inside the bottle. However, the idea of the devil is clearer in this story than in "The Lover". .

The story was narrated by Don Miguel Angel López with a strong humorous varga. Hence, the story has a playful function but also aims to repress and admonish excessive ambition.

In one way or another, the narrator conceives of the devil as an "Iranian character", an evil spirit, but of little intelligence.

2.16 The nanny and the son

"The nanny had a son of hers who was, let's say, like crazy and as before the ladies didn't wear underpants, she was like that close to the fire and the son kept looking at him:

- Mom, he told her.
 - What, happened son?
 - Give me some of that..
 - Hey, which one my son?
 - About that - I was telling him.
 - He did not clarify [the son]
 - Which one can you use?
 - Ah, that's what you have there.
 - Oh no my son! Look, notice that it's a sin.
- And the son with the foolishness: Mom, I want that.
- Look my son, I'm going to go to the river to wash tomorrow.

- It's good.

And he wouldn't let go.

What! the lady grabbed a big crab, and he at night always with the foolishness:

- Mom - I was saying—
- What happened my son?
- Give me that
- At last, my son - he said - come then.

And it went all over her. So what! she put the crab under, to the he just got stuck in it! the crab is hunting him.

- Aaay mom! - he told her
- What happened my son? Shut up my son I forgot to tell you that this story bit.

Well, the other day she had a her slingshot, always the careless lullaby there:

- No, you slimy crab - it's just that he (the son) told him - you bit me last night, one time you bite, one time you won't bite anymore — said the little duck.

He grabbed the sling and hit the lady in the middle of the taps and was just one jump! (from the lady).

- Aay! - she said, you killed my son.

Well, in that case, his name was Juan and he had another brother. his name was Pedro:

- Look Peter said to him — you take care of my mom - he said (John)= you take her out to the

"sun," he told her, "so she can get some sun, but you're not going to bathe her." The old lady in

a chair, there shaking.

- Mm God, Juan doesn't bathe my mom, I'm going to bathe her, Pedro said.

He put a pan of water on the fire to boil. Already where the water was boiling, he grabbed the bottle and went to divert it on top, what! to kill the poor old lady. That's when Juan arrived.:

- How about Pedro? - he told her - with my mom.
- Mm lord, my mom's asleep there. Ah! notice that since you left, he hasn't moved from the chair.

He went to see Juan:

- Hey, Pedro! - he said (Juan) - look, you killed my mom. How you burned her.

- Oh, I thought that since he was cold, I poured the hot water to to catch heat.
- Well, today that my mom is missing, we are going to distribute all the stories of the house.
- I don't want anything — he (Peter) told him, I'm going to take the door away.

- What do you want the door for?
- It will serve me — said Pedro.

So he left. And the night came to them on a mountain, and they went up to a stick. So they got on and at that some thieves came to play underneath and they were on top (Peter and John):

- Oh, you! - is that he said (Peter to John), I feel like Urinate.

- Shut up man. Notice that the urine falls on them and they kill us, be scared by drops — he told (John).

And he started (to pee):

- Look — it's just that he peeked at each other (one thief to another) up there

there are beehives. We're coming to eat them tomorrow.

- It's good— - said the other.

After a while Peter said (to John):

- You, I want to get dirty.
- Ah! how are you going to do. They're killing us both today. Ah! get dirty by

little ones.

What! at that the pieces of poop fell down where those:

- You, look, even the suchillo is coming out of this hive.
- Ah! we're coming to eat her tomorrow.

In the last, then: You, I can't stand the door anymore - Peter John said to him.

- Oh, today if they kill us. Look, let her go a little too fast so she doesn't make a noise.

What! the door where he grabbed pa' low blongon, blongon, blonon, puuun! fell.

- Fuck you! - he said (one thief to the other) the devil is upstairs, let's go the fuck!

The thieves left the money there. He went down to pick it up, they were picking it up when I came too, (laughs).

Comment

This tale is of special interest, because, while it is humorous, it reflects a very complex topic such as the taboo of incest. As it has been noted, incest is not consummated, because the mother represses the sexual desires of her child. The narrator calls the son's behavior "sin" or "madness"; that is, an attitude that by principle and tradition is not common or normal within the community. The second sequence is completely detached

from the first and becomes part of the "Fools and Bobos" cycle. The essential characteristic of the tales of "fools and fools" is that there is no logical and structured order regarding their misdeeds and absurd acts.

In a general way, it can be said that the tale is humorous and picaresque; but that it also contains a strong moral lesson, that is to say that the story demonstrates human attitudes that should be punished, according to a code of socially established norms and behavioral values.

2.1.6 The praying old man

"There was a little old man who was very prayerful and made the whole servants pray every night. Then he had a servant who was somewhat rebellious and he would tell:

- We're going to pray, come on.

He (the servant) would come and start praying:

- Hole conoi, oyo conol, oyo conoi.
- What is that Pablo? - I was saying to him (the little old man) - Are you asleep?

Go to the bed.

And he went to the barnyard to sing verses.

The next night:

- Pablo, we are going to pray now.
- I'm coming, boss.

Well, he was already starting to say:

- I don't advise anyone

may he have his hidden love

it's not going to happen to him

those of that my certain lump.

- What is that about lump, Pablo? Go to bed, are you sleepy?

He was about to sing verses.

Another day:

- Pablo, we are going to pray now.
- Okay, boss, I'm coming.

And I was starting to pray (to say):

- When in my upbringing I was
so much I got to elevate
that I never got around to thinking
the one who goes up quickly goes down.
- Oh, Pablo, what is that about going up and down? Go to bed.
What, he (Paul, the servant) wouldn't lie down.

And he was leaving then:

- There are times to commit
and time to withdraw
and times of giving half
and to remove it again
and time to throw out the chenca
and return her to **pepenar**.
- What is that Pablo? Go to bed.

In short that:

- Pablo, we are going to pray now.
- i'm coming boss;

Down the street

there is a cat

let's take her tail off

let's see how it looks.

- What is that Pablo?

The old man finally got bored. I wasn't calling him anymore, he was indomitable, he was

mexican. Well, finally, once he (Pablo) said a bad word to the little old lady and the little old lady was very mystical:

- Come here, Pablo," he (the little old man) told him— "You're leaving."
- And why boss?
- Because you disrespected the lady, you said a bad word

in front of her.

- Oh, but I didn't tell her that.
- Ah, but it was before her and you lost her respect.
- I can't leave because I owe a lot to you and I have
than to take it out on him.
- I give you everything I have given you Pablo, go away.

- Ah scrubbed pattern. How could I not have asked for more money if I had
i knew he was going to give me what I owed him!"

Comment

More than a tale, this story can be classified as a regional anecdote, because the informant, Doña Rosaura Mendoza de Lara, argues that it was true. The main element of the narrative are the couplets that are interspersed, in which the wit and humor of the people is manifested. As an anecdote, it does not have any special classification.

In general, the couplets invite the audience to reflect and memorize, that is, they have an educational, and especially mnemonic character.

2.1.7 The two girls

"There was a couple of old people who had two daughters, very nice girls, - this was in the other state. Then one of the boyfriends of one of them came out. The boy was badly carved, **eggplant**, so lazy and all. Then the girl didn't like him and he **intrataba** (he was abusing), he was saying:

- No, don't get in front of me, you disgust me. Go away, it's embarrassing that i want you to be my boyfriend.

- But look, I'm a man.

- But very **fierce**, go away.

The girl did not want you. Then he was a fool, every fifteen he came and came and
she was running away.

- Look - he (the man) told her even if it is one day she is going to be mine.
- I'm dying of disgust! - she told him.
- Well, it's good.

Then the boy no longer arrived.

The girls slept in the same bed, both of them, the one he wanted slept on the shore and the other in the corner and the little old men apart, already old so he **caiba** the old man's beard (down to the waist) and the old woman.

Then, about eight or more days later, one of them (a friend of the boy's) said, "I'll give you a lift, I'll help you get her out asleep." We took it out and you
you know she will be your wife.

- And how much do you earn me?
- Let's go see where she is over there, but I'll take her out asleep. Then

that one came and they arranged the deal, but it turns out that as before there was a lot **telepate** what they say to him **bedbug**, and that it stings the man and pops one. Then the girls had taken the bed out into the sun and lazily and later did not enter the bed. Then the old people dragged their bed to sleep in the bed where they slept and they stayed on the floor, over there in a corner and as the house is coming down, they had to leave (the boys) in the dark because they did not turn on the light.

Then the boys arrived and with the morning the door opened. Then they went into the dark and he was already happy with the girl and smothered her well with a big **chiva**.

- Wow, this was what I wanted, this one was talking about me, but today I'm going to talk about her.

And he carried her and took her away.

This was about the middle of the night. Then he came and sat her down, then he told her:

- Oh, not even because you're so rebonistic.

And it was the first kiss, so what! it turns out: the old man had been taken out.

- And what is this? - he said - if this is not the girl; so is the big beard. And he threw it (the little old man) in the spine. After a while he arrived:

- Notice that the old man took me out.

- Alas, the ignorances of you, how the old man brings me.

- And now what are you going to do with that old man?

- What, I'm going to throw it to the spinal and he grabbed it jun! to the spine. Another day

the man [the little old man] woke up saying:

- But I didn't lie down here, who the hell brought me.

Puppeteering the little old man. After a while the two daughters arrive:

- Dad, and what's wrong with him?

- The devils brought me. Take me daughters and pray to me.

They took him to the Florida water, but he didn't come back. About eight days later he died him (laughs).

Comment

According to the informant, Daniel Rojas, this story is characteristic of the region. His character is mainly humorous. A warning is presented to the sexual desire of the young man towards the girl. On the other hand, she

manifests a clear repulsion, also of a sexual nature, towards said suitor. Hence, the story is the carrier of a general ethical-moral system.

3. Oral literature in verse

3.1 Couplets

I'll send you to make a bed
of calicanthus and ivory
to sleep with her little black
January and March and April.
I'm going to send him to make a bed
of a hundred rods of ribbon
in every corner a rose,
and in the middle of my heart.

I'm going to send him to make a bed
of a hundred rods of braid
in every corner a rose,
and in between my fantasy.

3.2 Bombs

From my land I have come
turning to the sea
just for coming to see you
plantota de guacal de miar.

From my land I have come
turning over a stake
just for coming to see you
guacal plantota with poop.

From my land I have come
dragging my caraway
just for coming to see you
you lazy little mutt.

From my land I have come
dragging a log
just for coming to see you
little boat car plant.

Up there in that little hill
there's a muddy cow
that there is no way to reach it
don't even rock that rubs it.

Up on that hill
there was a laja stone
where did your tata come from
to scrape the razor.

from here I'm saying goodbye
Down cogollito de amate,
and the one who does not know about bombs,
i take it off from the matate.

From here I'm saying goodbye
turning to the sea
and just to see what there is
in this container to urinate.

Comment

In general, the couplets are recited as a compliment by the suitor to his lover. Instead, the bombs are pronounced in meetings between trusted friends as a challenge to memory and ingenuity; that is, they are said as a competition between two people, with the aim of seeing who is more agile in responding by forming couplets. These, in turn, must be loaded with wit and humor. On the other hand, they fulfill the function of entertaining and making the audience laugh.

3.3 Riddles

Letters are coming, letters are going
and in the air they stop.

A: The clouds.

A tall man
with the testicles on the shoulder.

A: The coconut (the coconut tree).

Heaven above

heaven down
and a gap in the middle.

A: The coconut. (the coconut tree).

On the way I found her,
i looked for it
and I didn't find her
and I always took her with me.

A: The thorn.

In a pasture
twenty-two bulls fighting
and they all bite the same leather.

A: The ball.

From a dark convent
a San Franciscan came out
with teeth in hand
and the arms at the waist.

A: The crab.

Below "e pende pende
is jujurujún sleeping
if jujurujún didn't pick him up
jurún did not run away.

A: The crab.

Think of my birth
and white my destiny.

A: The Maguey.

I am not snow
and in whiteness
I almost beat the snow,
i am not a monk
and in closing
double I live eternally
admiring reverent
from the height
which I am
what an admirable work I am

by the Almighty hand.

A: The coconut.

I say four makes six
and that six is four I warn
i say this is so true
like two + two is six,

A: The number four has six letters,
The number six has four letters,
And two (which has 3 letters), plus two is six.

Comment on the riddles

Within Poetic Folklore, riddles are part of the popular Fortune Teller. According to Ismael Moya, the traditional riddle is "the allegorical statement, brief and usually rhymed, of an idea, being, thing or event. Of the two paths, the one straight, the other intricate, he has preferred this one, in such a way that the ingenuity and the sense of mental orientation are put to the severe test, often falling into the risk of totally mistaking the solution."

When Folklore is applied to education, riddles become a very important and positive element. Thus, Ofelia Déleon classifies them as "test facts" and writes "here are grouped the problems that serve to develop intelligence: riddles, tongue twisters"".

Indeed, we consider that the main function of riddles is to make the individual think and reflect, motivate his mental agility, while being entertained and amused. That is why riddles are often pronounced and mentioned during childhood, a time when personality is formed and elementary knowledge is introduced.

On the other hand, riddles are a very important part of the oral tradition, since there are very old ones and they have been heard for generations.

3 Ordinary oral information

4.1 Interviews

4.1.1 Description of the Cadejo by Miguel Angel López

Collectors: How is the cadejo?

Don Miguel: The cadejo is white, like seeing a dog, it comes out black, it comes out white and it comes out in the form of a little boy, evil spirit. But he takes it back with the cross, he leaves. When you make the one the cross goes away, it no longer crackles.

11 Paulo de Carvalho-Neto. Diccionario de Teoría Folklorica (Guatemala: Editorial Universitaria, Universidad de San Carlos de Guatemala, 1977), p. 54

12 Ophelia Déleon. Folklore applied to Guatemalan Education. (Guatemala: Editorial Universitaria, Universidad de San Carlos, 1977).

Collectors: How does he whistles, have you heard him whistling?
Don Miguel: Well, the cadejo whistles like a man. Of course, well, he doesn't want to take out songs in the crazy not that it only makes him (the informant whistles).
Collectors: And has the cadejo turned out for you yet?
Don Miguel: It has already come out to me, is that several crazy, see? but songs with the whistle. No, he can't whistle songs, he doesn't just make a whistle and leave.
Collectors: Have you seen it yourself or have you only heard the whistle?
Don Miguel: Oh, yes, it came out for me.
Collectors: And how did it turn out?
Don Miguel: It came out black to me, it came out white, anyway, it comes out like seeing form of **mutt**, but it's bad, the cadejo is bad, bad spirit. That one comes out like watching a dog, wherever you want you can come out, look, way like watching dog. But when I do nothing to him, he does nothing, he can be with Someone there, who does nothing to him. The bad thing is to make him angry, already he angry yes, to play, he kicks him, for sure.

4.1.2 Description of the Siguanaba, by Miguel Angel López and by Daniel Rojas

Don Miguel: The Siguanaba is the One Without skirts...."
Collectors: And how is that?
Don Miguel: Ah, notice that she was followed by the one who is passionate comes out. Same, just like the boyfriend is. That's how it works out in a ditch, but wow, and that one is so far away, not so close.
Collectors: And does he scream?
Don Miguel: For sure.
Collectors: How does he scream?
Don Miguel: That, ah those are the laughs of the Síguanaba: "Ay te juistes" (you left), he says; where the man is already running away (the informant claps), "Ah you left, you left ", he says. "There you stay Maria," the man tells him. So, if it's bad spirit too.

Ah, if it's from the devil himself, it's the devil's wife, for sure.

Collectors: And did it work out for you, Don Miguel?

Don Miguel: It turned out well already, I saw her twice with a pitcher under her arm, for sure. And I said I was the girlfriend and I was leaving behind her,

Collector: for being in love?

Don Miguel: Ah, I used to love her! "Stop," I would say, but the feet are behind.

Collectors: what do you mean? Do you have your feet back then?

Don Miguel: Yes, step back, step back, step back. Ay! she said, it's not her and I was coming back, but with fear, look because she's the One Without skirts. Have you seen her, Daniel?

Don Daniel: Well, he already came out to me once, there in the river, ah, he wanted to hug me.

Don Miguel: Yeah, right? Look how it turns out for one!

Collectors: How did I want to hug him? And what if she hugs him, she earns him?

Don Daniel: Ah, he wanted to hug me, yes then.

Collectors: And how did he stop me from hugging him?

Mr. Daniel: Ah, what I did, I slipped out from under him so that he wouldn't grab me.

Mr Miguel: Oh yes, I wanted to hug him, grab him. right... ? that one is not waiting for her there, is a bad spirit, and one that... because if he doesn't take her...

Collectors: And in which places it comes out more, in amates, in the rivers, . .?

Informants: In the rivers!

Mr Miguel: There at the very point where they are washing she arrives too.

Collectors: And does she take a bath?

Mr Miguel: Yes, he takes a bath.

Collectors: And how is the face?

Mr. Daniel: One doesn't see her at night because she pulls her hair out in front of her.

Mr. Miguel: Well, well show your face, Ah!, you can see the lump, you can see where it comes out like that, look. But I saw her twice, but I never made any secret to her because I thought she was the girlfriend.

Collectors: And how is she dressed?

Mr. Miguel: Oh, just like the girlfriend. If she's wearing a red dress, she's wearing a red one. Just like the girl, there is no difference. Perfect it comes out, look, such a bad spirit that.

4.1.3 Description of the elf, by Miguel Angel López

Collectors: And isn't there a hat around here?

Mr. Miguel: Ah, that's the elf. That one gets on the boards with

let's get a guitar, let's sing.

Collectors: And is it small?

Mr. Miguel: Ah, it's small, so is the big hat! In the boards he climbs but he makes women fall in love.

Collectors: Long-haired or short-haired?

Mr. Miguel: Ah, long hair! He follows the women, where there is a woman he likes, he comes night after night to sing to her, but he doesn't talk to her, just singing little love to her, what guitar tenderness! Ayl, the girl becomes passionate and does not look at him, but hears the **huge problem** up there.

5. Conclusions

We can say with certainty that the Department of Santa Rosa, as the whole East of the country is rich in oral tradition, in Oratory stories predominate (complex and simple) and bombs, over legends and cases, which are scarcer and more scattered.

Of all the informants interviewed, we consider that two of them, Don Daniel and Don Miguel Angel, are representative, professionals in storytelling, that is, they are suitable.

The tales that predominate in the region are those of animals and those of fools and rogues, in general any story that makes the audience laugh. The people who live in this region have a great sense of humor.

Equally, corridos and single verses have a great predominance in the eastern area of Guatemala, but a more intensive study about it is required.

The stories in general fulfill the following functions: fun and recreation, indoctrination and admonition, while introducing moral values and cultural symbols within the community, etc.

On the other hand, stories always reflect a certain reality and are carriers of certain feelings: from the poor to the rich, from the weak to the strong, from the oppressed to the one who holds power. In the tales there is constant mischief and mockery; there is triumph of the dispossessed over a king or an owner of an estate, for example.

Likewise, the stories demonstrate and bring out the beliefs of a people: they believe in the devil, in evil spirits, in supernatural beings that live in the countryside, in the Siguanaba, in the Cadejo and in the elf.

Finally, we can say that the tales are of very ancient origin — mostly - judging by the tracing we made in the books, especially in the one by Stith Thompson, and according to the oral information that the informants themselves refer: that they heard the stories from their grandparents a long time ago, when they were still children.

6. Vocabulary

Clamp: Wives	
to hold:	bring up
Sharpening:	To take a certain direction
Raising the bull:	Getting pregnant
Atancadero:	Jam
Drooling:	Cheat
Bamba:	Antique silver coin worth one peso.
Brojo:	Edible plant for animals
Chub:	Horn
Caiba:	It was falling (imperfect tense of the verb to fall)
legs:	Legs
Damn it:	Feces
comemano:	Plant that produces stinging
Cuchumbo:	Vessel
Ass:	Anus
Chilangoso:	Badly dressed
Chiva:	Blanket
Choco:	Blind
Crashing:	Going blind
Desmaniar:	Untie
Reeling:	Rolling and rolling over
at this time:	Late at night
muffle:	Cover, wrap
face down:	Bend over, bend down
Climb on:	go up
Packaging:	Shrink
Enrritado:	cold
Getting dirty:	Defecate
Fierce:	Ugly
Guacal:	Pumpkin seat pot
Guimba:	Belly, stomach
Eggplant:	Lazy, lazy
to steal:	Stealing

Intratar:	Insulting
Jiotoso:	What does jiote (mycosis of the skin) have
Julón:	Empty container with a small hole
poorly carved	Ugly, lazy, useless
Maniar:	Tying
moving:	Move
Morongazo:	bang
Pencazo:	bang
Pepenar	Collect
Pishtón:	Thick tortilla
Pijiar:	To hit, to strike
Pistal:	A lot of money
Pringar:	Splash, smear
Shuco:	Dirty
Shuchillo:	It is popularly called the excrement of bees inside the honeycomb.
Tantear:	Calculate
Tapanco:	Top of the roof
bullfights	Jaripeo
Trompada:	Strong blow
He was lying:	Basket, basket
Vergo:	Large quantity
Verguear	Azotar
Vido:	he saw
Blown up:	Anything that is being referenced.
Fly:	Eat
Zampar:	introduce

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