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UNIVERSITY OF SAN CARLOS OF GUATEMALA

CENTER FOR FOLKLORE STUDIES

TRADITIONS OF GUATEMALA

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EXPLANATION

With the same title we announce in the number 3 of Traditions of Guatemala, that this magazine would become a biannual publication. And we fulfilled our offer, because throughout 1975, 1976 and 1977, we published issues 3, 4, 5, 6, 7 and 8.

Due to financial constraints, which we are facing today and which may persist in the future, we have been forced to merge numbers 9 and 10, both corresponding to 1978, into a single volume. That is why we anticipate to inform that very soon we will have to go to the people and institutions interested in the defense of the cultural heritage of Guatemala, to obtain from them the help that may allow us to save a magazine that aims to disseminate studies, documents and other testimonies related to our popular traditions. We believe that only thanks to this collaboration will we be able to move forward.

Please accept the readers of Traditions of Guatemala, to whom we reiterate that we are encouraged by the purpose of ensuring the fate of the journal of the Center for Folkloric Studies of the University of San Carlos de Guatemala, the implicit excuse in this note.

The Director

9. PEDRO URDEMALES AND SANSON

Pedro Urdemales had... he had, uh, data on Samson and lo... he was looking for him all over the city; after walking and walking so much, he found Samson; he told him, they met in the street, and he (Pedro):

- Hello young man, he said to her.
- How are you doing?, le'ijo (Samson).
- Okay, le'ijo (Pedro).
- What are you looking for in the city?
- Data, he told (Pedro) (looking for) some data³ of Samson.
- Ah, puchis... [when... / What do you want with me, Pedro?, said (Samson)

to him.

- Make a bet, I gave him (jo)... (Pedro). *
- Aha! Samson said to him.

Then Samson said to him:

- Look, Pedro, le'ijo, I'll open a hole for you di'una herd, he told her on a stone, he told her. Just here, he said, will you make the bet with me?, said (Samson) to him.

- Yes, he told (Pedro).

Oh, well, they went, look, to look for the... to find one stone each, then 'ah... that one... that night Pedro did not sleep digging the stone, he watched with a chisel all night, because Samson could and Pedro could not. And it goes... all night, look, when... le... his hand was going this way, until it reached Pedro's hand here. (The informant points to his entire arm.)

- 'Ora yes, he said.

- How are you doing?, said (Pedro) to him. Another day, shall we make the bet? le'ijo (Pedro).

So when Samson arrived, with Pedro. ,

- Well, I'll tell him, 'ora I'll go - he told her... this one... Samson... and he takes it... Bunnnn! he broke the stone.

- 'Pray I - Pedro said to him bunnnn! As well.

- He beat me - le'ijo (Samson). •

"Now," said Samson, "that bet has won for me," he said, "buti want you to me... the one that happens..... a stone on the other side of the sea, Samson told Pedro.

- Of course not! ' - le'jo, 'jo Pedro, do you see?

In the afternoon I wasPedro is sitting in a paddock.

On that.....Hehe, hehe, hehe! he was doing the cheje, wanting to enter a cave, of... to urge That's when Pedro arrived, he grabbed his cheekbone, he came and grabbed it; that was the Pedro stone. When I le'ijo:

How are you doing? - le'ijo (Pedro) Is that it? - le'ijo (Samson)

- Yes - le'ijo (Pedro).

'So grab the Samson stone, see? Samson with a real stone, I passed over the other side of the sea.

- Now I -I told Pedro and threw it.

Look, and the cheekbone goes like this look (the informant imitates the flapping of a bird), and the cheekbone was already falling between 'l water, by the sea... ya, ya and it stayed on... of 'a bejuco, do you see?

- Just look - I said (Pedro) to Samson, I left my stone on fire, I told him.

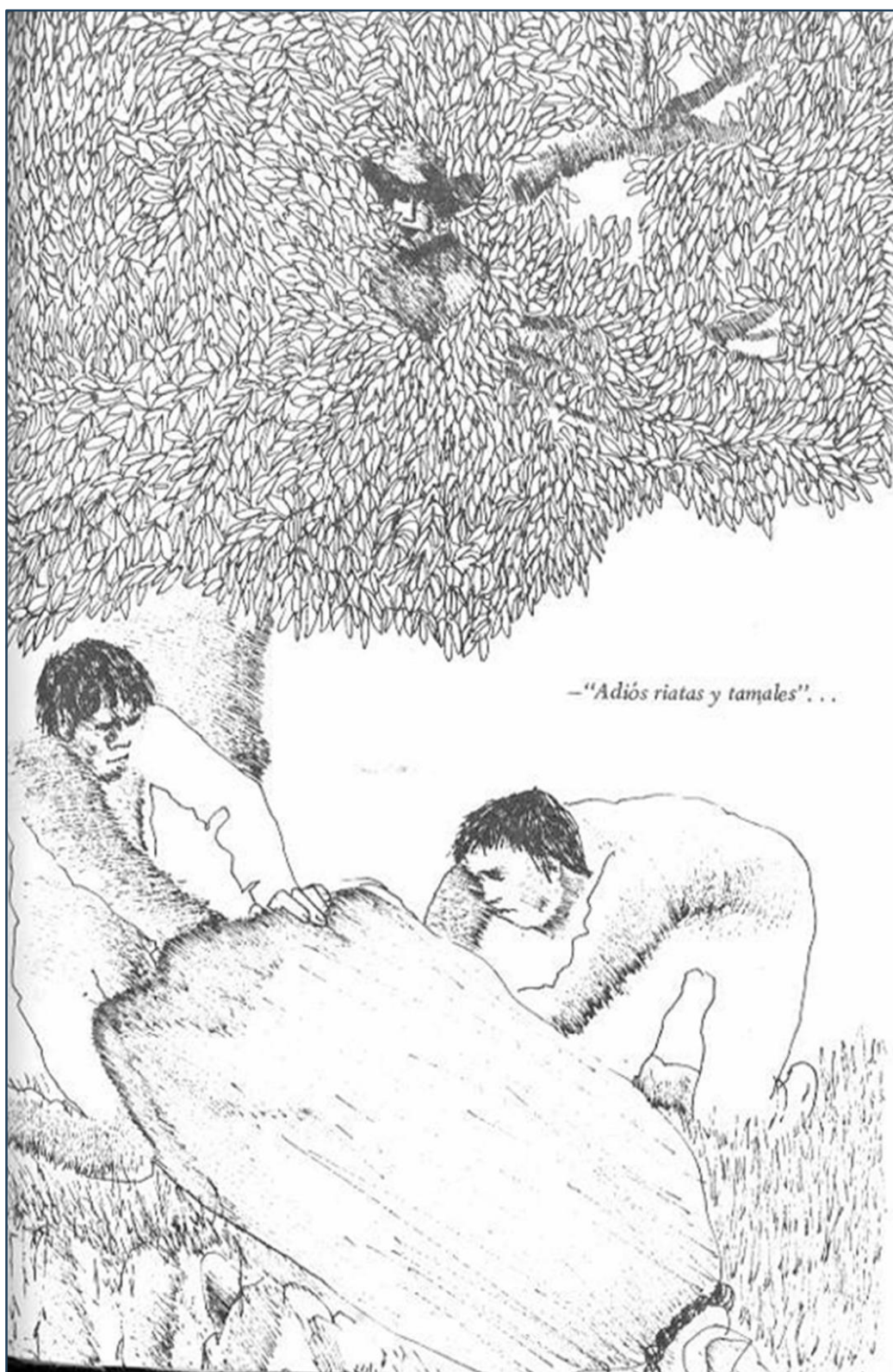
Pedro beat you, look, because the... the cheje jue the stone of'l... of Pedro. Yes. That's as far as it ended. (**Inf. 5**).

10. PEDRO ANIMALS AND THE MULETEERS

This was one time, there was a man, who... he was very perverse, he couldn't stand it, he punished his friends a lot and then a... in a... once they had to go to work all together in a place like this, far away, far from the city. There was nothing to eat or... or any kind of fun. Then they had to leave and every time they went to work in this place, they brought their food, or their things that they were going to need for food.

Then one day the gentlemen seeing or what... they couldn't find out what to do with this man anymore, because he hid his... his meals, he dirtied them, his clothes and everything he hid and he just laughed at them, they planned to kill this man.⁴

Then they planned that one of the many nights, they were going (to)... they were going to leave him sleeping and they were going to go out for a walk, while he fell asleep, which when they returned, the lord would already be asleep. So, Han... this, Mr. Pedro Animals as it was so **perverse**,⁵ he heard them that they were planning to kill him and that night he didn't want to fall asleep, but what he did was, when he was left alone, eh... he caught eh... the tamales... some travel tamales that you say they made at that time, right? Eh... some traveling tamales, the blankets of all those companions; and then he put all that in a sack, and made a well-shaped suitcase pretending that it was a body that was lying like that, right? (researcher: And it was him?). Aha and then... they left and when they returned, they found that it was already there... the suitcase was already packed there, they thought that the lord was the one who was asleep. But this man (Pedro Animales) just packed all that stuff, and climbed on the pole like this!, about del... 'where they were, where they had to sleep. So when they came back he says they were saying one to the



- He's already asleep, now, who's going to be the one who's going to kill him? We have to throw it away or in that ravine...

[Because he was asleep on the edge of a ravine, see?] It was enough just to, uh... roll the suitcase, see? to the ravine for the lord to die (researcher: to the bottom?). Yes! And then, well... eh... he says that the lord (Pedro Animal) was there on the pole, watching to see what time they threw the suitcase and he was dying of laughter because daughter-in-law... (investigator: It wasn't him.) It wasn't him but the suitcase, right?

Then one of them came and... pushed! he came over and pushed the suitcase they had there thinking it was him. And he says he told her:

- Goodbye Pedro Animals!, you say that this gentleman told you, verda? (Mmm-hmm).

When they saw, as they thought they were never going to see him again, he was going to stop bothering them.

- Bye **riatas and tamales**, replied he (Pedro Animal) up on the stick. Only. (**Inf. 4**).

11. THE END OF PEDRO URDEMALES

Well, uh... Pedro is gone **beheaded** of., his place.⁶ Then she found a man and returned him and took him away, told him she was giving him a job, gave him everything and returned it to him. And he agreed and went with him.

Then (the man lo... 'wherever he entered, he entered it on a hill; there he had the... two daughters and the dad and mom. Well, he (Pedro) told him that... that he was not well there because he was looking **stranger** 'onde had taken him, to get him out of there, and that... and I was still working with him (elsewhere).

Oh, no! I've had better ones and now I'm with you... "you are humble," he says (the man) told him. Now you're going to fix my food, he says he told her, because we're going to go take a bath.

And he told them to do and... And they left. When he (Pedro) came he had the table for them. When they came back, he told (the man):

- Already us... did you set the table?

- Yes (Pedro told them).

They ate.

- Ah! they had him (Pedro) there.

And he was...

- Is it true that you are already learning to serve us? said the... the man who had taken him

Ah, well, then, another day, le... in the evening he went to see the... women to 'fall in love with... the two daughters and they were some two snakes that ' were curled up in bed. Then he 'got scared and came out and said (Pedro) that he was not 'with a Catholic people if not with the devil. Then he went out and sat down to see where Dad and mom were asleep; there were two tigers, a tiger and a tiger lying down.

- Huy! dis' what (Pedro) said, how do I get out of here?

[Then he came and...]

- Pedro must be good... Of (ha)ber the ways to get out dis' he (Pedro) said.

- Well, we're going to take a bath, he says he told him... the boss.

You're fixing the food.

Then they had a palazón of... **breya** who styled them... threads of that **breya**.

- No, dis' he said (Pedro)-. Today I'm going out -dis' he said.

And I tried a breya leaflet, and smeared it on the chairs 'where they were going to sit.

(Mmmm...], When he arrived, dis'que said (the man):

- This one... Is lunch ready, Pedro?

- Yes, he told (Pedro).

- Have you ever eaten animals? - (The man asked him).

- Yeah, I gave him (jo) (Pedro).

- And...Let's see then, dis' what he told her, I'm going to love you more today dis' what (the man) told her.

- So... (us] ... They all came dis' he (Pedro) told him. Your girls and you too?

- The four of us are coming, he says I gave him (jo) (the man).

And they sat down to eat. When they got up, they stuck on the chairs, and 'where they were **taking a long time**, banging on each other, there he goes blow by blow, wanting to remove the chairs' where they had them stuck, I know... he (Pedro) came out and left the... place 'onde they had it.

That's as far as it ended. (Inf. 3).

12. PEDRO'S ADVENTURES AND SUICIDE URDEMAI.ES

He was... uh... he did any job, see? But... it was only in the 'Idea that I was going to find him.

'nThen, see? one day he said:

"I want money," he said, "I don't want to work, but I do want to go to la'Idea, watchman," he said, "to a rich man... that'll happen at such hours of the morning, to pay to his estate and then I'll save 'un point only, he said. Y:

Hands up, and the suitcase!, and bumped the... the act. Well, then 'see?, he told him, le'ijo, when he was coming, the rich man was coming, he told:

- What do you have there, Pedro?, he told her.

- A bird, he (Pedro) told him, seven-colored under my hat, he told him.

- And don't you sell it to me, Pedro? he (the rich man) said to him.

- But not to give me (the) two suitcases that he carries on his mule, he (Pedro) told him.

[What if it was a hoax. There was only one little wax doll, one more that the hat contained underneath, it was not a big thing].

So, 'See? he said (the rich man):

- Look, Pedro, he said, sell me, the pa'aro, for whatever it's worth, all the money I have there in my house, and this one I have here.

- So, yes, I agree, he told her... the Pedro told him Animals... that's fine with me, Le'ijo. (...).

- That's the way it is, that's the way I agree, le'ijo (Pedro to the rich man), but look don Julano, he said to him, lend me the muia, le'ijo, with to'o and the money, le'ijo. (...).

- So, do you want the underpants? he (the rich man) told him.

The ungrateful Pedro had Animals that he left the poor rich man in his underpants; and in the hat underneath, only the little bird... eh... na'a ma' was the little wax doll. And Pedro played Animals to the farm. When he arrived at 'nde'staba, the lady, told him:

- Well, he said, and.... you 'n' the death of my husband... he said (the lady to Pedro'

- Yes, said (Pedro), I come trer a cage.

- What about a cage, dad? he told her (the lady).

- Little bird you have there, said (Pedro) her, her husband, told her, and.....it's a thing of... we need to clean up, he said.....today, today, you are going to be rich, you are going to be millionaires, he told her.

- How's that going to be! le'ijo (the lady).

- I trer a cage I came (said Pedro).

-Ah, I don't think so, le'ijo (the lady), but I kind of believe, because on my husband's death he comes; but you, le'ijo, the, the clothes and everything he brings from my husband and... from now on he stayed, pa' one he took a stand. Eh... So, then?:

- Uál, he even stayed in the farmhouse (says Pedro).

"Jál," (the lady) told him, "I don't think so," she said. Anyway, take the fuck away... the cage, bring me the little bird.

What if Pedro swears to the hilt! he swore to the tip and then 'he didn't come back with the cage anymore,' said the rich man. And then that ya'll rich already... since the sun was already setting at that time, then ' he said:

- Oh, dear, said the rich man, and... i was dying her, and my clothes, she said, and my money, she said, and na'a seems, she said. Y... even if the bird goes away, he said, I grab it, he said, because I lose a lot.

And he put his hand in... poor thing... the rich man under the hat; seeing that a deception was a little wax doll.

"Carambal," said the rich man, "without money, he said, without the muia, without neither, nor, nor, not even my dress code, he said; when I arrive on'lincuentre, I give him the six shots of my revolver r lo'... shot Pedro, he said I don't want anymore in this world, he said, You bad man!, he said.

So, see?, and... .did poor Rico get to go home in his underpants, hmm? It's thu... the lady was already there...angry, and more so with Pedro.

- Didn't Pedro come here? he (the rich man) told him. •

- How not, le'ijo (the lady) if she came to me to ask for things, 'ice, things, turned out asking for a cage, le'ijo and that much that... And you? le'ice are you coming in your underpants?, le'ice you ingrate! he said, how do you let yourself drool over Pedro.

- And now, he said, and now he said (the rich man)... but look, le'ijo, I'm going to get rid of the anger, he said, the lady said, she's going to grab the gun, 'Ho, I'm going to look for Pedro, le'ijo and here for a while he doesn't live in this world.

-But I have lost, lost, lost, the lady told him, eh... those monies don't come back anymore, but it's your fault, because you trust Pedro, Le'ijo.

Pedro, do you see? he's already on his way there, riding in someone else's car, and with pisto's suitcase.

- Other thieves can take my suitcase' ijo Pedro.

(No fool, see?)

- Then she's dead, what can I do with her? Imatarlal took away the danger, he said (Pedro), that the rich man, the owner of his house said, he will have to look for me, he said, to take my life, and instead I was already dying, he said...let the zopes eat her

And then 'see?', he took out a lot of money to buy sparkling waters, a the box, do you see? of soda water ' about two, three boxes, and buy a lot of bread, see? she was already dying lying in the field. Of course the zopes will go the way, with soda water and bread, with...eh... eating night and day, see?, but because of the danger that. . . if he found him, the rich man would kill him.

Then'...and the zopes, see? as you are curious, al, the next day she was already dying, she was already worried, because she was in the sun. Huh? So you see? said Pedro:

- I'm watching here, he said, it's too bad that the zopes'stanposting on the way to eat it; and for me, when I run out of water and bread, what do I do? (. ..) But what... I'll have to get off, he said, and move to another point.

Then that came, and he told her. . . a lot...a. . . a lot. . . they came down like two hundred zopes to eat the death. Yes, my(r) is up. Well, when he came down:

- Pray that I will, said (Pedro).

As the zopes first have the curiosity to take out the eyes of the, the dead animal first, see? right away under the tail, see? Then 'ya the zopes, see?, eat were like fifty zopes ate all the turmiento al... a was dying inside, but the shell was free.

- Ah!, I already remembered, he said... said Pedro Animales, in the morning or the day after he said, when fifty zopes get in, he said, in the shell of the muia, then 'running go vo'a down I said he(a) put a cap on it he said, in the convent, he said, 'where are the zopes inside before they get out...Once they're inside, he said, then I, I get on the wall even if it's a shell, and the movement of it with so many 'zopes, then ' 'stá muía has to fly, in the air, like what's an airplane, because they don't have the zo. . . 'onde, 'onde salir los zopes. So now... he, already, was already flying, it was an airplane, and he was away.

There was no longer any danger that the rich or commissions would find him because he was...he flew like from here to Mexico. (Mmmm).

Another day dawning came, ah... they were hitting the sun's rays, as you're seeing that already the sun is already leaving.

Then 'I was going out, there, to see the rich man's daughter, about eight o'clock in the morning, she comes... he's seeing that a curious zope was buzzing, what if the mule was flying in the air! since it wasn't visible during the day, Mmh?

- Law, Dad, Dad! he tells her. What does a stranger tell you, that the air was dying!

- How is it going to be that, daughter, go 'slept' le'ice (dad says to her) because you lack sleep.

- Really! daddy, le'ice (the daughter).

He took it by pulling. And he saw the. . . i was dying that. . . put the man on top, see?, Pedro Animales.

- Yo!, daughter, if it's true, he (the father) said to her, it's not a dream that you have, take out a white handkerchief on a wand and then and do to him like this, I tell him, that, that he takes revenge which I call him here. (He said) the rich one.

He was another rich man, the, he wasn't ef himself.

When. . . ah, he says, there Pedro, no fool, see?, se jue guiding, se jue' guiding, until when he arrived, to the, to the, to the rich man's presence.

Intone:

- Hey, buddy!, says (the rich man) to him.

- Very good morning, says (Pedro).

- From 'wherever you come from' (says the rich man).

- I have come from seeing God, Pedro told him, already a liar.

- Oh! he (the rich man) says to him, let's see, is your name Pedro?

- Of course not. (Says Pedro).

-Then ', finish' and come to see God (says the rich man).

- Of course not! (says Pedro).

- And what is God like? (says the rich man).

- He is as carnal as we are (says Pedro).

[Lie, it's a spirit that doesn't see one, here's Tata God with us, but we don't see him, see?]

- Is it visible? (says the rich man).

- IAh, I wish I had seen him carnally! (says Pedro).

/ It was a lie |

Only I let him (the rich one).

- Look, and this one was dying, how do you manage to walk in the air with her?

- Oh, when I wanted to see God every now and then, here I come (says Pedro).

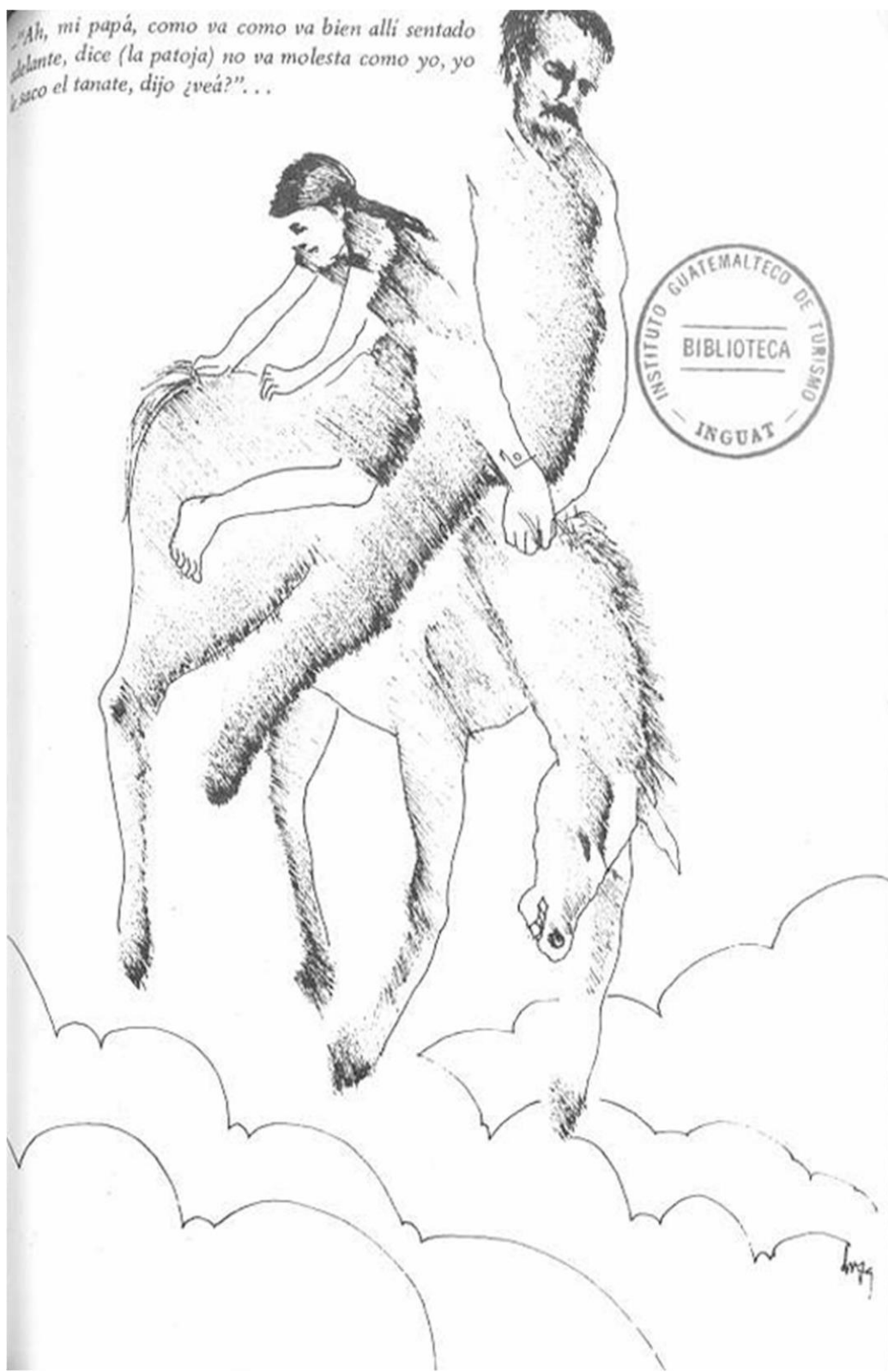
- And don't you sell it to me, Pedro? (says the rich man).

- Of course not! It just hits me... thirty thousand quetzals, he (Pedro) told him, with this no one could see God, only me. Hum?

- IAh! daddy, daddy, daddy. Comply. Let's go to see God (says the daughter).

To wow!, my daughters, even that memory, it remains, that when I die, I'll go to see God, even I make me want to go to see

"Ah, mi papá, como va como va bien allí sentado
adelante, dice (la patoja) no va molesta como yo, yo
saco el tanate, dijo ¿veá?". . .



God, I am going with you my daughters (says the rich man).

/ Lie, he was fake. How that man who came here, (a) put a, was he fake the, the other day. .. (hum?). I noticed 'se man |

And to everything, see? he told him, he said (the rich man):

- And pue'de vera' com me. .. he sells me the muia.

- Of course, le'ice (Pedro).

And the poor rich man ran out of money, he was dying to go to see a Oh, God...

'Tonce when he came, 'ice. He gave her a lot of pisto, he gave her for the fuck.

And antonce' le'ice. After he rode, see? .. .and...

- And what time, can we go tomorrow to see God? (says the rich man).

- At the time you want, I tell him (Pedro), eight in the morning,. . . nine in the morning, at all hours, le'ice, Tata God, they find Him there, He doesn't go out anywhere.

- i Ay I no daddy, /or I'm going in front with you?, as you se ^{it goes} in front I'm going ahead.

The sweetest, you, the sweetest!, and the poor old mate of mine, he swore himself forward, huh?

- Hey, hey. . . but look, how do we make it so that the animal, so that the animal, valido moose? (says the rich man).

"It's so easy," he (Pedro) said to him, "You have to say it like that." . . because he's sleepy, I tell him. Hurnm?

- Ah vayal, we have to shake it, see?, le'ijo, le'ice the rich one.

Early in the morning, well, the others were asleep, huh? Ya'l shake the shit out of him, of the zope see? del. .. after the hunt of the animal, all the zopes start flapping/ Then the animal was already doing. .. "the old man was already there. . . already mounted on... he killed her and kicked her in the back.

Ah, he started to raise the animal eh... i was dying to fly because and. ..

- They keep doing it like that! said Pedro; let him shake, there, like that... let him get some air.

Total that they reach the height of an airplane; and like ib' something, something steep like that, huh? with the death, see? he, the old comrade, was going, he was going satisfactorily, because he was going before, see? But then 'the poor bitch was going... it bothers because a tana... a big fat thanaton le'ba.. . teasing on the buttock to her: humm?

Ah, ah, soon.. . about ten minutes later, the higher the question goes.

- My daddy, he said (la patoja) here goes. . . i have a tanaton

bothering the buttock here I tell him, that, that he's been bothering me for a while now, he told her.

- Alas! daughter told him, leave her, he said, some content has, said the old man, that he still did not know, see? The old man like the big pig (he said):

- Don't go tempting him mi'ja there andaite mija, le'ijo, don't tempt him, don't touch him. Hmm?

There, about ten minutes later, another turn, higher toavía.

- Ah, my dad, as it is going as it is going well sitting there in the front, he says (la patoja), he is not upset like me, I take out the tanate, he said see?

Then he took the tanate out of her, of brute, see?, and the zopes began to come out one after another, well, until they ran out of zopes, the belly of the dead; had to, what did the dead do in de's moments? Hmm? Until the poor old man and the poor girl fell down, he fell.. . that even the pozoles were not left.

And laa, la, la's wife. . . from the poor old man (it said):

- Oh, my God!, tomorrow. . . ora jueron them, tomorrow we are going, see? I said to the other girls, do you hear?

(Where? if stuck on the mountain was. Hmm? They lost their lives, because of Pedro Animals, see?]

Antonce' see? said Pedro Animals:

- Oh, they're not coming anymore, he said, they're not coming anymore, those are over, they're getting stuck, they're not coming.

- Ah, eh, look Don Pedro, my husband is coming, he's coming (the woman says).

And he sees that already two, three hours, and, and.. . the poor old man didn't show up.

- Oh, it's just that they're talking to God there (says Pedro).

Talk, what a conversation with God! . . . they're dead, see? There they were on the mountain, already dead. Hum?]

Finally Pedro said:

-Ah, how bad I am here, he said, I'd better go: Look lady, he said, be patient, it seems after half an hour, I'll come, I'll come later.

I wanted to go to the tip (Pedro) with another bunch of pisto for the hell of it, see? And after that he lost his life. Anton's, see?

- I'm tired of bothering, said Pedro, vo'er how I'm trying to end my life.

Before you see, a fellow peasant of mine arrived, he had about ten waiters, eh.. . cleaning milpa. So the lady was baking, see? he says he made, he made lunch of so many peasants, like ten, see? Ten lunches is enough.

Then 'Pedro arrives, about eleven o'clock,' the lady was finishing baking, hurrying up a little because she was going to do just that. Then when he arrived he says to him (Pedro):

- Good morning. . . good morning, ma'am.

-Good morning, sir, says (the lady), come on in.

- Here'stoy says (Pedro).

Pedro with chips was carrying but they were bills, he was annoying everywhere.

Then 'le'ice:

- Look, ma'am, he told her, they don't sell tortillas.

-All right, le'ijo (the lady) are you a walker? he told her... and tra. . . traye, hungry.

He gave her lunch and.. .

-What a miracle, sir, that you're walking, said the lady.

- Well, I'm looking for a job, I know. . .lady, he (Pedro) said to her, and her husband, 'onde'stá?', he told her.

-I'm going to drop off lunches, she told him (the lady) she has ten waiters that she has there in the milpa.

- Ah.. . (says Pedro).

- And you're here... quée, quiere, le'ice the lady.

Ah, whatever way I put it, he (Pedro) said to him, I graze... herding cars, horses and all kinds of animals, even chiniarapojitos, he told her.

'E he knew everything.

When he saw... there was a little duck there just crying and crying that wanted his lunch and he said:

-How does the little girl not attend to me while I tell her that I just baked, said (the lady) and then, carrying lunch, the little girl already gives me room to bake. I have to send lunch.

When on that 'ice:

- Oh yes! (says Pedro)

Hey, Pedro, very attentive, see? so much to help her and to chin the little duck if there was no lunch.

- Oh, yes, lio... if this dirty bastard cries, I'll have to kill him, he said, so he doesn't cry anymore. Hmm?

Then the lady didn't hear. Well, that's where Pedro the Beast is. And he grabbed a little knife so that the little duck wouldn't cry, see?, eh.. . with a wooden stake, and the little duck was starting to cry, he put it in him, in his ass, 'Where to put the stake, hmm? Then the little duck had to die, because it broke his guts.

Already the one with the locked eyes, arrived at the house and 'ijo (Pedro):

- Ma'am, he said, look at that. . . such a stomach ache the little guy had, he's already fallen asleep, he told her, he'll be fine in bed.

-Of course, the lady told him, that was almost what I was going for... Hmm?

He put him to bed and everything and...

-Ah, then 'ya, I'm not going to bake satisfactorily said the lady. And Antonce'. ..

When he arrived.. . the lady (says):

- Ah, then 'vo' ir a dar.. . give a blowjob to my little guy before I leave to leave lunch. .

The lady is coming, with her eyes locked, ' the little duck was stabbing.

- And now. . .

- Don Pedro! he told her (the lady):

- Send (says Pedro).

- My little boy 'ta ma. . . ta, ta, ta dead, said (the lady).

- How's that going to be! he told (Pedro). If I just put him to bed, he said.

-Ah, 'ta the child is dead, he doesn't see, he doesn't wheeze, he told her, his little eyes are already locked, she (the lady) told him.

- No wheezing? (Pedro said to him) humm?

-A With these things I'm not going to leave lunch anymore, she told (the lady) because my little boy is dead. Hmm? Look at Don Pedro!, look, he said, you 'don't know' where my husband is with the people, 'e said, but go 'straight here, he said, and tells my husband to come immediately because the little guy is dead; and to come with the waiters, that he finished the task, and the one who didn't that.. . let's get it over with and I'm sure there's lunch, but my little boy, I can't do it alone here. 'He's dead.

Pedro playing the fool, see? because I had killed him. When he arrived, le'ice. Soon the poor guy was coming.. . the daddy little duck, see? , 'ice... flew was coming, pué, le 'ice (to the lady):

- Mira says to him, is it true that.. . is the little duck dead?

-There's a veil on the bed (says the lady).

- And how did I judge that? (says the father).

- Who says that 'l, the little duck says 'she was crying and.. . don Pedro carried him there, and 'ice that he was... stomach, that the... bilious, you're fucked.

- 'He's dead,' ice and our lie (says the lady).

Ah.. . but as the little stake was inside the body, see? That's how it stayed. Oh, well, another day, see? they just wanted to bury the poor little duck, see? but they didn't register to him that 'ra' the damage he had. So you see? , 'ice...

*"y dice Pedro pue, ya entonce, dice como a jalar una
cola..."*



- 'Pray Pedro, says (the lord) to him. . . i'll give you a job, li'ice, but. .. my(r)a, he says, I have about four cars over there le'ice, fat, what. .. always day by day, I occupy a pathojo to go to a puddle, over there to bathe them, , because the fat car asks ' li. .. the wet one, he told her. You leave with my four other cars tomorrow, I'll tell you, and you bathe them there and you come from there; you have your payment and your food.

- Well, ahh!, whatever I put on le'ijo Pedro, whatever I put on I do, he said.

Another day the same man will be sworn in, a, a. . . measure them and he will swear to work the milpa. . When in that.. . Pedro will swear with the cars, four very fat cars, worth a hundred dollars.

A'i arrived at the pond by chance, 'ice Pedro to pour water on them with a guacal, there the cars; it was half a kilometer distant from the house. When le'ice a arrived, after ten minutes I was bathing the cars, thu when the four coachmen came, by another way, another way, another way:

- Hey, buddy, le'ice, are you bathing your cars? (says the coachman).

- Of course, les'ice (Pedro).

- You don't sell them? le'ijo (the coachman).

- IComono!, le'ijo (Pedro).

(Of course, since it wasn't de'!]

- And how much do you give for each car? (says the coachman).

One hundred dollars for each car. (Says Pedro).

- Oh, wow! he said, lah, I'll give it to you! Pedro said. Hmm?

Pile, another pile of ratatouille. . .

-But look don julano, he (Pedro) said to him (Pedro) I market the cars to him, I say, but without a tail and without an ear, hmm?

- Ah, but it doesn't matter anything,' the coachmen said, because we don't negotiate with the queue, we do with butter and meat. The queue is nothing said, and... the ears...

'Ice Pedro then to cut off the four coghes (the) tail, he took them between the puddle.

Y. .. the cars (see) took another road, the coachmen and took it to the tip. Am..

- And 'ora what do I do? 'ijo Pedro, the driver of these cars said, I'm going to run,' or I'm going to bathe my head said and... make believe that the lady said, I'm going sweaty, she said (...)

When Don Pedro arrived wet, then.

- And what's he been sweating for? don Pedro, le'ijo (the lady).

- Whoa! a great pity I bring told him (Pedro) that, that, you gave me that juera shepherds the cars l'ijo and the cars only the tail and the ' ear take out of the puddle, told him, they stuck, said. Hmm?

(He did not say to them: I sold them! he didn't tell her, see?)

- Oh, and now yes, she should go and call her husband, Le'ijo (Pedro) and let them see each other.. . let him bring, he said, some, some piochas and some stakes, le'ijo (Pedro).

(What if the tail 'so' were stuck nothing more between the puddle, like this, see? Hmm?)

- Oh yeah?, 'ice the silly lady, see? also and I swore to run to the husband. What a lot, what a lot of time he's been working on. Since it was already five cars at a hundred dollars, it was a lot of money.

When he arrived he said:

- What's the matter, what's the matter!, 'yo' husband.

- Ah, that don Pedro'ice that they are.. . the cars were jammed between 'l puddle, 'ice that only the tails take out and the ears...

- Yes (...) with piocha, he (the husband) told him and with stakes, he was going to take out the cars. ..

- That you don't lose vo.. . you can't lose yourself, le'ijo (the lady) that, that big money of the cars, she said, how much it has cost you to fatten the cars, and that they get lost on the way back, no pue.. . it's not possible.

Ah, well, on that:

- I know where to put it then (said the lady).

And they grabbed the piocha, they grabbed the stake pue', even two other waiters came to occupy to take out the cars.

Pue, only the little tails came out, there they were still. . . they wouldn't even wiggle. The cars would know where they were going already. And Pedro pue says, and then, he says like pulling a tail, when he felt the tail was pulled off, if they were only half on, they were the tail.

- Look at the boss, he said (Pedro) the tail stayed in my hand, and the car is going, he said.

-Aver if this man is the, the one with the bad head, he said, this' man that.. . he came... this Pedro (said the man).

- Go, go, look, Pedro, le'ijo, you're going to both sides of me, le'ijo, because just the day you came, and I twisted that, he told him, the five hundred dollar cars, and the dead little duck said, how weird is that, because I didn't have a twist here at my house, le'ijo. And now everything is crooked in my house.

- Ah, it's good, ijo don Pedro, huh? if you m'echa, pue está bueno,' ijo Pedro.. . see?

Well, he wasn't slimy, he knew it was 'done'. Hum? Pue 'carries the pile' and pisto of the cars carried it there. Ah, no fool. If you judge Pedro pué'. Already over there he said:

- Like 'ice que'l que anda mal,'ice, it's too see? satan is already touching it, I've already twisted everything, he said, I've already done many barbarities, Pedro said. Already with this track of these cars he said (. . .) tomorrow I'm going to buy one, a revolver said, and I'm going to put the five shots in the pistol, humm?

That's how Pedro met Animals, hmm?; so, so he stumbled, he'l himself took his life. Hey, hey, it's just that Satan had tempted him, a long time ago' nonsense.

So, there the story ended. **(Inf. 8).**

13. PEDRO URDIMALES AND THE KING'S PROPERTIES

Well, this was Pedro Urdimales who had a plot of land in front of the king's properties. Per'one' occasion, being the king... in the courtyard of his garden, Pedro was going with a bull, and the king told him:

"You don't go through here with that animal," he told her.

- Why not? king - said (Pedro) to him.

- Why not! ... he (the king) told him, I don't want pa(s) to come here.. . in front.. . eh.. . here between the farm with that bull, he told her.

Then Pedro thought and said:

- The man is right, he said, see?

Then he said (Pedro to the king):

- With permission, I'm going to retire, he told him, but there, you have those who accompany you, he told him, and notice what le'ijo has told me, that you always have to lose ways with me, le'ijo, Pedro.

- For what cause? he (the king) told him.

- Maybe I do have to.. . you have to lose, Le'ijo (Pedro). He already told me not to pass with this bull here in front (of) his palace, didn't he? but I have to spend with him always, le'ijo.

Then he (Pedro) came out of the king's property, and I came out of the king's property, and then he grabbed him, tied him up and capped him, see? and so he put the hood on it, took it off for another turn, and the bull stood up and entered the king's property for another turn.

When I read it, I.. . the king told him:

- (You go on with your whims! Right? ... I don't want you to walk with that bull over here! i'll tell him.

-Well, den'dioy was a bull, mister king, le'ijo (Pedro) but now he's not a bull, now he's an ox, le'ijo, because I rode him outside his properties, le'ijo. So he's not a bull now, not that he's an ox, and I always pass by, I wish it wouldn't happen with the bull, but now he's already an ox, and I always have to pass, I tell him.

- My you have won Pedro, le'ijo (the king) see?

-All the 'us' components there told him, I told him (Pedro) and you can't blame me for not doing that, he said, see?

- You've won because he's an ox now, le'ijo, you can come in, le'ijo the king, see?

That's as far as I'm going-story. (Inf. 9).

14. PEDRO URDIMALES CHEATS ON A RICH MAN

For there was a young man whose name was Pedro, and they were telling him Pedro Ardimalles why'ra.. . he was bad, he was deceitful. A time. . . Pedro... he came to a house... to rent a muia.. . pa. . . for a little while, and they gave it to him. He is coming on the way the and.. . and he put him in.. . a few bambas a la muia. When he arrived in a city, he told them.. . the lord:

- Friend le'ice, sell me that cool death le'ijo.

- I'm not selling it for any money l'ijo'l. It's just that this girl gives me money l'ijo, ya, rijo (Pedro).

Then. . .

- Do you want me to show them to you? l'ijo (Pedro). There is no need to die (said Pedro).

- Of course, there is zacatal (said the lord).

- I wish green told them he (Pedro).

And they fed him, i Ras, rasl... giving him 'e eat the. . . over there... he made a mess and the bambas fell; and 'icen (the gentlemen) to beg him (to Pedro). On that then... finally, he sold them, see?, and he said to them (Pedro):

- A'i always feed l'ijo when... little green.

And he swore no... for another city, he moved. That's what he said. . . rich:

- Give the girl something to eat now... to go to... saving that money I gave for the death 'ijo.

And they fed him and he dirty nothing.

- ICarambal said (the rich man), what's the matter? Give away or you'll be grabbing the money that... what... the work was dying.

- No sir says he told you (the rich man's servants).. . if you want to le... we show him 'wherever you come, see? and then it goes and goes.. . (the rich man) searching with a stick to see if they found, nothing.. . and nothing. . . see what that man has - done to me! he (the rich man) said, for the big bang!

'They went to look for him, what were they going to find him, I thought that was impossible! And then he (Pedro) moved to another one. . . nation. There he learned that many meats were sold, and. . . and then he will. . . he told a friend:

- Look, friend le'ijo, lend me'your horse, l'ijo, rent me'your horse, l'ijo.

The lord gave it to him.

- I'll tell you later. And look, do you want to make yourself happy? l'ijo (Pedro).

- Which one is it from? (said the friend).

- In such a city 'le'ijo (Pedro) are buying even horse meat said.

- Ah! if so, l'ijo, I have horses here quite a few l'ijo the man. Go away!

And le. . . but they want something skinny l'ijo, take fat l'ijo (Pedro), to go l (on) the best horse le'ijo.

- 'Ta very well says 'nthen he... sir, and leave if possible tomorrow!

And the man killed horses, dried up, and swore. Well, the police fell on him there (laughs) and 'nthen they come and. . . le'ice:

- Whee. . . do you do with carne'e horse?

- Horse? and 'icen beyond the helmets there.. . to the beasts.

- He was arrested! Then a... al. . . to the one who gave the... hit it.

- And who? le' ice (the policeman).

- I got a gentleman.. . his name was Pedro (says the man).

- What?.. they say to look for him (the police).

It was too much, they didn't find him anymore. What did you think of the story?
(Inf., 10).

15. PEDRO TECOMATE

There's a story I heard a long time ago. I'm not sure if it's true or not but I've heard it from all the people who tell it.

They say that there was a man who walked all over the world and his name was Pedro Tecomate, in our language. One day they say he saw some muleteers who were traveling. They were sellers. And Pedro Tecomate saw that these muleteers had a lot of money. It is not known in which place they were selling, if it was in the market or in some store, but since Pedro Tecomate was bad people, maybe he had a pact with the devil, or maybe he was a madman or a witch, or a thief - to know what it would be-

They say he went to dig a hole and put firewood on it downstairs. He arranged everything very well.

Then he returned when the muleteers arrived where he had left the fire buried. He passed by where the muleteers had camped under a tree, and were eating. Suddenly Pedro Tecomate came and told them:

"Are you going to sleep here?"

- "Well, yes," replied the muleteers.

- "Then I'm going to sleep here with you too."

Then he went to get some water in an earthen pot. The muleteers had their metal pots that were very nice. Pedro Tecomate's, on the other hand, was only made of pure clay. Then he put his pot on the grass and took out a fist of sand. Suddenly, in a little while, he was boiling his pot. Then he cut a large piece of meat and put it on the grass in front of the pot. The muleteers were looking at him and they were saying:

- "What is this madman going to do? That one has already lost its meaning."

And they began to laugh at him, saying:

- "He's crazy"

There, before the eyes of the muleteers, the meat began to shrink in front of the pot. Then he put his tortillas also in front of the pot and suddenly the smoke from the tortillas that were burning went up. There was no fire, but the fire was under the earth, the one that Pedro Tecomate had put earlier. The meat was cooked and the tortillas were burning and all this amazed the muleteers.

- "Ah, Papa," said one, "let's buy that pot! You see, our wood burns with so many pains, even worse when it's wet. And sometimes we are very hungry, or maybe it's raining hard."

- "I wish that man would sell us the pot!", they said to each other.

But they did not know that this was Pedro Tecomate's wish, to sell the pot to them, because this was his business. He wanted money. I wanted enough. This was his job. They say his mom was very poor. Some say that his father was a German. But we don't know if it's true.

The father of the muleteers told Pedro Tecomate:

- "Sell us the pot. How many thousands do you want? We are ready to pay you the price you want, because then we will not carry more wood or light more fire. We just paddle to get some water and that's it. Then we'll put the tortillas in a row, roast the meat and eat. Then we will start traveling, and we won't care if it's raining hard."

They finally made the pot deal. To know how many thousands they gave to Pedro Tecomate, but they say they gave him a lot of money. Then very early, that is, at what time, Pedro got up and left because he knew that what he had done was wrong.

Then the muleteers went elsewhere. They went to get water, filled the pot and put it on the green grass, as Pedro had told them. They put their tortillas in a row. They put sand. But nothing. The pot was not boiling. And how was I going to boil the pot? Then afterwards they went to investigate how things were and realized that Pedro had only dug a hole and put a fire under it. Then the muleteers said:

- "We have to find him. It can't get away from us! "

But Pedro was listening, because they say he was an evil spirit, he was a witch, he was a devil. This was the only thing he was good for because he had nothing, he was poor. His only asset was a duffel hat, and he didn't cut his hair either. In reality, this man was worth nothing. He was not like other people.

After a long time they say that they met because Pedro had thought to show himself to them. But I already had another idea. The muleteers were again under a large tree when Pedro Tecomate appeared. And then he told them with humility as the first time:

- "Are you going to sleep here?"

- "Yes" they said.

Then they remembered that it was the one with the pot. But some were saying:

- "He is!"

Others:

- "It is not!"

They finally said:

- "Let's see."

So Pedro fixed his fire, prepared his things and ate. Then he went to visit the muleteers and told them:

- "Are you going to leave early tomorrow?"

- "Early," said the muleteers.

- "Well then," said Pedro Tecomate.

But the muleteers had already thought about what they were going to do to him.

- "Ah, let's go to bed then," said Pedro. "Let's go to sleep. I'm very tired."

"Well then, let's sleep," said the muleteers.

Then the muleteers began to talk about Pedro.

- "When he's already well asleep," they said, "then we're going to throw him into the river."

It was a very big river. It had a lot of current, maybe like the Black River or the Dry River that get very big in winter. This is how the muleteers commented. Meanwhile, - as Pedro Tecomate was the devil, he was not a Christian, he only thought bad ideas-, so it was that when it was already very dark —maybe midnight or one o'clock- when the muleteers were well asleep that they no longer realized anything, then Pedro Tecomate sprinkled dead dust on them. Then he shook them, but they did not notice or move. They were fast asleep. Then Pedro Tecomate went to register his loads. He took out his tamales, his tortillas, his napkins, and the ties of his horses that were in the paddock. All these things were put together and arranged by a doll. He put his hat next to her. This doll looked a lot like Pedro Tecomate. When he had arranged everything, he went over to the other side of the river.

Then the muleteers woke up and said:

- "Get up. Get up. It's morning. But don't make a fuss! Don't talk."

Then they picked up the doll and threw it into the river with all their might and said, "Good riddance, Pedro!"

Goodbye Pedro!"

From the other side of the river Pedro answered:

- "Goodbye, reatas, with everything and tamales!"

Well, in fact, what they had thrown into the water were their things, their tortillas, their tamales, their napkins - everything was taken away by the water. Until then they knew what had happened.

So it was not Pedro who was deceived, but they themselves were deceived.

Well, Pedro Tecomate was the devil, he was bad people, he was a witch — just like all the people who burn copal and are always lying-.

16. PEDRO ORDIMALES

(The first version)

Pedro Ordimales was shepherding some cars that belonged to his employer. There was a swamp near the house. Some travelers who passed by shouted at him: - Do you sell the cars, Pedro?- . And Pedro answered, "Yes, but without a tail." The travelers, after treating the cars, took their tails off. Pedro received the money, and they left.

After the travelers left, Pedro Ordimales kept the pigtales and buried them in the swamp, leaving some of them outside, and without taking it for granted he went to his employer and said to him, "Sir, sir, the cars have gone between the swamp!"-

The boss was scared and ran to see and when he saw that all the pigtales were outside he immediately ordered to bring a bow with his wife. This one gave him the lasso and went out towards the swamp. It didn't take that long to arrive and when they were together they tied a ponytail and Pedro and the skipper pulled hard, but Pedro already knew what was going to happen and tried not to exert so much force. The skipper fell upside down and suffered his blow and no longer wanted to continue. Pedro will still be enjoying the money.

17. PEDRO URDIMALES AND HIS SON JUAN PANELA (Second version)

Pedro Urdimales, having the misfortune of losing his mother, sought his accommodation in a hacienda called -Las Vacas-. As there were a lot of cows on this hacienda, his boss would get him up very early to feed the cows and with a very sharp machete he would order him to cut the grass. - Oh, you're taking his head off! the boss shouted at him when he was already going far away. And believing that he was telling him to cut off the cows' heads, he took them off and seeing this the boss took him out of the farm.

Juan Panela was the son of a little old lady who had a panela in her house for her coffee, her son stole the panela every day very early seeing that his mother was sleeping. He wore the panela to school and that's why he got the name Juan Panela. And seeing this, one day the old woman left her son taking care of the panela and seeing that there were many flies on the panela, he started hitting them and killing them he told his mother that he killed seven of them in one fell swoop. But he did not say what he was killing and as he told everyone that, the king of a province found out and sent for him and told him that if he killed all the thieves there were in the world he would marry his daughter.

This John said that he was well and went to his mother and said, "Mother, I'm going to kill all the thieves in the world!"- The mother gave him some tortillas and some dough with poison. But there being no grass for his horse, Juan gave him the dough and the horse died and the vultures ate it and more than two hundred died. Juan took them to the jewel where the thieves lived and seeing that they had a big but he composed all the vultures and when the thieves arrived they saw Juan and said all:

- Kill the one who is in our house! He said to them, "Don't kill me, I'm saving your food, I have a lot of chickens here. The robbers didn't kill him, they ate the buzzards and they all died because they felt the buzzards stinging their bellies.

Then Juan Panela went to the King and said to him, "Mr. King, I have killed as many thieves as I have found in the world; now don't be sorry that your daughters-they won't steal them from you." The King, seeing this, asked him how he had killed them and he told him: - Well, I killed seven of them with one punch until I finished with all of them and I only had one left over, that it did cost me to kill that one and look how wounded I am because that one had a lot of strength-. Now you are marrying my daughter and I will make you a palace in one night so that you can live with my daughter and thus improve the life of Pedro Urdimaesque, who was a misery there.

And to make this story more beautiful, I put myself in a little hole.

18. HISTORY OF PEDRO ORDINALES (Third version)

When Pedro was walking in the world, it was the very simple people and Pedro was the living, the cunning one. At that time Pedro had a guava tree and among the flowers he put silver cuartillos, reales, pesetas, a-cuatros and pesos, and when someone passed by, he called him and said: -Buy me this tree.- And I was asking for thousands for him. The buyer, seeing that when he shook the tree a lot of money fell to the ground, fell in love with the little tree and said: - Every day shaking it, what a lot of money will come together! - The buyer decided on five thousand pesos and bought it. And he spent the whole days shaking the tree, but nothing fell and he was left wondering with what secret he would achieve the fruit of his little tree.

Pedro had a horse and it was his habit to be attacked by the peso dealer and when someone visited him and found him cleaning the stable, when they saw that he was cleaning the silver they asked him where he got that coin and he replied that his horse shat silver and that he did not sell it for any money. But the ambitious people got him a deal and he sold it very well. The buyer took the horse and spread his blanket so that the money would not be lost when it fell to the ground; he still managed to get something, but not more and spent every day desperately digging up the flock, but he did not find a single weight again.

Pedro immediately went to walk around in order to see what other invention he could discover. Then he found a dead horse and seeing that there were quite a few zopes inside, he thought to cover his tail, but with the revelry of those who were inside, the horse stopped and he with his cunning made him walk. A man passed by on the street and said, "Sell me that su seco." He will not give me what I want for him; this is a flying cabal. Look at that! Pedro got on his horse and had a very good gait. The buyer set it up, but he was not satisfied; he said that he wanted to fly and then Pedro asked him to wait a while and told him that he was going to give him lunch. Meanwhile, he put more zopes inside and having fitted another dozen he took it to the buyer, took another zope, folded it in two and put it in by plug. At this the buyer came and said to him, "Are you ready yet?" "And very clever," replied Pedro, "with the food I gave him he can even fly." Mount it up. Then the buyer mounted it and with Pedro's cunning it began to get taller; it already had a very large height when the zope that was on the stopper came off and all the others came out. Then the horse began to turn around with everything and rider down and there ended buyer, horse and everything.

And the zope that Pedro had stuffed with a stopper, was so chastened, that he said when he fell on the ground all dazed, that he took a while to come to himself: - I swear and perjure that when I eat another horse, it will be the eyes first and then the ass!

Pedro left to settle down with some coheros. Then he settled down with one of them to shepherd the cars and the he went to bathe in a mud pool. A dealer arrived and bought all the cars from him, but Pedro sold them to him without a queue. When the boss arrived, he asked where the cars were. — They are bathing in the lagoon - he replied - they have sunk whole that only the tail is looking at them.- Go and get one for you because it's already sold, - the skipper told him.- And Pedro left, but then he came back with the news that it couldn't be because the pig's tail was bursting, that they were very sunken. Then the boss went to see if it was true. Pedro was getting back into the mud and when he put his hands in he said to him, "If it bursts, yes it bursts, patronito... it burst! Then the boss got in to be disappointed and when he saw that it was true, the others were pulling and only the tails of the pigs managed to pull out. Then the boss was left thinking that maybe Pedro had formed a sale for him.

At night the muleteer thought to go throw him into the river, because he knew the left-handed sale that Pedro had formed for him. Pedro, who knew the urge, arranged to disguise himself and fell asleep in some sacks; but at midnight he got out of there and put all the employer's ties in a sack and dressed in clothes of another of the companions and went to bed in another place. When the boss woke up and said to Pedro, "Go, let's throw Pedro in the river for what he did to me." "Well," says Pedro— "and they grabbed the sack full of bows and as they were throwing it away the skipper said, '¡Adyós, Pedro Ordinales!' - Then Pedro answered in a different voice: - Goodbye, ties and riatas!- At this time Pedro left for another place and when morning dawned the skipper who was going to saddle his beasts got up and not finding ties or sacks asked where they were; and when he found nothing, then it was assumed that Pedro's cunning had been the one of the attempt, by the answer he made at the time of throwing the sack. He went to remember the companion and they went to look in the river. A block away they found the sack tied tightly from the mouth and untied it, having found all the sacks, ties and riatas inside and were convinced that Pedro had been the one selling the pigs.

One day, while Pedro was in the middle of the street doing the body, a priest passed by in time and said to him, "What are you doing there?"- I am taking care of a my dove that lays the silver and golden eggs, he replied. - Sell it to me said the father.- i Ah! - answered Pedro, - she must not give me her cloak and bonnet for her. "Of course not," replied the priest, "Take it and have my dove."-Pedro dressed as a father, the father stayed to take care of the pigeon, but Pedro told him not to put his hands in too lightly. Pedro left in the form of a priest to earn money from the villages, and when he preached he said: -Mass, sermon, procession and Ijalón!... And it's about making money in every town. Meanwhile, the Father, seeing that it was already late, was lifting his hat and putting his hand in 'onde he felt it was hot, he grabbed it hard, 'onde he felt that he was gutted he lifted his hat, seeing what was there and Pedro's deception. And he went to look for him but he didn't find him.

It happened that Pedro died a natural death and when he arrived with our Lord, he did not want to forgive him and sent him to hell to go and serve the Jews. Then he began to serve them food, put lead and melted tin on the chairs and called them to eat. The Jews, when they sat down and felt the heat, got up with the seats glued to the casket and ran to Pedro and told our Lord that they no longer wanted him because he did not know how to serve.



...“Los judíos al sentarse y sentir lo caliente, se levantaron con los asientos pegados al fundillo”...

Our Lord sent for him and told him that he was not going to glory because he had behaved so badly in the world. - Oh, sir! one grace I want you to grant me and that is to give me permission even to look at the Glory - Pedro answered him. God granted it to him and the cunning Pedro, at the time of standing at the door, made as if his hat were falling off and by picking it up he kicked it further inside. When our Lord saw that he had already gone in, having nothing else to do, he said to him, "Turn to stone! - Oh, but with eyes! Pedro answers.

And so Pedro Ordinales entered into glory; he does not hear, he is a stone, but he looks...

3. ANALYSIS OF THE SUBMITTED STORIES

A brief analysis of the eighteen versions presented, allows to find some consubstantial features to the figure of Pedro Urdemeles in Guatemala. That is, its significance as a popular representation that opposes the values of other social classes represented by "the rich, the priests and the scams"

When examining the submitted versions as a whole, it is established that several types and reasons are repeated:

1. The sale of cars (Type AT 1004):7

NS versions. 3, 4, 12, 16 and 18.

2. The Magic Pot (Type AT 1539, Motif K 112.1):

NS versions. 3 and 15.

3. The donkey that gives money (Type AT 1539, Motif K 111.1):

NS versions. 4, 14 and 18.

4. The donkey that flies:

NS versions. 12 and 18.

5. The priest and the bird under the hat (Type AT 1528, Motif K 1252):
NS versions. 3, 6, 12 and 18.
6. The bag of riatas and tamales (Type AT 1535 Va, Motif K 842):
NS versions. 3, 6, 10, 15 and 18.
7. Cutting of the ears and muzzle of animals:
NS versions. 5 and 8.
8. Pedro's relationship with the Devil:
NS versions. 12 and 15.

The variants of key motifs (especially the Ns. 1, 5 and 6) allow to discover the profound validity of the same ones inside the minds of the popular people of Guatemala.

This brief analysis allows us to say that they are the most common and current motifs of Pedro Urdemeles, since they are repeated in a more or less delimited geographical area.

Particularizing is the following:

Version n. 1:

The character of Pedro is established in this story: Pedro antagonizes the king by means of riddles. In other words, the rich-poor contradiction is polarized by this means. Pedro supports the cook when she, who has stolen the princess's ring, wants to return it, because otherwise, she would have "life's sorrow".

The deception and irony of the story is worth highlighting. Pedro mocks the rich man (represented by the king) in all his actions: in the answers he gives to riddles, where it is not chance that intervenes, but a deliberate intention of the storyteller to ridicule the king through the figure of Pedro. On the other hand, on the basis of his tricks and sagacities, Pedro manages not only to mock the rich man, but also to rob him of his riches.

As for the narrative, it can be said that it is a very complete version, which makes clear the character of Pedro: his opposition against the one who possesses riches.

Version n. 2:

Also in this version Pedro's attitude of opposing the actions of the powerful is revealed: in this case the village priest. Pedro's solidarity with his own kind, the almoner, and his decision to punish the powerful, who in this case is the village priest, who despite being rich refuses to give alms to the poor, the almoner, is also evidenced. Pedro with his tricks forces him to hand over all his possessions, as well as punishes his little piety and gives a lesson, ridiculing the priest.

Pedro, who knows human weaknesses, with an enormous irony and no less flattery treats the priest disguised as an angel of heaven and convinces him to take him to heaven:

"your priest," he says to the sexton— "is the best, the noblest priest in this village." And he adds in an ironic tone: "The one who gives a lot of alms to everyone."

In this way, Pedro offers the priest heaven and in return punishes his greed: he drags him around the church and the village and leaves him abandoned in a public place: the market, where he is the ridicule of the whole village. The priest is mocked, punished.

Once again the rich-poor contradiction appears, and once again the poor man deprives the powerful of his riches with the strength of his profound knowledge of the human spirit and of its weaknesses. His best weapons are ridicule and irony. Pedro is the vindictive avenger of his own kind: the dispossessed.

It should be noted, on the other hand, the magical aspect present in this story. It is natural for the sacristan to see and hear an angel from heaven speaking. There is no strangeness or signs of admiration. It is natural within the context of the story.

Let's also underrate the quality of the narration and the tremendous interpretation capacity of the storyteller.

Version n. 3:

One of the most complete presented. Of incredible narrative vigor, it contains four of the most important themes as noted above.

The general technique of the story is similar: the fight against the rich. The informant defines Pedro as a poor, dispossessed man "he never carried a penny in the bag". And all their tricks are aimed at robbing the powerful. He himself clarifies it: "If Pisto (the owner of the cars) has, why won't he steal the cars?"

It also aims to satirize and ostensibly mock the king, who always represents wealth. Pedro says to him, with his hands on his waist: "You may be king, but you don't own the houses." In other words, he does not own people's freedom, and he cannot alienate the right to walk freely on the streets of any city.

The informant rejoices when Pedro laughs at the king: "He tried to kill the poor king," he says.

Pedro is ruthless with the rich people who appear in the story: he ridicules them, but he is even more so against the priests, whom he puts in truly embarrassing situations: the two motives related to priests that appear in the story (the frustrated confession, the theft of the piggy banks and the priest and the bird under the hat) demonstrate Pedro's stiletto humor. When one of the priests asks him for respect, Pedro responds: "Go! to God maybe, but not to you." He laughs at the wealth and ostentation of the Catholic church. Pedro knows that priests, by nature, are rich, despite being consecrated to divine worship.

As long as Pedro's relationship with people of his own class extraction is one of solidarity or mischief, "de chingar" (cf. the reasons for the purchase of the parrot from the old woman and that of the old woman who buys her a holy apellillado), whose intention is, obviously, to have fun, and this is how the narrator of the story makes him feel.

Two interesting aspects that highlight the problems that Guatemalan society is experiencing: alcoholism and opportunism.

Pedro whenever he manages to take the wealth from a powerful man, he invests it "sucking guaro". Moreover, the bond of union between one and another adventure of Pedro is that of a drunkenness. Even the muleteers who lose their wealth, of "decected" drown their sorrows in alcohol. A true reflection of the life of the Guatemalan worker and peasant.

And opportunism, Pedro defines it very well when he says to the sentry who has convinced him to replace him in the sack in which the king has placed him to kill him: "He remembers me when you were already standing well in the castle."

The storyteller, of exceptional quality, emphasizes that Pedro "is a bandit", "he is a fregao", and rejoices because Pedro knows how to avoid any form of death that his class enemies intend to give him.

And he does it ironically. With a full-throated laugh. Before concluding his story, the storyteller tries to convince us of the perennality of Pedro de Urdemeles: "To this day, Pedro continues to do his dirty deeds."

This version, perhaps the best of the collected ones, is very florid. In addition to being peppered with sayings, ready-made phrases and phrases to do of a traditional nature: "he who does not drown anything", "every car gets its Saturday", "no one burns my bread", "there is no good that is not paid or bad that is not received", "doubt killed the cat and poisoned the mouse". This is due to the masterful wisdom of the informant.

Version n. 4:

Although it is not very complete, this version contains two reasons ^{mu}and traditional of this picaresque of the time of Maricastaña (the sale of the cars and the muía that gives money). Always the protagonist is a rich man who loses his money to Pedro's tricks.

Version n. 5:

The same topic is repeated: a rich man, represented by the king, who is ridiculed by Pedro. In this betting competition it is the poor man, represented by Pedro, who wins. The version is somewhat inconsistent.

Version n. 6:

One of the best that are presented. It contains seven of the most traditional motifs of the tales of the Hispanic picaresque. The plot is the same: to make fun of the rich, to take away their riches with deceptions.

In this story it is evident that Pedro mocks anyone who may have power: kings, doctors, priests, rich men. He satirizes everyone and leaves everyone without riches. Also in this version Pedro is very supportive of his classmates: - he supports and defends them. In the course of the motives Pedro comes to become a rich man, and still he does not stop deceiving the possessors of wealth. And even more interesting to note: the tricks that Pedro uses are his salvation, imitated by the rich mean his own destruction; they never turn out well for him (cf. the motive of the rich man who killed his wife). In this story Pedro looks from the inside (becoming rich) at those he persecutes so much. However, at the end of the story Pedro ends up poor, just as he started: selling a seven-colored zope.

The version is doubly interesting. In addition to outlining Pedro's character, he evocatively paints the life of the countryside, the customs of provinces full of formalities and archaisms: Pedro buries the money he takes from the rich in a mountain at the foot of a tree.

Version n. 7:

It is the only version in which Pedro Urdemales does not come into contact with rich people. 'On the contrary. It punishes the lack of prudence and gratitude of the patients of a hospital who take advantage of the generosity of a doctor. And these sick people, according to the context of the story, are poor. It's a poor hospital, and a very generous doctor. The informant describes it this way: "... a very good, generous doitor, see? ... it was something papo, something chevo." On the other hand, the sick came only to take advantage of the hospital's food, taking away the place of the real sick. Pedro fixes this unjust situation: "These two fed—up people," he says referring to them, "a bunch of lazy people had to be taken out."

He achieves his task and the doctor recognizes and applauds his action by increasing his salary as a worker at said hospital center.

If we see this version in the context of all the others, we will find Pedro Urdemales in his just measure: while he punishes the rich, he also demands justice and generosity from his own classmates. Reward kindness and punish ingratitude. The version comes to life thanks to the wonderful fluency of the informant, one of Guatemala's exceptional storytellers.

Version n. 8:

Similar to the n version. 5, the same topic is repeated: Pedro, to take revenge on the king, cuts the jaws of his horses. The riddles by means of which the king tries to ridicule Pedro are very simple, and Pedro solves them and with his peculiar irony ends up mocking the powerful one, who dares not harm him. Pedro's struggle against the rich is highlighted again.

Moreover, it is one of the few versions that reveals the origin of Pedro. The informant states: "Pedro was a young man who descended from a maid named Juana; the father was unknown, a merchant named Ur (. . .) Pedro's last name is Ur. He was appointed by the City Council." The popular extraction of Pedro is perfectly established. Son of the people and immortal like this one.

Version n. 9:

Here Pedro's sagacity is put to the test. To beat Samson his opponent, much stronger than him. Undoubtedly, this story is very influenced by biblical readings, especially by the battle between David and Goliath, and as there, here Pedro ends up defeating Samson, but not by force, but by intelligence, sagacity and ingenuity. However, its biblical contamination, the motifs are folkloric, of old lineage, which appear generally associated with the adventures of Uncle rabbit and Uncle coyote in the western highlands of Guatemala, and other countries of the continent.

In this version it is important to emphasize the cunning of Pedro to defeat a doubly stronger enemy. There is no emphasis on whether he is rich or not, but undoubtedly the same ingenuity must be used by Pedro to overcome one and others.

Version n. 10:

Pedro returns to his wanderings. In this version, which contains one of the most traditional motifs of the tales of the famous picaro (the bag of riatas and tamales), Pedro returns to the charge against the rich: he strips the muleteers of their wealth and they plan to kill him. Pedro masterfully evades the trap by placing the harness of his victimizers' horses in its place. And he laughs at them shouting when they think they have killed him: "Goodbye Pedro Animals". And he answers with ironic laughter: "Goodbye riátas and tamales."

This version is the only one that has as its theme the collusion of rich muleteers to kill Pedro. Despite not being very fluent, she has a lot of character, which allows us to know the significance of this traditional folk hero.

Version n. 11:

In this story Pedro faces magical forces, since the rich man is represented by the owner of a hill⁸ who offers him a job, and returns him "to his place" when Pedro left "deceived" from it in search of better luck.

The man "entered him on a hill"; and orders him to take care of all the trades. Pedro refuses "because he looked very strange 'wherever he had taken him", but the rich man makes him see his class status: "I have had better ones — he tells him - and now with you more than you are humble. .. now you're fixing my food." That is, then, that the rich-poor antagonism is presented in the narrative and, therefore, with the use of force, Pedro has to dedicate himself to the works that are ordered to him.

Faced with the different magical forces, Pedro is amazed, he is surprised when he learns that human beings living on the hill can transform into ferocious animals: fathers into tigers and daughters into snakes, and it is his ingenuity that manages to outwit the subjugation that the rich man and his family had him in.

Pedro manages to neutralize the rich man's magical power in an ingenious move and flees the enchanted place. Undoubtedly the informant has wanted to combine magical elements and the adventures of Pedro Urdemales. However, Pedro's struggle against the rich oppressor is present throughout the story and it is the victory of the poor (represented by Pedro) that achieves the definitive liberation from his oppressor, although in this case there is no direct struggle.

Version n. 12:

And Pedro returns to his eternal confrontation with the rich and powerful. In this version there are three of the most traditional motifs of the folktale by Pedro Urdemales (the sale of the cars, the donkey that flies and the bird under the hat. Here the priest is replaced by a rich man). In addition, it is one of the versions of the collection in which Pedro appears related to the devil.

This version also defines a Pedro who sharpens his wits to attack the rich man and seize his assets. To do this, he looks for the most common human weaknesses: ambition, self-esteem, the hoarding of wealth.

To the rich man's wife, to whom he comes to ask for a cage for the "seven-colored bird," he says in a flattering tone: "Today you are going to be rich, you are going to be millionaires." He takes over their assets and ends up with the rich. He contrives not to mock them but to kill them. In the second reason - the flying horse - both the rich man and his daughter die. The narrator testifies as follows: "The poor rich man ran out of money to buy the muia from him" (from Pedro). And he adds: "They lost their lives because of Pedro Ardemales."

In the third episode or motive, Pedro also kills the rich man's young son in a cruel way: "he put a little stake in his little ass."

It is interesting to note that in the face of the death of their son, the parents do not retaliate against Pedro. They see death naturally. On the contrary, his father gives him a job: he sends him to take care of the cars he owns, which Pedro sells to the first bidder and ends up mocking the rich man.

Pedro this time does not stay in simple mischief, mocking but becomes active: he finishes with the rich. In the struggle between the rich and the poor, which is translated in these stories in which the poor ends up with the one who exploits him: the rich.

There is another element worth noting. It is the only version in which Pedro kills himself, commits suicide, because, according to the informant, "Satan had tempted him". And Pedro himself confesses this before committing suicide: "Satan has already touched him, I have already twisted everything, I have already done many barbarities." It is likely that the story has an ending of this nature due to the way in which Pedro attacks his opponents, and it is possible for us to glimpse somewhat the ideology of the ruling class imposed on the dominated classes: "Whoever kills with iron with iron dies", therefore it is not strange to find the devil intruded in the story. It is the cause that Pedro kills "and does barbarities". Ultimately it's good versus evil. But despite his death, Pedro has managed to make it clear that the struggle is between the poor and the rich, and that, in this case, the poor triumphs despite having been "tempted" by Satan. This is the meaning that the storyteller wants to give to his narration, interpreting the "feeling"⁹ of the popular tradition. Although Pedro dies in this version, he will be reborn again, like the flowers and birds on the lips of one and another storyteller from the fields and cities of Guatemala, to continue "fucking the rich, the priests and the chafarotes".

Version n. 13:

A small version that shows Pedro revitalized, with the wit needed to make fun of the king. In this story Pedro mocks the king's orders. He rebels against the imposed order and warns the rich, the powerful, represented by the king: "You always have to lose to me in every way." And so it goes with his ox over the king's forbidden properties. He recognizes himself defeated by the poor man, by Pedro and leaves the way of his property in his hands.

Version n. 14:

Interesting version, despite the paucity of the narrator. Here Pedro is defined as "evil and deceitful" in front of the "poor rich man".

However, Pedro ends up depriving the two rich men with whom he confronts in the development of the story of their wealth: one of his money, by selling him a mule "that shits silver bambas", and the other of his best horses, which were part of his estate. It is one more triumph of Pedro in his eternal struggle against the rich and the powerful, the central axis of all the stories he stars in. This version once again reaffirms his position as a folk hero.

Version n. 15:

This is an indigenous version of Pedro Urdemales (vid, infra.). The motifs are traditional, of Hispanic origin, but adapted to the way of life of the Guatemalan indigenous. Closely linked to his world, Pedro, now Pedro Tecomate (replacing Urdemales), continues to exercise his role as an impeacher of the powerful. The informant, of Mayan-Aguacatec origin, accurately defines Pedro's class situation: "He had nothing, he was poor. His only asset was a duffel hat." His origin is as uncertain as his immortality: "They say his mom was very poor, some say his dad was a German. But we don't know if it's true." Pedro Tecomate, like the rest of the versions, is identified with the dispossessed class, with the poor. And in the course of the version we find that he mocks in a very satirical way the rich from whom he ends up taking their possessions, and evading the plot of death that they tend to him.

On the other hand, in this story Pedro appears, as in version n. 12, associated with the devil. The narrator indicates that Urdemales "perhaps had a pact with the devil." He later claims that "he was a devil." This association, although it is found in the tales collected in the east of the country, is more common among the versions that survive among the indigenous peasant groups of the western highlands. However, we can affirm that the role of Pedro Urdemales, both among the indigenous and the Guatemalan mestizo, is to represent the challenge to the values of the ruling classes and to constitute himself the constant enemy of the rich, over whom he always triumphs by ingenuity.¹⁰

Version n. 16:

This story contains only one of Pedro Urdemales' motives (the sale of cars), and in it Pedro's ingenuity to make fun of "his boss" becomes evident. The informant is subtle about this: when the owner of the cars tries to get them out of the swamp where Pedro has allegedly muddied them, the narrator emphasizes that "the boss fell upside down and suffered his blow and no longer wanted to continue." The storyteller also rejoices when Pedro keeps the money from the sale of the pigs. "Pedro," he informs, "will still be enjoying the money."

One more version that confirms the antagonism between Pedro, the poor and the rich, the powerful, in this case the owner of the cars.

Version n. 17:

This is a tangential version of the motives of Pedro Urdemales. The popular hero appears here linked with Juan Panela (the Juan Bobo of traditional tales?). In this case, the perpetuation of the exploits of Pedro Urdemales is manifested. They are concretized in his son Juan Panela, who kills "seven thieves with one punch". There is an express recognition of the people to the exploits of Pedro Urdemales, the poor. Therefore, in the course of the story's development, Juan Panela emulates the adventures and exploits of Pedro, manages to marry the daughter of a king and obtains money, with the sole object of "improving the life of Pedro Urdemales who was a misery there".

The narrator, then, is in line with the rest of the storytellers: Pedro is poor, his life is a misery. And the narrator's "there" can mean any part of the Guatemalan land where the poor, like Pedro, suffer the injustices of the system we live in.

Version n. 18:

One of the most complete versions of the collection. It contains a succession of traditional motifs that are present in fragmented form in the remaining versions (the mule that gives money, the donkey that flies, the priest and the bird under the hat and the bag of riatas and tamales). At the same time, the narrator makes clear Pedro's character in relation to other men: "Pedro was the living one, the cunning one", while the others, despite their riches, are "fools", whom it is easy - at least for Pedro- to deceive.

The confrontation through all the episodes is with rich, powerful men, from whom with his wit and jokes he manages to take away their riches. Moreover, in this story Pedro manages to deceive the most powerful of the powerful: "God, Our Lord", from whom he robs the grace of living in his glory, even if he is turned into stone¹¹.

And even in this state, Pedro Urdemales is still active, he continues to think "his tricks". "He does not hear, he is stone," says the storyteller, "but he looks."

Just as Pedro has performed feats throughout his life "screwing the rich" and constantly favoring the poor, the dispossessed, creators and recreators of these tales confer perpetual life on him in heaven, which is the place where the good ones live. That is to say, Pedro the poor, the champion of wit and laughter, has for the people the validity of nature's stones. And this idea, the people express it when they make Pedro die a natural death and steal from God, as his last great adventure, the beatitude.

The people, there is no doubt, reward and glorify their heroes with the highest medals.

4. THE LIFE OF THE STORYTELLERS AND THE VALIDITY OF THE STORIES

1. Antonio Ramirez.

He was born in Villa Nueva, department of Guatemala. He moved to live in Escuintla with his parents when he was two years old and never left his limits again. In Escuintla they know him as Tío Chío and the children call him Don Conejo. Don Antonio is illiterate and is 75 years old. A bricklayer by trade, he works as a clerk in a store in the San Pedro de Escuintla neighborhood.

The stories he knows he learned "out there" and from the lips of a colonel named Julián Ponciano -his employer - "who told them to him while shelling nuggets of ayote".

Don Chío is a specialized storyteller. She tells her stories at wakes, the end of novena or the end of nine days. He has a preference for Pedro's stories "because it's what people like to hear most at wakes", "maybe because Pedro is just fucked up and cuts everyone off". And he says something very important:

Oscar Alvarado, narrating stories in the San José neighborhood, El Esfuerzo, zone five, Guatemala City,
(Photograph: Mauro Calanchina)





Antonio Ramírez, Tío Chío, exceptional storyteller from the city of Escuintla, (Photo: Mauro Calanchina)

Pedro is not bad, he only fucks with priests, scams and the rich, he is not bad, just fucking."

2. Oscar Alvarado

Originally from Antigua Guatemala, department of Sacatepéquez, he lives in the marginal colony San José El Esfuerzo, zone 5, of Guatemala City. He is 38 years old. He is also a professional storyteller who learned "from the very beginning" the stories from the lips of his parents Porfirio Quintanilla (a carpenter cabinetmaker from the Manche neighborhood of Antigua Guatemala) and Catalina Alvarado Quintanilla (a manufacturer of wire shepherds from the same city), from his grandfather Ignacio Quintanilla (a weaver from the Calle ancha de los Herreros) and from many people almost all over the country, because he has traveled through it because of his profession as a painter of machinery, houses and furniture. In addition, he is a shoemaker, a bricklayer and a carpenter. In the countryside he has been a corralero and has worked on several farms on the south coast of the country during the cotton and coffee harvests. He has been a worker in several factories in the city. He is currently working as a messenger and, as he himself says, "he does everything".

His own wandering life has allowed him to know a wide amount of folk tales of various kinds.

He thinks that Pedro is "a great scumbag", but that he doesn't do evil, he affirms that what he likes most about Pedro (and that's why he says it "every now and then"), is that "he fucks the rich in everything". And he adds: "Maybe that's why people around here like it so much" (he refers to the marginal San José El Esfuerzo neighborhood where he lives).

It is also interesting to note that according to Don Oscar, Pedro's stories "were the ones that my aunt and grandfather knew the most"; "we have to see how people liked him when he told them". He concludes by preaching: "Together with Uncle rabbit and Uncle coyote are the stories I tell the most when I get together with people at wakes."

3. Francisca Carías Reyes

Of 73 years of age. Illiterate. He was born in Los Achiotes Jumay village, Jalapa department, where he lived for nine years. Then he moved to the departmental capital, Jalapa, where he has always lived and currently resides.

Her job is that of a midwife, but because of her age she hardly "works". She lives with her children, grandchildren and son-in-law, forming an extended family of people living in one house. He lives on what his children give him. This family does not own a house, but rents and also does not have its own land. His son is a "sharecropper" on the outskirts of Jalapa, where he grows corn.

She learned the stories as a child, from her mother Alfonsa Reyes, who told them to her "at all hours". She tells them to her children and sometimes at wakes. She says that "there is nothing to do in the village and that's why my mom used to tell me so many stories", also, sometimes, "they scared us with the crying girl, followed her, the hat, anyway, with all the scares, so that we wouldn't go out at night". He likes Pedro's stories, but not so much because "they are very spoiled" and "they set a bad example to the stupid ones"; however, he concludes, big people "like them a lot, that's why I know them".

4. Laura Marina Ramírez

He was born in the municipality of Mataquescuintla, Jalapa department. He lives in Jalapa, the departmental capital. The 22-year-old lives with his parents Tiburcio Ramírez and Juana Enerilda de Ramírez. He works as an office worker for the Electrical Company section of the place. He lives with his parents and an extended family comprising a total of twelve people. The house where they live is their own and they have no land that belongs to them. The family's income is based on what she contributes and her father's job as a motor driver. She learned the stories from her mother and grandmother María Egipciáca Ruiz, who told them to her "every night".

He knows a lot of stories and tells them to his brothers and, sometimes, when "some people" ask him, like Don Tomás Luna, "the one from the store, who leaves the task of his kids to me when he leaves, at night and I tell them the stories so that they are not bothering".

As for Pedro, he says he does not know many because "they are very spoiled". It should be noted that the narration of the stories of Pedro Urdemales, he did it with a lot of reserve, "I don't tell them much, because I'm ashamed."

5. Nicolás Granados Valdez

He doesn't know her exact age. He is probably between 55 and 60 years old. She claims to have attended school "in the time of Cabrera", but she did not learn to read or write, therefore, she is illiterate. He was born in the village Tulumaje, municipality of San Agustín Acasaguastlán, department of El Progreso. He lived there until he moved to the village of Monte Grande, municipality of Rio Hondo, department of Zacapa, where he has lived and worked for 23 years. His profession has always been agriculture. According to his words, he is a "sharecropper", that is, he does not have his own land, but works on the land of Don Carlos Aguirre, to whom he gives part of his corn and bean harvest, "which is very scarce" and he has "only for me to eat".

Don Nicolás never married, although according to his words "I have my children around, don't believe it, it's just that women fuck a lot." He adds "Better alone than badly accompanied." He learned the stories from his grandfather Cándido Velásquez in his village. He narrates them especially at wakes and when asked by the "village patojos". He likes to tell Pedro's stories, "that's if they're good, just fucking goes everywhere; that's why I like it a lot." And he adds: "Pedro is very naughty, he fucks people with flip-flops and not with people like this old man." "People like to listen to them, too, and would laugh at them, if they saw."

In addition to Pedro's stories, he knows many others of different kinds, such as the story cycles of Uncle rabbit and Uncle coyote, and those of don Chevo. But according to him, "these are stories of Indians", "Pedro's are the ones we like here in Rio Hondo".

6. Gabriel Alberto León Cabrera

He was born in the municipality of Estanzuela, department of Zacapa. He is 54 years old and has never lived outside the place of his birth. Even though he went to school, Don Gabriel admits that he can't read or write "just sign." His trade was always that of a farmer, but he has left it because he bought a Nixtamal mill seven years ago.

He lives with his family in Estanzuela, which consists of nine members. Among the activities that Don Gabriel has carried out in his municipality is that of being the first councilor of the municipality and belonging to the committee for the improvement of agriculture of Estanzuela.

He learned the stories from a very young age with an uncle named Guillermo Cancinos, who in turn heard them from Father Pedro Cabrera. She told them to him at night "after eating, it was a blessing that he told us things, stories and other things from around here." And he adds, "Of all of them, they stayed with me." "I have never forgotten them either with the guaro or with the sorrows of life, as one always tells them every now and then, one is always memorizing them." And he emphasizes: "I get happy when the kids ask me to tell them stories in the park." About Pedro's stories, he says "I like Pedro's bastard. There are no people left standing without thanking him." He also says: "He's not bad, he just likes to clean the pita and put the egg on the rich and the priests." Don Gabriel points out that he does not tell the children very often, but only to the "older" ones at the wakes and "just finished ninth grade".

7. Hilario Ortega Hernández

Don Hilario lives alone. He never married. He is 71 years old and was born in the village of Morazán, municipality of the department of El Progreso, where he lived little, since at the age of 13 he went to live with his parents in the departmental capital. He has had many jobs, all related to agriculture. He was the "landlord" of several farms, and has toured the municipalities and villages of the east of the republic, among which he cites Morales, Gualán, Bananera and Darmo.

The stories, he remembers, he learned from his mother, Dona Candelaria Hernández, who was a native of Zacapa, when he was a child. "She was a laundress, says Don Hilario, and she used to take me and on the way, between the river and the house, she would come with that storybook that stayed with me."

He also learned stories when he was a duck and went fishing in the river with Don Belisario Ordóñez, "a little old man from the village who loved me very much." And he adds: "They stuck in my mind and I tell them at wakes or when they ask me."

Of Pedro's stories, he thinks: "I know many, because they are very good and the boys like me to tell them, as they are spoiled, do you know?". And he stresses: "Pedro is scoured... he fucks half the world, he always gets away with it."



Felipe Gómez Ordoñez, storyteller from the village Sabanetas, El Progreso, (Photo: José Ernesto Monzón).



Zoila de Higueros, storyteller and midwife from San Francisco, Rio Bravo, Suchitepéquez. (Photo by Mauro Calanchina).

Don Hilario says that they are the stories that are most asked of him at wakes because "they make people laugh and people don't fall asleep." And he says, "They are from a backpack."

8. Felipe Gómez Ordoñez

He is 63 years old. He was born in the village Sabanetas, in the municipality of Sanarate, department of El Progreso. He went to the Sanarate school for two years, but he forgot everything already. She is illiterate. Since "life doesn't work around here anymore" (Sanarate), she worked in Guatemala City for several years, but she couldn't do anything, so she returned to her village. Then he moved to live in the village San Miguel Conacaste, also in the municipality of Sanarate, El Progreso, where he currently lives and dedicates himself only to agricultural work. He sows corn and beans on "some ropes that my brother and I have out there on the way to Sabanetas." Don Felipe lives alone. He didn't get married. He is accompanied by a brother, also single, who helps him in agricultural work and in the maintenance of the small house. He says that both he and his brother know a lot of stories, which were taught to them by their grandmother, Carmina Gómez, when they were very young. Carlos Gómez, his brother, does not know so many stories, but he does "play the bass" (six double string guitar). "They did stay longer for me" - Don Felipe says - "I tell them here in the village to the kids and at the wakes".

Don Felipe's repertoire of short stories is very large, especially in the genre of wonderful and animal stories. He also remembers many versions of Pedro de Urdemales. Don Felipe says that Pedro is "to be afraid of". He adds: "When one feels the least, he has already blocked him with his antics." He also says "They are things that people really like, that's why I tell them."

9. Nicolás Deleón Vásquez

Don Nicolás was born in the village of Pasasagua, jurisdiction of the municipality of San Agustín Acasaguastlán, department of El Progreso, 62 years ago. He has never lived outside his village. She is illiterate. Nb attended school and his main occupation is that of a farmer. "I'm a sharecropper," he says, "Don Gustavo Herrera gives me a little piece of land for my crops and then we get settled: I give him part of my harvest and I have another one left to feed my people."

Don Nicolás tells that years ago, "when he was more powerful," he was a wood sawyer in the Sierra de las Minas. He lives with his wife and three children.

He learned the stories "from chirís, at night", with his mother, Doña Leoncia Vásquez. "He was telling us (...) after the meal and I really liked them, so they stuck in my head".

Don Nicolás narrates his stories at the wakes and "at the end of novena", or "when they are asked". It is important to underline these words of Don Nicolás: "There is nothing to do in the village, so in the evenings they come to bring me to go to the park to have stories".

He claims to know quite a lot of traditional narrations, which we have confirmed with several hours of recording. His voice is very flexible and adapts to each of the characters and their psychological condition. She thinks of Pedro: "They are very cool stories, but spoiled, because Pedro is a great fuck who is watching how rich he rubs with his tricks. But he's not bad, he just goes around annoying people." He adds that he himself would like to be like Pedro, because "he is a great bandit". People when they get together in the park "ask me to tell stories about Pedro Animal". "It's very good."

10. José Cleofas Arriaza

He is 77 years old. Originally from the village of Los Cerritos, municipality of Sanarate, department of El Progreso. He lives in the village and has never left its boundaries to settle elsewhere.

Don José went to school "for two or three years", he does not remember very well, but he has already forgotten everything he learned, "I don't remember how to sign," he says. Therefore, he can be considered as illiterate. He married Doña María Sáenz, with whom he has nine children. His profession is agriculture and he knows no other. "I work a little piece of land of mine, which was my wife's dad's," and that's what they live on.

He says he learned the stories from an aunt who lived with them in the village, and that he had nothing else to do, "I repeated them among my friends when I went to show off." He adds: "That's why they stuck in my head." What Don José points out is very important: "I tell them to my children, they like them and they tell them to the other kids in the village."



Characteristic landscape of the south coast region of Guatemala. (Photo by Mauro Galandino).

Typical landscape of the eastern region of Guatemala. (Photo by Manuel Guerra Caravantes).



Then he says "Don't believe it, even the grown-ups like these things, at wakes, at the end of ninth grade or in the evenings, before going to sleep, here we get together in the corridor to talk slobbering, and to tell stories."

His repertoire is quite wide, it covers everything as far as animal and wonderful tales are concerned. For Don José, the adventures of Pedro Animal cannot be stories "because they are not serious", but they are "jokes" because they make people laugh a lot. Pedro "is very bad with everyone, he likes to scour the one who has a rat or is the authority of the people." He indicates that he knows a lot of Pedro's jokes, but that he doesn't tell them when there are patojos because "they are spoiled". That he knows some who "are good" because they have "teachings" for the village kids "who can't go to school because they go to work with their big tats." And he wisely concludes: "That's life: you learn by living." And undoubtedly, Pedro does know how to live.

5. TECHNICAL AND RESEARCH INFORMATION OF THE STORIES

1. PEDRO THE SOOTHSAYER

Place of the investigation: city of Escuintla, department of Escuintla.

Date of investigation: February 26, 1978.

Compiled by: Celso A. Lara Figueroa.

Phonogram N. 630. Cassette N. 143, side 1.

Transcript: Vilma A. Fialko. Reviewed by: Celso A. Lara Figueroa.

2. PEDRO AND THE PRIEST

Place of the investigation: city of Escuintla, department of Escuintla.

Date of the investigation: March 19, 1977.

Compiled by: Celso A. Lara Figueroa.

Phonogram N. 639. Cassette N. 143, side 1.

Transcript: Vilma A. Fialko. Reviewed by: Celso A. Lara Figueroa.

3. PEDRO ARDIMALES AND HIS LITTLE MAGIC POT

Place of the research: San José El Esfuerzo neighborhood, zone five, Guatemala City.

Date of the investigation: December 2, 1976.

Compiled by: Celso A. Lara Figueroa.

Phonogram N. 59. Cassette N. 21, sides 1 and 2.

Transcript: Anantonia Reyes P. Reviewed by: Celso A. Lara Figueroa.

4. PEDRO URDIMAL AND THE KING'S CARS

Place of the investigation: Los Cerritos village, municipality of Sanarate, department of El Progreso.

Date of the investigation: July 14, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 171. Cassette N. 55, side 2.

Transcript: Paulina Marambio. Reviewed by: Celso A. Lara Figueroa.

5. PEDRO URDEMALES AND THE KING'S MULES

Place of research: El Brasil village, municipality of Guastatoya, department of El Progreso.

Date of the investigation: July 1, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 459. Cassette N. 111, side 1.

Transcript: Anantonia Reyes P.

Reviewed by: Celso A. Lara Figueroa.

6. PEDRO URDIMALES AND THE ZOPE OF THE SEVEN COLORS

Place of the investigation: city of Escuintla, department of Escuintla.

Date of the investigation: February 26, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 619. Cassette N. 141, sides 1 and 2.

Transcript: Anantonia Reyes P.

Reviewed by: Celso A. Lara Figueroa.

7. PEDRO URDIMALES AND THE SICK IN A HOSPITAL

Place of the investigation: city of Escuintla, department of Escuintla.

Date of the investigation: March 26, 1977.

Compiled by: Celso A. Lara Figueroa.

Phonogram N. 646. Cassette N. 141, side 1.

Transcript: Anantonia Reyes P.

Reviewed by: Celso A. Lara Figueroa.

8. THE DESCENT OF PEDRO URDEMALES

Place of the investigation: municipality of Estanzuela, department of Zacapa.

Date of the investigation: October 12, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 528. Cassette N. 129, side 1.

Transcript: Anantonia Reyes P.

Reviewed by: Celso A. Lara Figueroa.

9. PEDRO URDEMALES AND SANSON

Place of the investigation: Monte Grande village, municipality of Rio Hondo, department of Zacapa.

Date of the investigation: October 12, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 547. Cassette N. 134, side 1.

Transcript: Anantonia Reyes P. Reviewed by: Celso A. Lara Figueroa.

10. PEDRO ANIMALS AND THE MULETEERS

Place of the investigation: Jalapa city, Jalapa department.

Date of the investigation: May 17, 1978.

Compiled by: José Ernesto Monzón.

Phonogram N. 738. Cassette N. 163, side 1.

Transcript: Anantonia Reyes P.

Reviewed by: Celso A. Lara Figueroa.

11. THE END OF PEDRO URDEMALES

Place of the investigation: La Democracia neighborhood, Jalapa city, Jalapa department.

Date of the investigation: May 17, 1978.

Compiled by: José Ernesto Monzón.

Phonogram N. 823. Cassette N. 162, side 2.

Transcript: Anantonia Reyes P.

Reviewed by: Celso A. Lara Figueroa.

12. ADVENTURES AND SUICIDE OF PEDRO URDIMALES

Place of the investigation: aldea San Miguel Conacaste, municipality of Sanarate, department of El Progreso.

Date of the investigation: March 27, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 367. Cassette N. 88, side 1.

Transcript: Vilma A. Fialko. Reviewed by: Celso A. Lara Figueroa.

13. PEDRO URDIMALES AND THE KING'S PROPERTIES

Place of research: Pasaagua village, municipality of San Agustín Acasaguastlán, department of El Progreso.

Date of the investigation: July 16, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 360. Cassette N. 86, side 2.

Transcript: Vilma A. Fialko.

Reviewed by: Celso A. Lara Figueroa.

14. PEDRO URDEMALES CHEATS ON A RICH MAN

Place of the investigation: Los Cerritos village, municipality of Sanarate, department of El Progreso.

Date of the investigation: August 29, 1977.

Compiled by: José Ernesto Monzón.

Phonogram N. 301. Cassette N. 70, side 1.

Transcript: Paulina Marambio.

Reviewed by: Celso A. Lara Figueroa.

15. PEDRO TECOMATE

Version taken from the book **According to our ancestors...**

(Summer Linguistic Institute, 1972: 69-71). It comes from the municipality of Aguacatán, department of Huehuetenango and has been taken in Aguacateco, the vernacular language of the place, by Mr. Harry S. McArthur in 1952. Mary Shaw, the editor of the book points out: "Pedro Tecomate is the Aguacatec name for the well-known Pedro Urdemales. Among the Achíes, this episode is counted as one of the series of 'The Rabbit and the Coyote'" (Ibid., footnote 1, p. 71).

Yolando Pino Saavedra, who made an analysis of this variant, believes that "it contains two episodes of the type AT 1539 'Skill and credulity', the one of the pseudomagic marmite (Thompson K 112.1) and a variant of the one of the salvation of the rogue, who leaves a doll in its place and the muleteers throw it into the river believing that it is him". And later he indicates that this version "in fact corresponds to the Hispanic rogue as widespread in the Peninsula as Latin America since very early" (Pino Saavedra, in presses).

16, 17 and 18. THREE VERSIONS OF PEDRO ORDIMALES

These versions were collected by Adrián Recinos in Guatemala. (Recinos, 1918: 473-480). Although the author does not clarify the place where they were collected, by the idiomatic turns they seem to come from Guatemala City. All three versions conform to the more archaic versions of Pedro, especially the third one. As this is the first testimony we have of Pedro de Urdemales in Guatemala, we have reproduced them here (see, comments on the versions, supra).

6. NOTES

- 1 For a better understanding of what is meant by folklore as a culture of contestation of the values of the ruling classes by the dominated classes in a concretely determined society, also about the popular contribution to the formation of national culture, **cfr.** Roberto Díaz Castillo "Folklore and Folkloric research: an ideological problem" in *The Popular Tradition* n. 7, 1976, p. 2-13; Rogelio Martínez Furé, "Imaginary Dialogue on Folklore" in **The Gazette of Cuba** (N. 121), Havana, March 1974 and most especially L. M. Lombardi Satriani, **Cultural anthropology**.

Analysis of the subaltern culture. Buenos Aires: Editorial Galerna, 1955, p. 15-35, and in particular 113-178. See also Rodolfo Quintero, *Cultura Nacional, Cultura Popular*, Caracas: Ediciones de la Universidad Central de Venezuela, 1977.

- 2 The informant says that to refer to a dog's dried excrement.
- 3 For the informant, data is synonymous with news.
- 4 The narrator is undoubtedly referring to Pedro Urdemales.
- 5 In this case, according to the context of the story and the narrator's relationship, perverse should be understood as rogue, joker, malicious.
- 6 Place: it means to leave your village, to leave your land to seek luck elsewhere.
- 7 Type AT: cfr. Anti Aarne and Stith Thompson. **The Types of the Folktale.** Helsinki: FFC n. 184, 2nd. revision, 1961. Reason: cfr. Stith Thompson. *Motif-Index of Folk-Literature* (6 volumes). Bloomington: Indiana University Press, 1956-1958.
- 8 The narrator refers to the lord of the hill. In Guatemala, all geographical features are inhabited by earth spirits, especially the hills and mountains. With the guardian spirits, usually very powerful and guardians of the riches that the mountains contain. For greater amplitude cfr. Gustavo Correa "The Spirit of Evil in Guatemala. Ensayo de Semántica Cultural", in *Guatemala Indígena* (vol. VI, número 2-3, 1971), p. 7-110.
- 9 In this context, "to feel" should be interpreted as the meaning, the function that, according to the informant, Pedro Urdemales fulfills in his village.
- 10 For this topic, consult the books referred to in note 1, and, in addition: Celso A. Lara Figueroa, **The Contribution of Folklore to the Study of History**, Guatemala: Editorial Universitaria, Centro de Estudios Folkloricos, 1977, p. 33-62 and Sebastiao Geraldo Breguez "Por Uma nova conceituação do Folklore", in **American Folklore** N. 24 (Mexico: IPGH Folklore Committee, December 1977), p. 103-109.
- 11 It should be noted that the name Pedro comes from the Latin *petra*, *petrae*, *petrus*, which means stone, rock.

If its meaning is figuratively understood, it represents the immortal, the perennial, the enduring. In this case, Pedro, when he is turned into a rock, becomes immortal, perennial, like his exploits on behalf of the dispossessed.

7. VOCABULARY

ACIALITE	Diminutive of acial: a scourge composed of a rod and a strap, which is tied to the end of it. (Batres Jáuregui, 1892:69). A long whip, fastened at one end to a stick... (Armas, 1971:21). It is used to hold the beasts or to lead them by hitting the ground with such a whip.
AH, DADDY.	An expression that is equivalent to by fool! It denotes that one does not allow oneself to be deceived, or that one does not accept some proposition.
AH POUT.	iPuchis interjection! Whore understatement! (Armas, 1971:169).
A PURE TUBE.	Perforce, anyway.
RUN OVER.	Roll up your sleeves.
WATCHMAN.	Spying on actions (VOX, 1976:164). To keep watch.
ATOL.	By atole. A drink made from corn masa or rice, wheat and cornstarch flours, which, after cooking, is drunk hot. (Armas, 1971:32).
SLIMY	Silly, silly.
BACINIA	By potty or potty. Low and small potty.
BAMBAS	Old Spanish coin in round shape.
BISH	Urine.
BOLO	Drunk, drunk.
KNIGHTLY	Owner of horses.
BASTARD	Perverse person. (Armas, 1971:42).
CACHA	I'm trying.
CAMBALACHE	Barter of little importance. (VOx, 1976:284).
CANIA	By tap. Lower limb, leg (from knee to ankle). (Armas, 1971:48).
SUNG	Defecation.
FUCK	To fuck off: to leave who importunes. Expression of astonishment or concern.

PENNY	One-hundredth of the Quetzal.
FIVES	Glass marbles, or plastic material, that children use to play. (Armas, 1971:52).
COMAL	A low, thin disc of unglazed clay, used to cook corn tortillas (VOX, 1976:387).
CONVENT	Word used by the informant to avoid saying ass.
COTON	Stay in... Stay naked.
CUEA	Popular game.
CUICA	Game of jumping rope, making it pass over the head. The same rope.
ASS	Anus.
CHAMBA	Employment, occupation. (Armas, 1971:65).
CHANCE	Employment, paid occupation. Anglicism with the meaning of luck. (Armas, 1971:66). Opportunity.
CHEVO	Silly, naive.
CHEJE	Woodpecker. (Armas, 1971:69).
SQUEAL	Crying.
CHINEAR	Lullaby a child, rocking him in the crib, in the arms or on the back. (Armas, 1971:73).
CHIPUSTONES	Any fleshy bump; bump. Amounts of more or less round dough stuck to a surface. (Armas, 1971:74).
CHIRMOL	To Chilmol. A culinary dressing composed of chili, tomato, onion, parsley or cilantro and salt, used in the dough to give a certain flavor to food and to stimulate the appetite. (Armas, 1971:72).
ICHISH	Expression of disgust. (Armas, 1971:76).
TIP-OFF	Problematic, unsafe, harmful.
CHOTIAR	For shooting. To keep watch. To realize.
MUTT	Carero, greedy in business. (Armas, 1971:374). Taken advantage of. In Guatemala, the dog is also called that.
PIMP	Very pretty or very funny person or thing. (Armas, 1971:81).
CHUMPIPE	Ordinary turkey.
SUCKS	Drunkenness.

SUCKER	"Give the child a pacifier", breastfeeding.
SCRAPPING	Undress.
THROW THE QUILITE.	Eat
ENCHUTAR	Get on the horse abruptly.
IN BALL.	Being in... Being naked.
SHEARING	Cutting the hair, fleece or wool of an animal.
BEING CROOKED.	Being unlucky. (Armas, 1971:272).
PHYLUM	Hunger, appetite.
SCRUBBING	To annoy, to annoy. To exasperate, to irritate another. (Armas, 1971:101).
MELT.	Innkeepers.
RUBBER	Discomfort that is experienced after a binge. (VOX, 1976:789).
GUARO	Ordinary still spirit. (Armas, 1971:108). Liquor in general.
PLAYING THE TOAD.	To become disengaged. (Armas, 1971:289).
SON OF CHINA,	SON OF A BITCH, SON OF A BITCH. Expressions that are equivalent to son of a bitch.
LEAFHOPPERS	Bunch of corn leaves.
GOING TO THE TIP	(He went to the tip). Leave who is importuning. (Armas, 1971:294).
JETA	It is used in general to designate the mouth, especially one that is protruding due to its configuration or having very bulging lips. (VOX, 1976:904).
FUCKED UP	Clever, clever. Bad-natured. (Armas, 1971:369).
JUCO	Smart-ass, cocky..
JUELGO	I breathe, I breathe. (Armas, 1971:122).
GETTING LONG	Move your ass sharply.
LUCEAR	Hunting at night with electric or acetylene lights, with which the possible prey is dazzled. (Armas, 1971:127).
MALE	Mule, pack animal.
MAJADA	Place where cattle and shepherds are collected. (VOX, 1976:971).
MEMORIZE	Remember.
MERCAR	Buy.
Bullshit	Excrement.

MILPA	Plant or plantation of corn.
HEAP	Set of things put in no order.
MUCHÁ	Apocope of boys or girls. (Armas, 1971:142).
NECESSITY	Defecation.
NOT EVEN EIGHT	An expression that denotes that no excuse is valid.
QUARTERS.	
NISHTAMAL.	Corn that is cooked with a portion of lime and that, after washing and grinding, is used to make tamales, tortillas, and atoles, used in popular food. (Armas, 1971:145).
WORK	Defecation.
ACT	Defecar.
PAPO	Naive, stupid, inexperienced.
PATOJO, Ah.	Young man or woman.
PEEL THE TEETH.	Laugh or smile showing your teeth. (Armas, 1971:330).
DUFFEL BAG	Woven of palm or tule strips, of various dimensions. (Armas, 1971:160). The larger one is used to place it under the mattress, or to sleep directly on it.
PITA	Yarn that is made with fiber from pita leaves. (VOX, 1976:1235). A variety of maguey; fiber that is extracted from it to make twine. (Arriola, 1973:445).
PIROUETTE	Cartwheel, cabriola.
PISTO	Money.
PISTOUUS	By pistudo. A person who has a lot of money.
SLATE	A piece of slate (a homogeneous bluish-black rock with a very fine grain), dark, polished in a rectangular shape and usually with a wooden frame on which one writes or draws with a blackboard, plaster or white pencil. (VOX, 1976:1237). In the past, it was widely used in primary education.
POZOLES	Residues, sediments, fragments. Broken corn to feed poultry. (VOX, 1976:1266).
WHAT ARE YOU DOING.	To be made a... To be very well.
QUETZAL	National currency of Guatemala.

WALLOWED	Traditional Guatemalan food. An indigenous stew made with chili, tomato, tomato paste, pork fat, toasted bread and other ingredients. (Batres Jáuregui, 1892:497).
RIATAS	By reatas. Rope or leash that ties one, two or more horses so that they go in a row one after another. (VOX, 1976:1338).
EDGING	Hint, hint, adjustment. Of edging: in addition.
SAKHORIN	By zahorín. Witch doctor and popular fortune teller.
SHEKA	Head.
TAMALE	Traditional Guatemalan food, made from corn dough, which is cooked wrapped in banana leaf, along with errand, meat and other ingredients.
TANATE	Wrapping; mess of things. (Armas, 1971:193).
TECOMATE	Creeping plant whose fruit is a pumpkin in the shape of approximately an 8; a vessel made with that same pumpkin, opened and emptied at the top, which the peasant uses to carry drinks. (Armas, 1971:196).
BUMPING	To finish.
TWISTING	Bad luck.
TORTIAR	To cake. Make tortillas.
FRETS	For junk. Furniture or household utensils.
DISTURBANCE	Word the informant uses to avoid saying the word ass.
SUITCASE	Suitcase.
LEFT-HANDED SALE.	Bad business.
ZACATAL	Grassland, large amount of grassland.
ZACATE	Pasto. Name of several grasses useful as livestock feed. (VOX, 1976:1649). Green fodder for the beasts. (Batres Jáuregui, 1892:554).
ZAMPAR	To put or put something abruptly in a place.
ZONTO	Desorejado.
ZOPE	Buzzard.
ZURRADA	Defecation.
ZURRAR	Defecar.
ZURRON	Morral.
ZURRONADA	What fits in a bag. (VOX, 1976:1660).
ZURUMBBO	Stuck, dazed.

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